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PHILHARMONIC ORCHESTRA

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SWIRE

BRAUTIGAM PLAYS MENDELSSOHN

孟德爾遜第一鋼協

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莫扎特 + Mozart +
永恒光辉
Moments in the Sun

25&26 · 5 · 2012

Fri & Sat 8pm

香港大會堂音樂廳
Hong Kong City Hall
Concert Hall



香港大會堂 50周年誌慶節目
Programme commemorating the
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藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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A WARM WELCOME to *Moments in the Sun*, proudly sponsored by CIC Banque Privée and CIC Investor Services Limited (CICIS). This is the eighth consecutive year in which we are sponsoring a performance by the Hong Kong Philharmonic Orchestra as part of our guest relationship programme in support of arts and culture. We are pleased that events such as this have received very positive response and appreciation from our valued clients and guests, as well as from music lovers over the years.

In fine CIC tradition, therefore, we continue to celebrate our lasting French heritage grounded on our passion for superior quality. Indeed this heritage is the hallmark of our unique corporate culture and values. CIC has been supporting renowned art groups all over the world, because arts and culture are integral to the premium lifestyle enjoyed by our esteemed clients.

As always, here in Hong Kong CICIS is privileged and honoured to support our internationally renowned home-grown Hong Kong Philharmonic Orchestra. No doubt the opening performance of this year's *Moments in the Sun* will move us with the fine music written by one of the greatest composers of all time. Under the baton of internationally acclaimed conductor Paul McCreesh, the performance will feature one of the Netherlands' leading musicians, Ronald Brautigam, who will be playing Mendelssohn's First Piano Concerto, a piece inspired by the dramatic peaks of the Swiss Alps and the warm sunshine of Italy. This legendary musical work and other parts of the programme promise an evening to remember.

歡迎蒞臨欣賞由法國工商銀行Banque Privée及法國工商投資服務有限公司贊助的香港管弦樂團「永恒光輝」音樂會。今年是我們連續第八年贊助香港管弦樂團的節目，在支持文化藝術活動之餘亦為我們尊貴的客戶奉上悠揚樂韻。多年來，我們贊助的節目均深受客戶、貴賓及音樂愛好者的熱烈歡迎及讚譽。


熱切追求優越質素的精神，是我們獨特的企業文化和價值的精粹所在。一如以往，法國工商銀行集團內的公司將秉承源遠流長的法國傳統和企業精神，在世界各地積極支持著名藝術團體，配合我們的尊貴客戶熱愛文化藝術的高雅生活品味。

本土孕育的香港管弦樂團享譽國際，一直以來，法國工商投資服務有限公司非常榮幸可以為樂團提供支援。在今年「永恒光輝」首場音樂會中，指揮麥克里希將聯同備受各界推崇的荷蘭傑出鋼琴家包提咸，演繹孟德爾遜的第一鋼琴協奏曲。孟德爾遜創作這樂曲的靈感，來自瑞士阿爾卑斯山的奇峰和意大利的明媚陽光。深信這傳奇名曲及音樂會其他節目將為大家帶來一個難忘的晚上。



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At CIC Banque Privée, we understand and resonate with our elite guests' superior taste for and appreciation of a premium lifestyle, in which art and culture play a prominent role.

With this in mind, we proudly sponsor "Moments in the Sun" presented by the Hong Kong Philharmonic Orchestra, featuring Ronald Brautigam 's majestic performance of the Mendelssohn's First Piano Concerto.

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A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

太古音樂大師 swire maestro

FOUNT OF INSPIRATION

靈感之泉

雷史碧基 《羅馬之泉》

依貝克 長笛協奏曲

柴可夫斯基 第三交響曲「波蘭」

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拉威爾《西班牙狂想曲》

拉威爾《波萊羅》

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韓德爾《連納多》：復仇女神的蛇在嘶嘶作響

韓德爾《波斯國王希羅》：我覺得自己的血都結成冰

韓德爾《韃靼國王塔瑪蘭諾》：在世上、在深淵

莫扎特《你是背叛我了……殘酷苦澀的悔恨》

莫扎特《費加羅的婚禮》：我就是勝利者！……當我嘆息時

莫扎特 第36交響曲「林茲」

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莫扎特+：永恒光辉

Mozart+: Moments in the Sun

MOZART

9 莫扎特 第三十四交响曲

17 MOZART Symphony No.34

~21'

MENDELSSOHN

10 孟德爾遜 第一鋼琴協奏曲

18 MENDELSSOHN Piano Concerto No.1

~21'

中 場 休 息 i n t e r v a l

SCHUBERT

~17'

12 舒伯特《羅莎蒙》：芭蕾舞音樂第二首及間奏曲第三首

20 SCHUBERT *Rosamunde*: Ballet Music II & Entr'acte III

BEETHOVEN

14 貝多芬 第八交响曲

24 BEETHOVEN Symphony No.8

~26'

ARTISTS

29 麥克里希 指揮 / Paul McCreesh conductor

31 包提威 鋼琴 / Ronald Brautigam piano

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莫扎特

1756–1791

C大調第三十四交響曲，K338

活潑的快板

稍快的行板

活潑的快板

第三十四交響曲不但是莫扎特受聘於薩爾茨堡柯羅雷多大主教時最後一首交響曲，而且除了第三十八交響曲「布拉格」外，他最後一首三樂章〔快—慢—快，這種格式是莫扎特1764年開始寫作交響曲時的主流〕的交響曲。第三十四交響曲1780年寫於薩爾茨堡，樂曲氣氛歡快，似乎暗示莫扎特並非為薩爾茨堡宮廷寫作〔他才老大的不願意在這裡打工呢〕，而是為慕尼黑的演出而寫。莫扎特準備在同年十一月前往慕尼黑監督歌劇《伊多曼尼奧》首演，一心希望這齣歌劇〔也許還有第三十四交響曲〕能搏得慕尼黑青睞，讓當地的贊助人能給他一份差事，讓他可以逃離薩爾茨堡的苦役生涯。這次慕尼黑大計雖然沒有成功，但翌年六月他就不用再被薩爾茨堡奴役了一柯羅雷多大主教的管家在他「背後踢了一腳」，把他踢走。

第三十四交響曲有很強烈的歌劇院和劇場氣息。**第一樂章**號角曲似的開端十分宏偉，小號和定音鼓加強了歡欣熱鬧的氣氛。樂章寫法強調豪邁氣魄，不時響起異常創新、迂迴曲折的和聲。

這個厚重的樂章過後，莫扎特曾想加插小步舞曲與中段，但再三推敲之下卻改變主意，只留下溫柔的行板作為**第二樂章**，而且只用弦樂演奏，有論者認為，行板與富麗堂皇的第一樂章構成「極佳對比」。小提琴優雅的滑行主題為樂章掀開序幕，中提琴稍後呼應，然後就像莫扎特不少歌劇一樣，刻劃永恆的痛苦和豐富的感情。

喧鬧的**第三樂章**充滿活力，令人振奮，不斷的蹦蹦跳跳，彷彿精力無窮又制止不了似的，扣人心弦，一如他好些歌劇序曲〔諸如《費加羅的婚禮》〕一樣。

節目介紹中文翻譯：鄭曉彤

編制：

兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

孟德爾遜

1809-1847

孟德爾遜自小與父母和姐姐芬妮·孟德爾遜住在柏林，而這個家庭一直被形容為「文化氣息強得可怕」。毫無疑問，孟德爾遜的父母決意要這對子女姐姐盡量接觸高雅文化及嚴肅藝術。既有這樣的家庭背景，也難怪孟德爾遜能成為傑出音樂家了。可是，孟德爾遜除了精通小提琴、鋼琴、管風琴、指揮和作曲外，大概還是古今作曲家中天資最好的一位，集優秀音樂家、運動健將、出色泳手、天才詩人、天才畫家於一身之餘，更精通多國語言。有人說，只要孟德爾遜專注某一事物的時間夠長，就必然能幹出好成績來。他的祖父梅瑟·孟德爾遜是著名哲學家，在哲學界的名望與孫兒在樂壇的名望不相伯仲——而孟德爾遜對哲學也頗有研究，甚有祖父之風。至於孟德爾遜的父親，雖然擅長金融財經，又為自己和家人賺取了豐厚家財，卻也曾抱怨道：「從前人們只知道我是我爸的兒子，現在人們只知道我是我兒子的爸。」雖然孟德爾遜多才多藝，但他現在主要以天才作曲家的身份名留青史——他廿五歲生辰以前，已創作了好些優秀作品。

比方說，孟德爾遜十一歲那年就寫作了鋼琴協奏曲和小提琴協奏曲各一首，一年後又有鋼琴與小提琴雙重協奏曲和雙鋼琴協奏曲各一，再一年後，還有一首新的雙鋼琴協奏曲。然而今晚演出的「第一協奏曲」卻是約十年後的作品。這時孟德爾遜的樂曲不但已甚有名氣，同時也是歐洲炙手可熱的鋼琴演奏家。事實上，G小調第一鋼琴協奏曲是孟德爾遜在旅途中〔明確地說，是意大利和瑞士〕的作品，準備返回德國後親自演奏。才三天，樂曲就完成了。

當時許多鋼琴演奏家喜愛肆無忌憚地的炫技，孟德爾遜的鋼琴技巧卻與他們大相逕庭。正如當時一位樂評觀察所得：「他雙手細小，手指尖細。在琴鍵上，他的手指仿如活的、有智慧的生物一樣，充滿生命力和感染力。他彈琴時的姿態毫不造作，正如他的言行舉止一樣。演

G小調第一鋼琴協奏曲，Op.25

熱烈的甚快板

行板

急板

奏時他偶然會左搖右擺，但一般來說都是安靜而專注的。」另一位樂評則寫道：「孟德爾遜坐在鋼琴前的時候，天才橫溢的音樂就源源不絕地流出。」然而，大概最有份量的讚譽來自著名鋼琴家克拉拉·舒曼：「他向來是我眼中最優秀的鋼琴家」。G小調第一鋼琴協奏曲1831年10月在慕尼黑首演，由孟德爾遜親自負責獨奏，鋼琴部份極少炫技，由此可窺見他獨特的演奏風格。

全曲三樂章一氣呵成，沒有間斷，樂章之間以小號號角曲分隔。第一樂章的樂團引子極為簡潔而又不失戲劇性，然後鋼琴突然響起。暴烈的氣氛持續了好一陣子，直至鋼琴奏出優雅的樂思。樂團奏出同一主題時，鋼琴就圍繞著主題愉快地穿梭。一路上，鋼琴和樂團都在對話，你一言我一語的，誰都不想鬥爭，誰都無心壓倒對方，把好音樂平等地分享。

幾套《無言歌》是孟德爾遜最受歡迎的鋼琴作品之一——而抒情的第二樂章也充滿《無言歌》如歌一般迷人的特徵。低音弦樂先奏出迷人的主題，這個主題後來成為全樂章的基礎。

孟德爾遜最優秀的作品一般氣氛愉快，彷彿輕飄飄地湧出似的。第三樂章是其中典型：旋律優美活潑，天真得令人疑慮全消。孟德爾遜廿二歲寫作此曲，如果說他這時的作品已漸趨成熟，那麼他的樂思依然充滿青春朝氣。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏鋼琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。



舒伯特

1797-1828

舒伯特作品數量多得簡直令人驚訝：九首交響曲、數十首室樂作品、二百多首鋼琴作品、六百多首歌曲、數首大型合唱曲，還有十多首劇場作品，其中最後一齣是原創話劇《塞浦路斯公主羅莎蒙》（簡稱《羅莎蒙》）劇樂。《羅莎蒙》劇本由漢米娜·梵·薛奇〔一位生於柏林的女詩人〕撰寫。1823年10月，舒伯特獲邀寫作劇樂，話劇同年12月20日在維也納首演。

舒伯特通常都是匆匆忙忙、眼看限期迫在眉睫才寫作。據說他的朋友曾經把舒伯特關在房間內，要他為朋友們寫作一首合唱曲，但最後他卻交不出曲子來；然而舒伯特也曾經平均每天創作八首歌曲。所以，雖然薛奇抱怨劇樂完成得太遲——樂曲管弦樂部份要在首演前四十八小時才能送到劇院——但送來的樂曲水準奇高，甚至令話劇本身相形見绌。事實上，不少人認為《羅莎蒙》劇樂是舒伯特最優秀的作品之一，而且今時今日大家都只知《羅莎蒙》是舒伯特的音樂作品：由首演那天起，大家都清楚知道薛奇的劇本其實無甚文學價值。

舒伯特的劇樂包括一首序曲和九首演戲時的配樂〔包括三首間奏曲、幾首歌曲和合唱曲，還有兩首芭蕾音樂〕。〈**芭蕾音樂第二首**〉選自《羅莎蒙》最後一幕，講述女主角羅莎蒙青梅竹馬的朋友曼弗雷德終於向她示愛。羅莎蒙經歷重重險阻的時候〔包括被迫婚和被海盜綁架〕，曼弗雷德一直不離不棄。兩人在一片歡欣氣氛下共偕連理。輕盈的旋律充滿田園風情，為樂曲添上迷人的鄉村氣息。

《羅莎蒙》，D797

芭蕾舞第二首
間奏曲第三首

〈間奏曲第三首〉有個十分著名的旋律，是舒伯特最有名的旋律之一。這個旋律之所以膾炙人口，不但因為它是《羅莎蒙》的一部份，還因為舒伯特在另外兩首作品中（A小調弦樂四重奏和一首鋼琴即興曲）也用過同一旋律。既然寫作時間緊迫，這個樂思又是佳作之一，拿來重用又有何不可？間奏曲第三首在《羅莎蒙》最後一幕前奏出：這一幕講述羅莎蒙重拾簡樸的鄉郊生活—大家會見到她安穩地沉沉睡去，羊群則在屋外吃草。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

貝多芬

1770-1827

貝多芬1812年10月初到了林茲去找弟弟約翰。這時約翰正與一個女人「不道德地」同居——這個女人就是約翰的管家德蕾莎·奧伯米亞（她早已與另一個男人生了個私生女）。貝多芬把約翰視如親兒，約翰公然罔顧道德就令貝多芬勃然大怒，決心棒打鴛鴦，但約翰不肯就範。也許約翰的反應也不令人出奇。雖然貝多芬比約翰年長六年，但約翰這時已是個藥劑師，事業有成，家境富裕，自然不會理會。既然約翰不答應，貝多芬就找上林茲主教和城中權貴，最後更驚動警察，要求他們發出授權令驅逐奧伯米亞。貝多芬的堅持終於有成果——不到一個月，約翰和奧伯米亞就結婚了。約翰後來寫道，自己是因為哥哥的「干擾行為」才「被迫結婚」的。兩人沒有生育，婚姻維持至1828年奧伯米亞去世為止，但這段婚姻毫無疑問很不愉快。

貝多芬為了整頓弟弟的「道德問題」變得精力過剩，這些精力卻又以另一種方式宣洩——創作。他僅僅在林茲逗留了一個月，就寫成了第八交響曲。貝多芬當時精神緊張又經常吵鬧，儘管如此〔也許是「正因如此」也說不定〕，第八交響曲卻是他最令人愉快、機智和幽默的交響曲。貝多芬顯然對第八交響曲情有獨鍾，還把它稱為自己的「小小」交響曲，又經常複述樂曲首演後的一段軼事：樂曲1814年2月首演後，他在街上向兩個女孩買櫻桃，但女孩們都不肯收錢，說她們已在音樂廳聽過貝多芬的美妙音樂了。話雖如此，《大眾音樂報》一名樂評人出席首演後寫道：「掌聲不算很熱烈——要是所有人十分愉快，掌聲不是這樣的，簡言之，套用意大利人的說法，就是『沒有引起哄動』。」

第一樂章的開端直截了當——貝多芬在此開宗明義表明用意，沒有爭論的餘地。音樂既簡潔直率又風趣，隱隱透出幽默感。正如喬治·格羅夫爵士在1896年寫道：「貝多芬這時很喜歡開玩笑，甚至成了習慣。」

F大調第八交響曲，Op.93

精神奕奕而活潑的快板

詼諧的小快板

小步舞曲速度

活潑的快板

第二樂章幽默感更明顯。林茲之行前一年，貝多芬認識了約翰·尼普穆克·梅澤爾——這人正是節拍器專利權持有人。各位要是對節拍器不熟悉，或者只知道現代的電子節拍器，這裡有一點說明：節拍器原是一種由發條裝置驅動的設備，內裡有個可調教的擺錘，是音樂家用以確定和保持樂曲速度的工具。貝多芬是第一位在樂譜上用節拍器標示速度的重要作曲家（但無可否認，無論是貝多芬的節拍器還是他操作節拍器的能力，兩者都不可靠）。這個樂章輝煌風趣，靈感顯然來自節拍器那不斷的滴答聲。

第八交響曲的第二、三樂章都屬快速，這種寫法並不尋常。**第三樂章**是首海頓式的小步舞曲，氣氛熱鬧，中段十分迷人，兩支圓號和一支單簧管很突出。

第四樂章共有503小節，是貝多芬到這時為止最長的交響曲終樂章，與貝多芬口中的「小小交響曲」背道而馳。開端的沙沙聲十分精緻，但被突如其來的極強音升C卻打斷。升C音是距離樂章調性中心最遠的音符。主調的樂句經常以極弱音奏出，卻經常被遠離主調調性的音符粗暴地打斷——這種手法為樂章帶來許多活力。樂曲結尾彷彿沒完沒了似的，是全曲最後一個玩笑。要是大家知道樂曲首演當晚，音樂會已經開始了個多小時、已演出過貝多芬第七交響曲過後才到第八，而第八的長度也超過半小時，就會明白為何第八交響曲會缺乏「哄動」。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。



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Wolfgang Amadeus MOZART

1756–1791

Symphony No.34 in C, K338

Allegro vivace

Andante di molto

Allegro vivace

This was not only the last symphony Mozart composed in the service of Archbishop Colloredo in Salzburg but, with the exception of the *Prague* Symphony (No.38), was the last to be in the three-movement (fast-slow-fast) form which had been very much the norm when Mozart began his symphonic career in 1764. The Symphony No.34 was composed in Salzburg in 1780 and its festive mood seems to imply that Mozart wrote it not for the Salzburg court (in which he served with exceeding reluctance), but for Munich, to which city he was headed in November that year to oversee the première of his opera *Idomeneo*. He had high hopes that with the opera (and, possibly, the Symphony) he would so impress his Munich patrons that they would offer him a post and allow him to escape his servitude in Salzburg. Nothing came of the Munich venture, but Mozart was released from his Salzburg servitude by means of a “kick up the backside” from Colloredo’s *Oberkuchenmeister* the following June.

Certainly the Symphony No.34 has more than a whiff of the opera house and theatre about it, the **first movement** opening with a grandiose, fanfare-like gesture, the trumpets and timpani adding to the festive atmosphere. The movement is constructed along monumental lines, unfolding expansively and showing, along the way, some unusually inventive harmonic twists and turns.

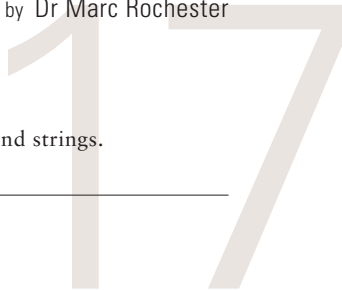
After this hefty movement Mozart had at one stage intended to place a Minuet and Trio, but thought better of it and discarded them leaving, as the **second movement**, this gentle Andante scored for strings alone. It provides, as one observer has put it, “a heavenly contrast” to the majesty of the preceding movement. Violins introduce the movement with a graceful sliding theme, answered by violas, and continue in the realm of timeless pathos and rich expressiveness which has many echoes in Mozart’s operas.

The **third movement** offers an exuberant and exhilarating romp, scampering along with boundless, unstoppable, breathless energy in the manner which characterises such operatic overtures as *The Marriage of Figaro*.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two oboes, two bassoons, two horns, two trumpets, timpani, and strings.



Felix **MENDELSSOHN**

1809–1847

The Mendelssohn home in Berlin has been described as possessing “an atmosphere of grim culture”, and certainly Mendelssohn’s parents were determined that both he and his sister, Fanny, should be given maximum exposure to high culture and serious art. With such a background, it is hardly surprising that Mendelssohn excelled as a musician, becoming a noted violinist, pianist, organist, conductor and, of course, composer. More than that, probably no composer in the history of music has been as phenomenally gifted as was Mendelssohn. Outside music he was an exceptional athlete, a strong swimmer, a talented poet and painter. He was fluent in several languages; it is said that he excelled in virtually anything which held his attention for long enough. He was also something of a philosopher, a trait inherited from his grandfather, Moses Mendelssohn, who had been as renowned in this field as Felix was to become in music. Felix’s father – who excelled in finance and banking, making a fortune for him and his family along the way – used to complain that; “I was once known as my father’s son. Now I’m known as my son’s father.” History recalls Mendelssohn, however, primarily as a prodigious composer who had produced a stream of masterpieces before his 25th birthday.

He was just 11, for example, when he wrote both a piano concerto and a violin concerto. A year later he produced a double concerto for violin and piano as well as a concerto for two pianos and the following year he wrote a second concerto for two pianos. The concerto heard in today’s concert, however, despite being described as “Concerto No.1”, was actually written almost a decade later, by which time Mendelssohn had not only achieved considerable fame as a composer, but was also in demand across Europe as a concert pianist. Indeed it was on his travels across Europe (specifically in Italy and Switzerland) that Mendelssohn wrote this concerto for himself to play on his return to Germany. It took him just three days to write.

Mendelssohn’s piano technique was very different from the extravagant displays of virtuosity shown by so many other concert pianists of the day. As one contemporary critic observed; “His hands were small with tapered fingers. On the keys they behaved like living and intelligent creatures, full of life and sympathy.

Piano Concerto No.1 in G minor, Op.25

Molto allegro con fuoco

Andante

Presto

His action at the piano was as free from affectation as everything else that he did. He sometimes swayed from side to side, but usually his whole performance was quiet and absorbed." Another wrote "When Mendelssohn sat at the piano, music poured out of him with the richness of an inborn genius", but perhaps the best praise came from the noted pianist Clara Schumann who said of Mendelssohn; "He remains for me the dearest pianist of all." Mendelssohn was the soloist in the Concerto's first performance, held in Munich in October 1831, and something of his unique performing style is evident in the very understated virtuosity of the piano writing.

Three movements run without a break, each being separated from the other by means of a trumpet fanfare. After the briefest of orchestral introductions, but one not devoid of a certain drama, the piano bursts in and the **first movement** continues in tempestuous mood for a while until the piano introduces a more graceful idea. When the orchestra plays this new theme the piano flutters around happily, and throughout the movement the piano and orchestra indulge in a kind of non-combative dialogue, never competing with each other for dominance, but sharing the good ideas in equal measure.

Among Mendelssohn's best-loved piano pieces are several sets of *Songs Without Words*, and much of the charming, song-like character of those pieces is recalled in the lyrical **second movement**, based on an enchanting theme initially announced by the lower strings.

Mendelssohn's best music is often characterised by a lightness of mood and an almost bubbly texture typified by the tuneful, energetic, and disarmingly innocent **third movement**. If, at the age of 22, when he wrote this Concerto, Mendelssohn was well into his maturity as a composer, his musical ideas were still infectiously youthful.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Franz **SCHUBERT**

1797–1828

Schubert's musical output is simply mind-boggling. He composed nine symphonies, dozens of chamber works, over 200 works for piano, over 600 songs, several large-scale choral works and over a dozen stage works the last of which was the incidental music to a new play, *Rosamunde, Fürstin von Zypern* (Rosamunde, Princess of Cyprus), by the Berlin-born poetess Helmina von Chézy. In October 1823 Schubert was asked to write the music for *Rosamunde* which received its premiere in Vienna on December 20th the same year.

Writing music quickly to order and to imminent deadlines had been Schubert's practice most of his composing career. There are stories that friends used to lock him up in a room to compose a choral piece for them when he turned up without a new one, and at one stage he was writing an average of eight songs a day. So while Madam Chézy complained that Schubert delivered the orchestral parts of *Rosamunde* to the theatre only 48 hours before the first performance, when the music did arrive it was of such high quality that it eclipsed the actual play. Indeed many regard this music as some of Schubert's best and today *Rosamunde* is known solely as a musical work by Schubert: from the day of its first performance it was obvious that Chézy's work lacked any real literary merit.

Schubert presented Chézy with an overture and nine pieces of incidental music including three entr'actes, some songs and choruses and two ballets in his incidental music to *Rosamunde*. The **Ballet Music II** was originally intended for the closing act as Rosamunde is finally wooed by her childhood sweetheart, Manfred, who has conscientiously followed her through all her adventures (which have included an attempt at forced marriage and being kidnapped by pirates). The two marry amidst much happiness and general rejoicing. A light, pastoral melody gives the music a charming, rustic feel.

Rosamunde, D797

Ballet Music II

Entr'acte III

Entr'acte III includes one of Schubert's most famous melodies – made famous not just through *Rosamunde* but through its appearance in his String Quartet in A minor as well as in one of the Impromptus for piano; when you have to write music in a hurry what's wrong in reusing one of your best ideas? The music precedes the final act of the play in which Rosamunde has returned to her simple life in the country and is seen sleeping peacefully while sheep graze outside her house.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.



李雲迪 Yundi

柴可夫斯基第一鋼琴協奏曲
Tchaikovsky Piano Concerto No.1



Ingrid Fliter

聖桑第二鋼琴協奏曲
Saint-Saëns Piano Concerto No.2



陳萬榮 Melvyn Tan

莫扎特第廿二鋼琴協奏曲
Mozart Piano Concerto No.22

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Rachmaninov Piano Concerto No.4

Ludwig van **BEETHOVEN**

1770–1827

At the very beginning of October 1812 Beethoven travelled to Linz, where his younger brother, Johann, was living “immorally” with Therese Obermayer, his housekeeper. She already had one illegitimate daughter from a previous non-marital relationship. Outraged by such a public display of immorality in one whom he had regarded almost as a son, Beethoven was determined to put an end to the relationship. It possibly won’t come as a surprise that Johann refused his brother’s demands; the fact that Ludwig was six years Johann’s senior cut no ice with a man who was making a highly successful (and wealthy) career as a pharmacist. Having failed to get Johann to change his mind, Beethoven then approached the Bishop of Linz, the city authorities and finally the police, demanding that they issue a warrant for Therese’s expulsion. His persistence paid off and, less than a month later, Johann and Therese were married. Johann was later to write that he had been “driven into marriage” by his brother’s “interfering actions”, and certainly the marriage was both unhappy and fruitless, ending with Therese’s death in 1828.

But some of the excess energy Beethoven exerted on sorting out his brother’s morals found a further outlet in creativity and it was during his month in Linz that he completed his Eighth Symphony. Despite – or possibly even because of – the tension and argument which pervaded Beethoven’s life at the time of its composition, the Eighth is the most delightful, witty and humorous of all his symphonies. He himself clearly had a soft spot referring to it affectionately as his “little” symphony, and frequently recounting the story of how, following its first performance in February 1814, he bought cherries from two girls in the street who refused his money, saying that they had heard his beautiful music in the concert-hall. That said, the critic of the *Allgemeine musikalische Zeitung* attending the première wrote; “The applause it received was not accompanied by the enthusiasm that distinguishes a work that has given universal delight; in short – as the Italians say – it did not create a furore.”

The **first movement** opens in no-nonsense fashion; this is Beethoven declaring his intentions and accepting no argument. Concise and forthright as the movement is, it is also full of subtle humour and wit: as Sir George Grove

Symphony No.8 in F, Op.93

Allegro vivace e con brio
 Allegretto scherzando
 Tempo di menuetto
 Allegro vivace

put it in 1896, “at this time of life Beethoven’s love of fun and practical joking had increased so much on him as to have become a habit.”

The humour is rather more obvious in the **second movement**. The year before his fateful trip to Linz Beethoven had met Johann Nepomuk Maelzel, the man who had patented the metronome. For those unfamiliar with the Metronome, or who know it only in its modern digital guise, it was originally a clockwork-driven device incorporating an adjustable pendulum which musicians use to establish and maintain the speed of a piece of music. Beethoven became the first major composer to indicate speed in his scores by means of a metronome marking (admittedly both Beethoven’s metronome and his ability to operate it were unreliable). The persistent ticking of Maelzel’s metronome is clearly the inspiration behind this gloriously witty movement.

Unusually, both the central movements of the Eighth Symphony are quick, the **third movement** taking the guise of a robust Haydnesque minuet complete with a charming trio highlighting a pair of horns and a clarinet.

At 503 bars the **fourth movement** was the longest symphonic finale Beethoven had up to that point composed, putting the lie to the Symphony’s sobriquet “Little”. Delicate rustlings at the start are abruptly silenced by a sudden *fortissimo* C sharp – a note as far removed from the movement’s centre of tonality as it’s possible to get. These frequent interruptions of *pianissimo* statements of the home key by rude and abusive outbursts of unrelated violence provide much of the movement’s energy. Beethoven’s final joke comes with the painfully protracted ending. Bearing in mind that the Symphony’s première came well over an hour into a concert which also saw a performance of the Seventh Symphony and had the best part of an hour still to go, may well have had something to do with the lack of “a furore” at its première.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.



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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，港樂將在音樂總監梵志登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

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 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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Johannes Moser plays

TCHAIKOVSKY'S ROCOCO VARIATIONS

15 & 16.6.2012

FRI & SAT 8 PM

HK CULTURAL CENTRE CONCERT HALL

\$320 \$240 \$180 \$120





PHOTO Wratistavia Cantans

麥克里希 PAUL MCCREEH

指揮 CONDUCTOR

指揮家麥克里希是當今最傑出的古樂器及現代管弦樂團作品演繹名家之一，經常以客席指揮家身份亮相於世界舞台、並為加比埃利古樂團的創團藝術總監。他以極具權威又充滿創意的音樂會及歌劇演出享譽國際樂壇，經常於各大音樂廳及音樂節演出，曾灌錄一系列選曲廣泛的大碟，備受樂界推崇。

作為客席指揮家，麥克里希經常與歐洲知名樂團合作，近年更指揮多項大型合唱演出。今季，麥克里希親自重新翻譯及指揮海頓的《四季》，與來自德國及葡萄牙的各大樂團及合唱團演出。他又與卑爾根愛樂演出孟德爾遜的《以利亞》、愛爾蘭廣播電台國家交響樂團演出布拉姆斯的德意志安魂曲，以及冰島交響樂團演出莫扎特的大彌撒曲。除此之外，他又與丹麥國家交響樂團再度合作（嘉貝蒂任大提琴獨奏）、並首度與里昂國家樂團、聖保羅室樂團（美國）及馬來西亞愛樂合作。

麥克里希曾為DG唱片灌錄大量專輯、屢獲殊榮。2011年7月，他聯同加比埃利古樂團、Signum Classics 唱片及維洛提斯拉維亞合唱藝術節創立專屬品牌 — Winged Lion，首張大碟收錄白遼士的《安魂大彌撒曲》，2010年於維洛提斯拉維亞合唱藝術節現場錄音。未來的錄音計劃包括：海頓的《四季》、孟德爾遜的《以利亞》以及布烈頓的《戰爭安魂曲》。

麥克里希曾任英國諾森伯蘭布林克本音樂節總監多年，2006年獲委任為波蘭弗羅茨瓦夫的維洛提斯拉維亞合唱藝術節藝術總監。他熱衷與青年音樂家合作，並經常指揮英國曼徹斯特的切塔音樂學校及與世界各地之青年樂團及合唱團演出。

Paul McCreeh has established himself at the highest levels in both the period instrument and modern orchestral fields through his guest conducting and his work with the Gabrieli Consort & Players, of which he is the founder and Artistic Director. Recognised for his authoritative and innovative performances on the concert platform and in the opera house, he has performed in major concert halls and festivals across the world and built a large and distinguished discography.

As guest conductor McCreeh works regularly with many of Europe's orchestras and increasingly on large-scale choral projects. This season these have included his own new translation of Haydn's *The Seasons*, with orchestras and choirs across Germany and Portugal, Mendelssohn's *Elijah* with the Bergen Philharmonic, Brahms' German Requiem with the RTÉ National Symphony, Dublin, and Mozart's Great Mass with the Iceland Symphony. In addition, McCreeh returned to the Danish National Symphony with Sol Gabetta and makes his débuts with the Orchestre National de Lyon, Saint Paul Chamber Orchestra (USA), and Malaysian Philharmonic.

Paul McCreeh has a large catalogue of award-winning recordings on Deutsche Grammophon, and in July 2011 launched his own record label – Winged Lion – in collaboration with the Gabrieli Consort & Players, Signum Classics and the Wratistavia Cantans Festival. The first release was the mammoth *Grande Messe des Morts* of Berlioz, which was recorded at the Wratistavia Cantans Festival 2010. Future recording plans include *The Seasons*, *Elijah* and Britten's *War Requiem*.

Paul McCreeh has been Director of Brinkburn Music in Northumberland, UK, for many years and in 2006 was appointed Artistic Director of the Wratistavia Cantans Festival in Wroclaw, Poland. He is passionate about working with young musicians, and works regularly with Chetham's School of Music in Manchester and many international youth orchestras and choirs.

A black and white portrait of a middle-aged man with glasses, resting his chin on his hand. The image has a distressed, torn-edge border.

Hüseyin Sermet plays

**RAVEL'S PIANO CONCERTO IN G
& LEFT HAND CONCERTO**

6&7.7.2012

FRI & SAT 8 PM

HK CULTURAL CENTRE CONCERT HALL

\$320 \$240 \$180 \$120



PHOTO Marco Borggreve

包提咸 RONALD BRAUTIGAM

鋼琴 PIANO

包提咸是荷蘭首屈一指的音樂家，以高超的琴藝、深厚的音樂修養和多才多藝見稱。他早年在阿姆斯特丹、倫敦和美國求學，師隨魯道夫·舒爾健，1984年獲頒荷蘭最高音樂榮譽——荷蘭音樂獎。

包提咸常與歐洲頂尖樂團和名指揮家合作，包括沙爾、杜托華、海廷克、布魯根、賀力韋格、霍格伍德、帕洛特、懷爾、費雪和艾度·迪華特等。

包提咸除了以現代鋼琴演奏外，也醉心古鋼琴，合作過的頂尖樂團包括十八世紀管弦樂團、塔菲爾室內樂團、啟蒙時代樂團、漢諾威樂團、弗萊堡巴洛克管弦樂團、哥本哈根協奏團和香榭麗舍大劇院樂團等。此外，包提咸也十分熱衷室內樂演奏，經常夥拍范庫倫、陳萬榮和盧比莫夫合作。

包提咸1995年起與瑞典唱片品牌BIS合作，發行唱片三十餘張，其中包括孟德爾遜鋼琴協奏曲（新阿姆斯特丹小交響樂團），以及以古鋼琴演奏的全套莫扎特和海頓鋼琴作品。他以古鋼琴灌錄的全套十七碟貝多芬全集，由2004年起開始發行，第一輯共五碟發行後不久便成為古鋼琴唱片的參考錄音。除了BIS外，包提咸也為Decca灌錄唱片，如蕭斯達高維契、亨德密特和法蘭克·馬田的協奏曲（沙爾指揮阿姆斯特丹皇家管弦樂團）。他的唱片為他贏得無數獎項，包括兩項愛迪生獎、兩項金音叉唱片大獎和一項金音叉年度唱片大獎，更八度入選《音樂世界》的本月精選，2004年於贏得庫城古典音樂唱片大獎的年度最佳鋼琴獨奏錄音，2010年憑貝多芬的第二鋼琴協奏曲及作品Wo04贏得年度最佳協奏曲錄音。

Ronald Brautigam, one of Holland's leading musicians, is remarkable not only for his virtuosity and musicality but also for the eclectic nature of his musical interests. He studied in Amsterdam, London and in the United States of America with Rudolf Serkin. In 1984 he was awarded the Dutch Music Prize, the highest Dutch musical award.

Ronald Brautigam performs regularly with leading European orchestras under distinguished conductors such as Riccardo Chailly, Charles Dutoit, Bernard Haitink, Frans Brüggen, Philippe Herreweghe, Christopher Hogwood, Andrew Parrott, Bruno Weil, Iván Fischer and Edo de Waart.

Beside his performances on modern instruments Ronald Brautigam has developed a great passion for the fortepiano. He has performed with leading Baroque orchestras such as the 18th-Century Orchestra, Tafelmusik, the Orchestra of the Age of Enlightenment, the Hanover Band, Freiburger Barockorchester, Concerto Copenhagen and L'Orchestre des Champs-Élysées. He is also a devoted player of chamber music, regularly working with Isabelle van Keulen, Melvyn Tan and Alexei Lubimov.

In 1995 Ronald Brautigam began what has proved a highly successful association with the Swedish label BIS. Among the more than 30 titles released so far are Mendelssohn's piano concertos (with Nieuw Sinfonietta Amsterdam) and the complete piano works of Mozart and Haydn on the fortepiano. The year 2004 saw the release of the first of a 17-CD Beethoven cycle, also on the fortepiano. Already after the release of the first five volumes this series has become firmly established as the reference recording so far as fortepiano cycles are concerned. Ronald Brautigam has also recorded piano concertos by Shostakovich, Hindemith and Frank Martin with the Royal Concertgebouw Orchestra and Riccardo Chailly for Decca. His recordings have earned him two Edison Awards, two Diapasons d'Or and a Diapason d'Or de l'Année, eight Choc du Mois (*Le Monde de la Musique*) and in Cannes two MIDEM Classical Awards; for the best solo recording in 2004 and the prestigious Concerto Award for his recording of Beethoven's Piano Concertos No.2 and Wo04 in 2010.

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



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



徐恒
Xu Heng



張希
Zhang Xi

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙潑娜
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



PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

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



PHOTO Marco Borggreve/Dallas Symphony

范瑞韋頓
Jaap van Zweden

候任音樂總監
MUSIC DIRECTOR DESIGNATE



PHOTO Lawrence Chan

蘇柏軒
Perry So

副指揮
ASSOCIATE CONDUCTOR

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 Lehmborg



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

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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)

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

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
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With the soloist chirping, swooping and soaring, French composer Jacques Ibert's delightful Flute Concerto is one of the classics of its genre and a favourite among flautists. After a recent performance of this showpiece in London, a critic declared, "Marina Piccinini was the dazzling soloist, fully in command." Expect to be blown away by the leading Italian-American star's début performance with the Hong Kong Philharmonic. Directing the orchestra will be Austrian conductor Hans Graf. Join us in our Friday night pre-concert talk with Jonathan Douglas, host of RTHK Radio 4's *Morning Call*.

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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。



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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.

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- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the
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- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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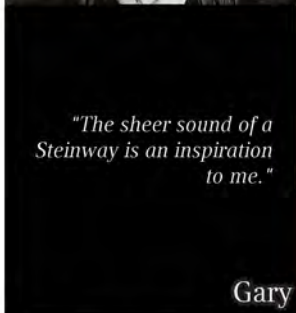
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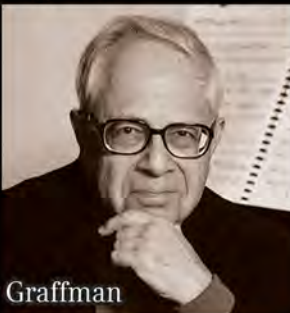
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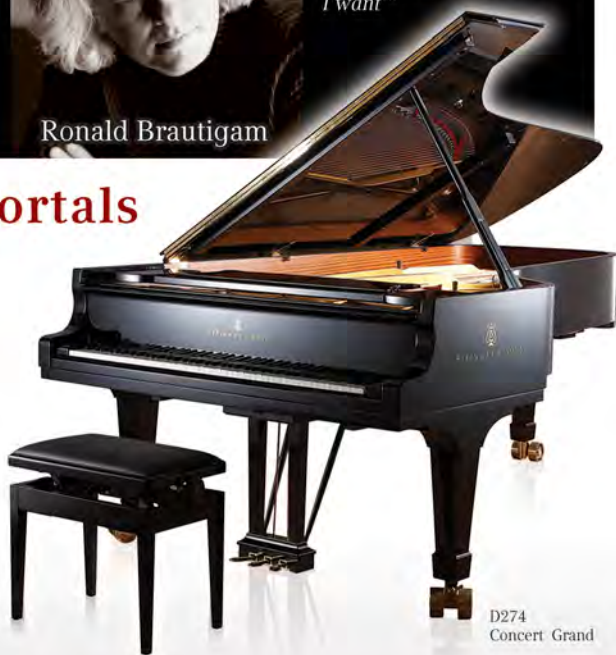
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