



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



08/09

香港管弦協會有限公司 • 2008/09年報
THE HONG KONG PHILHARMONIC SOCIETY LIMITED
2008/09 ANNUAL REPORT

使命宣言

香港管弦樂團（港樂）的使命，是要鼓勵及激發香港市民對音樂的欣賞和熱愛；樂團更致力成為一個財政穩健的藝術團體。作為亞洲區內最具領導地位的樂團之一，港樂以卓越的演出，豐富香港的藝術生活。

MISSION STATEMENT

The mission of the Hong Kong Philharmonic is to inspire and expand musical appreciation in Hong Kong and to be a financially secure institution that brings distinction to the community through the Orchestra's enriching performances and premier regional standing.

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Salute to Our Partners





香港管弦樂團

艾度·迪華特

藝術總監兼總指揮

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，近三十年來已發展成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。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、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。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。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2007/08樂季，在跑馬地馬場遊樂場舉行的全年最大型戶外交響音樂會—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「滙豐創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

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。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院大劇場作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

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和獲取公眾支持。

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



PHOTO: Keith@Hiro

THE HONG KONG PHILHARMONIC ORCHESTRA

Edo de Waart

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR

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 in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned 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.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro

de Waart's artistic vision for the Orchestra to be realized. 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. These included, in the 2007/08 season, the biggest outdoor symphonic concert of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region.

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra.

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre.

主席報告

2008/09回顧

2008/09香港管弦協會因環球金融危機的影響，面臨一定程度及突如其來的挑戰。首兩季度的財務表現依然強勁，危機所帶來的影響，主要反映於下半年度的表現。

贊助及籌款首當其衝，2008年中，能取得贊助機會微乎其微。對票房的影響較慢反映，直至最後一季（2009年1月至3月）才錄得較差票房收益。

管理層對上半年度每個項目的財務表現均小心認真監察，並作出快速應變：減少活動、削減開支和減低風險，這些果斷的措施讓管理層成功抵銷環球金融危機所帶來的負面影響。

因環球金融危機的影響，核數師建議在2008/09財務報表中，從2008/09盈餘中撥一筆儲備，以彌補當中可能涉及全部職員及樂師的長期服務金。總撥備金額為九十七萬元，令核數報告的年結盈餘減為十六萬元。

演出活動

2008/09香港管弦樂團共主辦76場常規音樂會（比2007/08樂季增長15%），以及128次外展教育活動（較2007/08年度增長20%），演出頻繁。增長原因部份因為場地伙伴計劃，讓樂團能於香港文化中心舉辦更多節目和在擴展教育外展活動中得到支持，以及增設助理指揮（教育及社區項目）一職。

除了香港演出，港樂更於中國大陸舉行了七場音樂會，當中六場是2009年1月中國巡演的一部份，分別到廣州、北京及上海演出，音樂會均在當地最享負盛名的場地舉行。港樂在北京國家大劇院短暫停留期間，舉行了香港管弦樂團的重點節目—教育音樂會，並由助理指揮蘇柏軒以普通話主持及演出。艾度·迪華特則執棒指揮所有主要音樂會演出，獲得觀眾及樂評人一致好評。音樂會共吸引約6,500名觀眾參與，中國巡演更由中央電視台攝製成一個一小時節目，於2009年6月於全國播放。中國巡演外，樂團更於2008年9月在深圳音樂廳演出一場。

中國巡演由民政事務局文化交流基金資助（一百五十萬元），太古地產是巡迴演出贊助。



社區影響

2008/09年度的學生音樂會較去年有所增長，部份原因有賴場地伙伴計劃的支持，以及滙豐保險和滙豐銀行慈善基金的贊助。「滙豐創意音符」是結合在主要演出場地舉行的學生音樂會與跨區到訪學校的合奏小組於一身的教育計劃，共有來自386間學校的47,282名學生受惠，較2007/08增長逾40%。

場地伙伴計劃讓港樂成功拓展音樂會前講座，為由2008年10月起所有在香港文化中心舉行的交響節目提供音樂會前介紹，全年逾1,600名觀眾參與。

一系列四場的「太古樂賞教育音樂會」豐富觀眾對主要交響樂曲的認識，當中包括：由夫利格改編的《指環》（由艾度·迪華特指揮，盧景文教授以粵語主講）、蕭斯達高維契第七交響曲（由艾德敦指揮，盧景文教授以粵語主講）、德伏扎克第七交響曲（由篠崎靖男指揮，潘明倫以粵語主講）及梅湘的音樂（由艾德敦指揮，麥克瑞格和李正欣主講），2008年9月，港樂又於文化中心大堂舉行華格納大號特別演出，華格納大號是該月的重點演奏樂器。樂團全年舉辦共五場為公眾而設的免費教育音樂會，吸引合共4,600名觀眾參與，全部極受歡迎且獲好評。

港樂又舉辦了一系列十場社區音樂會，將樂團帶到香港不同角落，如：浸會大學、嶺南大學、香港兆基創意書院、港島東ArtisTree，以及於蘇豪Art Walk的一個焦點演出。

另外，港樂舉辦了十一場大師班，吸引超過500人參與，以及一系列有逾1,500人參加的座談會與公開綵排。當中活動包括讓觀眾親身接觸著名藝術家如馬友友及必多莉的免費公開綵排。

總結而言，港樂的外展教育活動共128個，共吸引達57,704名觀眾。

管治

香港管弦協會在2008/09期間於管治上經歷重大轉變，10月份的周年大會，監察委員會選出六位委員，同時香港政府公佈，五位政府任命的監察委員，只有一位能獲第二次委任，履行額外兩年的任期，五位新獲政府委任的成員，讓政府委任成員人數達六位，是協會備忘錄及公司條例訂明的最高人數。

11月首次監察委員會會議中，主席何承天宣佈他將不會競逐連任，本人（劉元生）在沒有反對票下正式被選為監察委員會主席，任期兩年。

1月，何承天退下監察委員會，其席位一直懸空至下次周年大會。鄧永鏘爵士於3月份被選為委員，待下次周年大會後填補以上空缺。

政府堅持六年任期限定，紀大衛教授因此由3月起退任監察委員會委員一職。與此同時，政府特許延長蔡關詠琴女士及蘇孝良先生任期一年至下次周年大會。

管理層方面，首半年港樂聘請了兩名高級行政人員。新任市場推廣總監於8月履新，但於試用期滿前離任。譚兆民先生於2009年3月被委任為市場推廣總監。胡家寶女士於2008年7月被委任為財務及行政主管，接替辭任的黃文芝女士。2月，行政總裁簡寧天宣佈於2009年7月4日離任，監察委員會成功聘請蘇孝良先生繼任，而蘇孝良先生則於上任前辭去監察委員會委員一職。

財務表現

2008/09香港管弦協會面對嚴峻金融環境，但仍能保持盈餘，對每個項目的財務表現緊密及恒常的監察，讓管理層能對未來節目作出靈活調節，將風險減至最低。

2007/08季尾數月（2008年4月至7月）的財務表現強勁，購票入座率亦錄得高位。樂季結算，整季平均購票入場率逾84%。2008/09樂季套票訂購於5月展開，公眾反應超乎預期，套票訂購收入較預算高出逾一百萬元。2008年9月樂季開幕時，證實單場公開發售門票銷售較難。直至12月，協會亦能達致門票收入預算平衡，但1月至3月明顯錄得票房下跌，當時正值金融海嘯影響最深之時。

年度結算，票房收入較預算稍遜，但贊助及籌款影響嚴重。截至2009年3月31日，贊助及籌款只錄得二千四百萬元實際收入，較預算的二千八百五十萬元為低。管理層以調整節目編排、削減開支、以及懸空部份樂團席位的方式，彌補贊助及籌款的赤字。另外，與港龍航空洽談的機票贊助亦為中國巡演預算節省開支。

贊助與籌款

發展部（贊助與籌款）是2008/09最受衝擊的部門，在達致預算收入方面，面對巨大的挑戰。財政年度頭數月錄得健康發展，最重要和正面的發展是期間與首席贊助太古集團達成延長贊助計劃的共識，將合作關係延長三年直至2012年。與太古的新合約於2008年8月簽訂，並由2009年4月開始執行。合約得以延續見證此主要贊助的成功，雙方建立互賴互信，是香港藝術史上最大、最成功的企業贊助。

2008年夏，贊助市場蒸發，預計將會在這方面錄得重大赤字，管理層於10月決定重新訂定年度預算。下半年度企業贊助機會極少，但個人捐款計劃，如：常年經費及學生票資助基金均能達致目標預算，而企業會籍大師會亦表現不俗。

馬友友音樂會全場爆滿兼成功為港樂籌得巨額款項，為本年度作出最重大的貢獻。

總結

協會在2008/09取得成功，並尤其為處於困難環境中仍能為觀眾提供卓越藝術節目及取得正面財務增長而感到驕傲。港樂對香港政府透過場地伙伴計劃進一步支持樂團發展表示歡迎，更讓樂團能擴闊教育計劃，深入社區。我希望藉此機會向一直以來身體力行支持樂團的眾委員，以及在不斷努力下成功跨越2008/09困難一年的管理層，致以衷心謝意。

未來挑戰

金融海嘯讓協會停下來為2009/10的計劃重新思考，管理層亦能於2009/10作出重大的節目調動以減低協會所將要面對的風險，預期經濟壓力持續，預算亦趨保守。因此，2009/10樂季的活動，均由監察委員會及轄下的發展委員會、執行委員會、財務委員會及籌款委員會全盤重新審視。

2009/10協會已準備好面對困難及挑戰，監察委員會及管理層有信心為來年訂下適當計劃，以確保香港管弦樂團在財務上及藝術上均能保持穩定。



劉元生
主席

Chairman's Report

THE 2008/09 YEAR IN REVIEW

2008/09 was a year of considerable and unexpected challenges, stemming from the impact of the global financial crisis. The effects of the crisis were felt in the second half of the year following a very strong financial performance in the first two quarters.

It was in the area of sponsorship and fundraising that the impact was first felt, as sponsorships became almost impossible to secure from the middle of 2008. Impact at the box-office was slower to be detected, but ultimately resulted in weaker tickets sales during the last quarter (January to March 2009).

Having monitored the financial performance of every project very closely throughout the first half of the year, the Management was quick to respond by reducing certain activities, cutting costs and minimizing risks. This swift action of the part of the Management protected the Society against the negative effects of the global financial crisis.

One further effect of the global financial crisis has been an extraordinary provision in the 2008/09 audited accounts on the advice of the auditors from the 2008/09 surplus to cover the shortfall on all possible long service payments for the entire staff and all musicians. The total provision was \$970K. This has the effect of reducing the year-end surplus in the audited accounts to \$160K.

PERFORMANCE ACTIVITY

The Orchestra was kept very busy throughout 2008/09, presenting 76 regular concerts (up 15% on 2007/08) and 128 outreach and educational activities (an increase of 20% on 2007/08). This increase in activity was partly attributable to the Venue Partnership Scheme, which enabled the Orchestra to present more performances in the Hong Kong Cultural Centre and also supported the expansion of education and outreach activities, especially with the creation of the position of Assistant Conductor (Outreach and Community Programmes).

In addition to a full schedule of performances in Hong Kong, the Orchestra gave seven performances in Mainland China, six of which took place on an extensive tour in January 2009 to Guangzhou, Beijing and Shanghai. The concerts took place in the most important and prestigious venues in each city, including a mini-residency in Beijing's new National Centre for the Performing Arts which involved one of the Hong Kong Philharmonic's signature Adult Education concerts conducted and presented in Putonghua by Assistant Conductor Perry So. Edo de Waart conducted all of the main-stage performances, which were very warmly received by audiences and critics. The concerts reached an estimated audience of 6,500. The tour was also the subject of a one-hour CCTV documentary which was shown across China in June 2009. The China tour was preceded by another fine performance in the Shenzhen Concert Hall the previous September.

The China tour was jointly supported by the Home Affairs Bureau's Cultural Exchange Funding (\$1.5 million) and the tour sponsor was Swire Properties.

COMMUNITY IMPACT

Schools and Education concerts in 2008/09 increased over 2007/08, partly owing to the Venue Partnership Scheme and also sponsorship from HSBC Insurance and the HSBC Foundation. The HSBC Creative Notes project, through its combination of schools concerts in major venues and ensemble visits to schools across the territory, reached 47,282 students from 386 different schools, an increase of more than 40% over 2007/08.

Under the Venue Partnership Scheme, the Hong Kong Philharmonic was able to expand its pre-concert talks to encompass all symphonic programmes in the Hong Kong Cultural Centre from October 2008. More than 1,600 people attended pre-concert talks throughout the year.

A series of four Swire Classic Insight Adult Education concerts enriched the audience's understanding of some major symphonic works, including Henk de Vlieger's arrangement of *The Ring* (conducted by Edo de Waart and presented by Professor Lo Kingman in Cantonese), Shostakovich's Symphony No.7 (conducted by David Atherton and presented in Cantonese by Professor Lo Kingman), Dvořák's Symphony No.7 (conducted by Yasuo Shinozaki and presented in Cantonese by Johnny Poon), music by Messiaen (conducted by David Atherton, presented by Joanna MacGregor and Joanna Lee) and in September 2008 a special event in the foyer of the Cultural Centre provided an insight into the Wagner tuba – an instrument featured prominently in programmes of that month. A total of five Adult Education events reached a total audience of 4,600. All of these events were offered free of charge to the general public and were very popular and well received.

A series of ten Community Concerts took the Orchestra to a variety of locations around Hong Kong, including Baptist University, Lingnan University, Lee Shau Kee School of Creativity, ArtisTree at Island East and a featured performance as part of the Hong Kong Art Walk in Soho.

Eleven master-classes were presented with more than 500 participants and a series of seminars and open rehearsals were attended by more than 1,500 people. These activities provided the public with free-of-charge access to the rehearsals of such major artists as Yo-Yo Ma and Midori.

In total, there were 128 Outreach and Education activities with a total audience reach of 57,704.

GOVERNANCE

There were some significant changes in the governance of the Society during 2008/09. At the Annual General Meeting in October elections were held for six places on the Board of Governors. At the same time, the Hong Kong Government announced that, of the five existing Government appointees on the Board, only one would be appointed for a second two-year term and five new Government appointees took the total number of Government appointees to six, which is the maximum number prescribed by the Society's Memorandum and Articles of Association.

At the first meeting of the new Board of Governors in November, Chairman Edward Ho announced that he would not be standing for re-election and I (YS Liu) was duly elected unopposed as Chairman of the Board of Governors for a period of two years.

Mr Edward Ho subsequently stood down from the Board in January, thereby creating a vacancy until the next AGM. Sir David Tang was elected to the Board in March to fill this vacancy until the next AGM.

Further changes in Board membership flowed from the Government's insistence on the application of the so-called six-year rule and as a result, Professor David Gwilt stood down from the Board in March. Meanwhile, the Government granted a one-year exemption to Mrs Janice Choi and Mr So Hau-leung up to the next AGM.

In the Management, the first half of the year included recruitment for two positions on the Senior Management Team. A new Director of Marketing was appointed in August but left at the end of her probation period. Mr Paul Tam was appointed Director of Marketing in March 2009. Ms Angel Woo was appointed Head of Finance and Administration in July 2008 following the resignation of Ms Cecilia Wong. In February, Chief Executive Timothy Calnin announced his resignation effective from 4th July 2009 and the Board successfully recruited Mr So Hau-leung as his successor, who stood down from the Board in order to take up this appointment.



FINANCIAL PERFORMANCE

In spite of the extremely difficult financial circumstances in 2008/09, the Society was able to finish the year with a surplus. Close and constant monitoring of the financial performance of every project enabled the Management to make swift adjustments to upcoming programmes in order to minimize risk.

The closing months of the 2007/08 season (April to July 2008) produced strong financial results with high paid attendance rates. By the end of the season, the average paid attendance across the whole season had exceeded 84%. When subscriptions opened for the 2008/09 season in May, public reaction exceeded all expectations and subscription income achieved more than \$1 million above budget. Single ticket sales however proved more difficult when the season opened in September 2008. By December, the Society had managed to achieve budgeted ticket income, but the months from January to March saw a clear drop in ticket sales as the impact from the global economic crisis was felt most strongly.

By the end of the year, ticket income was only slightly below budget but sponsorship and fundraising suffered far more. Against budgeted sponsorship and fundraising income of \$28.5 million, a total of just over \$24 million was achieved by 31st March 2009. The Management was able to mitigate against this shortfall by making adjustments to programming, cutting costs and holding open some positions in the Orchestra. Further savings were made in the China Tour budget by using in-kind sponsorship of air-travel from Dragonair.

SPONSORSHIP AND FUNDRAISING

Development (Sponsorship and Fundraising) was the hardest hit department during 2008/09, facing enormous challenges in reaching the budgeted income. The first few months of the financial year began healthily and the most important and positive development in this period was the extension of the Principal Patron contract with Swire for a further three years, until 2012. The new contract with Swire was signed in August 2008 and came into effect from April 2009. This contract extension is a clear indication of the complete success of this major sponsorship, with both parties establishing and building on a symbiotic relationship which has proved to be the single most important corporate sponsorship of the arts in Hong Kong.

By the summer of 2008, the sponsorship market had evaporated and the Management took the decision in October to recast the year's budget in the light of a major shortfall in this area. Very few corporate sponsorships were forthcoming in the second half of the year. Nevertheless, individual donation schemes such as the Annual Fund and the Student Ticket Fund, achieved budget and the

corporate membership scheme Club Maestro performed well under the circumstances.

A gala event with Yo-Yo Ma following his sold-out concert, proved to be a highly successful fundraiser and made a major contribution to the year's result.

SUMMARY

The Society is very proud of the achievements of 2008/09, especially the delivery of an excellent artistic programme and a positive financial result in the most difficult of environments. The increased support of the Hong Kong Government through the Venue Partnership Scheme has been a most welcome development and has enabled the Orchestra to expand its commitment to education and community access. I would like to thank my fellow Governors for their commitment and involvement throughout the year and the Management who successfully navigated the troubled waters of 2008/09.

CHALLENGES AHEAD

The financial crisis gave pause to the Society to review its plans for 2009/10 and the Management was able to make serious programme changes in 2009/10 to reduce the Society's exposure to financial risk and to budget conservatively in the expectation of continued economic constraints. With this in mind the 2009/10 season was painstakingly reviewed by all the sub-committees of the Board of Governors, resulting in a plan of activities which received the support and endorsement of the Development, Executive, Finance and Fundraising Committees.

While the Society expects to face challenges and difficulties in 2009/10, the Board and the Management are confident that appropriate planning decisions have been taken to ensure the financial and artistic stability of the Hong Kong Philharmonic Orchestra through the year ahead.

YS LIU
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香港管弦協會有限公司

The Hong Kong Philharmonic Society Limited

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藝術總監報告

2008/09年度，香港管弦樂團在藝術質素方面更上層樓，面對2007/08年度藝術總監報告中提及的各項挑戰和不足，亦能克服及作出改善。

整個年度，樂團在節目編排方面取得健康平衡，讓團員能充份發揮實力之餘，亦為他們帶來藝術上的新挑戰，尤以傑出指揮家艾爾達及冼文擔任客席指揮的兩周為甚。

除了艾爾達及冼文，樂團更與另外十一位指揮家合作，在他們領導下演繹其專長曲目，豐富樂團對各類風格作品的認識：

雲尼斯	雅各·胡薩
托尼替	貝勞拿域
艾德敦	丹尼爾
篠崎靖男	史戴森
阿哥徹拿	蘇柏軒
謝拉特·沙朗加	

樂團又與多位華人音樂家合作及演繹中國音樂作品，曾合作的華人音樂家包括：

陳薩（鋼琴）	郭雅志（唢呐）
李垂誼（大提琴）	李傳韻（小提琴）
李雲迪（鋼琴）	王力宏（歌手）
邵恩（指揮）	水藍（指揮）
魏松（男高音）	黃安源（二胡）
黃晨達（二胡）	張國勇（指揮）

太古新力量音樂會系列及其他音樂會，讓六位年青華人音樂家有機會以獨奏身份與樂團演出：

陳日昇（鋼琴）	陳偉茵（鋼琴）
李嘉齡（鋼琴）	廖國璋（鋼琴）
廖國敏（鋼琴）	黃蔚然（鋼琴）

今年曾被演奏的中國音樂作品包括：

陳慶恩	月靈一為樂隊及兩位胡琴獨奏者而作
周文中	《風景》
李煥之	《春節序曲》
周成龍	《黃河繚夫》
徐振民	《楓橋夜泊》
陳培勳	《心潮逐浪高》
王洛賓	《在那遙遠的地方》
美麗其格	《草原上升起不落的太陽》
王世光	《長江之歌》

多位國際頂尖藝術家與港樂同台，他們各具所長，組成樂季廣泛多元的曲目：

歌唱家

艾雲	傑健斯
曹秀美	凱莎菲
蒙諾加洛娃	諾爾
奧尼爾	彭拿路
莉維娜	羅賓遜
舒崙貝格	雪萍
蘇米基	沃特森

小提琴家

祖絲科域茲	宓多莉
譚訪內晶子	

大提琴家

夏里奧	馬友友
-----	-----

鋼琴家

艾斯	道格拉斯
侯夫	卡蒂雅及瑪麗爾·拉貝克
麥克瑞格	梁喜媛

其他

鮑綺芯（小號）	貝沙（中提琴）
哈德達（敲擊樂）	小川慶太（敲擊樂）
巴活（長笛）	華德-貝格曼（手風琴）

樂團又舉辦別開生面的音樂會，以講者配合演出，曾與樂團演出的藝術家有：

梅瑞（於華爾頓《表面》中朗誦演出）
森姆·韋斯特（聲演華爾頓《亨利五世》）

香港管弦樂團合唱團75位團員，為華爾頓《亨利五世》演出，團員均需通過甄選，今次入選的團員由過往三年來多次甄選中揀選出來。成立專業合唱團，對港樂發展尤其重要，是樂團發展的重要里程碑，同時亦能為香港歌劇院提供強大支持。

港樂又主辦多套由樂團首席擔任獨奏的音樂會，參與團員包括：韋爾遜（雙簧管）、韋麥克（圓號）及鮑力卓（大提琴）。

眾多精彩節目當中，最突出的要數在香港演出的馬勒第九交響曲，以及在上海演出、作為中國巡演尾站的馬勒第五交響曲，而華格納《女武神》：第一幕的歌劇音樂會亦是重點節目之一。當馬勒交響曲巡禮接近尾聲之際，布魯赫納交響曲正式納入港樂演出曲目，九月份樂團分別於香港及深圳演出布魯赫納第七交響曲。樂團於演奏以上提及的曲目時，充份展示能駕馭樂曲風格的實力，是過往四年來演奏馬勒、史特勞斯和華格納作品共同努力而取得的成果。

樂團又與兩位傑出客席團長合作，在港樂團長夏定忠離港期間，與荷蘭皇家音樂廳樂團團長艾斯堅納西合演史特勞斯的《英雄的一生》，而王冰（洛杉磯愛樂副團長）亦曾為港樂擔任客席團長，為期兩周。

2008/09樂季始，一些人事任命讓樂團的藝術水平躍進。九月起，首席低音大提琴黎姬絲成功令一直以來樂團較弱的低音大提琴聲部取得明顯進步，黎姬絲是一位優秀的領導者，無論於排練抑或演出，她均顯出高度的投入，領導才能及卓越技巧兼備。首席中提琴洪若盼同樣以其具說服力的領導能力，為弦樂部作出重大貢獻。很遺憾，兩位音樂家決定於2008/09樂季完結後離開港樂，以黎姬絲的例子，她將出任明尼蘇達樂團的低音大提琴手，因為港樂的首席薪酬仍遠比美國主要樂團的合奏席位低。此事突顯港樂自2002年大幅削減薪酬福利後一直面臨吸引及挽留人才的困難。

2008/09是港樂第三年推行何鴻毅家族基金—香港管弦樂團駐團培訓計劃，五位來自中國大陸的弦樂手於2008年9月參與計劃，作為自主要音樂學院畢業後、正式成為專業樂團樂師前的橋樑。在團長夏定忠的領導下，五位年輕樂手接受個別指導、聲部排練及曲目指導。他們參與港樂約六成的常規演出，另外，又會以培訓計劃學員身份參與由夏定忠領奏的室樂演出。

自2006/07推行以來，培訓計劃成功為12位來自中國的弦樂手提供高水平的專業訓練，讓他們從中獲益。其中四位學員，更於後來成為港樂的全職專業樂師，而其中一位於2008年7月完成計劃的大提琴手，更獲香港小交響樂團聘請為首席大提琴；另一位同期完成計劃的小提琴手，則成功通過北京中國愛樂的甄選考核。在此，我特別為何鴻毅家族基金與港樂訂下延長合作計劃三年的決定感到萬分欣慰。

除了培訓計劃，香港管弦樂團和我每年一度與香港演藝學院音樂系的合作計劃，讓我們有機會到香港演藝學院與學生進行為期一周的綵排，由我們的樂師擔任學生的導師，挑戰難度十足的管弦樂曲，而我則為這個陣容龐大的聯合樂團擔任指揮，公開演出。2008年12月，合作計劃讓我們有機會演出李察·史特勞斯的《阿爾卑斯山交響曲》和由演藝畢業生李嘉齡擔任獨奏的聖桑第二鋼琴協奏曲，讓觀眾留下深刻印象。此計劃的目的，是讓演藝學生有機會親身體驗專業樂團生活、演繹難度曲目、以及接受樂團專業樂師個別指導。

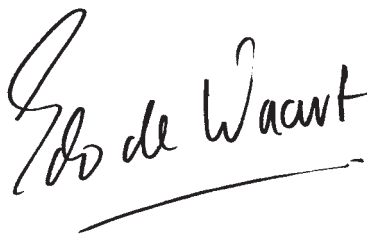
總結

經過一年頻繁的演出活動，我認為港樂的一致性及凝聚力大有增長，中國巡演讓樂團有機會為國內主要城市的觀眾演出，而我亦為他們的演出水準感到驕傲。無庸置疑，港樂已躋身成為亞洲區內最優秀樂團之一。未來數年，只要樂團能保持其一貫的進步與發展，我們很有信心香港管弦樂團能更上層樓，蓄勢待發，朝著到歐洲及北美巡迴演出的目標進發，將香港卓越的藝術水平展示於國際間。

未來挑戰

新聘的首席低音大提琴及首席中提琴於2008/09樂季完結後離任，為樂團及其架構埋下不明朗的因素，改善樂師的待遇變得更為迫切。而將樂團擴展至百人樂隊的完整編制，在現時資助及經濟環境影響下，仍是遙不可及的夢。香港管弦樂團的發展潛力在過往幾個樂季已彰顯無遺，但樂師薪酬未有增長，加上樂團編制仍處於亞洲區內的較細規模（90人），讓樂團發展舉步為艱。

我們正為西九龍文娛發展區為港樂帶來的挑戰和機會作好準備，我衷心期望資助團體能與我們達致更具長遠發展策略的合作關係和共識，讓香港能擁有最優秀的管弦樂團。



艾度·迪華特
藝術總監兼總指揮

Artistic Director's Report

The Hong Kong Philharmonic Orchestra achieved a new level of artistic quality during 2008/09 having addressed several of the challenges and weaknesses which were identified in the 2007/08 Artistic Director's Report.

Throughout the year, the Orchestra performed a well balanced artistic programme which built on existing strengths and introduced some new artistic challenges, especially the weeks which were conducted by two outstandingly fine guest conductors, Sir Mark Elder and David Zinman.

In addition to Maestro Elder and Maestro Zinman, the Orchestra performed under the direction of eleven other conductors, many of whom brought specialist repertoire and stylistic knowledge to the Orchestra:

Lawrence Renes	Jakub Hrusa
Richard Tognetti	Jiří Bělohlávek
David Atherton	Paul Daniel
Yasuo Shinozaki	Jerry Steichen
Luciano Acocella	Perry So
Gerard Salonga	

Throughout the season, the Orchestra featured much Chinese music and many Chinese musicians. Among the well-established Chinese artists were:

Chen Sa (piano)	Guo Yazhi (suona)
Trey Lee (cello)	Li Chuanyun (violin)
Yundi Li (piano)	Wang Leehom (vocalist)
En Shao (conductor)	Lan Shui (conductor)
Wei Song (tenor)	Wong On-yuen (erhu)
Wong Sun-tat (erhu)	Zhang Guoyong (conductor)

The Swire New Generation Series and other concerts offered solo opportunities to six young Chinese soloists:

John Chen (piano)	Chen Wei-yin (piano)
Colleen Lee (piano)	Lio Kuok Wai (piano)
Lio Kuok Man (piano)	Wong Wai-yin (piano)

Music by Chinese composers was featured strongly throughout the year:

Chan Hing-yan	<i>And the moon winks...</i>
Chou Wen-chung	<i>Landscapes</i>
Li Huan Zhi	<i>Spring Festival suite</i>
Zhou Chenglong	<i>Boat trackers of the Yellow River</i>
Xu Zhenmin	<i>Night time drifting near maple bridge</i>
Chen Peixin	<i>High spirits riding high on the waves</i>
Wang Luobin	<i>In that distant place</i>
Meili Qige	<i>The never-setting sun rising above the prairie</i>
Wang Shiguang	<i>Song of the Yangtze River</i>

A very strong roster of international artists appeared with the Orchestra throughout the season, with expertise in a very diverse and wide-ranging repertoire:

Singers

Rob Evan	Capathia Jenkins
Sumi Jo	Ingrid Kaiserfeld
Tatiana Monogarova	Christiane Noll
Simon O'Neill	Hugh Panaro
Jessica Rivera	Timothy Robinson
Dagmar Schellenberger	Melissa Shippen
Daniel Sumegi	Janice Watson

Violinists

Leila Josefowicz	Midori
Akiko Suwanai	

Cellists

Lynn Harrell	Yo-Yo Ma
--------------	----------

Pianists

Emanuel Ax	Barry Douglas
Stephen Hough	Katie and Marielle Labèque
Joanna MacGregor	Joyce Yang

Other instruments

Alison Balsom (trumpet)	Alexander Besa (viola)
Jamey Haddad (percussion)	Keita Ogawa (percussion)
Emmanuel Pahud (flute)	Michael Ward-Bergeman (accordion)

And the Orchestra broadened its programming with some interesting concerts featuring spoken word with orchestral backing, again involving some specialist artists:

Actor/spoken word

Ann Murray (speaker in Walton's <i>Façade</i>)
Samuel West (actor in Walton's <i>Henry V</i>)

The Hong Kong Philharmonic Chorus was assembled for the performance of Walton's *Henry V*, bringing together 75 choral singers auditioned in extensive rounds of auditions over the last three years. The establishment of a professional chorus in Hong Kong would be a highly desirable development for the Hong Kong Philharmonic and would also provide a boost to the productions of Opera Hong Kong.

The Orchestra also proudly presented several of its own Principal Musicians as soloists, including Michael Wilson (oboe), Mark Vines (French horn) and Richard Bamping (cello).

Among the major artistic highlights of the year, the performances of Mahler's *Symphony No. 9* in Hong Kong and Mahler's *Symphony No. 5* in Shanghai at the end of the China Tour stood out, along with the concert performances of Act I of Wagner's *Die Walküre*. As we reach the end of the Mahler cycle, a new strand of programming featuring the symphonies of Bruckner was commenced in September, with *Symphony No. 7*, performed in both Hong Kong and Shenzhen. In all of these performances, the Orchestra demonstrated an impressive

THE HONG KONG PHILHARMONIC SOCIETY LIMITED: ARTISTIC DIRECTOR'S REPORT

mastery of this style, built up over the last four years with a strong concentration on Mahler, Strauss and Wagner.

Two fine guest concertmasters worked with the Orchestra in weeks when John Harding was unavailable. For a major concert featuring Strauss's *Ein Heldenleben*, Vesko Eschkenazy, concertmaster of the Royal Concertgebouw Orchestra was engaged as a guest concertmaster and for another two weeks in the season, Bing Wang (Associate Concertmaster of the Los Angeles Philharmonic) was engaged as a guest.

From the beginning of the 2008/09 season, some personnel decisions enabled some major artistic strides to be taken. The appointment of an excellent Principal Bass from September made a huge difference to the quality of the bass section, which had been a major weakness in the Orchestra. Kathryn Nettleman proved to be a fine section leader, with natural leadership ability, high instrumental skills and a very engaged and committed player in rehearsals and concerts. Robin Hong was appointed Principal Viola and also made a strong contribution to the strings through her convincing leadership of the viola section. Regrettably, both of these musicians have decided to leave Hong Kong at the end of the 2008/09 season. In the case of Kathryn Nettleman, she will be taking up a rank and file position in the bass section of the Minnesota Orchestra because even the Principal salaries of the Hong Kong Philharmonic are a long way behind the rank and file salaries of major American orchestras. This development highlights the enormous difficulty which the Hong Kong Philharmonic faces in attracting and retaining its most important musicians, following the drastic salary and benefits reductions of 2002.

2008/09 was the third year in which the Hong Kong Philharmonic implemented the Robert H. N. Ho Family Foundation Orchestral Fellowships Scheme. Five young string players from Mainland China joined the scheme in September 2008 to bridge the training gap between graduation from a major music conservatory and entry into the profession of the orchestral musician. Under the leadership of Concertmaster John Harding, these five young musicians received individual lessons, sectional rehearsals and coaching sessions on forthcoming programmes and they played in the Hong Kong Philharmonic for approximately 60% of the Orchestra's annual schedule. In addition they played chamber music under Harding's direction and gave several public performances in their own right.

Since its introduction in 2006/07, the Scheme has provided high level professional development for 12 young string players from Greater China. As a result of this Scheme, four young musicians have now been offered and have accepted full-time positions in the Hong Kong Philharmonic; furthermore one cellist who completed the Scheme in July 2008 has become Principal Cello of the Hong Kong Sinfonietta and one violinist who also completed the Scheme in July 2008 has successfully auditioned for the China Philharmonic Orchestra in Beijing. I am therefore very pleased that the Robert H. N. Ho Family Foundation has signed a contract with the Hong Kong Philharmonic to extend the Scheme for another three years.

In addition to the Orchestral Fellowship Scheme, the Hong Kong Philharmonic and I lead a collaborative joint-project every year with the Hong Kong Academy for Performing Arts School of Music in

which we spend a full week in residence at the APA. During this week, our musicians coach students of the APA in a full and demanding orchestral programme, forming a massed combined orchestra under my direction, culminating in a full-scale public concert. In December 2008, our collaborative programme included Richard Strauss's *An Alpine Symphony*, which reached an impressive level of performance. The concert also included Saint-Saëns's *Piano Concerto No.2* played by APA graduate Colleen Lee. The purpose of the project is to give the APA's leading music students an experience of professional orchestral life, the opportunity to play some demanding repertoire and the chance to receive one-on-one coaching from the leading instrumentalists in our Orchestra.


SUMMARY

Throughout a very busy year of performance activity, I feel that the Orchestra has achieved a new level and has become a more cohesive and consistent ensemble. The China Tour offered a chance for the Orchestra to be heard by audiences in the major cities of China and we can be very proud of the artistic quality of the performances in these cities. It is clear now that the Hong Kong Philharmonic is certainly one of the top orchestras in Asia. Within the coming years, if the Orchestra continues its progress and development, we will scale even newer heights and will be ready to take the Orchestra on more extensive concert tours to Europe and North America to represent Hong Kong with artistic excellence.

CHALLENGES AHEAD

The departure of our new Principal Bass and Principal Viola at the end of the 2008/09 season highlights the precarious nature of our orchestra and its constituents. The need to improve the remuneration of our musicians has become more urgent while the need to establish a full-strength orchestra of approximately 100 musicians remains a distant dream under the current funding and financial circumstances. The Hong Kong Philharmonic's potential has been very audibly demonstrated in the last few seasons, but it remains an unfinished project while musicians' salaries are static and the size of the Orchestra remains the smallest in the region at 90 musicians.

As we prepare the Hong Kong Philharmonic for the challenges and opportunities offered by a new cultural precinct at West Kowloon, we seek a more strategic relationship with the funding body to agree and pursue jointly some long term goals to give Hong Kong the best orchestra possible.



EDO DE WAART
ARTISTIC DIRECTOR AND CHIEF CONDUCTOR

香港管弦樂團成員及行政人員

The Hong Kong Philharmonic Orchestra musicians and staff

藝術總監兼總指揮

艾度·迪華特

ARTISTIC DIRECTOR & CHIEF CONDUCTOR

Edo de Waart

總指揮席位由以下機構贊助
The Octavian Society &
Y.S. Liu Foundation

Maestro's Chair – endowed by
The Octavian Society &
Y.S. Liu Foundation

助理指揮

(教育及社區項目)

蘇柏軒

ASSISTANT CONDUCTOR (EDUCATION AND COMMUNITY PROGRAMMES)

Perry So

第一小提琴

夏定忠
團長

FIRST VIOLINS

John Harding
Concertmaster

梁建楓
第一副團長

Leung Kin-fung
First Associate Concertmaster

王思恒
第二副團長

Wong Sze-hang
Second Associate Concertmaster

朱蓓
第三副團長

Zhu Bei
Third Associate Concertmaster

毛華
程立
把文晶
桂麗
龍希
冒異國
梅麗芷
倪瀾
王亮
黃嘉怡
徐烜
張希
周騰飛

Mao Hua
Cheng Li
Ba Wenjing
Gui Li
Long Xi
Mao Yiguo
Rachael Mellado
Ni Lan
Wang Liang
Christine Wong Kar-ye
Xu Heng
Zhang Xi
Zhou Tengfei

第二小提琴

范丁
梁文瑄
馬嘉蓮
鈴木美矢香
冒田中知子
鄭之敏
李嘉道
方潔
何嘉俊
簡宏道
巫國暉
潘廷亮
閻宇晴
柯雪
劉芳希
王粵

SECOND VIOLINS

Fan Ting
Leslie Ryang Moon-sun
Katrina Rafferty-Ma
Miyaka Suzuki
Tomoko Tanaka Mao
Cheng Chi-man
Ricardo de Mello
Fang Jie
Gallant Ho Ka-chun
Russell Kan Wang-to
Mo Kwok-fai
Martin Poon Ting-leung
Alisa Yan Yuqing
Ke Xue
Liu Fang-xi
Wang Yue

中提琴

熊谷佳織
黎明
羅舜詩
崔宏偉
范欣
洪依凡
凌威廉
白明
孫斌
王駿
范星
張姝影

VIOLAS

Kaori Wilson
Li Ming
Alice Rosen
Cui Hong-wei
Fan Yan
Ethan Heath
William Lane
Pak Ming
Sun Bin
Wang Jun
Fan Xing
Zhang Shu-ying

大提琴

鮑力卓
方曉牧
林穎
陳怡君
關統安
陳屹洲
張明遠
霍添
李銘蘆
宋亞林
李成

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Fang Xiaomu
Dora Lam
Chen Yi-chun
Anna Kwan Ton-an
Chan Ngat Chau
Cheung Ming-yuen
Timothy Frank
Li Ming-lu
Song Yalin
Li Cheng

低音大提琴

姜馨來
馮裕
費利亞
林傑飛
林達僑
鮑爾菲
范戴克

長笛

史德琳
盧韋歐
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短笛

施家蓮

雙簧管

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史安祖
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簡博文

低音單簧管

簡博文

巴松管

金瑞
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崔祖斯

低音巴松管

崔祖斯

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羅卓思
周智仲
李坦妮
李少霖
高志賢

小號

卡拉克
莫思卓
華達德

長號

韋雅樂
韋力奇

低音長號

貝爾迪

大號

陸森柏

定音鼓

龐樂思

敲擊樂器

泰貝桑
梁偉華
胡淑徽

豎琴

史基道

鍵盤

葉幸沾

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Feng Rong
Samuel Ferrer
Jeffrey Lehmborg
George Lomdaridze
Philip Powell
Jonathan Van Dyke

FLUTES

Megan Sterling
Olivier Nowak
Linda Stuckey

PICCOLO

Linda Stuckey

OBOES

Michael Wilson
Ruth Bull
Christopher Chen

COR ANGLAIS

Christopher Chen

CLARINETS

Andrew Simon
John Schertle
Michael Campbell

BASS CLARINET

Michael Campbell

BASSOONS

Kam Shui
Vance Lee
Adam Treverton Jones

CONTRA BASSOON

Adam Treverton Jones

HORNS

Mark Vines
Lisa Rogers
Chow Chi-chung
Natalie Lewis
Homer Lee Siu-lam
Marc Gelfo

TRUMPETS

Jonathan Clarke
Christopher Moyse
Douglas Waterston

TROMBONES

Jarod Vermette
Maciek Walicki

BASS TROMBONE

Michael Priddy

TUBA

Paul Luxenberg

TIMPANI

James Boznos

PERCUSSION

Shaun Tilburg
Raymond Leung Wai-wa
Sophia Woo Shuk-fai

HARP

Christopher Sidenius

KEYBOARD

Shirley Ip

● Principal 首席

■ Co-Principal 聯合首席

▲ Assistant Principal 助理首席

* Fellows of The Robert H. N. Ho Family Foundation
Orchestral Fellowship Scheme

「何鴻毅家族基金－香港管弦樂團駐團學員培訓」計劃樂手

香港管弦樂團成員及行政人員

THE HONG KONG PHILHARMONIC ORCHESTRA MUSICIANS AND STAFF

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Mr Henry Leung
Assistant Development Manager

Miss Ruby Pang
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Mr Sammy Leung
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Manager, IT & Projects

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市場推廣總監

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助理經理
（樂團事務）

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Miss Natalie Ting
Education and Outreach Coordinator

Miss Alice Lam
Customer Service Officer

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Orchestra Personnel Manager

Mr Steven Chan
Stage Manager

Miss Betty Ho
Librarian

Miss Vanessa Chan
Assistant Manager
(Orchestra and Operations)

Miss Christy Law
Music Administration Intern

Mr So Kan Pong
Transportation Officer
(Musical Instruments)

財務摘要 Financial Highlights

資產負債表 BALANCE SHEET

(港幣 Expressed in Hong Kong dollars)

		於3月31日 As at 31st March	
		2009	2008
非流動資產	Non-current assets	2,628,859	2,987,187
流動資產	Current assets	12,689,632	10,439,080
扣除：	Less:		
流動負債	Current liabilities	(8,868,155)	(7,136,227)
資產淨值	NET ASSETS	6,450,336	6,290,040
累積盈餘	Accumulated surplus	6,369,157	6,203,014
青少年聽眾計劃	Young Audience Fund	81,179	87,026
總基金及儲備	TOTAL FUNDS & RESERVES	6,450,336	6,290,040

收支表 STATEMENT OF INCOME AND EXPENDITURE

(港幣 Expressed in Hong Kong dollars)

		於3月31日 As at 31st March	
		2009	2008
收入	INCOME		
政府年度撥款	Government subvention	61,183,716	56,538,000
音樂會及其他表演收入	Revenue from musical events	20,709,748	24,527,384
捐款及贊助	Donations and sponsors	25,109,242	25,318,145
其他收入	Miscellaneous income	1,748,584	1,569,615
		<u>108,751,290</u>	<u>107,953,144</u>
開支	EXPENDITURE		
音樂會開支	Concert expenses	83,392,694	83,863,388
市場推廣開支	Marketing expenses	6,744,849	7,594,347
籌款開支	Fund raising expenses	2,133,718	2,119,982
行政及一般開支	Administrative and general expenses	16,319,733	14,391,311
		<u>108,590,994</u>	<u>107,969,028</u>
年度所得盈餘/(虧損)	SURPLUS/(DEFICIT) FOR THE YEAR	<u>160,296</u>	<u>(15,884)</u>

權益變動表 STATEMENT OF CHANGES IN FUNDS

(港幣 Expressed in Hong Kong dollars)

	累積盈餘 Accumulated Surplus	青少年聽眾計劃 Young Audience Fund	總數 Total
於2007年4月1日 At 1st April 2007	6,217,139	88,785	6,305,924
調入累積盈餘 Transfer to the Accumulated surplus	1,759	(1,759)	-
年度所得虧損 Deficit for the year	(15,884)	-	(15,884)
於2008年3月31日及2008年4月1日 At 31st March 2008 and 1st April 2008	6,203,014	87,026	6,290,040
調入累積盈餘 Transfer to the Accumulated surplus	5,847	(5,847)	-
年度所得盈餘 Surplus for the year	160,296	-	160,296
於2009年3月31日 At 31st March 2009	6,369,157	81,179	6,450,336

頂層員工薪酬 TOP 3-TIERS STAFF

頂層員工薪酬分析如下：

Remuneration of top 3-tiers annual salaries is analyzed as below.

2008/09年薪

ANNUAL SALARIES (HK\$)

人數 No. of staff

> HK\$1,000,000	1
HK\$600,001 to HK\$1,000,000	5
≤ HK\$600,000	0
	6

註：本團的薪酬顯示方式將因應表演藝術資助委員會及政府日後的指引而在本團網頁版更新。

Note: The current reporting on the staff remuneration of Hong Kong Philharmonic Society is subject to further changes after consultation with the Funding Committee for the Performing Arts and Government and updates will be provided in the version on the Hong Kong Philharmonic Society's website.

Salute 感謝伙伴 to Our Partners

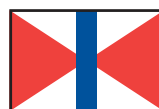
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The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the Partners below for their generous sponsorship and support!

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新華集團
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香港管弦協會有限公司

香港九龍尖沙咀文化中心行政大樓八樓

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Website: www.hkpo.com



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



08/09

香港管弦協會有限公司 • 2008/09年報
THE HONG KONG PHILHARMONIC SOCIETY LIMITED
2008/09 ANNUAL REPORT