

40TH
ANNIVERSARY

港樂
HKPhil



首席贊助 Principal Patron



Hong Kong Philharmonic

香港管弦樂團

港樂四十周年復刻音樂會
香港大會堂音樂廳
二零一四年一月十日及十一日
星期五及星期六 八時正

HK PHIL 40TH ANNIVERSARY HERITAGE CONCERT
HONG KONG CITY HALL CONCERT HALL
10 & 11 JANUARY 2014
FRI & SAT 8PM

首場演出贊助
Opening Performance Sponsor

TIFFANY & CO.

梵志登 Jaap van Zweden
音樂總監 Music Director

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。
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region.
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre.

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Yau Tong Domain Kwai Chung Kwai Chung Shopping Centre Tung Chung Tung Chung Crescent Mid-levels Bonham Road North Point Island Place North Point Provident Centre TsimShaTsui iSQUARE



民政事務局局長 獻辭

MESSAGE FROM THE SECRETARY FOR HOME AFFAIRS

香港管弦樂團是本地的專業樂團，成立至今已踏入四十周年，港樂今晚特別舉行音樂會，以誌其盛。在這個特別時刻，我謹向每位曾為樂團輝煌成就出力的成員，致以衷心祝賀。

我很高興能夠見證港樂多年來闊步前進，成績斐然。今天，港以已成為亞洲區內頂尖管弦樂團之一，譽滿藝壇，吸引了不少世界級音樂家參與演出。每年，樂團成員均會以精湛的藝術造詣演奏美妙樂章，以饗逾二十萬名樂迷。

祝願今晚的音樂會演出成功，港樂在第四十個樂季百尺竿頭，更進一步！

Tonight's concert marks the 40th anniversary of the Hong Kong Philharmonic as a professional orchestra. On this special occasion, I would like to extend my warmest congratulations to all who have involved in contributing to the success of the Orchestra.

I am delighted to have witnessed the development and achievements of the Orchestra over the past years. The Hong Kong Philharmonic has now become one of the top orchestras in the region. With its reputable standing, the Orchestra has attracted many world-class artists to give performances of the highest artistic standard, reaching out to over 200,000 music lovers annually.

My best wishes for a successful concert and a remarkable 40th season of the Hong Kong Phil!



曾德成

曾德成
Tsang Tak-sing

香港特別行政區 民政事務局局長

Secretary for Home Affairs

Hong Kong Special Administrative Region

香港管弦樂團主席 獻辭

歡迎蒞臨欣賞香港管弦樂團四十週年復刻音樂會，慶祝港樂職業化後的第一個四十年。

港樂前身為一個業餘樂團，名為中英樂團，成立於1895年；後於1957年易名為香港管弦樂團。1974年1月，樂團於香港大會堂音樂廳舉行職業化後的首場音樂會。

今晚音樂會，距離當年首場音樂會差不多整四十年，所演奏的曲目跟當年音樂會大致相近—唯一差別是以貝多芬第三鋼琴協奏曲代替「帝皇」（已於本屆四十周年樂季揭幕音樂會上演奏）。

在這四十年間，港樂發展成亞洲最優秀的管弦樂團之一，擁有九十名國際級全職樂師。對於這個里程，我們引以自豪；並懷著無比熱忱，裝備下一個四十年。

歷年以來，港樂幸獲各界人士和機構的支持及贊助，我們衷心感激。感謝政府對港樂長期以來的支持，以及首席贊助—太古集團給予樂團的幫助。我亦藉此機會歡迎 Tiffany & Co. 成為港樂的贊助商，慷慨支持港樂四十週年復刻音樂會的首場演出。當然，我對所有港樂樂師及職員多年來為樂團付出的努力和貢獻，致以萬二分謝意。

特別感謝香港管弦協會婦女會—她們由1977年至2007年間奉獻寶貴光陰，為籌募活動不遺餘力。今晚音樂會場刊的有關專頁特向婦女會成員致敬。

感謝您們出席今晚的音樂會，一同見證港樂歷史性的時刻。祝各位有一個愉快的晚上。

MESSAGE FROM THE CHAIRMAN OF THE HONG KONG PHILHARMONIC

It is with great pleasure and pride to welcome you tonight to the Hong Kong Philharmonic's 40th Anniversary Heritage Concert, celebrating our first forty years as a professional orchestra.

Founded as an amateur orchestra in 1895 with the name Sino-British Orchestra, it was renamed as the Hong Kong Philharmonic Orchestra in 1957. In January 1974, the orchestra made its professional debut in the City Hall Concert Hall.

Almost exactly 40 years to the day, we once again assemble here to perform essentially the same programme — the only difference being Beethoven's Third Piano Concerto instead of the "Emperor" (which we performed last September).

In the time between, the orchestra has developed into one of the best orchestras in Asia, with 90 full-time players of international standard. We are proud of this impressive milestone and are working with enthusiasm to prepare for the next 40 years.

In the past, the orchestra has been supported by numerous patrons, donors and sponsors, for which we are most grateful. I would like to thank the Government for its long-term support since the orchestra turned professional as well as our Principal Patron Swire for their ongoing partnership with us. I would also like to take this opportunity to welcome a new sponsor, Tiffany & Co., and thank them for being a generous Opening Performance Sponsor. Salute also goes, above all, to the players and management staff for their valuable contributions across the years.

In particular, may I thank the Ladies Committee whose contributions from 1977 to 2007 in terms of time and fundraising initiatives were invaluable and to whom we specifically dedicate our gratitude in this programme.

Thank you for joining us tonight to mark this historic moment of the Hong Kong Philharmonic. I wish everyone an enjoyable evening.



劉元生
Y. S. Liu

香港管弦樂團 董事局主席
Chairman, Board of Governors
Hong Kong Philharmonic



歷年主席和藝術/音樂總監〔職業化後〕

CHAIRMEN AND ARTISTIC/MUSIC DIRECTORS (FROM 1974)

董事局主席

何承天先生
劉元生先生

CHAIRMAN OF BOARD OF GOVERNORS

Mr Edward Ho Sing-tin, SBS, OBE, JP 2006-2008
Mr Y S Liu 2008-

香港管弦協會 常務委員會主席

吳樹熾博士
麥健士先生
郭志權博士
張建東博士
黃英琦女士
何志平教授
郭志權博士
胡法光先生
葉謀遵博士
何承天先生

CHAIRMAN OF COMMITTEE OF SOCIETY/ GENERAL COMMITTEE

Dr the Hon Alex Wu Shu-chih, CBE, LLD, JP 1973-1976
Mr John MacKenzie 1976-1981
Dr Philip Kwok Chi-kuen, SBS, JP 1981-1991
Dr the Hon Marvin Cheung Kin-tung, SBS, JP 1991-1995
Ms Ada Wong Ying-kay, JP 1995-1997
Prof Patrick Ho Chi Ping, MD, FACS, GBS, JP 1997-1999
Dr Philip Kwok Chi-kuen, SBS, JP 2000-2002
Mr Hu Fa-kuang, GBS, CBE, JP 2002-2004
Dr Geoffrey Yeh Meou-tsen, SBS, MBE, JP 2004-2005
Mr Edward Ho Sing-tin, SBS, OBE, JP 2005-2006

藝術/音樂總監

林克昌大師
蒙瑪大師
董麟大師
施明漢大師
艾德敦大師
黃大德大師
艾度·迪華特大師
梵志登大師

ARTISTIC/MUSIC DIRECTOR

Maestro Lim Kek-tjiang 1974-1975
Maestro Hans-Günther Mommer 1977-1978
Maestro Ling Tung 1979-1981
Maestro Kenneth Schermerhorn 1984-1989
Maestro David Atherton 1989-2000
Maestro Samuel Wong 2000-2003
Maestro Edo de Waart 2004-2012
Maestro Jaap van Zweden 2012-

重溫職業化後首場音樂會的場刊〔1974年1月11日〕

View the house programme of the inaugural
concert on 11 January 1974

<http://www.hkphil.org/house-programme>



麥理浩爵士於1974年的賀詞

LETTER FROM H. E. THE GOVERNOR SIR MURRAY MACLEHOSE IN 1974

香 港 總 督 府



GOVERNMENT HOUSE
HONG KONG

The Hong Kong Philharmonic Orchestra has now attained professional status. I congratulate all concerned who have worked so hard to bring about this notable achievement.

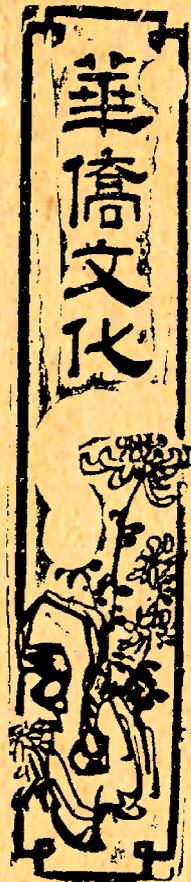
The project was announced last March during the first Hong Kong Arts Festival. In less than a year, the project has gained so much momentum and support that we now have a symphony orchestra which will give some 60 concerts in the year to come. This is, indeed, something that Hong Kong can be proud of.

I wish all members and supporters of the Hong Kong Philharmonic Society every success and enjoyment in the New Year.

A handwritten signature in black ink, appearing to read 'M. Maclehose', written over a vertical line.

GOVERNOR

3rd January, 1974.



港管弦樂團職業化 各方致賀明夜首演 港督伉儷應邀出席欣賞

(港訊) 港督麥理浩爵士，致函祝賀香港管弦樂團達到職業樂團的地位。港督在賀詞中稱：「在短短的一年內，該樂團的職業化計劃獲得這麼快速的進展及受到廣大市民的支持，並且能夠預期在今年內舉行六十多場演奏，是值得人驕傲的」。其他致函道賀的人士，包括市政局主席沙利士、香港管弦協會會長馮秉芬爵士、市政局大會堂管理委員會主席羅德丞、及香港管弦協會主席吳樹熾。該樂團明晚將在大會堂舉行成爲職業樂團後的首次演奏會，港督麥理浩爵士伉儷應邀出席欣賞。

Hong Kong Philharmonic Orchestra Turns Professional Inaugural Concert Will Be Held Tomorrow Evening Sir Murray and Lady MacLehose Will Attend

(Hong Kong) H. E. The Governor Sir Murray MacLehose sent a letter congratulating the Hong Kong Philharmonic Orchestra on attaining professional status. Sir Murray MacLehose wrote, "In less than a year, the project has gained so much momentum and support that we now have a symphony orchestra which will give some 60 concerts in the year to come. This is, indeed, something that Hong Kong can be proud of." The Orchestra also received letters of congratulation from Mr A. de O. Sales (Chairman of the Urban Council), Sir Kenneth Ping-Fan Fung (President, Hong Kong Philharmonic Society), Mr T.S. Lo (Chairman of the City Hall Select Committee), Mr Alex S.C. Wu (Chairman of the Hong Kong Philharmonic Society.) The Orchestra will give its inaugural concert of the first professional season at the Hong Kong City Hall. Sir Murray and Lady MacLehose will attend the performance.



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港樂40周年復刻音樂會 HK PHIL 40TH ANNIVERSARY HERITAGE CONCERT

今晚的音樂會紀念職業化後港樂40周年誕辰，
節目跟樂團踏入職業樂季的首場音樂會表演曲目接近。

1974年，樂團演奏貝多芬及柴可夫斯基的作品，
見證港樂開展一片新景象。

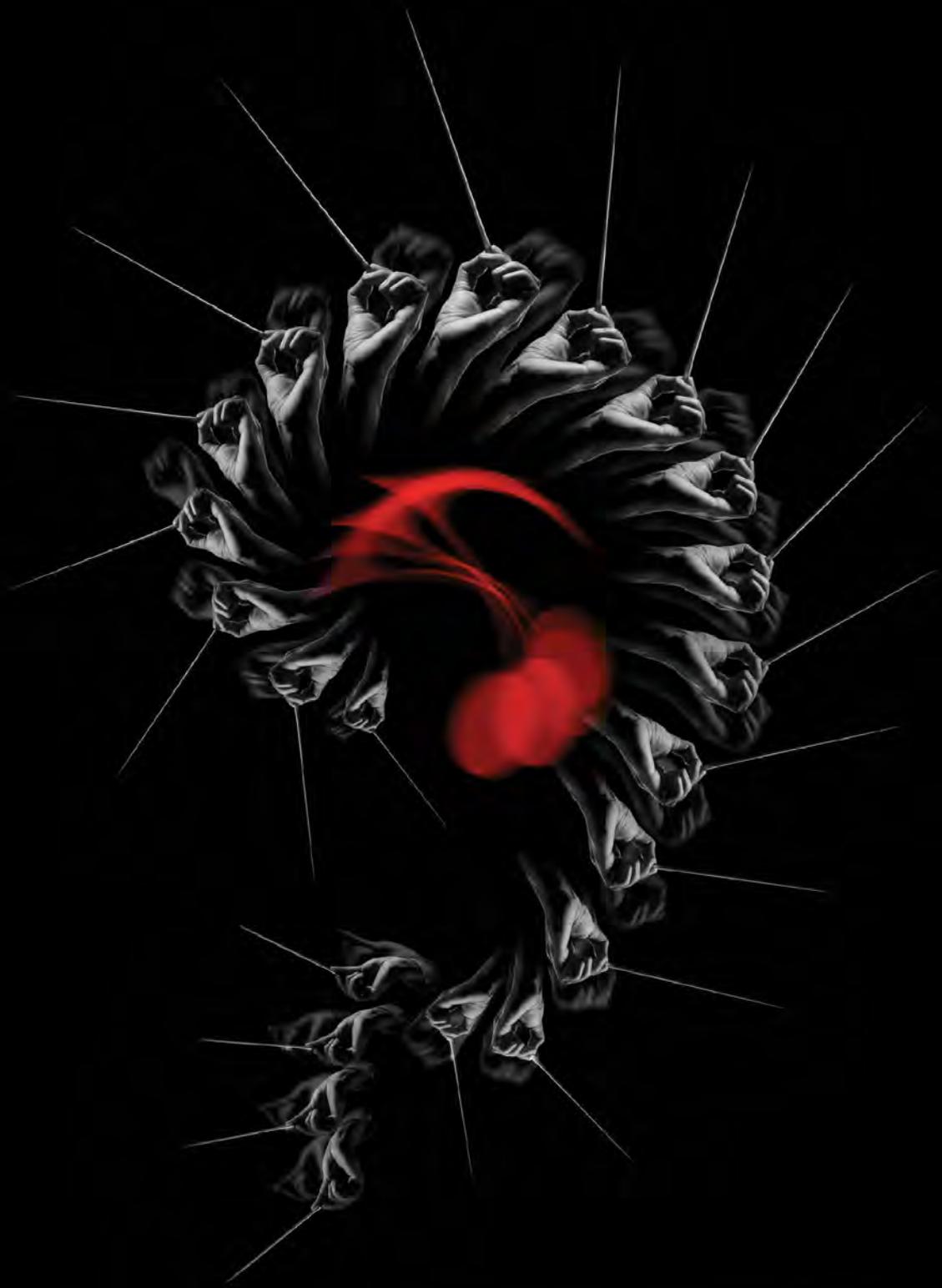
2014年，我們期待透過這些作品
展現樂團一路走過的珍貴歲月，
以及光輝璀璨的未來。

Tonight we mark our 40th birthday
with a programme close to that which started our professional life.

To perform Beethoven and Tchaikovsky in 1974
marked a new aspiration for
the Hong Kong Philharmonic Orchestra.

In 2014, we hope these works show
how far we have come -
and how bright the future is.





A SOUND COMMITMENT 弦諾



港樂40周年復刻音樂會
HK PHIL 40TH ANNIVERSARY
HERITAGE CONCERT

首場演出贊助
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BEETHOVEN 貝多芬：《艾格蒙》序曲，作品84 P. 22
Egmont Overture, op. 84

BEETHOVEN 貝多芬：C小調第三鋼琴協奏曲，作品37 P. 24
活潑的快板
緩板
迴旋曲〔快板〕
Piano Concerto no. 3 in C minor, op. 37
Allegro con brio
Largo
Rondo (Allegro)

中場休息 interval

TCHAIKOVSKY 柴可夫斯基：E小調第五交響曲，作品64 P. 26
行板—活躍的快板
如歌的行板，較自由的
中等的快板
嚴的行板—活潑的快板
Symphony no. 5 in E minor, op. 64
Andante-Allegro con anima
Andante cantabile, con alcuna licenza
Allegro moderato
Andante maestoso-Allegro vivace

艾德敦，指揮 P. 28
David Atherton, conductor

陳薩，鋼琴 P. 30
Chen Sa, piano



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演奏期間請保持安靜
Please keep noise to
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performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work

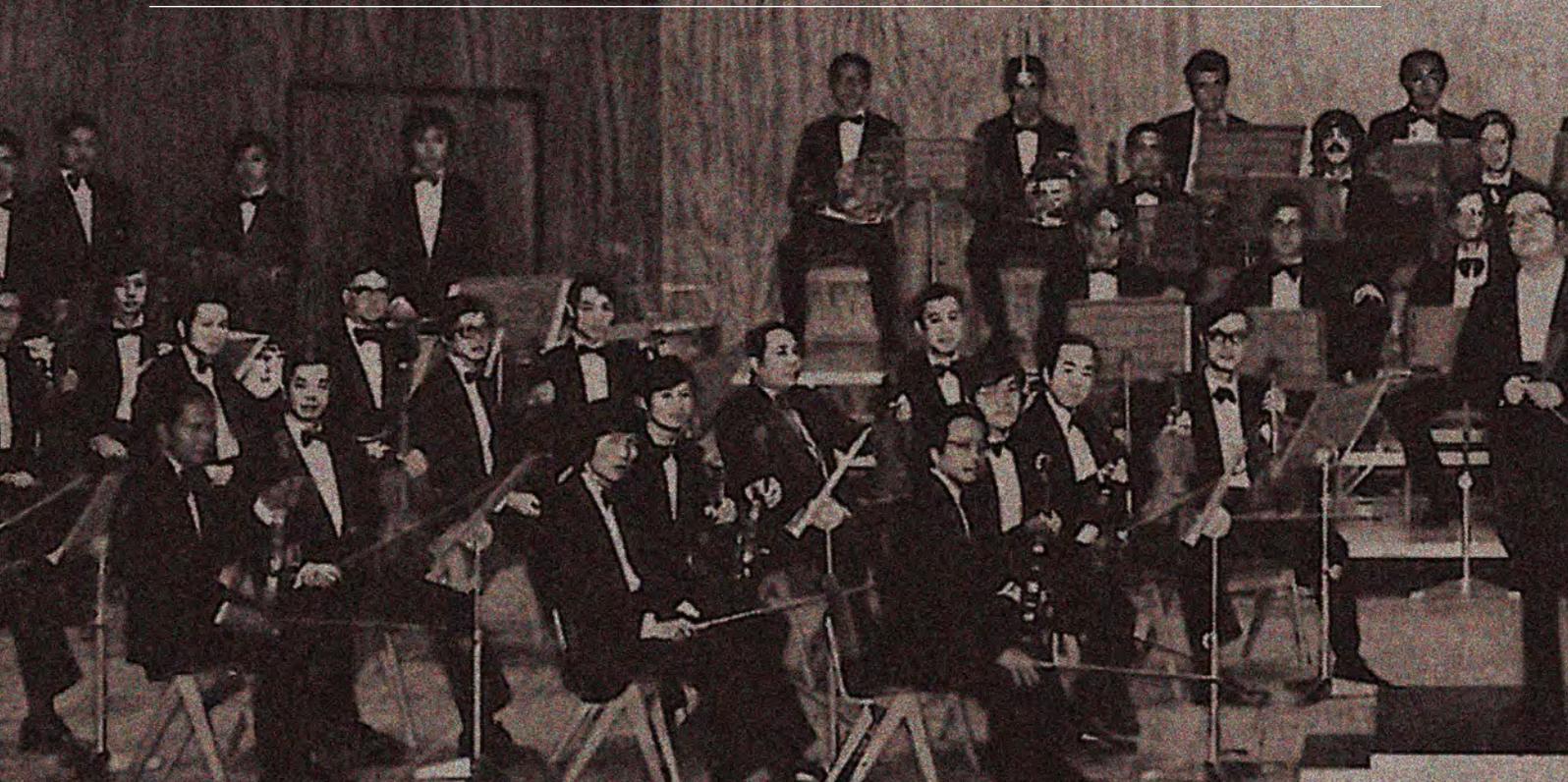


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1月10日的音樂會由香港電台第四台〔FM97.6-98.9兆赫〕現場直播，並將於2014年1月15日（星期三）下午2時重播。The concert on 10th January 2014 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and with a repeat on 15th January 2014 (Wed) at 2 pm.

香港管弦樂團—1974 & 2014

HONG KONG PHILHARMONIC - 1974 & 2014



2014



Photo: Cheung Chi-wai

1970s



七十年代中，第一任音樂總監林克昌大師率領港樂展開樂團職業化後新一頁
In the mid 1970s, Maestro Lim Kek-Tjiang, the first Music Director of the HK Phil, led the orchestra to turn a new leaf



在現任音樂總監范志登大師領導下的港樂
HK Phil under the leadership of Music Director Maestro Jaap van Zweden

港樂樂師—1974 & 2014

OUR PLAYERS - 1974 & 2014

第一小提琴

林克定 (首席)
徐樹安
魏豪洲
范丁
蕭勁展
黃湛利
崔允圭
翁克忠
王中方
任尙信
李淮福
胡瑜

第二小提琴

申相澈 (首席)
鄭植沛
李一才
李恩賜
S. M. Bard
Basil Bressler
黃湛順
John Montgomery
黃道昌
何達維
林柏松

中提琴

孫容贊 (首席)
余海傑
全龍秀
張江
孫慧琴
胡斯樂
潘漢盛

大提琴

朴鍾敏 (首席)
張海泉
盧然剛
金知修
張新玉
尹德烈
Jean Cassels
陳珍儀
Epifanio Despa

低音大提琴

鄭斗燮 (首席)
A. T. de la Cruz
Tomas Ignacio
Thomas Thomson
白貞善
Benny Ligon

長笛

Timothy Wilson (首席)
D. Cruz
陳遠德

短笛

James Brown

雙簧管

Axel Mario Vincent (首席)
L. Mandoza

英國號

周卓邦

單簧管

John Koljonen (首席)
星野正
Emilio Salonga

低音管

馮衡 (首席)
Bill Watson

法國號

李熙哲 (首席)
金基善
Richard Gamlen
沈吉球
李夫昂
Antony Harding

小號

Glenn Fischthal (首席)
金光吉
鄭繼祖
Peter E. Johnson

長號

清家信介 (首席)
張浚和
Peter Terry
John Paterson MacDougall
黎明全

低音銅管

梁德民

定音鼓

繼基復

敲擊樂器

呂炳南
凌池

鋼琴

石聖芳

第一小提琴

王敬 (團長)
梁建楓 (第一副團長)
王思恆 (第二副團長)
朱蓓 (第三副團長)
把文晶
程立
桂麗
許致雨
李智勝
龍希
毛華
梅麗芷

倪瀾

王亮

徐烜

張希

第二小提琴

范丁 (首席)
趙滢娜 (聯合首席)
梁文瑄 (助理首席)
方潔
何珈樑
簡宏道
劉博軒
冒異國
潘廷亮
華嘉蓮
韋鈴木美矢香
冒田中知子
黃嘉怡
周騰飛

中提琴

凌顯祐 (首席)
李博 (聯合首席)
熊谷佳織 (助理首席)
崔宏偉
付水淼
洪依凡
黎明
林慕華
羅舜詩
孫斌
王駿
張妹影

大提琴

鮑力卓 (首席)
方曉牧 (聯合首席)
林穎 (助理首席)
陳屹洲
陳怡君
張明遠
霍添
關統安
李銘蘆
宋亞林

低音大提琴

林達僑 (首席)
姜馨來 (助理首席)
張沛烜
馮榕
費利亞
林傑飛
鮑爾菲
范戴克

長笛

史德琳 (首席)
盧韋歐 (助理首席)

短笛

施家蓮

雙簧管

韋爾遜 (首席)
布若芙 (聯合首席)

英國管

關尚峰

單簧管

史安祖 (首席)
史家翰 (助理首席)

低音單簧管

劉蔚

巴松管

莫班文 (首席)
李浩山 (助理首席)

低音巴松管

崔祖斯

圓號

江蘭 (首席)
柏如瑟 (聯合首席)
周智仲 (助理首席)
高志賢
李少霖
李坦妮

小號

麥浩威 (首席)
莫思卓 (助理首席)
華達德

長號

韋雅樂 (首席)
韋力奇

低音長號

韋彼得

大號

雷科斯 (首席)

定音鼓

龐樂思 (首席)

敲擊樂器

白亞斯 (首席)
梁偉華
胡淑微

豎琴

史基道 (首席)

鍵盤

葉幸沾 (首席)

**First Violins**

Lim Kek-tin, *leader*
 Tsui Shu-on
 Ngai Ho-chow
 Fan Ting
 Siu King-chin
 Wong Cham-li
 Choi Yoon-kyu
 Ang Keh-tiong
 Wong Tjoeng-tong
 Ren Shang-sin
 Lee Wai-fook
 Hu Yu

Second Violins

Shin Sang-chul, *principal*
 Cheng Chik-pui
 Lee Ill-jae
 Kelvin Lee Yen-chi
 S. M. Bard
 Basil Bressler
 Wong Cham-shun
 John Montgomery
 Wong Tao-cheong
 David Ho Tat-wei
 Lam Pak-chung

Violas

Sohn Yong-chang, *principal*
 Horace Yue Hoi-kit
 Chun Young-soo
 Chang Chiang
 Amy Sun Wai-kam
 Wu Shee-lok
 Poon Hon-sing

Cellos

Park Jon-min, *principal*
 Cheung Hai-chuen
 Ro Yun-kang
 Kim Ji-su
 Chang Sin-ngok
 Yoon Duk-yul
 Jean Cassels
 Amy Chan Chun-ye
 Epifanio Despa

Double Basses

Cheong Too-sup, *principal*
 A. T. de la Cruz
 Tomas Ignacio
 Thomas Thomson
 Pak Chung-sun
 Benny Ligon

Flutes

Timothy Wilson, *principal*
 D. Cruz
 Lawrence Chan

Piccolo

James Brown

Oboes

Axel Mario Vincent, *principal*
 L. Mandoza

Cor Anglais

Louis Chow Cheuk-pong

Clarinets

John Koljonen, *principal*
 Tadashi Hoshino
 Emilio Salonga

Bassoons

Fung Hang, *principal*
 Bill Watson

Horns

Lee He-chul, *principal*
 Kim Kee-sun
 Richard Gamlen
 Shum Kit-kau
 Lee Fu-ngon
 Antony Harding

Trumpets

Glenn Fischthal, *principal*
 Kim Kwang-kil
 John Cheng Kai-chou
 Peter E. Johnson

Trombones

Seike Shinsuke, *principal*
 Chang Jun-hwa
 Peter Terry
 John Paterson MacDougall
 Lee Ming-chuen

Tuba

Leung Tak-ming

Timpani

Ra Ki-bok

Percussion

Lu Ping-nan
 Ling Chi

Piano

Elsie Lim

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 Leung Kin-fung
 (First Associate Concertmaster)
 Wong Sze-hang
 (Second Associate Concertmaster)
 Bei De Gaulle
 (Third Associate Concertmaster)
 Ba Wenjing
 Cheng Li
 Gui Li
 Anders Hui
 Li Zhisheng
 Long Xi
 Mao Hua
 Rachael Mellado
 Ni Lan
 Wang Liang
 Xu Heng
 Zhang Xi

SECOND VIOLINS

Fan Ting (principal)
 Zhao Yingna (co-principal)
 Leslie Ryang (assistant principal)
 Fang Jie
 Gallant Ho Ka-leung
 Russell Kan Wang-to
 Liu Boxuan
 Mao Yiguo
 Martin Poon Ting-leung
 Katrina Rafferty
 Miyaka Suzuki Wilson
 Tomoko Tanaka Mao
 Christine Wong Kar-ye
 Zhou Tengfei

VIOLAS

Andrew Ling (principal)
 Li Bo (co-principal)
 Kaori Wilson (assistant principal)
 Cui Hongwei
 Fu Shuimiao
 Ethan Heath
 Li Ming
 Damara Lomdaridze
 Alice Rosen
 Sun Bin
 Wang Jun
 Zhang Shu-ying

CELLOS

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

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 Jiang Xinlai (assistant principal)
 Chang Pei-heng
 Feng Rong
 Samuel Ferrer
 Jeffrey Lehmborg
 Philip Powell
 Jonathan Van Dyke

FLUTES

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 Olivier Nowak (assistant principal)

PICCOLO

Linda Stuckey

OBOES

Michael Wilson (principal)
 Ruth Bull (co-principal)

COR ANGLAIS

Kwan Sheung-fung

CLARINETS

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 John Schertle (assistant principal)

BASS CLARINET

Lau Wai

BASSOONS

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 Vance Lee (assistant principal)

CONTRA BASSOON

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 Russell Bonifede (co-principal)
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 Douglas Waterston

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Jarod Vermette (principal)
 Maciek Walicki

BASS TROMBONE

Pieter Wyckoff

TUBA

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Christopher Sidenius (principal)

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Shirley Ip (principal)

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw. Recently conducted the Berlin Philharmonic.
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SAM OLLUVER, *SOUTH CHINA MORNING POST*

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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
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林木 志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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香港管弦協會婦女會

LADIES COMMITTEE OF THE HONG KONG PHILHARMONIC SOCIETY

香港管弦協會婦女會，在過去三十多年來為協會付出了寶貴的光陰和熱忱，並舉辦充滿創意的籌募項目，香港管弦協會特此向其婦女會致敬。右頁列出首屆及末屆成員名單。

婦女會最初由一群志同道合的友人發起，她們勾畫著一個本地優秀職業樂團的藍圖，並憑藉其出眾的才華和創意，努力實現這個目標。雖然籌募計劃一向重要，

The Hong Kong Philharmonic Society would like to salute the Ladies Committee for their extraordinary support of the Hong Kong Philharmonic Orchestra in terms of time, devotion, and imaginative fundraising initiatives for over a period of 30 years. We would like to list the members of the first committee and well as the most recent.

The Ladies Committee started as a group of friends who envisioned a great professional orchestra for Hong Kong and put their efforts to help achieve this goal with flair and creativity. Although fundraising was always important,



The Maestro Chair Endowment was created in October 2005 with funds from the Ladies Committee.
Above: Last Ladies Committee with Maestro Edo de Waart (October 2005)



然而它並不一定作為最基本的考慮或目標 — 婦女會握有相當大的自主權，選擇合適的資助項目，當中包括不少贈予港樂的獻禮。在這個過程中，她們籌辦多姿多彩的活動，並提升了樂團的知名度。

今晚的復刻音樂會，有不少份屬婦女會的舊會員撥冗出席，香港管弦協會特此向她們送上誠摯感謝。

it was not necessarily the primary consideration or goal. The Ladies exercised great autonomy as to which projects they chose to fund and these included many gifts to the orchestra. In doing so, they also created great events and awareness.

Tonight, at this Heritage Concert, many "alumnae" of this important support group of the Hong Kong Philharmonic Orchestra are present and the Society would like to take this opportunity to thank them.

LADIES COMMITTEE - 1977 (FIRST)

- Nelly Fung
- Alice King
- Maxine Kwok
- Rosemary Bischoff
- Lydia Kan
- Sally Lo

LADIES COMMITTEE - 2005 (MOST RECENT)

- Michelle Ong Cheung
- Irene Chu
- Davina Francescotti
- Paulette Ho
- Taeko Millet
- Bhagwanti Mohan
- Harriet Tung
- Dominica Yang



Left: Announcement of Maestro Chair in September 2005 by Ladies Committee



Above: Harriet Tung and Taeko Millet presenting the two violins, 1902 Enrico Rocca and 1866 Jean-Baptiste Vuillaume, to Maestro Edo de Waart and the orchestra in June 2007 on behalf of the Ladies Committee.

香港管弦協會婦女會

LADIES COMMITTEE OF THE HONG KONG PHILHARMONIC SOCIETY

The first fundraising project of the Ladies Committee dates back to January 1977 with a Viennese Ball held at the Peninsula Hotel. The following are major charity events organised by the Ladies Committee:

January 1977	Viennese Ball
January 1978	La Grande Valse – The Philharmonic Ball
January 1979	A Little Night Music – Concert & Dinner Dance
March 1980	Strike a Chord – TV Games Show
February 1981	The Cord Strike Again – TV Games Show
March 1982	Fun Phil Charity Show – TV Games Show
November 1982	Chinoiserie – The Philharmonic Ball
April 1983	Danny Kaye Concert
December 1983	Fun Phil Christmas Show – TV Games Show
1983 and 1996	Two trucks donated
February 1984	Tim Rice and Friends Concert
March 1985	International Rhapsody – Tenth Anniversary Ball
November 1985	Gala Auction of Chinese Painting
December 1985	Monte Carlo
June 1986	'La Traviata' Film Premiere
January 1988	Celebrity Fair
December 1988	Hong Kong Philharmonic Opera Ball
March 1991	'Iron and Silk' Film Premiere and Gala Dinner
December 1991	Grand Konzert
September 1992	Two valuable violins donated
October 1992	A Musical Evening – Mini Concert
January 1993	Sky-High Winter Chamber Concert – Mini Concert
March 1993	On a Jazz Note – on board of QE2 – Mini Concert
November 1993	Shek O Winds & Strings – Mini Concert
March 1994	Beijing Tour
April 1994	Na Zdorovie – The Philharmonic Ball
October 1994	On a Art Note – Mini Concert
April 1995	Brazil, Brazil – The Philharmonic Ball
September to October 1995	North American Tour
November 1995	Shek O Autumn Notes – Mini Concert
May 1996	Jewels of the Night
September 1996	Season's Grand Opening
December 1996	Mozart & Mistletoe – Mini Concert
March 1997	Beijing & Shanghai Tour
April 1997	Symphony at Sea – on board Seabourn – Mini Concert
September 1997	Season's Grand Opening
December 1997	Bravo to our Sponsors
December 1998	Joy to the World – Mini Concert
May 1999	Singapore Tour
October 1999	Beijing Tour
January 2000	'Music of the Heart' Film Premiere
September 2000	Season's Grand Opening – 'Notations on the Other Side'
September 2001	Season's Grand Opening – 'Time for Music'
January 2002	'Music Quotient' – Student Concert, Arts Competition and Exhibition
February to March 2003	Asia – Europe Tour
September 2003	Season's Grand Opening – 'Music Addition'
October 2005	Maestro Chair Endowment created
June 2007	Two antique violins presented to Maestro Edo de Waart and the Orchestra



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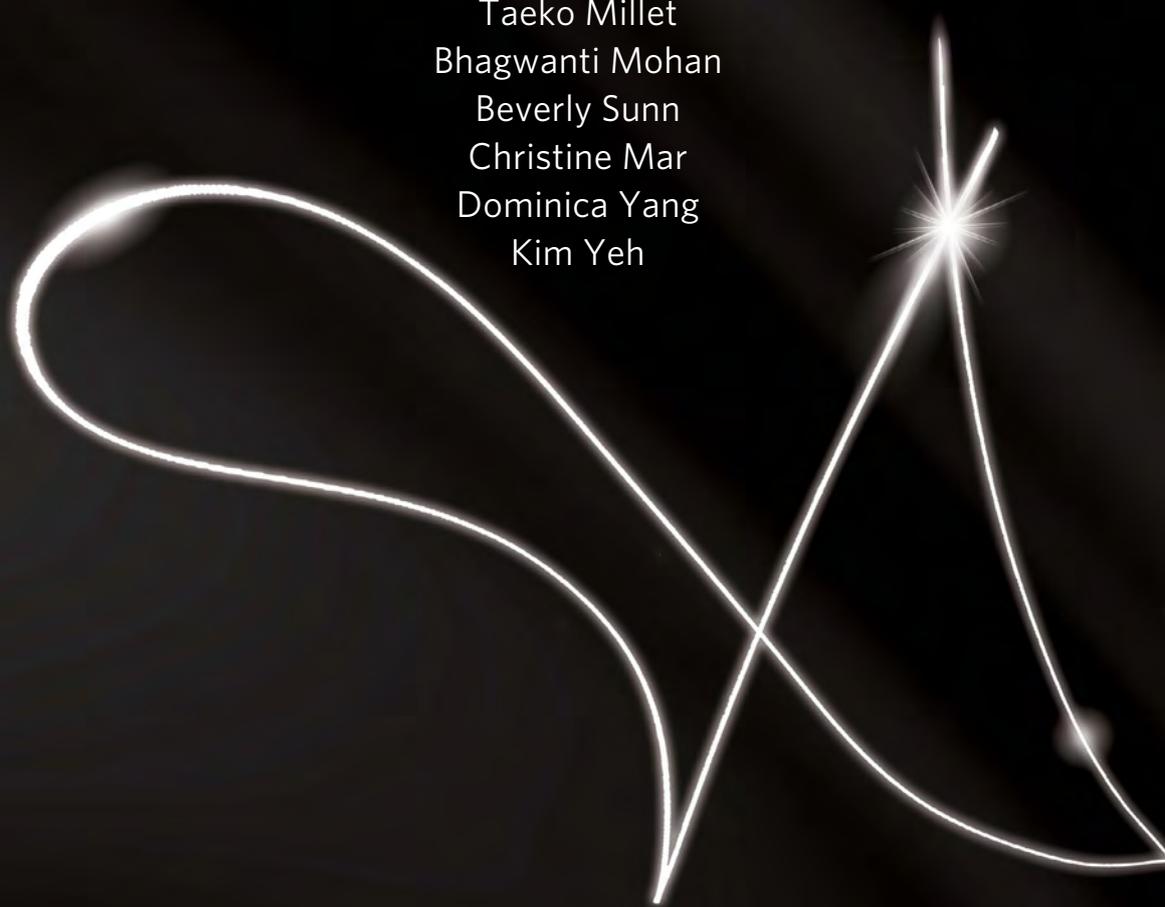
The Hong Kong Philharmonic would also like to thank

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for their
friend-raising initiatives in 2011 & 2012

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Jolene Chow
Irene Chu
Lydia Dorfman
Veronica Emery
Nelly Fung
May Fung Chow
Alice Hung
Jean Ma
Taeko Millet
Bhagwanti Mohan
Beverly Sunn
Christine Mar
Dominica Yang
Kim Yeh



貝多芬 《艾格蒙》序曲，作品84

LUDWIG VAN BEETHOVEN (1770-1827)

Egmont Overture, op. 84

貝多芬放下了手頭上所有工作，專心致志寫作這批委約作品，《序曲》（最後動筆的一首）還是趕不及在《艾格蒙》首演（5月24日）前完成，直到1810年6月15日才在劇院響起；然而此曲不久便以獨立作品的姿態進駐音樂廳。

Beethoven stopped work on everything else in order to concentrate on this commission, he had not finished the Overture (the last part of the music he wrote) in time for the play's first night - 24th May - and it was not heard until 15th June 1810. Nevertheless it very quickly developed a life of its own in the concert hall.

18世紀末、19世紀初，歐洲興起巨大的民族主義浪潮。疆土遼闊、奉行類似封建制度的帝國開始瓦解，漸漸由自治國家取代；而對於民族主義，則沒有比德國人更熱衷的了。

THE LATE 18TH AND EARLY 19TH CENTURIES SAW THE RISE OF STRONG NATIONALIST ASPIRATIONS IN EUROPE. SELF-GOVERNING NATIONS WERE BEGINNING TO EMERGE FROM EMPIRES WHICH HAD MAINTAINED AN ALMOST FEUDAL SYSTEM OF RULE OVER VAST AREAS OF THE CONTINENT.

詩人暨劇作家歌德（1749-1832）一方面捕捉了這種時代精神，另一方面也推動了民族主義發展。他的著作講述人民戰勝外族壓迫，反映出德國人的心願，對當時的藝術家影響至巨，為十九世紀多位頂尖作曲家帶來寫作靈感，包括舒伯特、舒曼、李斯特、華格納和白遼士——當然還有貝多芬。

Nowhere was this spirit of nationalism more strongly felt than in Germany, and it was both captured and inspired by the writings of the poet and dramatist Johann Wolfgang von Goethe (1749-1832). His work mirrored the aspirations of the German people with their tales of popular victory over the foreign oppressor, and had a profound effect on his fellow artists. Those who wrote music directly inspired by Goethe included the very greatest composers of the 19th century; Schubert, Schumann, Liszt, Wagner, Berlioz and, of course, Beethoven.

歌德不少劇作都活靈活現地刻劃出時代氛圍，《艾格蒙》便是其中之一。16世紀時，法蘭德斯（位於北部）被西班牙（位於遙遠的南方）統治，而西班牙人派來的總督對待法蘭德斯人卻既苛刻又殘暴；故事主人翁艾格蒙子爵則是法蘭德斯貴族。所有法蘭德斯人都對艾格蒙寄予厚望，希望他能為民請命，向總督爭取寬待法蘭德斯人。可是艾格蒙卻被捕、判死；深愛艾格蒙的少女克拉臣嘗試煽動眾人出手營救，但人們卻因為害怕西班牙政權而不敢造次；艾格蒙被拉去處決，絕望的克拉臣於是服毒自殺。艾格蒙雖然被殺，但他的浩氣卻激發法蘭德斯人起義，推翻壓迫他們的西班牙人——畢竟也是一種勝利。

One of the plays in which Goethe most vividly caught the mood of the times was *Egmont*. Set in the 16th century when Flanders (in the north) was governed by Spain (in the extreme south), it tells of the noble Count Egmont on whom the hopes of all the Flemish people rest as he appeals to the Spanish regional governor to moderate his harsh and tyrannical treatment of them. But he is arrested and condemned to death. A young girl (Clärchen) who loves him tries to incite the people to rescue him, but they are too afraid of the Spanish authorities and, out of desperation, she poisons herself as Egmont is led away and executed. His death is actually a triumph since his spirit survives and serves to inspire the Flemish people to rise up and overthrow their Spanish oppressors.



1810年，維也納宮庭劇院計畫上演席勒《威廉·泰爾》和歌德《艾格蒙》。貝多芬希望為《威廉·泰爾》寫作音樂，但這份工作卻交由阿德爾伯特·基洛維茨負責。歌德親自向劇院總監推薦貝多芬；劇院總監遂委約貝多芬為《艾格蒙》寫作一首序曲、一首勝利交響曲、兩首歌曲、葬禮音樂和四首間奏曲。雖然貝多芬放下了手頭上所有工作，專心致志寫作這批委約作品，《序曲》（最後動筆的一首）還是趕不及在《艾格蒙》首演（5月24日）前完成，直到1810年6月15日才在劇院響起；然而此曲不久便以獨立作品的姿態進駐音樂廳。樂曲開端聲色俱厲，象徵西班牙人的高壓統治，低吟的主題首先在雙簧管響起，代表溫柔的克拉臣，而速度較快的中段則描繪人民的絕望。作曲家以一整小節的休止代表艾格蒙的死，然後突然歡喜若狂（那就是「勝利交響曲」），象徵受壓迫的人民戰勝暴政。

中譯：鄭曉彤

In 1810 the Vienna Court Theatre planned to stage both Schiller's *William Tell* and Goethe's *Egmont*. Beethoven had hoped to write music for the former, but that task was assigned to Adalbert Gyrowetz. However on Goethe's own recommendation the theatre director commissioned Beethoven to write an overture, a Victory Symphony, two songs, funeral music and four entr'actes for *Egmont*. Although he stopped work on everything else in order to concentrate on this commission, Beethoven had not finished the Overture (the last part of the music he wrote) in time for the play's first night - 24th May - and it was not heard until 15th June 1810. Nevertheless it very quickly developed a life of its own in the concert hall. The stern opening signifies the heavy hand of the oppressor, the subdued theme first introduced by the oboe represents the tenderness of Clärchen, while the despair of the people is portrayed in the quicker central section of the work. Egmont's death is indicated by a whole bar's rest followed by a great outburst of joy (actually the "Victory Symphony") representing the victory of the oppressed people over their tyrannical rulers.

DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

貝多芬 C小調第三鋼琴協奏曲，作品37

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto no. 3 in C minor, op. 37

活潑的快板

Allegro con brio

緩板

Largo

迴旋曲〔快板〕

Rondo (Allegro)

貝多芬早於1796年已經計劃編寫第三鋼琴協奏曲，更稱「華彩樂段中會有銅鼓出現」。但此曲的主要部分要到1800年才完成，並於1803年4月5日（星期二）在維也納維恩河畔劇院首演。該場音樂會的曲目也包括貝多芬的第一與第二交響曲，亦首演了他的神劇《基督》。

BEETHOVEN HAD PLANNED HIS THIRD PIANO CONCERTO AS EARLY AS 1796, COMMENTING THAT THERE WAS TO BE "THE KETTLEDRUM AT THE CADENZA". HOWEVER, HE WROTE THE BULK OF THE WORK IN 1800 AND GAVE THE FIRST PERFORMANCE IN VIENNA ON TUESDAY 5TH APRIL 1803 AT A CONCERT HELD IN THE THEATER AN DER WIEN. THAT CONCERT ALSO INCLUDED BEETHOVEN'S FIRST AND SECOND SYMPHONIES AS WELL AS THE FIRST PERFORMANCE OF HIS ORATORIO, *CHRISTUS*.

貝多芬的工作方式可從他的學生黎斯的日記中窺探一二：首演當日，當他於清晨五時造訪貝多芬時他已經起床，正為樂團編寫伸縮號分譜和合唱聲部，後來又以里希諾夫斯基親王供給他的凍肉和酒作午膳。排練則一直進行，直至晚上六時演出前才趕及完成。繁重的分譜編寫，加上樂團和合唱團的排練工作，令貝多芬無法完成編寫協奏曲的鋼琴部分。負責為貝多芬演出時翻譜的塞弗里德憶述當時情景時說：「他根本沒有時間把獨奏部分都寫在紙上，差不多整首都要憑記憶彈出來。在很多沒寫出來的段落中，他快要完成時都會偷偷瞟我一眼示意。」

Some idea of Beethoven's working methods is given in a diary entry from his pupil Ferdinand Ries who called at Beethoven's house at 5am on the day of the concert and found him already up and writing out the trombone parts for the entire orchestra, chorus and Beethoven himself had a lunch of cold meat and wine provided by Prince Lichnowsky. The rehearsal continued after that and finished just in time for the concert itself, which began at 6pm. With all that work preparing the parts and rehearsing the orchestra and chorus, Beethoven never found the time to write out the Concerto's piano part in full and, as Ignaz Seyfried who was charged with turning his pages during the performance recalls; "He played nearly all of the solo part from memory since he had not had time to put it all down on paper. He would give me a secret glance whenever he was at the end of one of the many invisible passages."



此曲是貝多芬唯一以小調寫成的鋼琴協奏曲，但**第一樂章**的前奏中，有不少篇幅都在主調以外。留意管弦氣息濃厚的前奏中，弦樂在開首的樂句時齊奏的第七和第八個音，以定音鼓獨特的音型，彷彿模仿著定音鼓獨特的音色；到了樂章尾聲，雄偉的華彩樂段完結前，定音鼓的出現實現了貝多芬1796年所說的話，並再次奏起弦樂開首時的音型。**第二樂章**選擇了跟C小調毫不相干的E大調，令人措手不及。是以整個樂章散發著截然不同的特質，滿載動人遐思的氣氛。鋼琴以和弦奏出旋律，輕柔而像聖歌一般。緊隨的樂段則如一位評論家所言，「充滿極具創意的編排，將鋼琴完全融合在管弦樂的結構之中」，堪稱貝多芬登峰造極的一首作品。**第三樂章**以一闕如同小孩嬉鬧的調子作開端，更巧妙地抹掉了大調小調的界線。但頃刻間，這個平易近人的主題卻變成慷慨激昂的管弦樂段，鋼琴在管樂的鼓動下，展現出華麗的琶音。期間單簧管曾為樂章增添新鮮樂思，一個愉快的主題為音樂帶來一片田園氣息，但囁語般的賦格曲樂段，再次將樂章帶到另一個壯麗的高潮，鋼琴以八度音盡顯超凡技巧後，趣味盎然的嬉鬧風格再次出現，讓樂曲在一片燦爛的氣氛之中結束。

中譯：鄭曉彤

The Third is the only one of Beethoven's piano concertos to be cast in a minor key, although the decidedly symphonic orchestral introduction to the **first movement** spends a considerable amount of its time away from the home key. Listen out for the seventh and eighth notes in the unison opening figure from the strings; these clearly suggest timpani and, indeed, they become something of a calling-card motif for the timpani which, in accordance with Beethoven's 1796 comment, make an appearance towards the end of the truly heroic cadenza with which the movement draws to its close. The **second movement** immediately surprises in that it is cast in E major, a key about as remote from C minor as it is possible to be. This gives the movement an entirely different quality and underlies its fundamentally reflective and meditative character. The piano opens with a subdued, hymn-like melody in block chords and the ensuing music, full of – in the words of one commentator – “highly imaginative instrumentation and the complete integration of the piano into the orchestral apparatus”, is one of Beethoven's most perfect creations. The piano opens the **third movement** with a playful, almost child-like ditty, cleverly blurring the distinctions between major and minor tonality. This seemingly innocuous theme suddenly bursts out in a truly heroic orchestral passage, fanfare figures goading the piano into florid arpeggio figures. A delectable clarinet theme introduces a new idea and, for a time, the music takes on a distinctly pastoral character, but a whispering fugal passage brings the music to another heroic climax, the piano showing its ability to play octaves before the playful character resumes and brings the work to a glittering conclusion.

DR MARC ROCHESTER

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。

INSTRUMENTATION

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

柴可夫斯基 E小調第五交響曲，作品64

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 5 in E minor, op. 64

行板—活躍的快板	Andante — Allegro con anima
如歌的行板，較自由的	Andante cantabile, con alcuna licenza
中等的快板	Allegro moderato
嚴的行板—活潑的快板	Andante maestoso— Allegro vivace

柴可夫斯基的作品—尤其六首優秀的交響曲—令他躋身最受歡迎的十九世紀晚期作曲家之一，而且歷久不衰。

TCHAIKOVSKY'S MUSIC, ESPECIALLY HIS SIX GREAT SYMPHONIES, HAS EARNED HIM A LASTING PLACE AS ONE OF THE MOST POPULAR COMPOSERS OF THE LATE 19TH CENTURY.

柴可夫斯基1840年5月7日生於俄羅斯沃特金斯克鎮一個富裕家庭，父親是個礦坑工程師和經理，母親是個才華洋溢的業餘歌手及鋼琴家。柴可夫斯基繼承了母親對音樂的興趣，但母親去世後，父親卻堅持要他入讀聖彼得堡法律學校，柴可夫斯基後來還在俄羅斯政府法律事務部當了四年文員。終於，他在姊妹的鼓勵下冒險一試，放棄了前途一片光明（而且穩定）的事業，入讀新成立的聖彼得堡音樂學院，完全投身音樂（那是他的最愛）。他成績極佳，畢業後馬上獲聘為莫斯科音樂學院教授。然而他的生活卻不甚如意：他那段糟透了的婚姻只維持了幾星期，還弄得他差點自尋短見，另一方面，他健康欠佳，再加上同性戀傾向（當時的社會風氣令他不得不抑壓自己），更加強了他的情緒狀態，於是就把許多激情和不快都傾注在音樂裡。他1893年11月6日與世長辭，然而死因一直眾說紛紜—到底是自殺還是霍亂？但他的作品—尤其六首優秀的交響曲—令他躋身最受歡迎的十九世紀晚期作曲家之一，而且歷久不衰。

Pyotr Ilyich Tchaikovsky was born into a wealthy family in the Russian town of Votkinsk on 7th May 1840, where his father was a mining engineer and manager. He inherited his interest in music from his mother who was a talented amateur singer and pianist, but after her death his father insisted that he enter the School of Jurisprudence in St Petersburg. For four years after this education, the young Tchaikovsky worked as a clerk in the legal office of the Russian government. Eventually, his sister encouraged him to take a leap of faith, abandon a promising (and secure) career, and enrol in the newly-formed St Petersburg Conservatoire where he could devote himself to his first love, music. Tchaikovsky did well and immediately on graduating was offered a job as a professor at the Moscow Conservatoire. His life was troubled; a disastrous marriage which collapsed within weeks and which prompted him to contemplate suicide, considerable ill-health and homosexual tendencies which, because of the society norms of the day, he felt he had to suppress, all served to heighten his emotional state, and he poured out much of his passion and unhappiness in his music. Speculation has long surrounded his death on 6th November 1893 – was it suicide or cholera? – but his music, especially his six great symphonies, has earned him a lasting place as one of the most popular composers of the late 19th century.



論者認為柴可夫斯基《第五交響曲》有言外之音，反映他終於接受了自己的同性戀傾向。**第一樂章**開端氣氛憂鬱（柴可夫斯基自言那代表了「聽天由命」），但稍後速度改變，結結巴巴的小曲調慌慌張張地掠過（那是「低吟、質疑、責難」），隨後弦樂奏出柔和旋律，木管樂則奏出精緻的音型相呼應。**第二樂章**優美動人的旋律由圓號奏出，是整個樂章的基礎，作曲家更在旋律上方以法語寫著「噢，我多麼愛你！」，如果世上真有一個足以透徹刻劃凡人之愛的旋律，非此莫屬。**第三樂章**是柴可夫斯基最迷人、最優雅的圓舞曲之一。巴松管在中途奏出新的旋律，夾雜其中的小提琴跑動音型音階像縷縷絲帶迎風搖曳，但樂章始終不失魅力與純真。第一樂章的引子在**第四樂章**開端重現，但改為大調調性後變得更壯麗、更樂觀，音樂隨後圍繞兩個主題開展：其一是連串宏亮的和弦，雙簧管答句顯得緊張兮兮，其二是木管樂奏出的曲調，氣質優雅流麗。音樂漸漸推進，邁向宏偉瑰麗的高潮，彷彿終於把之前的「低吟、質疑、責難」一掃而空，又不會顯得過分花俏。

中譯：鄭曉彤

Tchaikovsky's Fifth Symphony has a hidden agenda which is believed to convey his final coming to terms with his homosexuality. The **first movement** opens in sombre mood with an idea which, according to Tchaikovsky, represents the "complete resignation before Fate", but after a while the speed changes and a jerky little tune ("murmurs, doubts, reproaches") flurries by. This is balanced by a softer melody played by the strings answered by delicate woodwind figures. The **second movement** is built around a beautifully lyrical melody played by a single horn. Above this melody Tchaikovsky had written, in French, "O how I love you!", and certainly if ever a musical tune expressed the depth of human love this does. The **third movement** contains one of Tchaikovsky's most charming and graceful Waltzes. At one point the bassoon offers a new melody while the violins intersperse a few running scales like ribbons fluttering in the breeze, but the movement's charm and innocence is never lost. The **fourth movement** begins with a restatement of the work's introduction, although this time given more majesty and sounding a lot more optimistic now it has been put into a major key. Much of the remainder of the movement is built around two themes, a strong, punchy set of chords with a rather nervous answer from the oboe, and a graceful flowing tune played by the woodwind. It all builds up to a triumphant climax which, without being too fanciful seems to represent the final dispelling of those earlier "murmurs, doubts, reproaches".

DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

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

艾德敦

DAVID ATHERTON

指揮 conductor

艾德敦於劍橋大學修讀音樂，在校期間他指揮的歌劇引起國內傳媒的興趣。1967年，他在蘇堤爵士的提拔下，加入倫敦皇家歌劇院，翌年以廿四歲之齡成為當時史上踏足科芬園最年輕的指揮，任職駐團指揮的十二年間，他指揮逾二百場演出，當中包括遠赴米蘭史卡拉歌劇院的巡演。他又常以客席指揮身份重返科芬園，近期的劇目有拉威爾、史特拉汶斯基和邁耶貝爾的歌劇。他又曾經指揮加拿大歌劇院、格蘭堡歌劇節等，以及為英國國家歌劇院指揮多齣新製作，包括瘋魔三藩市及大都會歌劇院的《比利·巴德》。

艾德敦是倫敦小交響樂團的音樂總監兼創辦人之一，成立於1967年的倫敦小交響樂團經常首演現今重要的現代作品，他指揮灌錄的狄伯特歌劇《普里阿摩斯王》，榮獲被公認為世界重要唱片獎項的國際唱片樂評人獎。他是史上首次踏足BBC逍遙音樂節最年輕的指揮，往後三十年間每年於該節亮相，從未間斷。

自1989年起，艾德敦出任香港管弦樂團音樂總監，2000年退任時獲頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton studied music at Cambridge University where his operatic conducting aroused much interest from the national press. In 1967 Sir Georg Solti invited him to join the music staff of the Royal Opera House and the following year, at age 24, he became the youngest conductor ever to appear there. In his 12 years as Resident Conductor he gave nearly 200 performances with Covent Garden, including a highly successful visit to La Scala, Milan. As a guest conductor he has returned there frequently, his most recent engagements include productions of operas by Ravel, Stravinsky and Meyerbeer. He also conducted the Canadian Opera, Glyndebourne Festival Opera, and many new productions for English National Opera including *Billy Budd*, a work he has championed with the San Francisco and Metropolitan Operas.

David Atherton was co-founder of the London Sinfonietta in 1967 and, as its Music Director, gave the first performance of many important contemporary works. His recording of Tippett's opera *King Priam* was given the coveted International Record Critics' Award. He became the youngest conductor in the history of the BBC's Proms and subsequently appeared in thirty contiguous seasons.

From 1989 David Atherton was Music Director of the Hong Kong Philharmonic. On his retirement from this position in 2000 and in recognition of his services to the music of Hong Kong, he was awarded the OBE.



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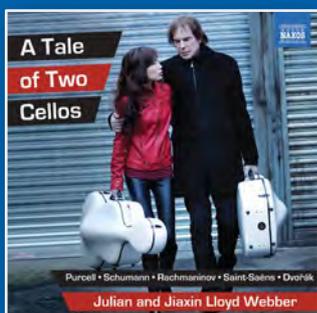
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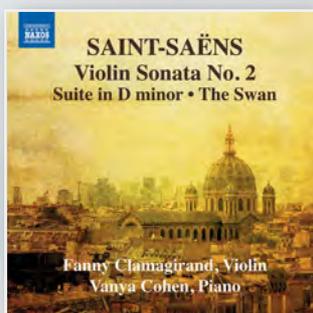
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CHEN SA

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陳薩獲英國電台《Classic FM》評為「同輩中最耀眼的演奏家之一」，曾與多位享負盛名的指揮合作，包括畢契科夫、迪華特、歷圖爵士、史拉健、余隆、湯沐海、水藍等，並與多個主要樂團演出，如：以色列愛樂、洛杉磯愛樂、匹茲堡交響樂團、伯明翰城市交響樂團、薩爾斯堡交響樂團及華沙愛樂等等。她曾於世界各大音樂殿堂演出，包括紐約卡奈基音樂廳、華盛頓甘迺迪中心、倫敦威格摩爾音樂廳及巴比肯藝術中心、瑞士蘇黎世市政廳音樂廳等等。她又經常於日本演出，更獲邀前往東京參與極具榮譽的「20世紀100位最偉大鋼琴家」系列。

她為唱片品牌PentaTone錄音，2008年推出蕭邦鋼琴協奏曲專輯，獲《Classic FM》頒發最佳大碟獎。2009年錄製穆索斯基和拉赫曼尼諾夫作品專輯，而拉赫曼尼諾夫第二鋼琴協奏曲及葛利格鋼琴協奏曲則於2011年發行。

2010年，陳薩獲波蘭政府頒發極具榮譽的蕭邦藝術獎，以表揚她在2010年蕭邦二百週年紀念對波蘭音樂所作出之貢獻。陳薩於1996年英國利茲鋼琴大賽取得第四名，又於2000年贏得波蘭第14屆蕭邦國際鋼琴大賽第四名，同時榮獲波蘭舞曲最佳演奏獎。2005年，她在第12屆范·克萊本國際鋼琴比賽中獲獎，成為歷史上唯一在三大頂尖鋼琴比賽中均獲得獎項的鋼琴家。此外，她也是一位施坦威藝術家。

陳薩生於重慶，先後入讀四川音樂學院附中和深圳藝術學校，師承但昭義教授。

Described as “one of the brightest performers of her generation” by *Classic FM*, Chen Sa has worked with many celebrated conductors such as Semyon Bychkov, Edo de Waart, Sir Simon Rattle and Leonard Slatkin, Long Yu, Muhai Tang and Lan Shui, as well as such renowned orchestras as Israel Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony, The City of Birmingham Symphony, Camerata Salzburg and Warsaw Philharmonic. Her performances have taken her to many of the music centers of the world, including New York (Carnegie Hall), Washington D.C. (Kennedy Center), London (Barbican Centre, Wigmore Hall) and Zurich (Tonhalle). She regularly tours in Japan and she was selected to perform in the prestigious Tokyo series “The 100 Great Pianists of the Twentieth Century”.

Chen Sa’s Chopin album for PentaTone Classics was released worldwide in 2008, winning The Best CD Award by *Classic FM*. An album of works by Rachmaninov and Mussorgsky was released in 2009 and a new Concerti disc featuring Rachmaninov Concerto no. 2 and Grieg Piano Concerto was released in 2011.

In 2010, Chen Sa was awarded the prestigious Chopin Art Passport by the Polish Government in recognition of her achievement in Chopin’s music during Chopin bicentennial in 2010. She won fourth prize in the Leeds International Piano Competition in 1996, fourth place at the 14th International Chopin Piano Competition in 2000, in addition to the Best Polonaise Performance. In 2005, she won a prize at the 12th Van Cliburn International Piano Competition in 2005, and became the only pianist in history to win awards at all of these three international piano competitions. Chen Sa is also a Steinway Artist.

Born in Chongqing, China, Chen Sa began her musical studies at the Sichuan Conservatory of Music and then at the Shenzhen School of Arts with Professor Zhaoyi Dan at both institutions.



Photo: Hong Wei

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舒曼獨唱作品 LIEDER RECITAL

25-1-2014
Sat 3pm

香港文化中心音樂廳
HK Cultural Centre Concert Hall

\$300 \$220 \$160 \$120
\$150 \$110 \$80 \$60*

《聲樂套曲》op. 24
《詩人之戀》op. 48
《六首歌曲》op. 89
《六首歌曲和安魂曲》op. 90
Liederkreis op. 24
Dichterliebe op. 48
Sechs Gesänge op. 89
Sechs Gedichte und Requiem op. 90



奧利文
Thomas Oliemans
男中音 baritone



賈柯梅蒂
Paolo Giacometti
鋼琴 piano

教育音樂會：李察·高根醫生 EDUCATION RECITAL BY DR. RICHARD KOGAN

舒曼：音樂·情緒·瘋狂 SCHUMANN: MUSIC, MOOD SWINGS AND MADNESS

19-1-2013 Sun 3:30 pm

香港演藝學院香港賽馬會演藝劇院 Hong Kong Jockey Club Amphitheatre, HKAPA

鋼琴及主持：李察·高根醫生 Dr. Richard Kogan, piano and presenter

聯合主辦
Co-presenter



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梵志登 Jaap van Zweden
音樂總監 Music Director

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
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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2013-2014

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香港管弦樂團 HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

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 is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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香港管弦樂團 HONG KONG PHILHARMONIC

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Jing Wang/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/First
Associate Concertmaster



王思恆/第二副團長
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/第三副團長
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-yee



周騰飛
Zhou Tengfei



中提琴 VIOLAS



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Andrew Ling



■ 李博
Li Bo



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Kaori Wilson



崔宏偉
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Ethan Heath



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Li Ming



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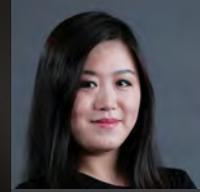
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Alice Rosen



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Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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Christopher Sidenius

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* 中提琴：陳子信
Viola: Elvis Chan

* 承蒙香港小交響樂團允許參與演出
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Zhao Yingna
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Co-Principal Second Violin



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Rare instruments donated

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

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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- A Flugelhorn



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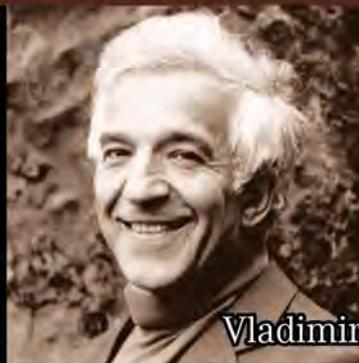
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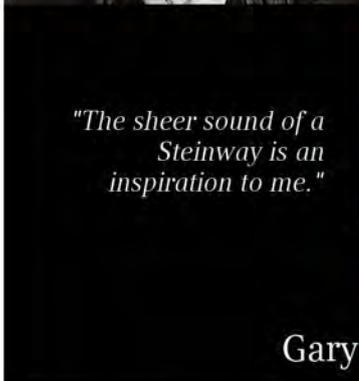
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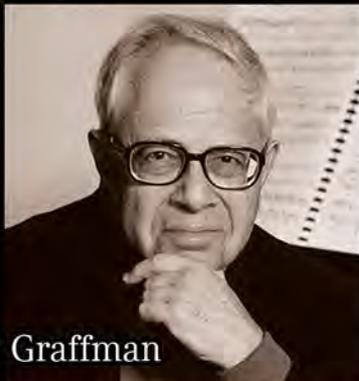
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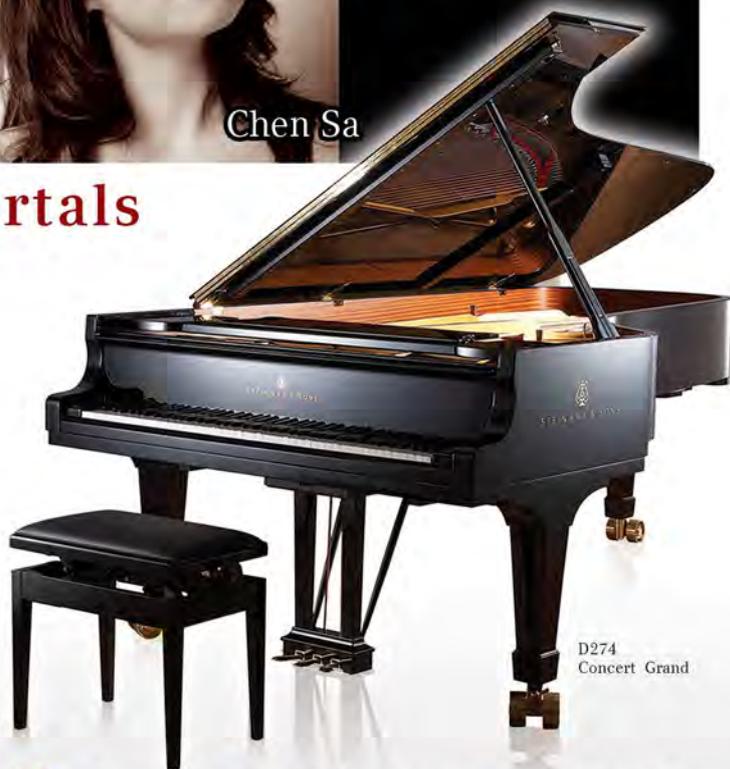
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