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

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴

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25
周年
紀念

音樂嘉年華： 港樂聖誕夜 SoundFest: Christmas with the Philharmonic

畢克特 指揮

高伊 女高音

Harry Bicket conductor

Lucy Crowe soprano

節目約於10時結束

(上半場：20分鐘、18分鐘；

下半場：31分鐘、19分鐘)。

Concert ends approx. 10:00pm

(1st half: 20 mins, 18 mins;

2nd half: 31 mins, 19 mins).

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序曲

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嘉禾舞曲I/II

布雷舞曲

吉格舞曲

韓德爾

《凱撒大帝》：做我的幸運星、聽我禱告和暴風雨

中場休息

韓德爾

《水上音樂》組曲：

序曲

慢板及斷奏

(快板)

行板

歌謠

布雷舞曲

號笛舞曲

(快板)

如號笛舞曲般

巴赫

清唱劇：《普世都來敬拜神！》，BWV51

BACH

Orchestral Suite No. 3 in D, BWV1068

Overture

Air

Gavottes I/II

Bourrée

Gigue

HANDEL

Giulio Cesare: Tu la mia stella sei, Se pietà and
Da tempeste

Interval

HANDEL

Water Music Suite:

Overture

Adagio e staccato

(Allegro)

Andante

Air

Bourrée

Hornpipe

(Allegro)

Alla Hornpipe

BACH

Cantata: *Jauchzet Gott in allen Landen!* BWV51

弦

諾

A Sound Commitment



Edo de Waart



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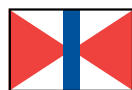
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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，
港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

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

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

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

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

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

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

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

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

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畢克特 指揮
Harry Bicket conductor

國際知名的英國指揮**畢克特**，無論演繹歌劇抑或指揮音樂會皆出類拔萃，並尤其擅長詮釋巴羅克及古典時期曲目。他於2007年成為英國最優秀的古樂團之一——英國合奏團的藝術總監。生於利物浦的他，曾於皇家音樂學院及牛津大學求學，是一位享負盛名的古鍵琴家。

畢克特曾與多個不同古樂團及合奏團合作，其中包括：啟蒙時代樂團、韓德爾及海頓協會管弦樂團和合唱團合作，又曾於格林麻格拉斯歌劇節、史波利圖音樂節、阿斯本音樂節、鄧肯活音樂節和聖達菲歌劇節中亮相。

近期精彩的演出包括：和洛杉磯愛樂的合作、到日本與東京交響樂團首演、和芝加哥交響樂團的首演、指揮英國合奏團的音樂會及巡迴演出 (BBC逍遙音樂會、西班牙、中東、奧地利、德國、美國)，以及再度獲邀與皇家利物浦愛樂、鹿特丹愛樂、皇家斯德哥爾摩愛樂和洛杉磯室樂團合作。

他於1996年首次踏足格蘭堡音樂節，指揮由謝勒斯製作的韓德爾歌劇《特奧多拉》，1999年及2003年再度獲邀於格蘭堡演出。2004年，他正式開展與大都會歌劇院的合作關係，指揮由費萊明及丹尼爾士擔綱演出、一齣全新製作的《羅德蓮達》，其後獲大都會再次邀請指揮《凱撒大帝》及《狄托的仁慈》。2001年，他在巴塞隆拿首次指揮《凱撒大帝》，旋即為他贏得歌劇樂評大獎最佳指揮獎項。2003年，他於芝加哥歌劇院首度亮相，指揮《帕蒂諾珮》，同年指揮科芬園皇家歌劇院演出《奧蘭度》，榮獲最佳全新製作歌劇大獎的提名。

畢克特曾與啟蒙時代樂團錄製共五張大碟，包括曾榮獲格林美獎提名、和莉柏森合作的《魯格齊亞》清唱劇專輯 (Avie)。他與英國合奏團的首張大碟，收錄和丹尼爾士合作的巴赫詠嘆調及清唱劇作品，2008年由Virgin Classics發行。最近，他與康奈莉、約書亞和英國合奏團合作灌錄了一張韓德爾的二重唱專輯 (Chandos)。

Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** is especially noted for his interpretation of baroque and classical repertoire. In 2007 he became Artistic Director of The English Concert, one of the UK's finest period orchestras. Born in Liverpool, he studied at the Royal College of Music and Oxford University and is an accomplished harpsichordist.

Bicket has appeared widely with period orchestras and ensembles, including Orchestra of the Age of Enlightenment and the Handel and Haydn Society, as well as at festivals such as Glimmerglass, Spoleto, Aspen, Tanglewood and Santa Fe.

Highlights of recent seasons include a collaboration with the Los Angeles Philharmonic, his Japanese début with the Tokyo Symphony Orchestra, his début with the Chicago Symphony Orchestra, critically acclaimed concerts and tours with The English Concert (BBC Proms, Spain, Middle East, Austria, Germany, USA), as well as returns to the Royal Liverpool Philharmonic Orchestra, Rotterdam Philharmonic, Royal Stockholm Philharmonic Orchestra and Los Angeles Chamber Orchestra.

He made his Glyndebourne Festival début in 1996 with Peter Sellars's landmark production of *Theodora* and returned in 1999 and 2003. In 2004 he began his relationship with the Metropolitan Opera with an acclaimed new production of *Rodelinda* with Renée Fleming and David Daniels, and was re-engaged for *Cesare* and *Clemenza di Tito*. In 2001 his first Barcelona production, *Giulio Cesare*, earned him the Opera Critics Prize for best conductor. 2003 saw his début with the Lyric Opera of Chicago, conducting *Partenope*, and with the Royal Opera House, Covent Garden conducting *Orlando*, which received an Olivier Award nomination for Best New Opera Production.

Bicket's discography includes five recordings with the Orchestra of the Age of Enlightenment, including the Grammy Award-nominating cantata *La Lucrezia* with Lorraine Hunt Lieberson (Avie). His first album with The English Concert, featuring Bach arias and cantatas with David Daniels was released by Virgin Classics in 2008. Handel Duets (Chandos) with Sarah Connolly, Rosie Joshua and The English Concert was released recently.



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高伊 女高音
Lucy Crowe soprano

生於英國斯塔福德郡的**高伊**是同輩頂尖的抒情女高音之一，她於皇家音樂學院完成學業，2002年獲皇家海外聯盟大賽金獎，2005年贏得嘉芙蓮·費利亞大獎第二名。

高伊在科芬園皇家歌劇院首演的角色是《狄多與依尼阿斯》的白蓮達。她曾於世界各大歌劇院飾演過不同角色，其中包括：在皇家歌劇院、柏林德意志歌劇院、蘇格蘭歌劇院、慕尼黑巴伐利亞國家歌劇院演唱《玫瑰騎士》的蘇菲、在英國國家歌劇院演唱《阿格萍娜》的波佩亞和《教皇的加冕》的杜絲娜、蘇格蘭歌劇院演唱《法斯塔夫》的娜納坦、加爾盛頓歌劇院演唱《費加羅的婚禮》的蘇珊娜、在法國里爾和巴黎參演《奧蘭度》、在芝加哥歌劇院參演《夏格拉斯》、以及分別於格蘭堡音樂節、巴黎及紐約參演《仙后》。

她的其他演出有：在百樂葉音樂廳與蒙台威爾弟合唱團和樂團，在嘉狄拿爵士指揮下演唱海頓的《創世紀》和《四季》、在卡奈基音樂廳與指揮聶澤-賽金和蘇格蘭室樂團合演《以利亞》、與指揮諾靈頓爵士和啟蒙時代樂團合演《托比亞之回歸》、分別與希覺斯和平諾克指揮的倫敦小交響樂團合作、與英國合奏團巡迴歐洲演出、與麥嘉理斯爵士的蘇格蘭室樂團合演莫扎特的《歡欣頌讚》、分別在薩格勒布和阿姆斯特丹皇家音樂廳、在麥克里希指揮下與加比埃利合奏團演唱《埃西斯和卡拉蒂》，以及分別在加拿大（平諾克指揮）、日本（克利斯杜法斯指揮）和皇家艾爾拔音樂廳（威爾可克斯爵士指揮）演唱《彌賽亞》。

高伊曾於布賴頓、貝爾法斯特、諾福克諾維治音樂節、倫敦聖馬田教堂、徹爾斯藝術會、國家人像館和威格摩音樂廳舉行獨唱會，又曾經於主要莫扎特音樂節、艾爾德堡音樂節、愛丁堡藝術節和薩爾斯堡音樂節中亮相。🔥

Born in Staffordshire, England, **Lucy Crowe** is rapidly establishing herself as one of the leading lyric sopranos of her generation. She studied at the Royal Academy of Music, received the Royal Overseas Gold Medal in 2002, and in 2005 won second prize in Kathleen Ferrier Awards.

Lucy made her début at the Royal Opera House, Covent Garden as Belinda in *Dido and Aeneas*. Other operatic engagements have included Sophie (*Der Rosenkavalier*) for the Royal Opera House, the Deutsche Oper Berlin, Scottish Opera and Bayerische Staatsoper, Poppea in *Agrippina* and Drusilla in *The Coronation of Poppea* for English National Opera, Nanetta in *Falstaff* for Scottish Opera, Susanna in *Le Nozze di Figaro* for Garsington Opera, *Orlando* in Lille and Paris, *Hercules* for the Chicago Lyric Opera and *The Fairy Queen* for the Glyndebourne Festival and in Paris and New York.

Concert engagements have included Haydn's *Creation* and *Seasons* with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner at the Salle Pleyel, and the Carnegie Hall, *Elijah* under Yannick Nézet-Séguin with the Scottish Chamber Orchestra, *Il ritorno di Tobia* with the Orchestra of the Age of Enlightenment under Sir Roger Norrington, the City of London Sinfonia under Richard Hickox and Trevor Pinnock, a European tour with English Concert, Mozart's *Exsultate Jubilate* with the Scottish Chamber Orchestra under Sir Charles Mackerras, *Acis and Galatea* with the Gabrieli Consort under Paul McCreesh in Zagreb and Amsterdam's Concertgebouw, and *Messiah* under Trevor Pinnock in Canada, Harry Christophers in Japan and Sir David Willcocks at the Royal Albert Hall.

Lucy has given recitals at the Brighton, Belfast, Norfolk and Norwich Festivals, London's St Martin-in-the-Fields, Chelsea Arts Club, the National Portrait Gallery and the Wigmore Hall. She has also appeared in music festivals including the Mostly Mozart Festival, Aldeburgh Festival, the Edinburgh Festival and the Salzburg Festival. 🔥

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巴赫 Johann Sebastian Bach

1685-1750

D大調第三管弦組曲， BWV1068

序曲

歌謠

嘉禾舞曲I/II

布雷舞曲

吉格舞曲

Orchestral Suite No. 3 in D, BWV1068

Overture

Air

Gavottes I/II

Bourrée

Gigue

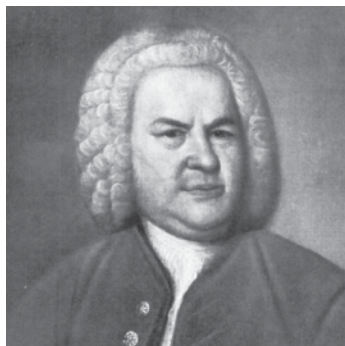
巴赫早年先後在德國北部幾個城市(阿恩施塔特(1703-1707)、米爾豪森(1707-1708)和威瑪(1708-1717))當教堂管風琴師，之後擔任科滕雷奧波特親王的宮廷樂長。1723年他再度效力教會，獲聘為萊比錫聖多馬教堂領唱者，直至1750年7月28日身故為止。這段日子，他寫作世俗純器樂作品和管弦樂曲的機會極少；他的純器樂作品和管弦樂曲(以被稱為「布蘭登堡」協奏曲的六首協奏曲最有名)大部分寫於科滕。然而，巴赫在萊比錫除了教堂的職責外，還兼任萊比錫「音樂社團」的總監。「音樂社團」實際上是以萊比錫大學為基地的學生樂團，這就讓他有機會寫作世俗管弦樂了。巴赫共有四套管弦組曲(或稱「序曲」)，第三套就是為萊比錫「音樂社團」而寫的；雖然名為第三，但事實上卻是最後一套寫成，約在1729至1731年首演。

After holding a succession of church organists's posts around northern Germany – Arnstadt (1703-1707), Mühlhausen (1707-1708) and Weimar (1708-1717) – Bach spent five years as Kapellmeister to the court of Prince Leopold at Cöthen. He then returned to a church post when, in 1723 he was appointed Kantor at St Thomas's Church in Leipzig, a post he held until his death on 28th July 1750. Opportunities for the composition of purely secular instrumental and orchestral work were therefore very limited, and the bulk of what he did write in this field – notably the six so-called 'Brandenburg' Concertos – date from his years at Cöthen. But in addition to his church duties in Leipzig, Bach also took on the directorship of Leipzig's Collegium Musicum. This was, in effect, a student orchestra based at the city's university, and this afforded him a further opportunity to write secular orchestral music. It was for the Leipzig Collegium Musicum that Bach wrote the third of his four orchestral Suites (or 'Overtures') – despite being numbered as the third, it was actually the last to be completed – and it was first performed sometime between 1729 and 1731.

巴赫： 第三管弦組曲 BACH: Orchestral Suite No. 3

「組曲」原由多首舞曲（主要是法國的舞曲）結集而成，樂曲雖然短小，但可表達各種氣氛和風格，很受巴赫的前輩作曲家歡迎；但到了巴赫寫作第三管弦組曲時，「組曲」在同輩作曲家中已然失寵（他們對協奏曲的興趣更大）。然而一如以往，巴赫實在有點石成金的能耐，能根據一些頗為過時的格式，寫出極深刻極有趣的音樂。家傳戶曉的「G弦上的歌謠」（標題源於1871年小提琴家古斯特·威廉密的改編版。在他的版本裡，樂章整個旋律都只用小提琴上一條弦線來演奏；但這個版本卻被《葛洛夫音樂詞典》評為「不當」的改編）就是其中最著名的樂章；然而《G弦上的歌謠》絕非曲中唯一一個清新迷人的樂章。

樂曲採用了三支小號、鼓、兩支雙簧管、一支巴松管、弦樂和通奏低音，以**序曲**展開序幕，引子格調高雅，大量採用源自法國的特色跳躍節奏（因此樂章標題原文也採用了法式拼法）。巴赫經常拿其他作曲家的作品來鑽研，這一點可見於慢速引子——這一段是根據同期法國作曲家米歇爾-理查德朗德一首隨想曲寫成的。突然，精力充沛、活力迫人的樂段響起，小提琴常常風馳電逝，然後重拾莊嚴高雅的氣氛。第二樂章就是著名的**歌謠**，由弦樂奏出（這個版本會用上所有弦線），與華麗的第一樂章和生氣勃勃的第三樂章（兩首**嘉禾舞曲**）形成強烈對比。巴赫寫了兩首〈嘉禾舞曲〉：第一首既活潑又喧鬧，小號和鼓都十分突出；第二首則比較克制，但同時十分有趣；第一嘉禾舞曲接著馬上重複。輕快的**布雷舞曲**過後，就是活潑的**吉格舞曲**。🔥



巴赫
Johann Sebastian Bach

Originating as a collection of (mainly French) dances, the suite had been hugely popular with earlier Baroque composers, offering a wide variety of moods and styles within short musical structures, but by the time Bach wrote his Third Suite, the genre had fallen out of favour with his contemporaries, who were rather more interested in the concerto. As in everything Bach handled, however, he distinguished what was already rather a tired old format with music of rare depth and interest and, while it is most certainly a very lovely creation, the Suite's best-known movement, often called "Air on the G string" (after what *Groves Dictionary* refers to as "the ill-judged" arrangement made in 1871 by the violinist August Wilhelmj in which the entire melody of the piece was played on just one of the violin's strings), is by no means the only delightful movement in this Suite.

Scored for three trumpets, drums, two oboes, bassoon, strings and continuo the Third Suite begins with an **Overture** making much use, in its stately introduction, of the characteristic jumping rhythm originating from France (hence the French spelling of the word 'Overture'). Evidence of Bach's studies of other men's music is given in the fact that this slow introduction is based on material from the *Caprices* composed by one of Bach's French contemporaries, Michel-Richard de Lalande. The music then breaks out into a vigorous, energetic section full of scurrying violins before ending, as it began, with solemn stateliness. Next comes the celebrated **Air** which, in using just the string instruments (although playing on all of their strings), provides a striking contrast to the pomp of the preceding movement and the exuberance of the following **Gavottes**. Bach included two Gavottes in his Third Suite, the first being an exuberant romp with prominence given to the trumpets and drums which is repeated immediately after the second, a somewhat more restrained piece but exuding a wonderful sense of fun. A brisk **Bourrée** follows and the Suite ends with a vivacious **Gigue**. 🍷

韓德爾 George Frideric Handel

1685-1759

《凱撒大帝》：

做我的幸運星

聽我禱告

暴風雨

Giulio Cesare:

Tu la mia stella sei

Se pietà

Da tempeste

巴赫甘心留在德國北部一個小地方當個教堂樂師，同期作曲家韓德爾出道後卻幾乎一直在德國境外謀生。兩人的家鄉相距不過130公里，卻從未見面。韓德爾十來歲便迷上歌劇，於是1703年到達漢堡後就在當地歌劇院工作，初時當個小小的小提琴手，還要坐在樂團後排（友人約翰·馬特森憶述，韓德爾那時「裝作連由一數到五都辦不到似的」）；一年後已晉升為「鍵琴手暨指揮」。1705年1月8日，韓德爾第一齣歌劇《阿爾米拉》在該劇院上演，連演20場；後來又為該劇院寫作了三齣歌劇。1706年，韓德爾離開了漢堡，自掏腰包跑到意大利去，先在佛羅倫斯落腳。他下一齣歌劇《羅德里奧》1707年10月就在佛羅倫斯演出，而且十分成功，報酬有100個西昆金幣（古代威尼斯金幣）和一套陶瓷餐具，還得到托斯卡尼大公爵一位情婦服侍。不到四年，韓德爾已經風靡意大利，歌劇作品在意大利多所主要歌劇院上演。這時的巔峰之作是《阿格麗品娜》，1709年12月26日在威尼斯首演後曾連演超過27場。漸漸，連倫敦人也知道韓德爾了；他便在1710年底到達倫敦，馬上動筆寫作《里納爾多》——他第一齣為倫敦觀眾而寫的歌劇——1711年2月24日首演。韓德爾留在倫敦終老，往後30年寫作出不下於37齣歌劇，包括《凱撒大帝》——而在許多人眼中，《凱撒大帝》就是韓德爾登峰造極的歌劇作品。

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While Bach was content to remain in a small area of north Germany working as a church musician, Handel, his contemporary and near neighbour (they were born within 130 kilometres of each other but never met), spent virtually all of his professional life outside Germany. A passion for opera, first nurtured when he was in his teens, drove him to Hamburg in July 1703 and a humble position as a back desk violinist in the city's opera house (where, according to his friend Johann Mattheson, he "behaved as if he could not count to five"). A year later he had been promoted to the position of "harpsichordist-conductor", and on 8th January 1705 his first opera, *Almira* was put on there, running for some 20 performances. Three more operas were composed for the Hamburg theatre, but in 1706 Handel left the city and travelled (at his own expense) to Italy. His first port-of-call in that country was Florence where his next opera, *Rodrigo*, was staged in October 1707 with such success that he was paid 100 sequins, a set of porcelain tableware, and the services of one of the Grand Duke of Tuscany's mistresses. Within four years he had taken Italy by storm and had his operas performed in many of the principal Italian opera houses. The climax of his period in Italy came with his opera *Agrippina* premièred in Venice on 26th December 1709 and staged no less than 27 times subsequently. His reputation spread to London, in which city he arrived in late 1710 and immediately set to work on his first opera for the London stage, *Rinaldo*, which was given its first performance on 24th February 1711. Handel remained in London for the rest of his life, producing no less than 37 operas over the course of the next 30 years including what many regard as his finest operatic masterpiece, *Giulio Cesare*.

A woman with long dark hair, wearing a yellow and red costume, is captured in a dramatic pose on a stage. She is looking upwards with her right hand raised. The background is dark with some blue light effects.

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韓德爾：《凱撒大帝》 HANDEL: *Giulio Cesare*

《凱撒大帝》全名是《凱撒大帝在埃及》，1724年2月20日在倫敦海伊馬基特劇院首演。單在倫敦，韓德爾也親自指揮了40多場演出。故事以公元前48年埃及為背景，講述羅馬皇帝凱撒攻佔亞歷山大港後，捲入托勒密與克利奧佩特拉的爭位事件。

克利奧佩特拉唱出〈做我的幸運星〉，希望贏得凱撒的愛就能登上王位。托勒密派兵要取凱撒性命，凱撒迎戰；克利奧佩特拉發現自己對凱撒動了真情，知道凱撒快死的時候嚇得魂不附體，唱出〈聽我禱告〉祈求愛人能平安歸來。就在托勒密要把克利奧佩特拉押進監牢的當兒，凱撒現身救了克利奧佩特拉。克利奧佩特拉在〈暴風雨〉這首詠嘆調預料己方必定勝利。🔥

First staged at the Haymarket Theatre in London on 20th February 1724, *Giulio Cesare in Egitto*, Handel himself conducted over 40 performances of the opera in London alone. Set in Egypt in the year 48BC it tells of the Roman Emperor Julius Caesar who, having conquered Alexandria, is caught up in the rival claims to the vacant throne from Ptolemy and Cleopatra.

In “*Tu la mia stella sei*” Cleopatra sings of her hopes that by gaining the love of Caesar she might be able to win the throne. As Caesar departs to fight off an attempt on his life from Ptolemy’s soldiers, Cleopatra realises that she has fallen truly in love with him and, terrified that he is about to die, prays for his safe return in “*Se pietà*”. Just as Cleopatra is about to be led off to prison by Ptolemy, Caesar appears and rescues her. In “*Da tempeste*” she anticipates the victory that is sure to follow. 🔥



韓德爾
George Frideric Handel

韓德爾 George Frederic Handel

1685-1759

《水上音樂》組曲：

水上音樂組曲：

序曲

慢板及斷奏

(快板)

行板

歌謠

布雷舞曲

號笛舞曲

(快板)

如號笛舞曲般

Water Music Suite:

Overture

Adagio e staccato

(Allegro)

Andante

Air

Bourrée

Hornpipe

(Allegro)

Alla Hornpipe

1710年2月，韓德爾離開逗留了六年的意大利，同年11月首度踏足英國。這九個月內，他曾返回家鄉德國，6月16日獲漢諾威選帝侯聘為宮廷樂長，隨即休假前往英國，9月出發。這次他在倫敦逗留了六個月，但他此行實在太成功了一英國觀眾十分欣賞他的歌劇，而更重要的是連安妮女王也十分欣賞，因此韓德爾顯然覺得很難抽離。經歷過倫敦五光十色的社交生活和文化生活後，他一定覺得漢諾威這個小地方又慵懶又乏味；他回到漢諾威未滿一年，便再度獲准回到倫敦，1712年10月重返英國。

根據傳統說法，韓德爾擅自丟下在漢諾威的職責，單方面決定不再返回漢諾威，1713年正式被辭退；但最近的研究卻指出，是漢諾威情報首長(某位基爾曼塞男爵)積極慫恿韓德爾在安妮女王朝內站穩陣腳，表面上是受人敬重的作曲家，暗地裡則把情報送返漢諾威。儘管看來無稽，但韓德爾生命中卻發生了一件無法以其他理由解釋的事：安妮女王駕崩後，漢諾威選帝侯登基為英王喬治一世；不久韓德爾就被聘為「國王陛下的宮廷首席作曲家」。要是韓德爾真的在效力漢諾威選帝侯時無休止地休假、形同蓄意被開除，為何前僱主入主英國皇室後，會這麼熱衷重聘他出任如此要職？更耐人尋味的，是有證據顯示《水上音樂》最少某些樂曲是基爾曼塞男爵(他也隨漢諾威選帝侯來到倫敦)親自委約韓德爾創作的。

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Handel had first arrived in England in November 1710, having left Italy (where he had lived for the last six years) in February. He had spent the intervening months back in his native Germany where, on 16th June he was appointed Kapellmeister to the court of the Elector of Hanover. He immediately applied for leave of absence to visit England and in September set off. On that occasion he remained in London some six months, but so successful was his trip there and so full of admiration for his operas were the English public and, more importantly, Queen Anne, that he clearly found it difficult to tear himself away. After the glittering social and cultural life of London, Hanover must have seemed a very sleepy and dull little place and within a year of his return Handel had obtained permission to return to London, which he did, arriving back on English soil in October 1712.

Conventional wisdom has it that Handel unilaterally decided not to return to Hanover and effectively abandoned his duties there (he was officially dismissed from the Hanover post in May 1713), but recent research has suggested that the Head of Intelligence of the Court in Hanover, a certain Baron von Kielmansegg, actively encouraged Handel to establish himself in the Court of the English Queen Anne where, under the guise of a respectable composer, he was to send intelligence reports back to Hanover. Unlikely as this may seem, it does explain one otherwise inexplicable incident in Handel's life; on Queen Anne's death the Elector of Hanover was crowned King George of England and within a very short time Handel was named as "His Majesty's Principal Court Composer". If Handel had effectively dismissed himself from the Elector's service in Hanover by taking indefinite leave of absence, why was his former employer so eager to re-appoint him to such an elevated position in his English court? One tantalising aspect to this story is that reports indicate that at least some of the *Water Music* was commissioned by Kielmansegg himself, who had followed the Elector to London.

韓德爾：
《水上音樂》組曲
HANDEL: *Water Music Suite*

喬治一世登基一年內，韓德爾就開始為皇室活動寫作音樂。有資料顯示，1715年8月22日，國王打算在泰晤士河舉行宴會，下令韓德爾為皇室寫作音樂。第二次同類的河上宴會則在1717年7月17日舉行，這次國王和隨員的船隊順河而上，而韓德爾和一個50人的樂團(包括在英國史無前例地使用的圓號)則從旁行駛。光是人力物力已令人驚訝，但宴會總算成功。根據第二天的報導，國王十分喜歡這次宴會的音樂，甚至「來回兩程已下令樂手演奏了三次之多。」第三次河上宴會大概在1736年慶祝威爾斯親王大婚(也就是後來的喬治三世)時舉行，韓德爾再次獲委約寫作音樂。韓德爾為這三次活動共寫作了22首獨立樂曲(他不但襲用自己的舊作，還借用了他人的樂曲)，分成三套組曲，稱《水上音樂》。今晚演奏的樂曲主要選自水上音樂第一組曲。

序曲帶有強烈的法國風格，先由稜角分明的附點節奏掀開序幕，然後是活力充沛的樂段(兩把獨奏小提琴清晰可聞)。**慢板及斷奏**氣氛陰沈，雙簧管旋律舉足輕重。兩支圓號與弦樂堂皇的**快板**(韓德爾原本既沒有寫上標題，也沒有速度標記)裡互相呼應。**行板**以雙簧管與巴松管三重奏配合弦樂。**歌謠**以「行走低音」襯托優雅地盪漾的音型，是全套水上音樂最受歡迎的樂章之一。韓德爾要求快速的**布雷舞曲**和奔放的**號笛舞曲**都奏出三次，一次只有弦樂，一次只有木管，一次兩者合奏。韓德爾同樣沒有指明下一樂章(**快板**)的速度標記或標題；快活的樂段先由兩支雙簧管和一支巴松管奏出。**快板**原是水上音樂第一組曲終樂章，但今晚港樂還會加上選自水上音樂第二組曲的著名樂章**如號笛舞曲般**。韓德爾初時在此樂章採用兩支小號，但在修訂版卻刪除了小號，把大部分小號的素材交給圓號。🔥

Within a year of King George's coronation Handel was composing music for royal occasions. On 22nd August 1715 some sources suggest that the King asked Handel to write music for a party he was hosting on board a barge on the River Thames. A second such river party was held on the 17th July 1717. On this occasion the King and his entourage sailed up the river in a flotilla of barges with Handel and an orchestra of 50 musicians (including for the first time in England French Horns) sailing alongside. The simple logistics of this event are mind-boggling but, by some means or other, the event was a success and, according to a report in the following day's newspaper, the King liked the music "so well that he caused it to be played over three times in going and returning". A third river outing seems to have been held to celebrate the wedding of the Prince of Wales (later to become King George III) in 1736 and, once again, Handel was commissioned to compose music for it. From the 22 individual numbers Handel wrote for these occasions (in which he not only borrowed from earlier works but used music by other composers) three suites have been prepared which have been known collectively ever since as the *Water Music*. Today's performance draws mostly from the first of those suites.

After an **Overture** very much in the French style with angular dotted rhythms followed by an energetic passage featuring a pair of solo violins, comes a sombre **Adagio e staccato** with an obbligato oboe line preceding a majestic **Allegro** (Handel did not originally give this movement either title or tempo marking) with a pair of horns in dialogue with the strings. The Andante balances an oboe and bassoon trio against the orchestral strings, while the **Air**, with its elegantly rocking pattern above a walking bass has become one of the most popular movements from the *Water Music*. Both the breathless **Bourrée** and the ebullient **Hornpipe** are instructed to be played three times, once by strings alone, once by woodwind alone, and finally by both groups combined. Again lacking either an original tempo marking or title, the next movement, **Allegro**, opening with a jaunty passage for two oboes and bassoon, is the final movement of the first Suite, but today we follow it with a variant of the famous movement from the second Suite, **Alla Hornpipe**. Handel's revised version excludes the original pair of trumpets, giving much of their material to the French horns. 🐉



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巴赫 Johann Sebastian Bach

1685-1750

清唱劇：《普世都來敬拜神！》，
BWV51

Cantata: *Jauchzet Gott in
allen Landen!* BWV51

第51清唱劇原為三位一體祝日後第十五主日而寫，1730年9月17日在萊比錫聖多馬教堂首演，但巴赫也提議這齣清唱劇適合「任何場合」。看來當時聖多馬教堂唱詩班的情況頗為不妙，巴赫也因此被教堂管理層狠狠批評：1730年8月2日萊比錫委員會召開會議，結論是「茲決議限制領唱者薪酬」。這樣一來，巴赫就在8月23日寫了一封措詞激烈的信件回敬：「有一點不可不提，事實上到現時為止，唱詩班招進了許多質素很差、完全沒有音樂天份的男童，令音樂越來越差...這種情況下，音樂質素還能維持？還是會每下愈況？靜候諸位高見。」這時他開始打算另謀高就；同時，他在聖多馬大教堂每個主日和宗教節日也必須寫作一齣清唱劇，於是這段時間為聖多馬大教堂寫作的音樂要麼是簡單的合唱曲，要麼是只由一、兩位歌唱家演出，當中包括一些「外援」。因此，這段日子的清唱劇許多都是為一個獨唱聲部而寫，但要數聲樂要求最高者，則非第51清唱劇莫屬。

除此之外，巴赫將女高音、獨奏小號和弦樂配搭使用，在他二百多齣宗教清唱劇裡獨一無二；再者，此曲似乎不以路德宗教會清唱劇為楷模，倒是取法了意大利獨唱經文歌(如亞歷山大·史卡拉第的作品)，因此究竟原唱者是何方神聖，一直令人十分好奇。最大可能性是一位來自意大利、被德累斯頓歌劇院請來的「外援」歌劇歌手。有文獻顯示，可能人物之一是傅天娜·鮑多妮——「德累斯頓宮廷歌劇院的首席女歌唱家」(順帶一提，她是德累斯頓大熱作曲家J.A.哈斯的妻子)。她在倫敦時是韓德爾最喜歡選用的歌手之一，韓德爾也特別為她創作了幾個角色。但她1727年卻在演出時與對頭人在台上大打出手，不巧威爾斯親王當時也在場觀賞，弄得劇院的劇季被腰斬，而她在英國也消聲匿跡。至於同樣炫技的小號部分則比較肯定——那是為萊比錫一位名叫戈特弗里德·賴歇的著名小號手而寫的。🎶

節目介紹中文翻譯：鄭曉彤

Composed for the 15th Sunday after Trinity and first performed in St Thomas's Church, Leipzig on 17th September 1730, Bach also suggested that Cantata No. 51 was suitable "for any occasion". It seems that the choir at St Thomas's was not in particularly good shape at that time; a state-of-affairs for which Bach was roundly condemned by the church authorities, a meeting of the council held on 2nd August 1730 concluding, "Hereupon it was resolved to restrict the Cantor's income". This, in turn, prompted Bach to respond with a heated letter dated 23rd August; "It cannot remain unmentioned that the fact that so many poorly equipped boys, and boys not at all talented for music, have been accepted to date has necessarily caused the music to decline and deteriorate... I leave it to riper reflection whether in such circumstances the music can continue to be maintained, or whether its still greater decline is to be feared". He also began to look around for employment elsewhere, while in his music for St Thomas's – he was obliged to produce a cantata for every Sunday and feast day – he either produced very simplified choral settings or made use of just one or two singers, including some who may have been imported from outside the city. For this reason, a number of his weekly cantatas around this time are for a single solo voice, but few call for quite such extreme vocal virtuosity as does Cantata No. 51.

On top of that, the casting of a single soprano voice against a solo trumpet and strings, makes this unique amongst all Bach's more than 200 sacred cantatas and this, coupled with the fact that its model appears to be not the Lutheran church cantata but the Italian solo motets of such composers as Alessandro Scarlatti, has caused much speculation as to the original singer. The most likely seems to have been one of the Italian opera singers imported to perform at the opera house in nearby Dresden. A likely candidate, according to one source, was Faustina Bordoni, "the leading prima donna of her age at the Dresden court opera (and married, incidentally, to J. A. Hasse, the exceedingly successful Dresden composer)". She had been a favourite of Handel's in London and he had created several roles especially for her, but when she started a fight with a rival on stage during a performance attended by the Prince of Wales in 1727, the opera season there was brought to a premature close and she never appeared again in England. More certain is the fact that the equally virtuosic trumpet part was written for one Gottfried Reiche, a well-known Leipzig trumpeter. 🐉

《凱撒大帝》/
《普世都來敬拜神！》
*Giulio Cesare / Jauchzet
Gott in allen Landen!*

《凱撒大帝》：做我的幸運星

你是我的幸運星，
是我美好的希望，
照耀我的慾望
賜我甜美的歡愉。

我忠誠之心
歷久不衰。
不久你就會看到
愛情的力量有多大。

Giulio Cesare: Tu la mia stella sei

Tu la mia stella sei,
amabile speranza,
e porgi ai desir miei
un grato e bel piacer.

Qual sia di questo core
la stabile costanza,
e quanto possa amore,
s'ha in breve da veder.

Giulio Cesare: You are my auspicious star

You are my auspicious star,
my sweet hope,
shining on my desires
and granting sweet pleasure.

My enduring faithfulness
remains constant in my heart.
You will soon see
what love can do.

《凱撒大帝》：聽我禱告

聽我禱告啊，天上公正的諸神，
請放過我的愛人，不然我也活不下去。
請解除我的痛苦
不然，我的靈魂也要飛向死亡。

Giulio Cesare: Se pietà

Se pietà di me non senti,
giusto ciel, io morirò.
Tu dà pace a miei tormenti,
o quest' alma spirerò.

Giulio Cesare: Hear my prayer

Hear my prayer, just gods in heaven,
Spare my love or I shall die.
Grant relief from my torments
Or my soul shall fly to its death.

《凱撒大帝》：暴風雨

暴風雨曾令我的船顛簸不已，
但我現在朝著港口安全地駛去，
駛往所有欲望的頂峰。
心中曾滿是悲痛，
現在安穩地被愛情環抱，
大可以得到快樂了。

Giulio Cesare: Da tempeste

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sà più che desiar.
Così il cor trà pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

Giulio Cesare: Stormy winds

Stormy winds had shaken my ship,
But now I'm sailing safe to harbour,
To the crown of all desire.
So my heart overwhelmed with grief,
Is now safely enfolded in love,
And might now attain happiness.

《普世都來敬拜神！》

1. 詠嘆調
普世都來敬拜神！
天上，地上
所有生靈，
都頌揚祂的榮耀，
我們也要
向上帝奉獻，

Jauchzet Gott in allen Landen!

1. Aria
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müsse dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls jetzt ein Opfer bringen,

Praise God in every land!

1. Aria
Praise God in every land!
In Heaven and on Earth
all living things,
must exalt his glory,
and to our God we would
now likewise bring an offering,

因為苦惱憂傷時
上帝何時都支持我們。

2. 宣敘調

我們在聖殿裡禱告，
聖殿就充滿神的榮耀，
聖殿是神，
每天彰顯信實的地方，
賜我們純粹的祝福。
我們軟弱的口，
在神奇妙大能面前張口結舌，
但即使這樣有瑕疵的讚美
神也喜悅。

3. 詠嘆調

至高無上的神，讓祢的慈愛
從今以後，朝朝若新。
對父神的愛
我們報以感恩的心
藉著虔敬的生活告訴世人，
我們是神的兒女。

4. 讚美詩

榮耀、讚美與光榮
歸予聖父、聖子與聖靈！
但願神願意藉著恩典，在我們身上加添
神所應許的，
好讓我們全心信靠祂，
完全順服祂，
發自內心地，以神為基礎，
讓我們的內心、精神和思想，
牢牢地依靠祂。
現在，我們要歌唱：
阿們，要是我們打從心底信靠必定成功。
(這是我心所堅信。)

5. 詠嘆調

亞利路亞！

daß er uns in Kreuz und Not
allezeit hat beigestanden.

2. Recitativo

Wir beten zudem Tempel an,
da Gottes Ehre wohnet,
da dessen Treu,
so täglich neu,
mit lauter Segen lohneth.
Wir preisen, was Er an uns hat getan.
Muß gleich der schwache Mund,
von seinen Wundern lallen,
so kann ein schlechtes
Lob ihm dennoch wohlgefallen.

3. Aria

Höchster, mache deine Güte
ferner alle Morgen neu.
So soll für die Vatern treu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
daß wir deine Kinder heißen.

4. Choral

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, heiligem Geist!
Der woll' in uns vermehren,
was er uns aus Gnaden verheißt,
daß wir ihm fest vertrauen,
gänzlich verlass'n auf ihn,
von Herzen auf ihn bauen,
daß uns'r Herz, Mut und Sinn
ihm festiglich anhangen;
drauf singen wir zur Stund:
Amen, wir werd'ns erlangen,
glaub'n wir aus Herzens Grund.

5. Aria

Alleluja!

since in affliction and distress
at all times he has stood by us.

2. Recitative

We pray at the temple,
where God's honour dwells,
where his faithfulness,
that is renewed every day,
rewards us with unmixed blessing.
We praise what he has done for us.
Our weak and frail mouths,
gape at his wonders,
yet even such imperfect praise
pleases Him.

3. Aria

Most High God, make your goodness
new every morning from now on.
Then to your fatherly love
we return a thankful spirit
and through a devout life will show,
that we are called your children.

4. Chorale

Glory and praise and honour
to God the Father, Son and Holy Spirit!
May it be his will to increase in us,
what he promises us through his grace,
so that we firmly trust in him,
yield completely to him,
from our hearts build on him,
so that our heart, spirit and mind
depend steadfastly on him;
About this we now sing:
Amen, we shall achieve this,
if we believe from the bottom of our hearts.

5. Aria

Alleluja!

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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



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Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘龔
Pan Yan

低音大提琴
Double
Basses



▲ 姜馨來
Jiang Xinlai



林達僑
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* 張沛恒
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小號 Trumpets	 ● 傲高年 Colin Oldberg	 ▲ 莫思卓 Christopher Moyse	 華達德 Douglas Waterston	長號 Trombones	 ● 韋雅樂 Jarod Vermette	 韋力奇 Maciek Walicki	
低音長號 Bass Trombone	 貝爾迪 Michael Priddy		大號 Tuba	 ● 陸森柏 Paul Luxenberg	定音鼓 Timpani	 ● 龐樂思 James Boznos	
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吹天空之城個位



01

兩周前的久石讓音樂會，令我們的首席小號傲高年在宮崎駿粉絲們之間，多了一個新名字——「吹《天空之城》個位」。傲高年於芝加哥西北大學完成音樂碩士課程後，隨即加入香港管弦樂團，他12歲起開始學習小號，當初選擇學小號也沒有特別原因，卻一直很喜歡這件樂器，特別是它響亮和漂亮的聲音。讓他想到要把興趣當成職業的，是他的伯伯李察·奧德堡，他說：「伯伯在芝加哥交響樂團擔任第三圓號手超過三十年，潛移默化之下，我自然也就走上和他相同的路，我一直獲得許多良師從旁指點，教導和啟發我，讓我知道以音樂作為職業是一件很美好、而且能讓我一展抱負的事，現在證明他們說的都是對。」

「小號可以演奏不同種類的音樂——不止適合管弦樂隊，也適合爵士樂、管樂隊、音樂劇、室樂，還有如《天空之城》的電影音樂，其實我是在接到樂譜的那刻，才知道這是一齣這麼受歡迎的動畫，為了準備，我在YouTube看了久石讓指揮此曲的短片，片中擔任小號獨奏的是添·莫利臣，無論樂曲或演奏者都十分優秀！這次是我在香港第一次的獨奏演出，當時我感覺到無比興奮，觀眾熱烈的反應亦讓我感到十分榮幸。」



02

今晚，你們又將看到他站在指揮台側，今次他演出的是巴赫的《普世都來敬拜神》，這是一首對小號手和女高音都要求極高的曲目。傲高年解釋道：「這首曲目難度很高，但高音小號和人聲配合得天衣無縫，我很期待今次和世界知名的女高音高伊的合作。」

After the Joe Hisaishi concerts held two weeks ago, our Principal Trumpet Colin Oldberg has a new common name among Hayao Miyazaki community – the guy who plays *Laputa*! Colin joined the Hong Kong Philharmonic this season right after finishing his Master of Music degree from Northwestern University in Chicago. He started learning the trumpet at the age of 12 with no idea what prompted him to choose it, but has been very happy with it and just loves its big, beautiful sound. However, he credits his uncle, Richard Oldberg, with encouraging him to become a professional musician; “He was third horn player with the Chicago Symphony Orchestra for over 30 years, and I think I’ve always been naturally drawn to follow in his footsteps. I have also had many wonderful teachers along the way, all of whom inspired me and taught that music is a wonderful and fulfilling career. And they were right!”

Colin adds; “The trumpet fits into so many musical genres – not only orchestra, but jazz, wind band, musical theatre, chamber music, as well as film score like the *Laputa*. Actually, I didn’t know until I received the music that *Laputa* was a very popular animation film, but I learned very quickly! To prepare, I watched a YouTube video of Joe Hisaishi conducting the piece and the trumpet solo was played by Tim Morrison – a very beautiful piece and a very beautiful player. As a first-time soloist in Hong Kong, the feeling was one of intense excitement, and I was honoured by the audience’s applause.”

Tonight, you will see him in the spotlight again, this time in Bach’s *Jauchzet Gott in allen Landen*, a work which calls for as much virtuosity from the trumpeter as it does from the soprano soloist. As Colin explains; “It is a very technical piece and the sound of the piccolo trumpet matches very well with the human voice. I am very excited to be working with world-renowned soprano Lucy Crowe.”

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何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在團長夏定忠先生及首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身成為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘龔、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

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

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

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

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

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

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

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

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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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