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# CHEN Qigang

6 陳其鋼《蝶戀花》

10 CHEN QIGANG *Iris Dévoilée*

~35'

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# WAGNER

8 華格納〔迪夫利格改編〕《帕西發爾》—管弦套曲

12 WAGNER (ARR. DE VLIENER)

*Parsifal* – an orchestral quest

~55'

# ARTISTS



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17 艾度·迪華特 指揮 / Edo de Waart conductor

21 陳小朵 女高音 / Chen Xiaoduo soprano

21 孟萌 第二女高音兼青衣 / Meng Meng soprano II & qingyi

22 王楠 二胡 / Wang Nan erhu

22 李佳 琵琶 / Li Jia pipa

23 常靜 箏 / Chang Jing zheng

4月6日的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫) 現場直播，並於4月11日 (星期三) 下午2時重播。

The 6th Apr concert is broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat on 11th Apr 2011 (Wed) at 2pm.



# 陳其鋼

生於 1951 年

《蝶戀花》〔原名《女人》〕是一部為大型交響樂團和六位聲樂、民族器樂獨奏者創作的樂隊協奏組曲，這部作品是陳其鋼在完成首部芭蕾舞劇《大紅燈籠高高掛》音樂後，創作的另一部重要作品。2002年2月6日由法國國家交響樂團在巴黎首演，大獲成功。

《蝶戀花》顧名思義是一部描寫人間情愛，尤其是男女之間的欲迎還拒，徘徊不舍和嬌柔矜持等情緒的音樂言情詩。樂曲共分九段：純樸、羞澀、放蕩、神經質、溫柔、嫉妒、多愁善感、歇斯底里及情慾。依據九個段落的小標題，這更是一部描寫女人，尤其是女人在面對慾望和愛情時的各種不同姿態與情感起伏的音樂素描。

作曲家從管弦樂曲《五行》的詠物，與舞劇《大紅燈籠高高掛》的抒情，這先後兩種寫作經驗互相激蕩而出的創作成果。前者用簡約的手法描寫不同的材質並賦予詩意的想像；後者促使他更深擴細膩地理解女人，表現男女之間的微妙情緒與姿態。當然，這中間還有作曲家當時安排「華夏」、「天音」等民樂團到巴黎訪問演出過程中，和傳統音樂家從排練到演出的頻繁互動，讓他更深地浸透在傳統民樂的氛圍……。

作曲家豐富的生活經歷中對於女人之美善的欣賞與女人性情之微妙多變的理解，更是這部創意奇特的作品最根本的產生原由了。

節目介紹由連憲升撰寫

連憲升現任國立屏東教育大學音樂學系助理教授，是一位作曲家兼當代音樂學者，梅湘《我的音樂語言的技巧》中譯者。他以提交《陳其鋼的音樂創作歷程（自1985到2001年）——從當代中國〔中國大陸與台灣〕與日本音樂的視野來探討》論文，獲得巴黎索爾邦（第四）大學「二十世紀音樂與音樂學」博士學位。



## 《蝶戀花》

- |       |        |
|-------|--------|
| 一、純樸  | 六、嫉妒   |
| 二、羞澀  | 七、多愁善感 |
| 三、放蕩  | 八、歇斯底里 |
| 四、神經質 | 九、情慾   |
| 五、溫柔  |        |



陳其鋼生於上海，中學時代在中央音樂學院附中主修單簧管，1977年考入中央音樂學院作曲系，師事羅忠熔先生。1983年大學畢業當年考取教育部出國研究生，次年赴法國深造。1984年至1988年獲當代音樂大師梅湘賞識，破例納為關門入室弟子，連續四年獲得法國政府獎學金。1988年相繼取得巴黎索爾邦（第四）大學碩士學位和巴黎音樂師範學院高級作曲文憑。其主要作品包括：大型管弦樂作品《源》、抒情詩《水調歌頭》、長笛協奏曲《一線光明》、雙簧管協奏曲《道情》、民樂室樂《三笑》、大提琴協奏曲《逝去的時光》、管弦樂組曲《五行》、為女高音、單簧管與管弦樂隊創作的《一個法國女人的夢》以及鋼琴協奏曲《二黃》等。

### 編制：

第一花腔及抒情女高音、第二抒情女高音、青衣〔京劇中的年輕女角，今晚第二女高音兼唱青衣〕、獨奏二胡及板胡、獨奏琵琶、獨奏箏、三支長笛〔其二兼短笛〕、三支雙簧管、三支單簧管〔其二兼降E單簧管，其一兼低音單簧管〕、三支巴松管〔全兼低音巴松管〕、四支圓號、三支小號、三支長號、大號、馬林巴琴、木琴、電鋼琴、三角鐵、中國鑼、懸鈸、砂槌、古鈸、響木、管鐘、木頭鼓、鐘琴、大鼓、豎琴、鋼琴/鋼片琴及弦樂組。

# 華格納〔迪夫利格改編〕

1813-1883

**迪**夫利格〔生於1953年〕1987至2002年出任荷蘭電台愛樂樂團首席敲擊樂手，當時迪華特正是該團音樂總監。迪夫利格的作品包括四首根據華格納歌劇改編而成的管弦樂曲。他自劇中選出樂段，以管弦樂器代替人聲，增補數小節的原創音樂來貫穿全曲，除了費盡苦心地跟隨原作的戲劇精髓，更重要的是保留了劇中人的心理活動。事實上，這四首作品都堪稱精湛的「華格納交響曲」。

《帕西發爾》是華格納第十四齣歌劇，也是他最後一齣，內容圍繞一個重要的課題—藉苦難獲得救贖。這與基督受難的觀念如出一轍：耶穌基督在「最後的晚餐」裡與門徒分享餅和酒，之後所發生的事正好揭示了「藉苦難獲得救贖」。由於題材實在太嚴肅，因此華格納沒有把《帕西發爾》稱為「歌劇」或「樂劇」，而是「讓舞台神聖化的節慶劇」。在華格納眼中，《帕西發爾》不僅是娛樂—此劇是神聖的，是通過語言和音樂，把哲學、宗教和理想推上神聖地位的作品。

《帕西發爾》1879年完成，1882年7月26日在拜萊特首演。故事發生在西班牙一座城堡。聖杯騎士在城堡裡守護聖杯〔也就是「最後的晚餐」時耶穌所用的杯子〕和聖物長矛〔基督被釘十字架後，還被兵丁用長矛刺傷。這就是當時兵丁所用的長矛〕。可是騎士首領安佛塔斯卻被迷人的昆德麗引誘，讓長矛落入魔法師克林索之手。克林索用這把長矛刺傷安佛塔斯，長矛一日未回到騎士手上妥善保管，安佛塔斯的傷就一直不會痊癒。帕西發爾是個在森林長大的「大傻瓜」，眼看安佛塔斯受盡折磨，誓要重奪長矛。昆德麗重施故技希望色誘帕西發爾，但帕西發爾不為所動，克林索一怒之下把長矛向帕西發爾擲去。





## 《帕西發爾》— 管弦套曲

- |          |           |
|----------|-----------|
| 一、前奏     | 五、受難日音樂   |
| 二、帕西發爾   | 六、聖杯騎士 II |
| 三、聖杯騎士 I | 七、尾聲      |
| 四、花女     |           |

這時奇蹟出現了一長矛到了帕西發爾頭頂上方就懸在半空，停止不動，克林索的堡壘隨即倒塌。帕西發爾回到騎士的城堡，讓劇中主角傷患得治，又獲得不同形式的救贖。

「管弦套曲」一詞乃迪夫利格自創。迪夫利格1993年寫成《帕西發爾》管弦套曲，題獻給他在荷蘭電台愛樂的團友。樂曲跟隨原著的主要情節，也選用了原著的重要音樂素材，保留了華格納豐富的管弦樂色彩，既能令段落分明，又能達到一氣呵成的戲劇效果。〈前奏〉由三個分別代表最後的晚餐、聖杯和信德的音樂主題〔主導動機〕貫穿全劇。〈帕西發爾〉樂段較為活躍，形容帕西發爾這個「魯莽的傻瓜」。至於樂曲的中段，迪夫利格形容道：「第三和第六部份的副題都是〈聖杯騎士〉，這兩段息息相關，而且結構對稱。這兩部份源於原著的第一和第三幕間奏曲，同樣用來描繪聖杯騎士們快要舉行的一些儀式，而那四口深沉的鐘聲，就是音樂上最有特色的關聯。第四、五部份可謂反映出兩種極端的心理。〈花女〉惹人遐思，但原本的六聲部女聲合唱團被刪掉了，偶然以獨奏小提琴取代。然後是樸素而發人深省的〈受難日音樂〉，自然的覺醒與基督教罪惡與救贖的意象有關。」樂曲的〈尾聲〉採用了華格納原著的最後一段。

節目介紹中文翻譯：鄭曉彤

編制：

三支長笛、三支雙簧管、英國管、三支單簧管、低音單簧管、  
三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、  
定音鼓、中音鼓（離遠）、鐘琴、兩座豎琴及弦樂組。

# CHEN Qigang

b. 1951

A concerto suite for large orchestra, six vocal parts and folk traditional instruments, *Iris Dévoilée*, originally entitled *Ode to Woman*, is another significant work of Chen Qigang's written after his first ballet production, *Raise the Red Lantern*. It was premièred by the French National Orchestra in Paris on 6th February 2002 with enormous success.

*Iris Dévoilée* speaks of human love. It is sentimental music describing the deception, indecisiveness, hesitation, frailty and reservations which exist between men and women. The music consists of nine movements, and their titles – ingenious, chaste, libertine, sensitive, tender, jealous, melancholic, hysterical and voluptuous – clearly suggest that the work is also about women, portraying their attitudes and moods when facing desire and love.

*Iris Dévoilée* is partly stimulated by Chen's experiences of writing the orchestral work *Wu Xing* (The Five Elements), an attempt to characterise musical symbols, and the lyrical ballet production *Raise the Red Lantern*. The former was an effort to present different materials in a most concise and imaginatively poetic style, while the latter provided a motivation for the composer to explore women's attributes and reflect the subtle sentiments and gestures between men and women. The frequent interaction with musicians from folk groups like 'Huaxia' and 'Tianyin', which went to perform in Paris upon the composer's invitation, also gave him the chance to immerse himself in traditional folk music during the course of the composition.

Chen's rich life experiences have provided him the opportunity to develop an appreciation of women's beauty, and comprehension of the delicacy and fluctuation in women's characters, which in turn gave rise to the birth of this distinctively creative piece.

Programme notes by Lien Hsien-sheng

**Lien Hsien-sheng** is Assistant Professor of Music Department of National Pingtung University of Education. He is a composer, music scholar on contemporary music and translator of Messiaen's *The technique of my musical language*. His dissertation *A Musical Journey of Chen Qigang (from 1985-2001) – Investigating from the perspectives of Modern China (China and Taiwan) and Japanese Music* earned him a doctoral degree of 20th century music and musicology from Paris Sorbonne University (Paris IV).

# *Iris Dévoilée*

- |                |                  |
|----------------|------------------|
| I. Ingenious   | VI. Jealous      |
| II. Chaste     | VII. Melancholic |
| III. Libertine | VIII. Hysterical |
| IV. Sensitive  | IX. Voluptuous   |
| V. Tender      |                  |



**Chen Qigang** was born in Shanghai where he studied clarinet performance at the Central Conservatory of Music affiliated middle school. In 1977 he entered the Central Conservatory of Music to study composition, under the tutelage of Luo Zhonghong. He graduated in 1983 and in the same year was accepted as an overseas postgraduate student by the Ministry of Education of China. He travelled to France where, from 1984 to 1988, he studied under the composer Olivier Messiaen, who recognised Chen's talent and exceptionally accepted him as his personal student. Chen was awarded scholarships from the French government for four consecutive years. In 1988 he was awarded a Master's degree from Paris Sorbonne University (Paris IV) and then an advanced diploma in composition from L'Ecole Normale de Musique de Paris. His major compositions include the large-scale orchestra work *Yuan (Origines)*, *Poème Lyrique* for baritone and instrumental ensemble, the flute concerto *Un pétale de lumière*, oboe concerto *Extase*, *San Xiao* for four traditional Chinese instruments, cello concerto *Reflet d'un temps disparu*, orchestral suite *Wu Xing* (The Five Elements), *Songe d'une femme Française* for soprano, clarinet and orchestra, and the piano concerto *Er Huang*.

## INSTRUMENTATION:

first solo soprano (colouratura & lyric), second solo soprano (lyric), qingyi (qingyi refers to young female role of traditional Beijing opera; second soprano doubling qingyi tonight), solo erhu & banhu, solo pipa, solo zheng, three flutes (two doubling piccolos), three oboes, three clarinets (two doubling Eb clarinets, one doubling bass clarinet), three bassoons (all doubling contra bassoons), four horns, three trumpets, three trombones, tuba, marimba, xylophone, vibraphone, triangle, Chinese tam-tam, suspended cymbals, maracas, crotales, wood blocks, chimes, log drum, glockenspiel, bass drum, harp, piano/celesta, and strings.



# Richard **WAGNER** (arr. Henk de Vlieger)

1813–1883

**P**rincipal Percussion of the Netherlands Radio Philharmonic Orchestra from 1987 to 2002, coinciding with Edo de Waart's time as that orchestra's Musical Director, Henk de Vlieger (b. 1953) produced four orchestral works based on various Wagner operas. In each case he arranged numbers into a coherent musical sequence, replaced vocal parts with orchestral instruments, composed a few bars of original music to ensure a continuous thread running through each work, and took pains to follow the core of the dramatic and, perhaps more importantly, psychological action of the original stage work. In effect, he produced four masterly "Wagner Symphonies".

Wagner's 14th and final opera, *Parsifal*, dealt with no less a subject matter than redemption through suffering as revealed in the events which followed on after the Last Supper (in which Jesus Christ shared bread and wine with his disciples). So serious was this subject-matter that Wagner referred to *Parsifal* not as an opera or a music-drama, but as a "Stage Dedication Festival". This was, in Wagner's eyes, a sacred event, not mere entertainment, in which philosophy, religion and ideals were consecrated through words and music.

Completed in 1879 and first staged on 26th July 1882 at Bayreuth, *Parsifal* is set in the Spanish castle where the Knights of the Grail guard both the Holy Grail (the cup used at the Last Supper) and the spear with which Christ was wounded whilst he was nailed to the Cross on the first Good Friday. However Amfortas, their leader, while tempted by the bewitching Kundry, allows the spear to fall into the hands of the magician Klingsor who uses it to inflict a wound on Amfortas which can only be healed when the spear is returned into the Knights' safe-keeping. Seeing Amfortas' agony, Parsifal, a young man who has been brought up in the forests as a "pure fool", determines to retrieve the spear. Kundry tries to seduce him and, as Parsifal rejects her advances, an angry Klingsor hurls the spear at him. Miraculously it stays poised above Parsifal's head and Klingsor's castle collapses in ruins. Parsifal returns to the castle of the Knights, where his arrival brings about the healing and redemption (in various ways) of all the main characters of the work.

# *Parsifal* – An Orchestral Quest

- |                        |                        |
|------------------------|------------------------|
| I. Vorspiel            | V. Karfreitagszauber   |
| II. Parsifal           | VI. Die Gralsritter II |
| III. Die Gralsritter I | VII. Nachspiel         |
| IV. Die Blumenmädchen  |                        |

De Vlieger's self-styled "Orchestral Quest" written in 1993 and dedicated to his fellow-musicians in the Netherlands Radio Philharmonic follows the main outline of the plot and incorporates most of the important musical material as well as preserving both Wagner's opulent orchestral colours and the sense of a continuously unfolding drama uninterrupted by breaks between sections which are, nevertheless, clearly defined. We open with the great **Vorspiel** (Prelude) which includes the three musical themes (*leitmotifs*), representing the Last Supper, the Holy Grail and Faith, which bind the opera together. A more animated passage represents the figure of **Parsifal** portrayed here as "a reckless fool". De Vlieger describes the central section of his arrangement; "Both parts three and six have the same subtitle – **Die Gralsritter** (The Knights of the Grail) – and are also related to each other in accordance with the principle of symmetry. They are originally the intermezzi from the first and third acts, and both are events in which the rituals of the Knights of the Grail are prepared. In terms of the music, the most characteristic correspondence between them is the use of four very deep bells. The central section consists of two excerpts which can be regarded as the psychological opposites of each other. In the sensual, seductive music of **Die Blumenmädchen** (The Flower Maidens), the original six-voice female choir has been eliminated and is sometimes replaced by violin solos. This is followed by the austere, meditative **Karfreitagszauber** (Good Friday Music), in which the awakening of nature is linked to the Christian image of sin and redemption." The work ends with a **Nachspiel** (Postlude) taken from the last part of Wagner's original score.

Programme notes by Dr Marc Rochester

## INSTRUMENTATION:

three flutes, three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, tenor drum (at a far distance), glockenspiel, two harps, and strings.

弦

諾

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*Edo de Waart*



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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.

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 returned to China, performing 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

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## 艾度·迪華特 EDO DE WAART

香港管弦樂團藝術總監兼總指揮  
ARTISTIC DIRECTOR AND CHIEF CONDUCTOR OF  
THE HONG KONG PHILHARMONIC ORCHESTRA

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他現時是美國密爾沃基交響樂團的音樂總監、皇家法蘭德斯愛樂的總指揮、聖保羅室樂團的藝術伙伴和荷蘭電台愛樂樂團的桂冠指揮。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕、浦契尼的《蝴蝶夫人》和貝多芬的《費黛里奧》歌劇音樂會，均獲高度評價。

迪華特經常應邀到各個世界一流的交響樂團擔任客席指揮及與無數著名音樂家合作，灌錄過的專輯多不勝數，他曾為Philips、Virgin、EMI、Telarc及RCA等著名唱片品牌錄音，其中更包括為Octavia/Exton灌錄、與荷蘭電台愛樂合演的全套拉赫曼尼諾夫管弦樂作品及華格納歌劇序曲。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。

**Edo de Waart** is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He is also the Music Director of the Milwaukee Symphony Orchestra, Chief Conductor of the Royal Flemish Philharmonic, Artistic Partner of the Saint Paul Chamber Orchestra and Conductor Laureate of the Netherlands Radio Philharmonic.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney and has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, Puccini's *Madama Butterfly* as well as Beethoven's *Fidelio* with the Hong Kong Philharmonic.

Edo de Waart is in constant demand as a guest conductor, regularly appearing with the world's leading symphony orchestras and musicians. His extensive recording catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. For Octavia/Exton, he has recorded the complete orchestral works by Rachmaninov and overtures of Wagner with the Netherlands Radio Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong.

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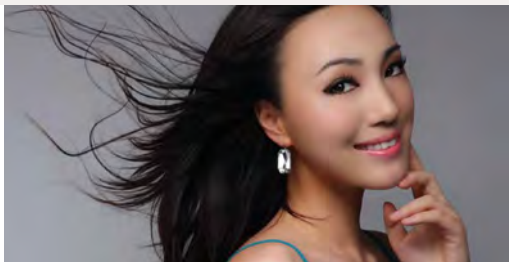
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## 陳小朵 CHEN XIAODUO

女高音 SOPRANO

女高音陳小朵曾於世界各地享負盛名的音樂廳演唱，其卡奈基音樂廳首演更獲《紐約時報》盛讚為「聲音豐潤，甜美，動人」。2009年，她獲邀參與上海交響樂團的北美巡演，分別於八個城市演唱陳其鋼的《蝶戀花》。她曾經演唱的曲目包括：馬勒第四交響曲、譚盾的歌劇《茶》、葉小綱的《大地之歌》、著名中國歌劇《杜十娘》，以及多部由當代中國作曲家創作的大型歌劇。她亦是2008年北京奧運主題曲《你和我》的原唱。陳小朵於中國音樂學院歌劇系畢業，2001年贏得比利時費娜·露莎獎學金。2002年，在台灣國際華人聲樂比賽中獲得最佳新人獎。此外，她更獲中國政府頒發最高獎項—文華獎最佳聲樂演出獎。

Acclaimed by the *New York Times* for her “lush, sweetly melodic lines” at her Carnegie Hall début, soprano **Chen Xiaoduo** has performed in many prestigious concert halls around the world. In 2009 she toured with the Shanghai Symphony Orchestra to North America, singing in Chen Qigang’s *Iris dévoilée* in eight cities. She has also sung Mahler’s Symphony No. 4, Tan Dun’s opera *Tea*, Ye Xiaogang’s *Song of the Earth* and major Chinese opera *Miss Du Shi Niang*, in addition to many large-scale operas by contemporary Chinese composers. She is also the original singer of *You and Me*, the theme song of the 2008 Beijing Olympics. A graduate of Opera Studies at the China Conservatory, Chen Xiaoduo won Belgium’s 2001 Vera Rosa Award, the 2002 Best New Singer Award in Taiwan and the Best Vocal Performance at the Wenhua Awards, the highest award issued by the Chinese government.

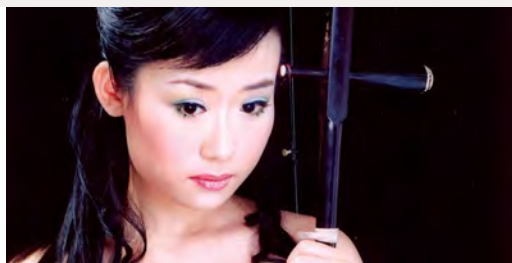


## 孟萌 MENG MENG

第二女高音兼青衣 SOPRANO II & QINGYI

孟萌被陳其鋼稱讚為「《蝶戀花》交響組曲中身兼花腔、美聲和青衣的不可替代的主要演員」，她曾在中國、澳洲、美國、法國、德國、比利時及埃及演唱此曲。她亦曾應陳其鋼的邀請擔任2008年北京奧運的資源與招聘主管，並擔任新歌手的聲樂指導。2003年，她曾參與中國芭蕾舞劇《大紅燈籠高高掛》的演出，負責京劇演唱的部分。之前她曾任山東省青島市京劇院的演員，參與過不少演出。孟萌師承民族聲樂教育家朱以為教授，2006年中國音樂學院聲歌系畢業，現為該院研究生，主修民族聲樂。

Praised by Chen Qigang as “an irreplaceable major artist for *Iris dévoilée* who is able to master the roles of coloratura, bel canto and *qingyi* (Peking opera style singing)”, **Meng Meng** has performed this work in China, Australia, the United States, France, Germany, Belgium and Egypt. She was also invited by Chen Qigang to work as Artist Manager and Vocal Coach for the 2008 Beijing Olympics. She sung in Peking opera style in the Chinese ballet *Raise the Red Lantern* in 2003. Before that she worked at the Qingdao Peking Opera Theatre in the Shandong Province and appeared in many productions. Meng Meng studied folk singing with Professor Zhu Yiwei, and completed her Bachelor’s degree from the China Conservatory of Music in 2006. She is currently a Master’s student in Vocal Performance at the Conservatory.



## 王楠 WANG NAN

二胡 ERHU

王楠曾於2002年參與《蝶戀花》的世界首演，以二胡獨奏身份與法國國家樂團和指揮湯沐海合作。她曾與各大樂團演出，如北德電台交響樂團、法國國家樂團、巴黎樂團、班貝格交響樂團、中國國家交響樂團、中國愛樂樂團、上海交響樂團和廣州交響樂團，並到訪澳洲、日本、埃及、德國、法國、英國及美國。她亦曾於以下音樂節中亮相：北京國際音樂節、上海之春國際音樂節、法國現代音樂節和基辛格夏季音樂節。王楠於中國音樂學院畢業，師承張尊連教授，2001年起加入中央民族樂團，現為二胡聲部的副首席。

**Wang Nan** was featured as soloist at the world première of *Iris dévoilée* with the Orchestre National de France and conductor Muhai Tang in 2002. She has collaborated with major orchestras including the NDR Symphony, Orchestre National de France, Orchestre de Paris, Bamberg Symphony, China National Symphony, China Philharmonic, Shanghai Symphony and Guangzhou Symphony, and has performed in Australia, Japan, Egypt, Germany, France, the United Kingdom and the United States. Festival appearances have included Beijing Music Festival, Shanghai Spring International Music Festival, Le Festival Présences and Kissinger Sommer. Wang Nan graduated from the China Conservatory of Music under the tutelage of Professor Zhang Zunlian and joined the China National Orchestra in 2001. She is now Associate Principal of the Erhu Section.



## 李佳 LI JIA

琵琶 PIPA

李佳曾於2002年參與《蝶戀花》的世界首演，以琵琶獨奏身份與法國國家樂團和指揮湯沐海合作，其後應邀參與廣州交響樂團的世界巡迴演出，聯同指揮余隆在巴黎香榭麗舍劇院、荷蘭皇家音樂廳及悉尼歌劇院等享負盛名的場地再次演出此作。2005年，她遠赴美國參與由甘迺迪中心主辦的中國文化節，2007年隨中國音樂學院到訪歐非六國演出「中國春節民族音樂會」。李佳師從劉德海教授，2006年中國音樂學院碩士畢業，現為母校的琵琶教師及琵琶演奏博士生。

**Li Jia** was featured as soloist at the world première of *Iris dévoilée* with the Orchestre National de France and conductor Muhai Tang in 2002. She was later invited by the Guangzhou Symphony Orchestra to join their world tour with conductor Long Yu and performed this piece in prestigious venues including the Théâtre des Champs-Élysées in Paris, the Royal Concertgebouw Amsterdam and the Sydney Opera House. She participated in the Festival of China presented by the Kennedy Center in 2005 and travelled to six countries in Europe and Africa to perform in the "Chinese Spring Festival Concert" with the China Conservatory of Music in 2007. Li Jia completed her Master's degree from the China Conservatory of Music in 2006. She is currently a tutor and doctoral student in pipa performance at the Conservatory under the tutelage of Professor Liu Dehai.



## 常靜

### CHANG JING

箏 ZHENG

常靜八歲起開始學習古箏，師從李婉芬老師及邱大成老師，1995年中國音樂學院畢業後考入中國歌舞團。她曾與中國各大樂團合作，並到訪中、日、泰、歐美等地演出。她於2002年以古箏獨奏身份參與《蝶戀花》的世界首演，與法國國家樂團和指揮湯沐海合作，同年參與北京國際音樂節、上海之春國際音樂節及新加坡的華族文化節。翌年與德國音樂家合組世界音樂樂隊「五行」，在德國舉辦了三場音樂會，並錄製樂隊專輯。2008年參與北京奧運開幕式演出，彈奏《春江花月夜》。

**Chang Jing** started lessons on the zheng at the age of eight under zheng masters Li Wanfen and Qiu Dacheng. After graduating from the China Conservatory of Music in 1995, she joined the China National Song and Dance Ensemble. In 2002 she was not only soloist at the world première of *Iris dévoilée* with the Orchestre National de France and conductor Muhai Tang but also appeared in Beijing Music Festival, Shanghai Spring International Music Festival and Singapore's Chinese Cultural Festival. She has collaborated with major orchestras in China, and has performed in China, Japan, Thailand, Europe and the United States. With an international music ensemble – "Five Elements" – which she formed with German musicians, she performed three concerts and made a recording. In 2008 she played *Spring Flowers in the Moonlit Night on the River* at the Beijing Olympics.



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Concertmaster



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Leung Kin-fung  
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Wong Sze-hang  
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Second Associate  
Concertmaster



朱蓓  
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Third Associate  
Concertmaster



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Mao Hua



程立  
Cheng Li



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Ba Wenjing



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Gui Li



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Anders Hui



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Li Zhisheng



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Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
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王亮  
Wang Liang



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Xu Heng



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Zhang Xi

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■ 趙瀟娜  
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



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Mao Yiguo



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Jia Shuchen



\* 賈舒陽  
Jia Shuyang



\* 劉博軒  
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PHOTO Bobby Lee



艾度·迪華特  
Edo de Waart  
藝術總監兼總指揮  
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PHOTO Marco Borggreve/Dallas Symphony



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PHOTOS BY  
Cheung Chi-wai and Keith Hiro



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Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
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Cui Hong-wei



范星  
Fan Xing



付水淼  
Fu Shuimiao



洪依凡  
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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



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Julianne Russell



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Van Dyke

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Flutes



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Megan Sterling



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短笛  
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Oboes



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單簧管  
Clarinets



○ 史家翰  
John Schertle



▲ 夏安祖  
Andrew Harper



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

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Bass  
Clarinet



簡博文  
Michael Campbell

巴松管  
Bassoons



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Moermond



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Natalie Lewis

小號  
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● 丹迪莊  
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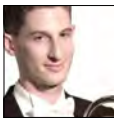


▲ 莫思卓  
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Moyse



華達德  
Douglas  
Waterston

長號  
Trombones



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Jarod Vermette



韋力奇  
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  
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Wai-wa



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Shuk-fai

豎琴  
Harp



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Sidenius

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艾度·迪華特：「約翰·亞當斯常常說影響他的作曲家有史特拉汶斯基，還有一、兩位，如柯普蘭。他是一位真正的美國作曲家，他的樂曲，不論快慢，都充滿活力，十分刺激，節奏多姿多采，有時難度極高。《和聲教案》是首力度十足的樂曲，我至今仍在世界各地演出此曲，觀眾越來越受落，認同此曲是上世紀的傑作之一，我認為那是實至名歸。樂曲活力充沛，意念豐富，樂團只消明白了箇中妙處，就會很喜歡演奏它。」星期六晚的免費音樂會前講座由歐兆明博士主講。

Edo de Waart: "John always says that composers that have influenced him are Stravinsky and a couple of others like Copland. He is a truly American composer with music that always, whether slow or very fast, has energy and, of course, excitement, very colourful rhythmically, sometimes extremely difficult. *Harmonielehre* is a powerful, wonderful piece. I am still doing it all over the place and audiences more and more embrace that it is a masterpiece of the last century. I think it is, absolutely. It is brimming with energy and ideas and the orchestra, once they get their head around it, they love playing it." Free pre-concert talk on Friday by Dr Stefan Au.

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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](mailto: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](mailto:rho_fellowships@hkpo.com).



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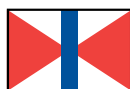
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**Maestro Circle** is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the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

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此計劃由「商藝匯萃」發起及組織。

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- 約瑟·加里亞奴 (1788) 小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴 · 由倪瀾先生使用

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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  
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