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Edo de Waart
artistic director & chief conductor

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SIBELIUS

4 西貝遼士 第七交響曲

12 SIBELIUS Symphony No.7

~21'

7 西貝遼士 《三月雪中的鑽石》、
《嗟嘆吧，燈芯草，嗟嘆吧》、《是夢嗎？》及
《女孩與情人幽會後回家去》

14 SIBELIUS *Demanten på marssnön,
Såv, såv, susa, Var det en dröm? and
Flickan kom ifrån sin älsklings möte*

~9'

中 場 休 息 interval

GRIEG

8 葛利格 《天鵝》、《我愛你》及《春天》

16 GRIEG *En svane, Jeg elsker Dig and Våren*

~10'

NIELSEN

10 尼爾森 第四交響曲「不滅」

18 NIELSEN Symphony No.4 *Inextinguishable*

~36'

ARTISTS

24 道斯加德 指揮 / Thomas Dausgaard conductor

25 丹靜欣 女高音 / Inger Dam-Jensen soprano



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西貝遼士

1865-1957

西貝遼士的第一首交響曲共有四樂章，演出時間約四十分鐘，但1924年3月24日在斯德哥爾摩首演的第七交響曲卻只有一個樂章，演出時間只及第一交響曲的一半。要是說，這意味著作曲家江郎才盡或對交響曲意興闌珊，那麼英國學者塞西爾·格雷評第七交響曲的說話正好大派用場：「此曲不但是登峰造極之作，而且美不勝收、意味深長，既高尚、壯觀又有氣派。其莊嚴沉著，不但獨步於現代音樂，在所有現代藝術裡也絕無僅有。」

西貝遼士1917年12月動筆創作第七交響曲時，心中大概沒有絲毫平靜和沉著。他在日記寫道：「無政府狀態越演越烈。可憐的祖國！我看一切都很糟。芬蘭快要再度被俄國帝國主義蹂躪了。」。面對國內政局，西貝遼士縱使憤慨滿腔卻也無能為力，但他寫作交響曲時卻能放眼世界，寫作一首探索「人類與大自然對抗時的英雄式、史詩式世界」的交響曲。樂曲首演時以「交響幻想曲」為題，出版時標題才改為第七交響曲。

一記鼓聲過後，弦樂器奏起上行音階——第七交響曲開始了。樂章雖然只有一個，但全曲分為四部分，第一部分〔慢板〕仿如一片汪洋，深不可測，栩栩如生勾勒出變幻莫測的海面景緻。大約在寫作第七交響曲的時候，西貝遼士正鍾情於十六世紀意大利複調音樂，一個西貝遼士自言是「讚美詩」的主題在弦樂浮現，而且靈感明顯來自帕勒斯替拿。欣喜若狂的高潮來臨，長號奏起富麗堂皇的主題：仿如日光映照下，遠處地平線上若隱若現的山巔。主題漸漸消退，如果繼續以大海作比喻，那麼唧唧有聲的木管似乎暗示樂章行將靠岸了。

C大調第七交響曲，Op.105

小提琴率先在第二部分〔盡可能地快〕奏出急快的樂段，氣氛緊張兮兮，低音弦樂奏出巧妙的漸強音型，銅管響起前一部分的長號主題，彷彿烏雲密布。然而暴風雨很快過去，第三部分〔很溫和的快板〕描繪閒適的田園景緻，弦樂和木管奏出清新可喜的音型。

張力漸強，樂曲也進入第四部分〔急板，漸漸減慢至慢板〕。小提琴和低音大提琴分別高音區和低音區奏出持續的長音，樂團屢次嘗試隨著音階攀升，張力漸次增強，直至長號主題在高潮來臨時響起。宏亮的高潮過後，小提琴開始下降，節節後退。山嶺彷彿在夕陽的紅光斜照下重現眼前，之後再也不復見——最後弦樂兩個悠長的漸強音符為樂曲劃上句號。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛〔全兼短笛〕、兩支雙簧管、兩支單簧管、兩支巴松管、
四支圓號、三支小號、三支長號、定音鼓及弦樂組。

弦

諾

A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

西貝遼士

1865–1957

《三月雪中的鑽石》，Op.36 No.6

《嗟嘆吧，燈芯草，嗟嘆吧》，Op.36 No.4

《是夢嗎？》，Op.37 No.4

《女孩與情人幽會後回家去》，Op. 37 No.5

西貝遼士早年接受小提琴訓練，曾立志當小提琴演奏家，然而最終卻當上了作曲家，並藉著表達芬蘭人渴望民族自決的作品流芳百世。他的早期作品內容或以小提琴為主〔他十歲時寫的小提琴與大提琴二重奏大概是他第一首認真作品〕，但他真正稱為「作品1」的卻是五首聖誕歌曲，寫於1895至1913年間。繼這批聖誕歌曲後，他陸續有百多首歌曲問世。根據西貝遼士權威羅拔·萊頓所言，「其中的珠玉之作之所以被忽略，肯定與語言有關。對外國歌手來說，瑞典語和芬蘭語相對地令人卻步，還有就是在大眾心目中，他的管弦樂成就蓋過了其他所有作品。」

今晚演出的歌曲選自作品36和作品37，分別出版於1900和1902年。

《嗟嘆吧，燈芯草，嗟嘆吧》歌詞出自瑞典詩人古斯塔夫·弗勒丁〔1860-1911〕手筆，講述一個名叫「英格利爾」的少女投湖自盡的故事——湖邊滿是燈芯草。《三月雪中的鑽石》歌詞取自芬蘭詩人暨劇作家約瑟夫·朱利亞斯·威克塞爾〔1838-1907〕的作品，描繪雪花與太陽相戀，最後被太陽的熱力摧毀。

1901年，西貝遼士在前往意大利途中，在柏林創作了《女孩與情人幽會後回家去》。音樂流露出無限思念，變得悲慟不已，大家會聽到一個一直瞞著母親談戀愛的少女，向母親坦言愛人對自己不忠。歌詞原是芬蘭詩人約翰·魯德維·魯內貝格〔1804-1877〕的詩作。作曲家1902年為歌手伊達·埃克曼寫作《是夢嗎？》，歌詞由威克塞爾撰寫，有力地刻劃愛情的魔力。

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獨唱女高音、兩支長笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、定音鼓、豎琴及弦樂組。

葛利格

1843–1907

挪威十四世紀起由丹麥統治，但1814年瑞典奪得挪威主權後，爭取挪威全面獨立的運動卻漸成氣候。政治領袖據理力爭，藝術家開始經營獨特的挪威文化傳統，好向國內外展示自己的民族身份。作曲家們把民間音樂和旋律融入樂曲，嘗試創造獨特的挪威音樂，而葛利格就是走得最前的一批。葛利格生於一個人脈深厚的富裕家庭〔父親和祖父都在卑爾根當過英國領事〕，以丹麥語為母語，習染丹麥中產階層的文化和傳統。1858年，他到德國萊比錫音樂學院學習鋼琴，但德國人以嚴格又枯燥的規則支配曲式與和聲，令他摸不著頭腦，更不用說德國音樂重紀律輕情感了。他1862年定居哥本哈根，在當地結識了幾位年輕藝術家，他們都是背離歐洲主流風格，通過重拾本國文化遺產探索如何表達自我的人。葛利格為了尋找創作路向而鑽研挪威民間音樂，從中得到啟發。他年輕時深受丹麥和德國音樂影響，但現在，與其說他摒棄了這些影響力，倒不如說他讓挪威民間音樂風格支配自己所有作品〔主要是鋼琴短曲和歌曲〕。

葛利格出版了一百四十多首歌曲。第一首寫於他在萊比錫念書時，最後一首則在他離世前數月刊行，其中多數為太太尼娜〔也是他眼中把自己的作品演繹得最精彩的人〕而寫。

《天鵝》是葛利格作品25中的第二首，1876年出版，全套歌曲共六首，歌詞是易卜生的詩作。貝莉爾·福斯特認為原詩「內容圍繞天鵝臨終才歌唱的傳說，啟發葛利格寫出自己最優秀的歌曲之一，因為他也覺得為了追求藝術至境，必須犧牲一點快樂。」



《天鵝》，Op.25 No.2
《我愛你》，Op.5 No.3
《春天》，Op.33 No.2

葛利格第三本歌曲集〔作品5〕在1864年出版，其中的《我愛你》大概是他最膾炙人口的歌曲之一。那年他與尼娜訂婚，認為安徒生〔兩人不久前才見過面〕的一首詩最能表達他當時的感受。

1881年，他的作品33在哥本哈根出版，全套共有十二首歌曲，歌詞出自民謠詩人艾薩蒙得·奧拉夫桑·溫尼耶手筆，第二首就是《春天》。貝莉爾·福斯特形容此曲是「葛利格最美的旋律之一」，並解釋伴奏如何令樂曲「瀰漫著挪威山脈偌大虛空的感覺」。

節目介紹中文翻譯：鄭曉彤

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尼爾森

1865–1931

尼爾森十四歲參加軍樂隊後，同儕很快就發現他無論拿起甚麼樂器也能無師自通，五年後得以免費入讀哥本哈根音樂學院，後來到柏林求學一段時間，1891年回到哥本哈根，加入皇家丹麥歌劇院樂團擔任第二小提琴手。這時他已有好些作品問世，效力樂團期間又創作了第一交響曲（他共創作了六首交響曲，而這六首交響曲至今仍是他最著名的作品，但最後他還是辭掉了樂團的工作，專心作曲）。1914年夏季，他一方面陷入財困，另一方面又因為第一次世界大戰爆發而情緒低落，遂動筆寫作第四交響曲。

雖然大家都會預期第四交響曲會流露對未來的憂慮（即使不說「恐懼」），可是樂曲反映的更多是作曲家無限的樂觀精神。他在樂譜上寫道：「音樂就是生命，而且像生命一樣不能被消滅。」尼爾森自言樂曲的標題「要表達人和動植物間所出現的最根本的力量。可以說，要是全世界都毀於大火、洪水或火山，一切都被摧毀，萬物都被滅絕，然後大自然仍會開始孕育新生命。不需多久，植物會開始衍生，鳥類會繁殖，人類的願望與渴求亦會被感受得到。這就是真正不滅的力量。」樂曲1916年2月1日在哥本哈根共濟社大廳首演。

雖然此曲由傳統的四樂章組成，但尼爾森卻想把四個樂章融合，模仿生命的連續過程（「環節之間互相重疊，不是割裂的」）。樂曲以有力的快板掀開序幕，激烈的定音鼓描繪邪惡勢力，與平靜的木管主題一也就是大自然的不滅力量一對壘。第二部份模仿優雅的宮廷舞曲，由木管樂奏出，偶有絲絲苦澀，但過後總會回復原本的迷人嫵媚。第三部分可說是慢樂章，開始時小提琴響起慷慨激昂的樂段，強勁的定

第四交響曲，Op.29「不滅」

快板

稍慢的小快板

稍快的慢板，接近行板

快板

音鼓加以輔助，描繪戰爭的恐怖，但這一段不久便沉寂下去，回復生命那不滅的樂觀精神。最後，銅管帶領樂團奏出興高采烈的讚美詩。氣氛鬆弛了一會，突然活躍的小提琴宣告第四部份開始了。發狂似的簡短開端過後，全樂團一同奏起樂觀積極的歡欣舞曲。代表邪惡與破壞的力量再次出現〔最激昂的莫過於定音鼓的長篇炫技樂段〕，但生命的不屈精神所向披靡，無法消滅。

節目介紹中文翻譯：鄭曉彤

編制：

三支長笛〔其一兼短笛〕、三支雙簧管、三支單簧管、三支巴松管〔其一兼低音巴松管〕、四支圓號、三支小號、三支長號、大號、兩套定音鼓及弦樂組。

Jean **SIBELIUS**

1865–1957

Sibelius' first symphony comprises four movements and lasts some 40 minutes; his Seventh, premièred in Stockholm on 24th March 1924, is in a single movement lasting just half the length of the First. But if that seems to imply a drying up of creative juices, or a general lack of interest in composing symphonically, it might be well to recall the words of the English writer, Cecil Gray, who said of the Seventh Symphony; "it is not merely a consummate masterpiece, but also a work of great expressive beauty, lofty grandeur and dignity; a truly Olympian serenity and repose which are unique in modern music and, for that matter, in modern art of any kind."

When he started work on the Seventh Symphony – in December 1917 – serenity and repose could not have seemed further from Sibelius' mind. As he wrote in his diary, "Anarchy is on the increase. My poor country! I see everything black: Finland was about to fall, once again, under the heel of Russian Imperialism." But while Sibelius could only rage against what was happening politically in his country, he could put it all into a wider context when it came to writing the Symphony which explores nothing less than the "heroic, epic world of Man pitting himself against a largely hostile natural world". At its première Sibelius gave the work the title "Symphonic Fantasia", the title "Symphony No.7" not appearing until the score was published.

A single drumbeat, a scale rising through the strings, and the Symphony gets underway. Although in one continuous movement, it actually falls into four sections, the first (marked Adagio) seems to represent a vast ocean, vividly evoking a constantly changing seascape above great, dark depths. Sibelius was, around this time, much taken by the music of the 16th century Italian polyphonists, and at one point a string theme emerges which he described as a "hymn" and is clearly inspired by Palestrina. This reaches an ecstatic climax out of which a trombone produces a theme of great grandeur and majesty, somewhat like a mountain peak glimpsed gleaming in the sunlight on the far horizon. It fades away, and chirping woodwind seems to hint that the movement is, to continue the sea analogy, approaching the shore.

Symphony No.7 in C, Op.105

The second section (marked *Vivacissimo*) comprises rapid bursts of nervous energy from the violins and great swelling figures from the lower strings over which the brass sound out the earlier trombone theme as, it seems, storm clouds gather. But the storm fades away quickly and, with the third section (*Allegro molto moderato*), the mood is transformed to a more gentle, pastoral landscape, with delightful figures from strings and woodwind.

Tension begins to build and the Symphony enters its fourth stage (*Presto, poco a poco rallentando al... Adagio*). Framed by sustained notes from violins and double basses, the orchestra makes several attempts to climb a scale, each attempt screwing up the tension still further until, as we approach the climax, the trombone theme blasts out again. Massive waves of sound surround the climax, following which the violins begin the gradual process of descent and retreat. We have a final view of the mountain – as if seen in the red light of evening – and with a final crescendo, two long drawn-out notes from the strings complete the work.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (both doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Jean SIBELIUS

1865–1957

Demanten på marssnön, Op.36 No.6

Såv, såv, susa, Op.36 No.4

Var det en dröm?, Op.37 No.4

Flickan kom ifrån sin älsklings möte, Op. 37 No.5

He trained as a violinist and had ambitions to become a concert violinist, but eventually it was as a composer, and especially as a composer expressing in music the aspirations for Finnish self-determination, that Sibelius made his mark on musical posterity. His earliest music may have largely involved the violin – a duet for violin and cello written when he was 10 appears to have been his first serious effort at composition – but the work to which he appended the number Opus 1 was a set of five Christmas Songs composed between 1895 and 1913. He went on to write over 100 songs and, according to Robert Layton an authority on the composer, “the neglect of the finest of them must be due to the comparative inaccessibility of the Swedish and Finnish languages to the non-native signer, and to the extent to which the orchestral music overshadows the rest of his output in the public mind.”

The songs we hear in today's concert come from two sets published in 1900 (Op.36) and 1902 (Op.37). ***Såv, såv, susa*** (Sigh, rushes, sigh) is a setting of words by the Swedish poet Gustaf Fröding (1860-1911) which tell of the suicide by drowning of a girl called Ingalill in a lake surrounded by rushes, while ***Demanten på marssnön*** (The Diamond on the March Snow) sets words by the Finnish poet and playwright, Josef Julius Wecksell (1838-1907) describing how the icy crystals of snow are in love with the sun but are ultimately destroyed by its heat.

Flickan kom ifrån sin älsklings möte (The Girl came home from her lover's tryst) was composed while Sibelius was in Berlin in 1901 en route to Italy. Through music which, after piling on waves of yearning, turns deeply and passionately sad, we hear a young girl confess to her mother that her love, which she has so far hidden from maternal eyes, has proved faithless. The text is by the Finnish poet Johan Ludvig Runeberg (1804-1877), while we return to J. J. Wecksell for the powerful evocation of the magical properties of love in ***Var det en dröm?*** (Was it a Dream?) composed in 1902 for the singer Ida Ekman.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo soprano, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, timpani, harp, and strings.



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Edvard **GRIEG**

1843–1907

Since the 14th century Norway had been ruled by Denmark but when, in 1814, Sweden assumed sovereignty an active movement for full independence evolved. While political leaders argued the case, its native artists began to cultivate their own unique cultural heritage in order to demonstrate, both to the Norwegian people and the world at large, their national identity. Grieg was at the forefront of those attempting to create a uniquely Norwegian musical voice by incorporating folk music and melodies into his own music. Born to a wealthy, well-connected family (both his father and grandfather had served as British Consuls in Bergen) he was brought up to speak Danish and was imbued with middle-class Danish culture and traditions. In 1858 he went to Germany to study piano at the Leipzig Conservatory and in 1862, but profoundly perplexed by the Germanic approach to music, with its rigid and sterile rules governing form and harmony, not to mention its insistence on regimented discipline over personal expression, he settled in Copenhagen where he became acquainted with several young artists who had turned their backs on the mainstream European styles and were seeking self-expression through a return to their own national heritage. Exploring the folk music of Norway for guidance as a composer, Grieg found it a revelatory experience; he didn't so much turn his back on the Danish and German influences of his youth as allow Norwegian folk idioms to dominate all his music, the vast bulk of which comprised piano miniatures and songs.

Altogether Grieg published over 140 songs, the first dating from his years as a student in Leipzig, the last appearing in print a few months after his death, and most written for his wife, Nina, whom he regarded as the greatest interpreter of his music.

En svane (A Swan) is the second from a set of six to texts by Henrik Ibsen published in 1876 as Grieg's Op.25. Again, to quote from Beryl Foster, the poem, "based on the legend of the swan who can only sing as it is dying, inspired one of Grieg's greatest songs as he, too, felt, that in order to attain great artistic heights, he had to sacrifice some happiness."

En svane, Op.25 No.2
Jeg elsker Dig, Op.5 No.3
Våren, Op.33 No.2

Grieg's third collection of songs appeared in 1864 as his Op.5 and included what is probably one of his most famous songs, ***Jeg elsker Dig*** (I Love You). That same year he had become engaged to Nina and he found in a poem by Hans Christian Andersen, whom he had met a short time before, the perfect expression of his feelings at the time.

A set of 12 songs to texts by the folk poet Aasmund Olafson Vinje were published in Copenhagen in 1881 as his Op.33 and included as No.2, ***Våren*** (Spring), what Beryl Foster has described as "one of the most beautiful melodies Grieg ever wrote." She goes on to explain how the accompaniment "fills the music with the vast emptiness of the Norwegian mountains".

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo soprano, flute, oboe, two clarinets, bassoon, two horns, timpani, harp, and strings.

Carl **NIELSEN**

1865–1931

Carl Nielsen was 14 when he joined an army band where his ability to pick up and play instruments without any instruction was quickly recognised. Five years later he was admitted to the Copenhagen Conservatoire with all fees waived, and followed this with a spell of study in Berlin before returning to Copenhagen in 1891 and joining the Royal Danish Opera Orchestra as a second violinist. He had already produced a number of compositions and it was during his time with the orchestra (he eventually resigned in order to concentrate on composition) that he produced the first of the six symphonies which remain his most enduring legacy. In the summer of 1914, with serious financial worries and the outbreak of the First World War causing him deep distress, he set to work on his Fourth.

While it might seem only to be expected that the Fourth Symphony should reflect some sense of apprehension, not to say dread, at what the future had in store, it reflects far more Nielsen's insatiable optimism; "Music is life", he wrote on the score, "and, like life, inextinguishable." Hence the title which, as Nielsen himself pointed out, "is meant to express the appearance of the most elementary forces among men, animals and plants. We can say in case all the world was devastated by fire, deluge or volcanoes and all things were destroyed and dead, then nature would still begin to breed new life. Soon plants would begin to multiply, birds would breed and man's aspiration and yearning would be felt. These are the forces which are truly inextinguishable." The première took place in the Oddfellows' Hall, Copenhagen on 1st February 1916.

Although formally organised into the conventional four movements, Nielsen wanted the movements to merge into each other mirroring the continuous process of life ("where one encounters overlapping episodes rather than abrupt breaks"). The work begins with a vigorous allegro which, with violent eruptions from the timpani, depicts the forces of evil set against the inextinguishable forces of nature, introduced as a calm woodwind theme. The second section of the Symphony takes the form of an elegant mock-courtly dance played by the woodwind, occasionally veering off into rather bitter territory, but always reverting to its innate charm.

Symphony No.4, Op.29

Inextinguishable

Allegro
Poco allegretto
Poco adagio quasi andante
Allegro

The third section, corresponding to the Symphony's slow movement, opens with an impassioned passage for violins underpinned by powerful timpani strokes. Here is Nielsen's depiction of the horrors of war, but it soon subsides and, the inextinguishable optimism of life is restored, the section ending with the brass leading the orchestra in a celebratory hymn of praise. The mood relaxes until the violins explode into action for the final section. After a brief, frantic opening, the entire orchestra bursts out with a jubilant, life-affirming dance. The forces of evil and destruction again put in an appearance (most dramatically in an extended, virtuoso passage for timpani), but nothing can now extinguish the indomitable spirit of life itself.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, two sets of timpani, and strings.



THOMAS DAUSGAARD

道斯加德 | 指揮 CONDUCTOR

SIBELIUS AND NIELSEN BOTH FOUND
PROFOUND INSPIRATION IN THE NATURE;
IN SIBELIUS 7 IT IS THE ORGANIC UNITY
OF THE MUSIC, UNFOLDING LIKE A
TREE GROWING; IN NIELSEN 4 IT IS THE
INEXTINGUISHABLE INNER WILL TO LIVE,
THE PRIMEVAL FORCE OF NATURE.

我們今晚的節目，集合了三位優秀北歐作曲家的樂曲。當我寫這篇文章的時候，外面正下著今年的第一場雪，大地變成一遍迷人的白，呈現出一個恬靜的世界。零下十五度冰冷的空氣令我抖擻精神，即使是一丁點的聲響也感覺震撼。斜陽下我的影子顯得長而神秘，而月光和白雪則令晚上的氣氛變得詭異而浪漫。音樂開始在我的腦袋內響起……西貝遼士和尼爾森兩者都從大自然中獲得深刻的啟發，西貝遼士第七交響曲是音樂的大融合，像樹木一樣開枝散葉。尼爾森第四交響曲是生存的不滅意志、自然的原力。兩首作品都是單樂章的巨著，一首在絕望中結束，另一首歡欣愉悅。我十分期待與香港的樂師與觀眾一同分享這些貼近我心的音樂。

In this programme we bring together the three most celebrated composers from the north. As I write this the first snow has fallen here and the landscape is transformed into a magically white and quiet world. Crisp air at minus 15°C awakes my senses, where even the tiniest noise can feel dramatic. A low sun makes for mysterious long shadows, and at night the bright combination of moonlight and snow creates an eerie yet romantic atmosphere. Music begins in my head... Sibelius and Nielsen both found profound inspiration in the nature; in Sibelius 7 it is the organic unity of the music, unfolding like a tree growing; in Nielsen 4 it is the inextinguishable inner will to live, the primeval force of nature. Both works are dramatic one-movement symphonies, one ending in despair, the other one in jubilation. I am very much looking forward to sharing this music close to my heart with the musicians and audience in Hong Kong!



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，由2012/13樂季起，港樂將在音樂總監范瑞韋頓帶領下繼續精益求精。

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，迪華特再次到中國巡演，並分別在上海世博會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

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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 has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

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.

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The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO returned to China, performing at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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道斯加德 THOMAS DAUSGAARD

指揮 CONDUCTOR

丹麥指揮**道斯加德**享譽國際樂壇，他的演出以強而有力見稱，曾錄製大量高質素的錄音，並曾以首席指揮帶領瑞典室樂團及丹麥國家交響樂團取得驕人成就。

在道斯加德的領導下，瑞典室樂團有了長足的發展，他自1997年出任首席指揮，成功帶領樂團贏得國際樂壇的關注。他們先後灌錄了多張大碟，2010年11月發行的布魯赫納第二交響曲，是他們為BIS唱片廠牌灌錄的「Opening Doors」系列中的最新專輯。2011/12樂季，道斯加德成為丹麥國家交響樂團桂冠指揮，樂團在他的領導下同樣發展迅速。

道斯加德和英國各大樂團的關係深厚，今季亦將和皇家愛樂、波茅斯交響樂團、BBC威爾斯國家樂團等再度合作。2011年6月，道斯加德指揮BBC交響樂團演出，其後又於倫敦巴比肯中心、以及8月份的BBC逍遙音樂節和樂團再度演出。此外，道斯加德亦會於本樂季和新日本愛樂和中國愛樂合作。

道斯加德經常於美加等地演出，上季曾與華盛頓國家樂團、達拉斯和辛辛那提樂團首度合作，又與休斯頓交響樂團及加拿大渥太華國家藝術中心樂團再度合作。上述所有樂團均有再次邀請他合作。今個樂季，他重返多倫多交響樂團和西雅圖交響樂團演出，被《西雅圖時報》盛讚他「詮釋出眾」。

道斯加德曾獲頒發丹麥騎士勳章，並獲委任為瑞典皇家音樂學院成員。

Danish conductor **Thomas Dausgaard** is renowned for the rich intensity of his performances, his prolific discography and the remarkable results he has achieved as Chief Conductor of both the Swedish Chamber Orchestra and Danish National Symphony Orchestra.

The Swedish Chamber Orchestra has flourished under Dausgaard's direction; since taking up his position in 1997 he has brought the ensemble to international attention. Together they record extensively, and in November 2010 released Bruckner Symphony No.2 as the latest in a series entitled 'Opening Doors' on the BIS label. The 2011/12 season marks the beginning of Dausgaard's tenure as Conductor Laureate of the Danish National Symphony Orchestra, which has also developed impressively under his leadership.

Dausgaard continues to maintain strong links with many of the major UK orchestras, returning this season to the Royal Philharmonic, the Bournemouth Symphony and BBC National Orchestra of Wales. In June 2011 Dausgaard conducted the BBC Symphony Orchestra, and appeared with the orchestra again at the BBC Proms in August followed by another concert at London's Barbican Centre. Elsewhere this season, Dausgaard has engagements with the New Japan Philharmonic and China Philharmonic.

Thomas Dausgaard conducts regularly in America and Canada, making débuts last season with the Washington National, Dallas and Cincinnati Symphony orchestras and returning to the Houston Symphony and NAC Ottawa; all of these orchestras re-invited him. He returns this season to both the Toronto Symphony and the Seattle Symphony, where he has been praised by the *Seattle Times* for his "distinguished interpretations".

Thomas Dausgaard has been awarded the Cross of Chivalry in Denmark, and elected to the Royal Academy of Music in Sweden.



丹靜欣 INGER DAM-JENSEN

女高音 SOPRANO

丹麥女高音丹靜欣於1993年贏得英國加迪夫國際歌唱大賽，無論在音樂廳及歌劇院的舞台上，均被公認為一位出類拔萃的女高音。

丹靜欣的主要曲目集中於浪漫時期音樂，其中包括：馬勒《少年魔號》、第二及第四交響曲，貝多芬的《莊嚴彌撒曲》及第九交響曲，李察·史特勞斯《布倫塔諾藝術歌曲》，以及布拉姆斯的安魂曲等。她曾與世界各地知名樂團合作，如紐約愛樂、愛樂樂團、米蘭威爾第交響樂團、丹麥國家廣播交響樂團、柏林德意志交響樂團以及皇家利物浦愛樂等，並與知名指揮如杜南意、哥連·戴維斯爵士、張弦、剛倫、迪華特、道斯加德、阿殊堅納西、海廷克、辛奈斯基等合作。

2011/12樂季的重要演出有：與伯明翰城市交響樂團演出葛利格的歌曲和尼爾森的第三交響曲，以及與荷蘭愛樂樂團演出布拉姆斯的德意志安魂曲等。其他歌劇演出包括：與巴士底歌劇院合作《魔笛》，飾演潘米娜、《女人心》的德絲賓娜、《後宮誘逃》的布蓉德欣、與科芬園皇家歌劇院演出《夢遊女》的莉莎、與日內瓦歌劇院演出《皇帝的慈悲》的西法萊，以及《卡門》的蜜凱拉。她和丹麥皇家歌劇院多次合作，近期演出包括有《女人心》的費奧迪麗姬和《帕西發爾》的花靈等。

她曾灌錄的大碟包括：Teldec唱片品牌的《皮爾金》、DG唱片的《所羅門》（麥克里希指揮）、Chandos唱片品牌的德意志安魂曲、以及為DaCapo品牌灌錄、榮獲留聲機大獎最佳聲樂錄音的尼爾森歌曲選。她與丹麥皇家歌劇院合作的《凱撒大帝》DVD由Harmonia Mundi發行，而她收錄李察·史特勞斯作品的首張獨唱大碟則於較早前面世。

丹靜欣於丹麥皇家音樂學院接受音樂訓練，1990年入讀丹麥歌劇學院，跟隨姬爾絲頓·布爾·默勒教授學習。

Winner of the coveted Cardiff Singer of the World Competition in 1993, Danish soprano **Inger Dam-Jensen** has established herself as a soprano of the highest calibre, both in concert and on the operatic stage.

Inger Dam-Jensen's core repertoire focuses on the Romantic period, including Mahler's *Des Knaben Wunderhorn* and Symphonies No.2 and No.4, Beethoven's *Missa Solemnis* and Ninth Symphony, Strauss' *Brentano Lieder* and Brahms' Requiem. She has performed with orchestras around the world including the New York Philharmonic, the Philharmonia, Orchestra Sinfonica di Milano Giuseppe Verdi, Danish National Radio Symphony, Deutsches Symphonie-Orchester Berlin and the Royal Liverpool Philharmonic, and has worked under many notable conductors including Christoph von Dohnányi, Sir Colin Davies, Zhang Xian, James Conlon, Edo de Waart, Thomas Dausgaard, Vladimir Ashkenazy, Bernard Haitink and Vassily Sinaisky.

Highlights of the 2011/12 season include Grieg's songs and Nielsen's Symphony No.3 with the City of Birmingham Symphony Orchestra, and Brahms' German Requiem with the Netherlands Philharmonic Orchestra. Other operatic roles include Pamina *The Magic Flute* Opera Bastille, Despina *Così fan tutte*, Blondchen *The Abduction from the Seraglio*, Lisa *La sonnambula* for the Royal Opera, Covent Garden, Sifare *Mitridate, re di Ponto* for Geneva Opera, and Michaela *Carmen*. She has sung numerous roles with the Royal Danish Opera, recent collaborations include Fiordiligi *Così fan tutte* and Flower Maiden *Parsifal*.

Her discography includes *Peer Gynt* for Teldec, *Solomon* under Paul McCreech for DG, German Requiem for Chandos and a selection of Carl Nielsen songs for DaCapo which received the Gramophone award for Best Vocal Recording. The Royal Danish Opera's production of *Giulio Cesare* is available on DVD from Harmonia Mundi and her first solo album of songs by Richard Strauss has just been released.

Inger Dam-Jensen began her formal music education at the Royal Danish Academy of Music before moving to the Danish Opera School in 1990 to study with Professor Kirsten Buhl Møller.

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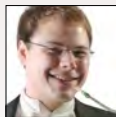
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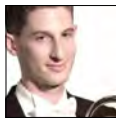


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Maciek Walicki

低音長號
Bass
Trombone



韋彼得
Pieter Wyckoff

大號
Tuba



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Roland Szentpali



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

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陳其鋼是怎樣尋找自己獨特的語言？李正欣博士2006年為我們寫了一份有關作曲家陳其鋼、名為《法國土壤的中國魂》的文章，當中談道他們某年春天在北京見面時的談話。陳其鋼回憶道：「因為一個女人。」《蝶戀花》創作初期命名為《女人》，後來陳其鋼覺得與法文的Iris Dévoilée有距離，倘直譯「揭開女人的面紗」又沒甚麼韻味。陳其鋼選擇了《蝶戀花》，含意就更有中國詩情畫意了：「蝶」代表追求者；「戀」是一種關係；「花」指的是女人。想更深入了解這首作品，請參加星期六晚由李正欣博士親自主講的音樂會前講座。

How did a young composer who just settled in France find his own voice? When Dr Joanna Lee met composer Chen Qigang in Beijing one spring, Chen explained: "Because of a woman." The original Chinese title of *Iris Dévoilée* was *Nu Ren* (Ode to Woman). This title was used when Chen started his composition. But later, he felt there was something missing in the title, as compared to the French title. *Iris Dévoilée*, if translated word for word, would become "unveiling the masks of women", which in Chinese would be cumbersome. Eventually, Chen selected a more poetic title *Die Lian Hua*, meaning "butterflies love flowers", in which "butterflies" are like "suitors", "flowers" are like "women", and together they are bound by "love". Learn more about this piece by joining our pre-concert talk on Friday night, hosted by Dr Joanna Lee.

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《三月雪中的鑽石》

Demanten på marssnön

LYRICS: Josef Julius Wecksell

The diamond in the March snow

隨風的雪
像鑽石一樣閃閃發亮。
這種光芒，
沒有淚珠可比，沒有珍珠可比。

På drivans snö där glimmar
en diamant så klar.
Ej fanns en tår, en pärla,
som högre skimrat har.

On the snowdrift
glimmers a diamond so bright.
No tear nor pearl,
ever had a greater lustre.

心底滿懷渴望，
她閃爍著天堂似的光華，
朝著太陽望去，
太陽美妙地升起。

Utav en hemlig längtan
hon blänker himmelskt så,
hon blickar emot solen,
där skön den ses uppgä.

Filled with a secret longing
she glitters so heavenly,
as she looks toward the sun,
rising so beautifully.

在陽光的腳下
她站著懇求，
情深款款地親吻陽光
然後融化成一滴淚。

Vid foten av dess stråle
tillbedjande hon står
och kysser den i kärlek
och smälter i en tår.

At the foot of the sunbeam
she stands beseeching
and kisses it lovingly
and melts into a tear.

啊，這是快樂的命運，
去愛生命所給予最崇高的東西，
去散發太陽的光輝
在最美的微笑中死去！

O, sköna lott att älska
det högsta livet ter,
att stråla i dess solblick
och dö, när skönest den ler!

O, blissful fate to love
the highest things life gives,
to radiate the sun's gaze
and die in its fairest smiles!

《嗟嘆吧，燈芯草，
嗟嘆吧》

Såv, såv, susa

LYRICS: Gustaf Fröding

Sigh, rushes, sigh

嗟嘆吧，燈芯草，嗟嘆吧，
撞擊吧，海浪，撞擊吧，
告訴我，年輕的伊格莉爾
哪裡去了？

Såv, såv, susa,
våg, våg, slå,
I sägen mig var Ingalill
den unga månne gå?

Sigh, rushes, sigh,
crash, waves, crash,
Tell me, where has
young Ingalill gone?

她哭著，像折翼的鴨子一般，
沒入湖中，
在那青蔥的春日。

Hon skrek som en vingskjuten and,
når hon sjönk i sjön,
det var när sista vår stod grön.

She cried like a wounded duck and,
sank into the lake
in the verdant days of spring.

艾斯坦納立德的人嫉妒她，
她因此受苦。
人們妒忌她富有，
妒忌她有年輕的愛人。

De voro henne gramse vid Östanålid,
det tog hon sig så illa vid.
De voro henne gramse för gods och gull
och för hennes unga kärleks skull.

They were envious of her in Östanålid,
and she suffered for it.
They begrudged her riches
and her young love.

人們用荊棘刺她，
又令百合花上的露珠蒙污。
憂傷的小浪花，
唱出哀歌吧，
嗟嘆吧，燈芯草，嗟嘆吧，
撞擊吧，海浪，撞擊吧！

De stucko en ögonsten med tagg,
de kastade smuts i en liljas dagg.
Så sjungen, sjungen sorgsång,
I sorgsna vågor små,
såv, såv, susa,
våg, våg, slå!

They pierced the favoured one with thorns,
and cast dirt on a lily's dew.
So sing songs of sorrow,
you little mournful waves,
sigh, rushes, sigh,
crash, waves, crash!

《是夢嗎？》

Var det en dröm?

Was it a dream?

LYRICS: Josef Julius Wecksell

是夢嗎？曾經很幸福，
我是你心中的真愛？
我記得，那是首靜默已久的歌，
雖然旋律仍在蕩漾。

Var det en dröm, att ljuvt en gång
jag var ditt hjärtas vän?
Jag minns det som en tystnad sång,
då strängen darrar än.

Was it a dream that once, in bliss
I was your heart's true love?
I recall it as a song long silent,
though the strains still echo.

我還記得你送我一朵玫瑰，
一個眼神，那麼害羞，那麼溫柔；
我還記得別離時那顆晶瑩的淚珠。
難道這一切，都是夢？

Jag minns en törnros av dig skänkt,
en blick så blyg och öm;
jag minns en avskedstår, som blänkt.
Var allt, var allt en dröm?

I remember a rose you gave,
a glance so shy and tender;
I remember a glistening parting tear.
Was it all, all a dream?

一個短暫的夢，短暫如雪花的生命
落在春天的青草地裡，
美麗的雪花，旋即消逝；
一簇簇的花朵，還未綻放。

En dröm lik sippans liv så kort
uti en vårgrön ängd,
vars fågning hastigt vissnar bort
för nya blommors mängd.

A dream as brief as a snowdrop's life
in a green meadow in spring,
whose beauty soon fades away
before a crowd of new flowers.

可是，許多個晚上，我都聽見
一把穿越行行淚水的聲音：
把這些回憶深藏心底，
那是你最甜美的夢！

Men mången natt jag hör en röst
vid bittra tårars ström:
göm djupt dess minne i ditt bröst,
det var din bästa dröm!

But many a night I hear a voice
through the streams of bitter tears:
hide this memory deep in your heart,
it was your best dream!

《女孩與情人幽會後 回家去》

Flickan kom ifrån sin älsklings möte

LYRICS: Johan Ludvig Runeberg

The girl came from her lover's tryst

女孩與情人幽會。回家時
雙手紅紅的。母親問：
女兒，怎麼你雙手紅紅的？
女孩說：我摘玫瑰時，
雙手被玫瑰的刺刺傷了。

Flickan kom ifrån sin älsklings möte,
kom med röda händer. Modern sade:
Varav rodna dina händer, flicka?
Flickan sade: Jag har plockat rosor,
och på törnen stungit mina händer.

The girl came from her lover's tryst,
with her hands all red. Said her mother:
What made your hands so red, girl?
Said the girl: I was picking roses,
and pricked my hands on the thorns.

女孩再與情人幽會。回家時
雙唇紅紅的。母親問：
女兒，怎麼你雙唇紅紅的？
女孩說：「我吃紅莓時，
雙唇被莓果汁點染了。」

Åter kom hon från sin älsklings möte,
kom med röda läppar. Modern sade:
Varav rodna dina läppar, flicka?
Flickan sade: Jag har ätit hallon,
och med saften målat mina läppar.

Again she came from her lover's tryst,
with her lips all red. Said her mother:
What has made your lips so red, girl?
Said the girl: I was eating raspberries,
and stained my lips with the juice.

女孩又與情人幽會。回家時
雙頰蒼白。母親問：
女兒，怎麼你雙頰這麼蒼白？
女孩說：媽媽，為我掘個墓穴吧，
把我藏在裡面，上方豎起十架，
十架上寫著我的話：

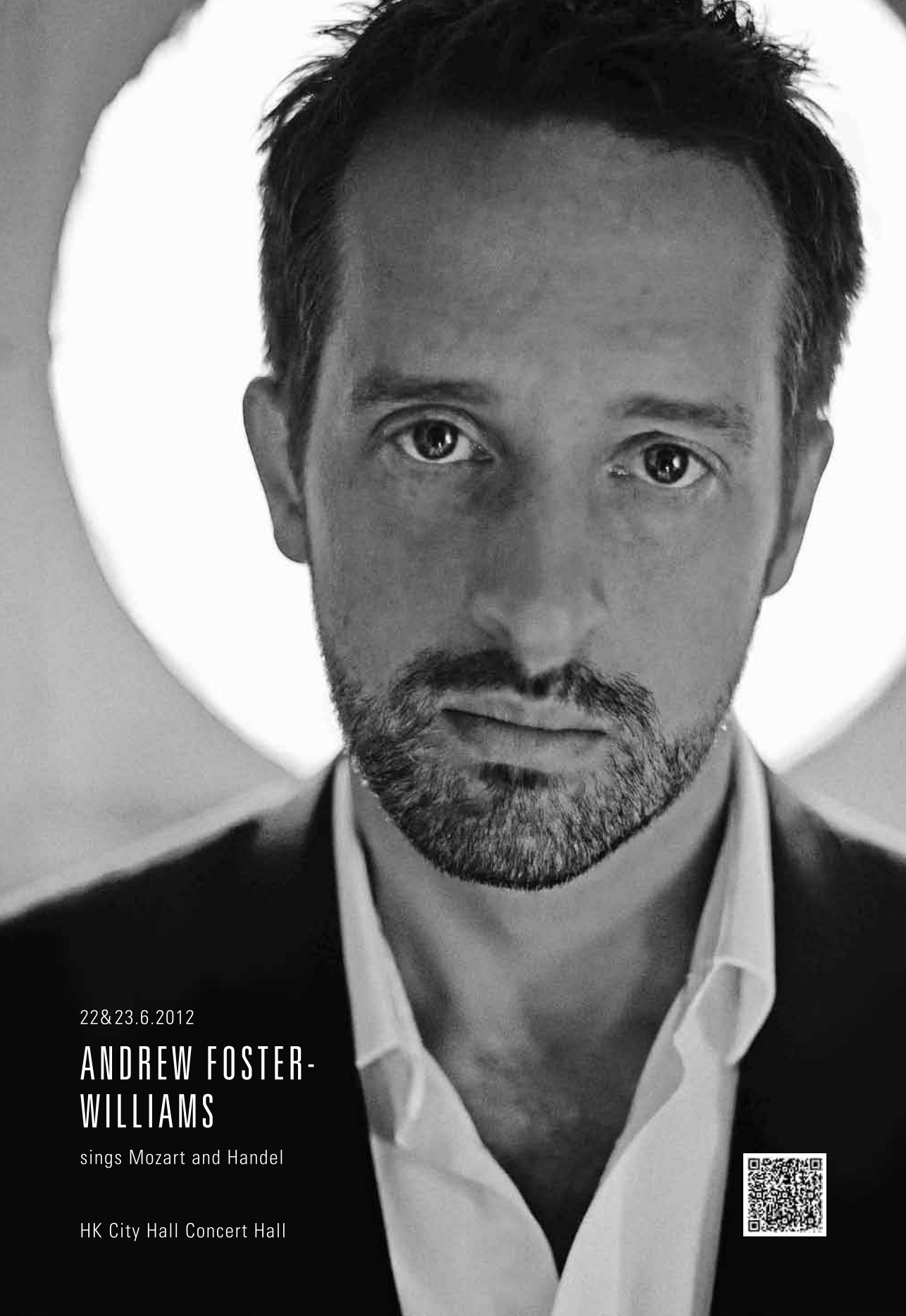
Åter kom hon från sin älsklings möte,
kom med bleka kinder. Modern sade:
Varav blekna dina kinder, flicka?
Flickan sade: Red en grav, o moder!
Göm mig där och ställ ett kors däröver,
och på korset rista, som jag säger:

Again she came from her lover's tryst,
with her cheeks all pale. Said her mother:
What has made your cheeks so pale, girl?
Said the girl: "Oh mother, dig a grave for me,
hide me there and place a cross above it,
and on the cross write what I say:

有一次她回家時雙手通紅，
那是因為情人的手。
有一次她回家時雙唇通紅，
那是因為情人的唇。
最後一次，她回家時雙頰蒼白，
那是因為情人不忠。

En gång kom hon hem med röda händer,
ty de rodnat mellan älskarns händer.
En gång kom hon hem med röda läppar,
ty de rodnat under älskarns läppar.
Senast kom hon hem med bleka kinder,
ty de bleknat genom älskarns otro.

Once she came home with her hands all red,
they had been reddened by her lover's hands.
Once she came home with her lips all red,
they had been reddened by her lover's lips.
Lastly she came home with her cheeks pale,
they had paled at her lover's faithlessness.



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《天鵝》

*En svane**A swan*

LYRICS: Henrik Ibsen

白色的天鵝，
這麼沉默，這麼平靜，
你的鳴叫，你的囀唱
跟你的歌卻無半點相像。

Min hvide svane,
du stumme, du stille,
hverken slag eller trille
lod sangrøst ane.

My white swan,
so quiet, so still,
your croak and your warbling
gave no hint of your song.

小心翼翼地守護，
沉睡的精靈，
時刻細聽
你游過。

Angst beskyttende,
alfen, som sover,
altid lyttende
gled du henover.

Cautiously guarding,
the sleeping elf,
always listening
you glided past.

但我們最後一次相見，
當誓言和臉容
掩蓋了謊言，
然後，你還唱起歌來。

Men sidste mødet,
da eder og øjne
var lønlige løgne,
ja da, da lød det!

But at our final meeting,
when vows and looks
hid the lies,
then, yes, you sounded it.

你的音樂誕生了，
也是最後一次游弋。
歸天的時候歌唱，
你是真正的天鵝。

I toners føden,
du sluttet din bane.
Du sang i døden;
du var dog en svane!

With the birth of your music,
you glided one last time.
you sang as you died;
you were truly a swan.

《我愛你》

*Jeg elsker Dig**I love you*

LYRICS: Hans Christian Andersen

你是我所思所想，
你是我心中的初戀。
我愛你，勝過愛所有人，
我愛你，永永遠遠！

Min Tankes Tanke ene du er vorden,
Du er mit Hjertes første Kærlighed.
Jeg elsker Dig, som Ingen her på Jorden,
Jeg elsker Dig i Tid og Evighed!

You have become thought of my thought,
you are my heart's first love!
I love you as none other on earth,
I love you through time and eternity!

《春天》

Våren

Spring

LYRICS: Aasmund Olafson Vinje

又一次，我感覺得到
冬季如何向春天屈服。
林中繁花滿樹，
我又在見到櫻花。
又一次，我看見冰
如何掙脫土地，
積雪如何融化，
瀑布如何沖入河流，水花四濺。
又一次見到綠草如茵，
草地上鮮花盛開；
又一次，聽見春天的鳥兒
歌頌太陽，歌頌夏天。

有一天，我，也會化成
眼前熙熙攘攘的春天的一份子。
有一天，我會找到自己的快樂歸宿
就在大自然的王國裡。
最後，春天為我帶來的一切，
我採過的花，
都象徵著我們的祖靈，
在舞動、在嘆息的祖靈。
這就是為何我會在杉樹和白樺樹叢中
思索著春天的秘密；
我所造的笛，笛聲
讓我心中淌淚。

Enno ein Gong fekk eg Vetren å sjå
for Våren å røma.
Heggen med Tre som der Blomar var på
eg atter såg bløma.
Enno ein Gong fekk eg Isen å sjå
frå Landet å fljota,
snjoen å bråna og Fossen i Å
å fyssa og brjota.
Graset det grøne eg enno ein Gong
fekk skoda med Blomar;
enno eg hørde at Vårfuglen song
mot Sol og mot Sumar.

Eingong eg sjølv i den vårlege Eim,
som settar mit Auga,
eingong eg der vil meg finna ein Heim
og symjande lauga.
Alt det, som Våren imøte meg bar
og Blomen, eg plukka,
Federnes Ånder eg trudde det var,
som dansa og sukka.
Derfor eg fann millom Bjørkar og Bar
i Våren ei Gåta;
derfor det Ljod i den Fløyta eg skar,
meg tyktes å gråta.

Once more was I able to feel
how winter yields to spring.
In the midst of the trees in bloom
I saw again the cherry blossoms.
Once more could I see how the ice
broke away from the land,
how the snow melted and the waterfall
plunged foaming into the river.
I also saw the green grass again,
covered with flowers;
once more I heard the spring birds
singing of the sun and the summer.

One day I, too, shall be part of the bustling
spring that I see around me.
One day I shall find my last happy home
in nature's great realm.
At last, whatever spring brought me,
the flowers that I picked,
were symbols of the spirits of our forefathers
who dance and sigh.
This is why among the firs and birches
I pondered the secret of spring;
the sound of the flute I made
sets my soul weeping.

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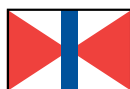
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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



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

何鴻毅家族基金駐團學員培訓計劃 THE ROBERT H. N. HO FAMILY FOUNDATION *Orchestral Fellowship Scheme*

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



凌顯祐 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.





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