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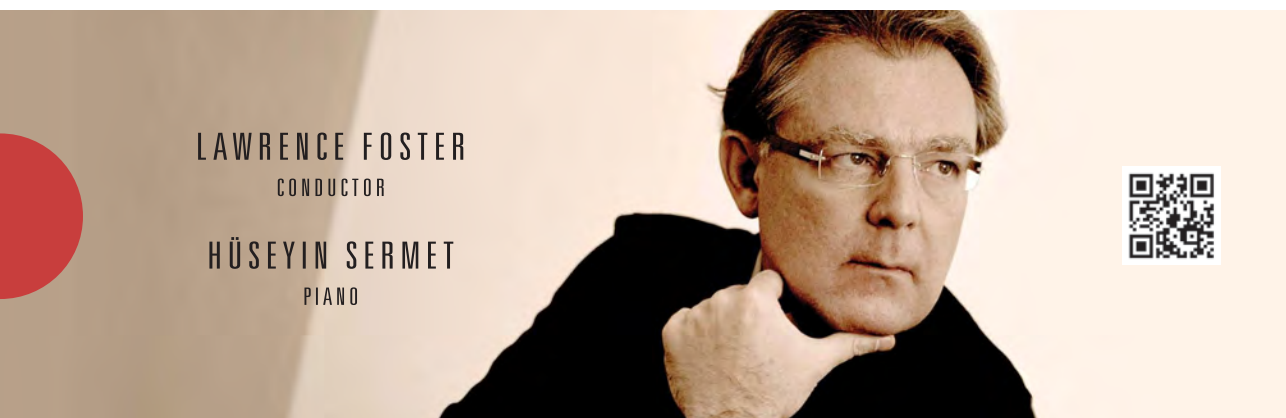


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16 **SAINT-SAËNS** Piano Concerto No.5 *Egyptian*

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中 場 休 息 interval

RAVEL

11 拉威爾《小丑的晨歌》

19 **RAVEL** *Alborada del gracioso*

~8'

12 拉威爾《西班牙狂想曲》

22 **RAVEL** *Rapsodie Espagnole*

~16'

13 拉威爾《波萊羅》

23 **RAVEL** *Boléro*

~13'

ARTISTS

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德布西〔克基蘭配器〕

1862-1918

對 芭蕾舞壇來說，1910年是重要的一年。這一年6月25日，狄亞基列夫的俄羅斯芭蕾舞團首演《火鳥》，音樂則由一位當時籍籍無名的作曲家史特拉汶斯基寫作。《火鳥》大受歡迎，舞團於是馬上邀請史特拉汶斯基再次攜手，為新作《彼得魯斯卡》創作音樂，準備翌年演出。同年二月，該團首次前往美國演出，及至年底，露斯·聖丹尼斯的芭蕾舞劇《埃及》〔此劇的靈感竟然來自推銷埃及香煙的廣告〕首演也轟動紐約舞蹈界。這時加拿大舞蹈家慕德·阿蘭也想分一杯羹，不讓聖丹尼斯專美，遂於同年9月30日宣佈：「本人將推出另一力作。靈感來自一則埃及的傳說——一個關於舞孃的故事，動人心魄。情節構思妥當後我把意念告訴德布西，他很有興趣為此劇創作音樂。」

才不是呢。德布西不情不願地接受了委約，為這齣名為《傳說之舞》的舞劇作曲。1911年大部分日子，樂曲都是寫寫停停，1912年1月把鋼琴譜交給出版人杜罕。杜罕要求德布西配器，但這份八十頁的樂譜，德布西才配了十頁便放棄——因為阿蘭總是意見多多，令他老大不高興。杜罕於是把配器工作交給查爾·克基蘭〔1867-1950〕，但阿蘭看過克基蘭的配器後卻大發雷霆。她要的是親切的小型室樂作品，但《卡瑪》〔杜罕提議採用的標題〕卻大型得多。《卡瑪》原定1913/14舞季在巴黎香榭麗舍劇院演出，結果取消了，而另一場原定1916年在紐約舉行的演出，也因阿蘭要打一宗所費不菲的官司而取消：時值第一次世界大戰，一名英國國會議員聲稱阿蘭是同性戀者，而其同性戀人更與德國同謀，於是阿蘭控告這名議員誹謗。可是阿蘭不但輸了官司，更因大量的負面宣傳，令她失去重返舞台的財力和號召力，自此沉寂多年，1923年才能捲土重來——但這時德布西早已辭世。



《卡瑪》

《卡瑪》的音樂會版本於1916年11月15日在巴黎演出，但舞劇卻遲至1947年3月26日才在巴黎喜歌劇院正式上演，但改由艾茲華利編舞——這時阿蘭已放棄跳舞十多年了。

德布西說起《卡瑪》時提到：「小號的號聲像騷亂、像失火，令人發抖」。樂曲好些段落描繪生動，是德布西作品中的佼佼者，配器也甚具大師風範，尤其開端（這一段由德布西親自執筆）：低音巴松管在其最低音區沉吟，營造混沌一片、陰沉黑暗的氣氛，急急忙忙的音樂像透不過氣似的，這時鋼琴更加强了步步進迫的感覺。黃昏時分，在阿蒙拉神殿內，大祭司祈求神明保佑國土，抵禦侵略，但神明沒有反應。人走了，只剩下神殿和神像，然後在月光下，神殿的大門打開，是卡瑪細小的身影。卡瑪要把自己奉獻給神明，於是跳起舞來。在卡瑪第三支舞的高潮時刻，阿蒙拉神把她擊斃，日出了，遠處傳來凱旋的號角曲，人們返回神殿哀悼卡瑪。

節目介紹中文翻譯：鄭曉彤

編制：

四支長笛〔其一兼短笛〕、三支雙簧管、英國管、三支單簧管、
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聖桑

1835-1921

聖桑作品甚豐，其中數首被起了綽號，可惜這些綽號卻既不恰當又誤導觀眾。他的第三交響曲常被稱為「管風琴」交響曲，結果令不少專業管風琴家爭先恐後湧到樂團經理那裡，希望獲聘為管風琴獨奏—但事實上聖桑只把管風琴當成普通的管弦樂器而已，完全沒有機會讓演奏者炫技，而且除了要有能耐數算幾百小節的休止符以外，也不需要甚麼特殊技巧。同樣，有「埃及人」之稱的第五鋼琴協奏曲，也會令觀眾期望聽到鮮明的阿拉伯特色，但真正聽到的卻更接近西班牙舞曲、印尼甘美蘭音樂和輪船引擎的聲音。然而即使今晚在座有人覺得被這個綽號耍了的話，不多久也會聽得如癡如醉—樂曲不但反映聖桑熱愛航海，也可見作曲家擅長寫作動聽旋律和營造閃爍音樂效果，萬無一失。

白遼士形容聖桑「絕對是令人震驚的鋼琴大師」。〔這個音樂神童十一歲就在巴黎舉行首次獨奏會，加演曲目是背奏貝多芬三十二首奏鳴曲中的任何一首。〕他自己五首鋼琴協奏曲全都親自首演，而第五鋼琴協奏曲首演時他已六十多歲。1896年，他舉行了一場音樂會慶祝他出道五十週年，第五鋼琴協奏曲就是這時首演的。當時有報導指他「一如既往，活潑、爽快、泰然自若。鋼琴獨奏部份艱深得要命，他卻如常若無其事地完成，觀眾掌聲雷動，他只冷冷地鞠過躬就趕快回家。」

巴黎是聖桑的家鄉，可是他卻很討厭巴黎的冬季，所以每逢入冬就會千方百計跑到較暖和的地方。他熱愛旅行，雖然俄羅斯、南美、斯里蘭卡和中南半島都有他的足跡，他卻對中東和北非情有獨鍾，曾多次前往。第五鋼琴協奏曲是他1895年冬天身在埃及時的作品，而且主要在尼羅河的郵輪上寫作。雖然法國有論者認為樂曲勘稱「描繪東方市

F大調第五鋼琴協奏曲，Op.103 「埃及人」

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集情景的交響詩」，但也要知道這位論者大概從未去過香榭麗舍一公里以外的市集。曲中唯一的真正阿拉伯風格主題，是聖桑在尼羅河上聽到船夫們唱的努比亞情歌旋律。

第一樂章讓鋼琴極盡炫技之能事，璀璨奪目。要是想尋找這個樂章與埃及的隱藏關連，則可說樂章反映出映照在尼羅河水面上的燦爛日光。

第二樂章生動地刻劃聖桑的「流浪癖」。開端節奏尖銳，鋼琴意態高昂，富有強烈的西班牙風情（聖桑可十分喜歡西班牙呢）。情緒冷靜下來，鋼琴奏出努比亞情歌，靠著鋼琴家雙手在鍵盤上獨特的聲部配置，營造出模仿阿拉伯古納琴（一種類似箏的樂器）的特殊效果。樂章有兩個樂段深受甘美朗音樂影響：第一個就在這時響起。雖然聖桑曾遊覽中南半島，但不像到過峇里島這麼遠的地方。儘管如此，他卻在1889年巴黎世界博覽會上聽過峇里島甘美蘭音樂。雖然他總說不喜歡這種聲音，但明顯認為將之套用在鋼琴上效果也不錯。至於第二個甘美蘭風格樂段，聖桑則自言是「蟋蟀聲和青蛙叫。」

作曲家自言第三樂章描寫「渡海的喜悅，而這種喜悅不是人人能分享得到的」。樂章開始時模仿輪船渦輪的震動，這種接近機械式的動感貫穿全樂章，直至輪船得意洋洋地、愉快地到岸。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏鋼琴、短笛、兩支長笛、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、定音鼓、平鑼及弦樂組。

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拉威爾

1875–1937

《小丑的晨歌》

拉威爾1875年生於小村莊雪布爾。雪布爾位於法國境內巴斯克地區，距離邊境僅幾公里。拉威爾雖是純正的法國作曲家，但其實他母親瑪莉·德盧雅有巴斯克血統，父親則是瑞士人—這一點可真令人始料不及。雖然拉威爾三個月大的時候便隨家人遷居巴黎，創作生涯也以巴黎為中心，但他卻對巴斯克人有強烈的認同感，也經常前往西班牙。德布西從西班牙得到大量創作靈感，而他亦是眾多嘗試模仿西班牙風格寫作的法國作曲家當中最成功的一位，在他的音樂裡可以找到最道地的西班牙味道。他創作過多首西班牙風格的樂曲，最出名的要數管弦樂曲《西班牙舞曲》和《波萊羅》。可是，拉威爾傳記作者瑞奧斯坦卻認為作曲家「最佳的西班牙音樂創作」鋼琴組曲《鏡子》，尤其是組曲第四樂章〈小丑的晨歌〉。

《小丑的晨歌》作於1905年，1918年改編為管弦樂曲，1919年5月17日由帕杜魯樂團在巴黎首演。拉威爾把樂曲題獻給生於法國的英國樂評人卡爾沃科雷西〔嫌未夠複雜的話，他的祖父母有希臘血統〕。《小丑的晨歌》標題與樂曲內容似乎無甚關係—事實上拉威爾選取這個標題也沒有明顯原因。樂曲刻劃西班牙輝煌奪目的一面，管弦樂版本採用了編制龐大的樂團，多件樂器以斑斕明亮的色彩加以點染，高潮三番四次突然來臨，而響板則為樂曲添上鮮明的西班牙色彩。

編制：

短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、古鈸、三角鐵、鈴鼓、響板、小鼓、鈸、大鼓、木琴、兩座豎琴及弦樂組。

拉威爾

1875-1937

《西班牙狂想曲》

夜之前奏曲

馬拉加舞曲

哈巴內拉舞曲

節慶

《小丑的晨歌》面世後兩年，拉威爾寫成《西班牙狂想曲》，樂曲於1908年3月15日在巴黎首演，當日觀眾反應極為熱烈，第二樂章甚至要重奏一次。拉威爾幾乎所有的管弦樂曲最初都是鋼琴曲，而《西班牙狂想曲》的第三樂章實際上更是1895年一首鋼琴二重奏的管弦樂改編版。全曲共有四樂章，一氣呵成地演出：

〈夜之前奏曲〉刻劃一個悶熱的晚上。音樂開始時，小提琴奏出一個下行四音音型，不但經常在這個樂章重現，連音高也從沒變更，卻能出神入化地穿梭於不同的樂器組，像薄雲在月亮前方飄過一樣，這種氣氛被短暫掠過的插段阻礙了兩次，第一次由兩支單簧管奏出，第二次是巴松管。但音樂總是回到炎熱、暑氣燻蒸、夜靜更深的氣氛。

低音大提琴的短小節奏型為〈馬拉加舞曲〉掀開序幕。馬拉加舞曲源自西班牙南部的馬拉加，是當地的傳統舞蹈。其他樂器漸次加入，交織成錯綜複雜的節奏型，為主題作出鋪排。主題由加上弱音器的小號奏出，重複音、反拍節奏、突如其來的速度改變和鈴鼓聲的潤飾，全是典型的西班牙特色，而西班牙風情最濃厚的敲擊樂器—響板—奏起後，英國管令人重拾第一樂章的悶熱氣氛。下行四音音型短暫重現，然後樂章隨著長笛怪異而華麗的樂句結束。

作曲家為〈哈巴內拉舞曲〉的特色節奏添上昏昏欲睡的效果，樂器懶洋洋地點綴，然後再度打瞌睡似的，回到倦怠的狀態〔這可與西班牙人習慣午睡有關〕。較好動的樂思偶然閃現，但全都十分短暫，屈服在樂章一片慵懶的氣氛下。

長笛輕快地抖動，標誌著〈節慶〉的開始。〈節慶〉是全曲篇幅最長的樂章，拉威爾在此描繪典型的西班牙節慶，充滿喧鬧、刺激和大量舞蹈。舞曲段落配合響板的卡嗒聲和旋風似的弦樂，以音樂描繪西班牙

《波萊羅》

舞者那搖曳生姿的舞衣。第一樂章的悶熱氛圍偶然重現，但樂曲結束時管弦樂效果卻像煙火般璀璨。

編制：

兩支短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、平鑼、木琴、響板、兩座豎琴、鋼片琴及弦樂組。

1928年夏，拉威爾在海邊小村莊聖-讓-德-呂茨度假。一天早上，拉威爾正要去游泳〔天天游泳是他的習慣〕，卻用一根手指在鋼琴上叮叮噹噹地彈出一個旋律，轉頭便向泳友問道：「你不覺得這主題很有執拗的感覺嗎？我要試試把它不斷重複，但沒有絲毫發展，只盡力把配器漸漸加厚。」隨後的五個月，拉威爾就用那執拗的主題為艾達·魯賓斯坦芭蕾舞團寫成短篇芭蕾舞《波萊羅》，並於1928年11月22日在巴黎首演。自此，《波萊羅》成了拉威爾最出名的創作，但人們主要把它看成在音樂會上演奏的管弦樂曲，而非芭蕾舞音樂。

樂曲全長十五分鐘，小鼓持續奏出開端的節奏型，分毫不差，長笛不久奏出起伏婉轉的旋律，這旋律略加變化後先由巴松管奏出。每個旋律重複兩次後由另一旋律接替，如是者交替數次，轉調也只在最後一正確地說是最後一分鐘一才出現。《波萊羅》之所以成為精彩絕倫的管弦樂炫技之作，全賴拉威爾別出心裁的配器，而且全曲音量一直漸漸增強，在最後一刻才達到高潮。拉威爾自言此曲「只是一串串管弦樂音響，沒有音樂—這是沒有絲毫炫技成分的管弦樂寫法」一然而，觀眾的感覺卻可能大相逕庭。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管〔其一兼柔音管〕、英國管、兩支單簧管〔其一兼降E單簧管〕、低音單簧管、兩支巴松管、低音巴松管、四支圓號、高音小號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、平鑼、薩克管、次中音薩克管、豎琴、鋼片琴及弦樂組。

Claude **DEBUSSY** (orch. Koechlin)

1862–1918

The year 1910 was a significant one for ballet. On 25th June Serge Diaghilev's Ballets Russes premièred *The Firebird* with music by a hitherto unknown composer, Igor Stravinsky, which created such a sensation that Stravinsky was immediately hired to compose music for a second, *Petrushka*, for the 1911 season. On top of that the Imperial Russian Ballet had made their first visit to the United States in February, and as the year drew to a close the New York dance community was abuzz with excitement over the première of Ruth Saint Denis' ballet *Egypta* inspired, incongruously, by an advertisement for Egyptian cigarettes. Not to be outdone, the Canadian dancer Maud Allan decided she should get her own slice of the action and on 30th September announced; "I shall present a very important new play-dance. I took the story from one of the Egyptian legends. It is the stirring human story of a dancing girl. When I finished working on the plot I submitted my ideas to Claude Debussy, who was enthusiastic about writing the music."

No, he was not. He accepted the commission for this self-styled *Légende dansée* only reluctantly and spent most of 1911 working intermittently on it, presenting a piano score to his publisher, Durand, in January 1912. Durand asked him to orchestrate it, but after completing 10 of the 80 pages, Debussy gave up, irritated by Maud Allan's continual interference. Durand commissioned Charles Koechlin (1867-1950) to complete the orchestration, but when Allen saw the result she was livid. She had wanted a small, intimate chamber work, but *Khamma*, a title suggested by Durand, was on an altogether grander scale. Performances planned in Paris at the Théâtre des Champs-Élysées in the 1913/14 season were cancelled, and while another was scheduled for New York in 1916, that, too, had to be cancelled when Maud Allan became embroiled in a costly libel suit over a claim by a British Member of Parliament that she was a lesbian associate of wartime conspirators of Germany. She lost that and attracted so much adverse publicity that she had neither the money nor the public support to take to the stage again until 1923, by which time Debussy was long dead.

Khamma

A concert performance of *Khamma* took place in Paris on 15th November 1916, but it was not until 26th March 1947 that the work was staged as a ballet. The performance took place at the Opéra-Comique in Paris, but the choreography was by Jean Jacques Etcheverry, Maud Allan having given up dancing over decade earlier.

Debussy, describing *Khamma*, spoke of its “trumpet calls which suggest a riot or an outbreak of fire, and give one the shivers”. It contains some of Debussy’s most vividly pictorial music, while the orchestration shows the hand of a master not least at the very start (which Debussy did orchestrate himself) where a sense of almost primeval darkness is created by the contra bassoon growling in its lowest register and a piano adding an element of menace as the music drives along with breathless urgency. Here the music depicts the temple of the god Amun-Ra at sunset as the high priest offers up prayers for the safe delivery of the land from invaders. No response is forthcoming and the temple and its statue of the god are left alone. Then, in the moonlight, the great door opens and the small figure of Khamma enters to offer herself up as a sacrifice to the god. She performs three dances, at the climax of which the god strikes her down and, as the sun rises on the sound of victory fanfares, the people return to lament her sacrifice.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

four flutes (one doubling piccolo), three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, tam-tam, gong, crotales, cymbals, bass drum, triangle, two harps, piano, celesta, and strings.

Camille **SAINT-SAËNS**

1835–1921

It's unfortunate that those few works in Saint-Saëns' considerable output which have earned nicknames have been given ones which are both inappropriate and misleading. His Third Symphony is so often referred to as "The Organ" that professional organists beat a path to every orchestral manager's door begging to be employed as the soloist when, in fact, Saint-Saëns uses the organ as only another orchestral instrument requiring of the player no virtuosity or special skill beyond the ability to count several hundred bars' rest. Similarly the soubriquet "Egyptian" attached to his Fifth Piano Concerto draws in audiences expecting something decidedly Arabic, when what they hear owes more to the dances of Spain, the Gamelan of Indonesia and the pounding of a ship's engine. But if any in today's audience feel they have been duped by the nickname, they should soon fall under the spell of a work which not only reflects Saint-Saëns' passion for sea travel but also demonstrates his unfailing ability to write good tunes and create glittering musical effects.

Berlioz described Saint-Saëns as "an absolutely shattering master pianist". A child prodigy who gave his Parisian recital début at the age of 11 (during which he offered to play, as an encore, any one of Beethoven's 32 Piano Sonatas from memory), Saint-Saëns premièred each of his five piano concertos himself, and was over 60 when he presented the Fifth Piano Concerto in 1896 at a concert to mark the 50th anniversary of his début. Contemporary reports comment that he was "brisk, business-like, unemotional as ever. He sailed through the hair-raising difficulties of the solo part with his usual nonchalance, bowed coolly to the excited ovations, and hurried off home."

Home, for Saint-Saëns was Paris, but he detested winters in the city and took every opportunity to travel to warmer climes during the winter months. He became an enthusiastic traveller, notching up visits to Russia, South America, Sri Lanka and Indo-China but returning time and again to the Middle East and North Africa. It was in Egypt during the winter months of 1895 that he composed his Fifth Piano Concerto, much of it written during a cruise down the Nile. But while one French commentator suggested that the work amounted to "a tone poem of visual images of an oriental bazaar", it has to be said that the commentator in question

Piano Concerto No.5 in F, Op.103

Egyptian

Allegro animato

Andante

Molto allegro

had probably never ventured into a bazaar more than a kilometre away from the Champs Elysées: the only authentic Arabian theme in the work is a Nubian love song Saint-Saëns had heard being sung by some boatmen on his trip down the Nile.

The **first movement** is a glittering display piece for piano which, if we need to find an Egyptian undercurrent, can be said to reflect the bright sunlight shimmering on the waters of the Nile.

It is the **second movement** which depicts most vividly Saint-Saëns' wander-lust. The opening, with its stabbing rhythms and strutting piano gestures, is decidedly Spanish (he loved Spain). The mood calms down and the piano plays the Nubian love-song, the peculiar effect here created by the spacing of the pianist's hands on the keyboard; an effect suggested to Saint-Saëns by the sound of an Arab *qunan* (zither). Shortly after this comes the first of two passages in the movement strongly influenced by the sound of the Gamelan. Although he travelled in Indo-China it seems unlikely that Saint-Saëns got as far as Bali, but he had heard Balinese Gamelan at the 1889 Exhibition in Paris and while he maintained he didn't like the sound then, he clearly found it transferred itself rather nicely to the piano. The second of these passages also depicts, in Saint-Saëns' own words, "chirping crickets and croaking frogs".

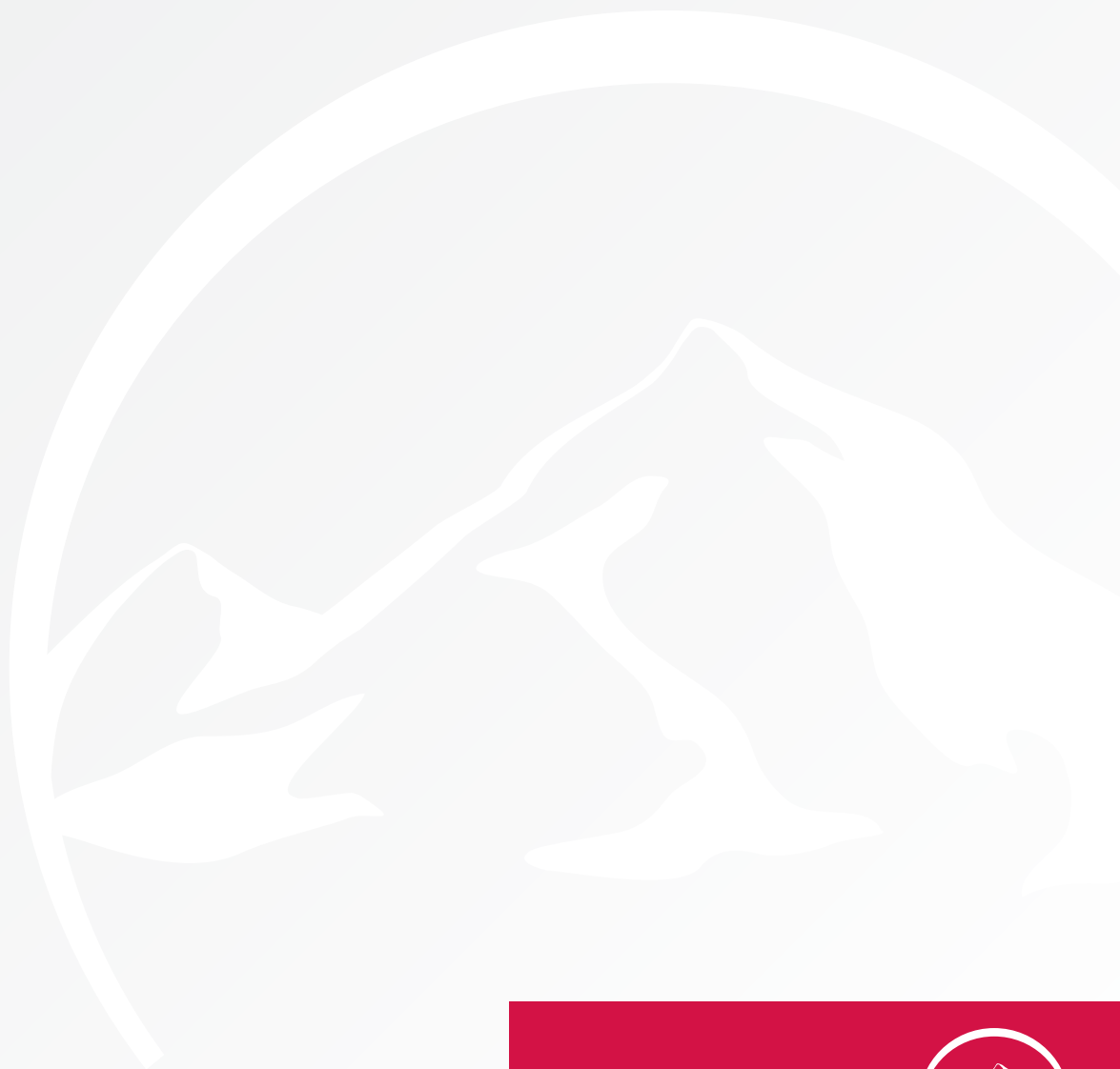
The **third movement**, again in the composer's words, depicts "the joy of a sea crossing; a joy that not everyone shares". It opens with the sound of a ship's throbbing steam turbines, and this almost mechanical momentum is maintained throughout the movement until it arrives triumphantly and jubilantly in port.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, tam-tam, and strings.

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Maurice RAVEL

1875–1937

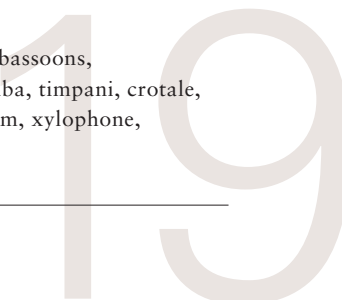
Alborada del gracioso

Maurice Ravel was born in 1875 in the tiny village of Ciboure, just a few kilometres within the French part of the Basque region. It's ironic that this quintessentially French composer's mother, Marie Delouart, was of Basque origin, and his father was Swiss. Although Ravel was just three months old when the family moved permanently to Paris, and although most of Ravel's creative life was centred around the French capital, he retained a strong empathy with the Basque people and was a frequent visitor to Spain. He also found a considerable level of creative inspiration from Spain and, of all the many French composers who attempted to emulate the sounds of Spain, Ravel could speak the most authentically in his music with the accents of Spain. And he did so in a number of works; the most famous of which are the two orchestral works *Rapsodie Espagnole* and *Boléro*. According to his biographer, Arbie Orenstein, however, Ravel's "best attempts at Spanish music" came in the piano suite, *Miroirs*, and in particular in its fourth movement, *Alborada del gracioso*.

Alborada del gracioso was originally composed in 1905 and orchestrated in 1918, in which guise it was premièred by the Padeloup Orchestra in Paris on 17th May 1919. Ravel dedicated it to the French-born English critic (of Greek parentage, just to confuse matters still further), Michel-Dimitri Calvocoressi. The title (which can be translated as "The Jester's Morning Song") seems to have no bearing on the music and, indeed, there is no obvious reason why Ravel chose it. *Alborada del gracioso* is a brilliant, glittering image of Spain which, in the orchestral version, produces pinpricks of sharply-etched colours from across the large orchestra, sudden emotive surges of climax and with that most characteristic of all Spanish musical instruments, the castanets, creating a distinctly Spanish flavour.

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, tuba, timpani, crotale, triangle, tambourine, castanets, snare drum, cymbals, bass drum, xylophone, two harps, and strings.





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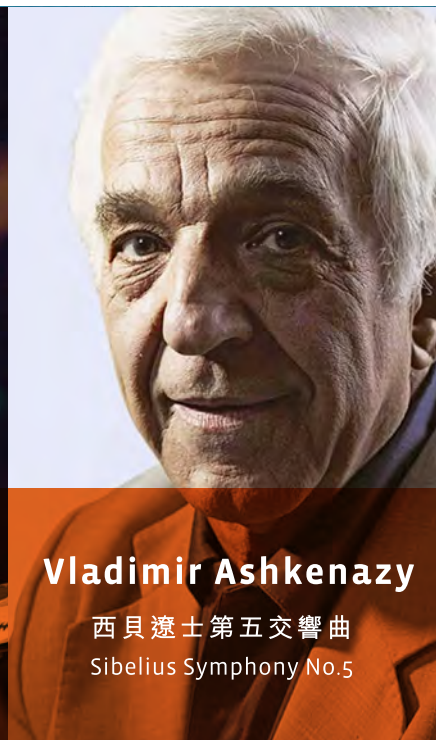
Nicola Benedetti

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Tchaikovsky Violin Concerto



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馬勒第一交響曲
Mahler Symphony No.1



Vladimir Ashkenazy

西貝遼士第五交響曲
Sibelius Symphony No.5

Maurice **RAVEL**

1875–1937

Rapsodie Espagnole

Prélude à la nuit

Malagueña

Habañera

Feria

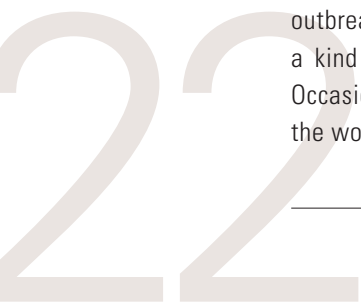
Written two years after *Alborada del gracioso*, the première in Paris on 15th March 1908 of ***Rapsodie Espagnole*** created such an impact that the second movement had to be repeated. Almost all of Ravel's orchestral music actually began life as piano music and, indeed, the third movement of *Rapsodie Espagnole* is actually an arrangement of a work for piano duet dating from 1895. The four movements are played without a break:

Prélude à la nuit evokes a hot, sultry night. The four-note descending figure played by the violins at the very start continues without changing pitch throughout the movement but is magically transformed as it seamlessly moves from one instrumental group to another, like thin clouds passing over the moon. It is twice interrupted by a brief episode brushing across the music like a little warm breeze played first by a pair of clarinets and secondly by the bassoons, but the music always reverts back to its hot, steamy, nocturnal mood.

A short rhythmic figure from the basses heralds the start of the **Malagueña**, a traditional dance originating from Malaga in southern Spain. Other instruments gradually join in to produce a complex rhythmic pattern which sets the scene for the main theme, introduced by muted trumpets. The repeated notes, off-beat rhythms, abrupt tempo changes and the added touch of the tambourine are all typically Spanish. The castanets join in before the cor anglais reminds us of the sultry mood of the first movement, and the descending four-note figure briefly reappears before the movement ends with an eerie flourish from the flute.

The characteristic rhythm of the **Habañera** is here given a decidedly sleepy quality with instruments lazily adding a touch of colour before dozing back into the kind of torpor associated with the popular Spanish habit of taking the Siesta. Occasional glimpses of a more energetic idea are short-lived and all succumb to the soporific mood of the movement.

A briskly fluttering flute heralds the **Feria**, the longest movement in the work. Here Ravel depicts a typical Spanish festival full of noise, excitement and with outbreaks of dancing supported by clicking castanets and swirling strings as a kind of musical depiction of the flowing dresses worn by Spanish dancers. Occasionally we are reminded of the hot, sultry mood of the first movement, but the work ends in a blaze of orchestral fireworks.



Boléro

INSTRUMENTATION:

two piccolos, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, xylophone, castanets, two harps, celesta, and strings.

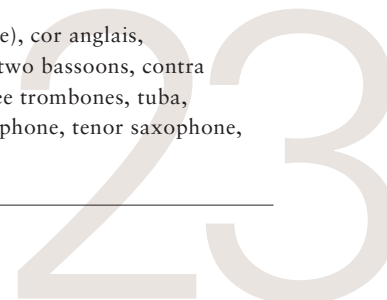
In the summer of 1928 Ravel was holidaying in the seaside village of Saint-Jean-de-Luz. One morning, just as he was about to head off for his daily swim, Ravel tapped out a melody with one finger on the piano and asked his swimming companion, "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." Over the next five months Ravel worked on a short ballet for the Ida Rubinstein Company based on that insistent theme and the work, ***Boléro***, was first staged in Paris on 22nd November 1928. It has gone on to become the most famous of all Ravel's compositions, known primarily as a concert piece rather than as a ballet.

The side-drum maintains the opening rhythm without faltering for the entire 15 minute duration of the piece, the sinuous flute melody heard at the beginning and a slightly modified version of it is first heard from the bassoon. The two versions of the theme alternating after each has been played twice over, and only at the very end (or, to be precise, a minute before it) is there any change of key. But what makes *Boléro* such a spectacular orchestral showpiece is Ravel's ingenious use of orchestral instruments and the fact that it spends its entire time working as a *crescendo* reaching its climax only at the very end of the work. Ravel described his music for *Boléro* as "orchestral tissue without music – orchestral writing without the slightest attempt at virtuosity". Our ears may tell us something very different.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes (one doubling oboe d'amore), cor anglais, two clarinets (one doubling E flat clarinet), bass clarinet, two bassoons, contra bassoon, four horns, piccolo trumpet, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drums, tam-tam, saxophone, tenor saxophone, harp, celesta, and strings.





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Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在藝術總監兼總指揮艾度·迪華特領導下，港樂的藝術水平屢創高峰，由2012/13樂季起，港樂將在音樂總監梵志登帶領下繼續精益求精。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手作跨界演出。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2010年9月，迪華特再次到中國巡演，並分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. The HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of Artistic Director and Chief Conductor Edo de Waart, the HKPO has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.

The HKPO stays in tune with our city by presenting the Orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. The Orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO returned to China, performing at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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



PHOTO Christiane Hohne

馬卻 JUN MÄRKL

指揮 CONDUCTOR

馬卻 是德國中部萊比錫電台交響樂團現任總指揮，他曾領導樂團前往西班牙及波羅的海巡迴演出，並與樂團於萊比錫布商音樂廳及薩克森洲地區獻藝。他們亦曾於柏林音樂廳及科隆愛樂大廳亮相，並於鹿特丹歌劇節上演罕被演奏的舒曼歌劇《格諾費娃》。他們曾為Naxos灌錄多套專輯，其中包括獲高度評價的孟德爾遜《以利亞》。

馬卻於2005年至2011年間擔任里昂國家樂團音樂總監，積極推廣法國文化，榮獲法國政府頒發法國藝術及文學騎士勳章。任內曾與樂團灌錄全套九碟德布西管弦作品，獲得一致好評。他們又曾到日本及多個歐洲主要音樂廳及音樂節演出，如阿姆斯特丹皇家音樂廳、BBC逍遙音樂節、琉森音樂節及每季前往法國百樂葉音樂廳演出。

他曾指揮多個世界知名樂團，如慕尼黑愛樂、柏林電台交響樂團、巴黎樂團、伯明翰城市交響樂團、皇家蘇格蘭國家樂團、皇家利物浦愛樂、鹿特丹愛樂、蘇黎世大會堂音樂廳樂團、捷克愛樂、奧斯陸愛樂、赫爾辛基愛樂、費城樂團，以及芝加哥、克里夫蘭和明尼蘇蘭交響樂團等。此外，他每年都會指揮東京NHK交響樂團演出，並由2006年起與該團合作，為EXTON Records灌錄全套舒曼交響曲。

馬卻曾兩次指揮全套《指環》歌劇—NHK交響樂團及東京愛樂在東京新國家劇院的演出和與巴伐利亞國家歌劇院在德國歌劇院的演出。他曾任職巴伐利亞國家歌劇院常任指揮至2006年，1996年首次指揮皇家歌劇院演出《諸神的黃昏》、1998年首次於大都會歌劇院演出《遊唱詩人》。2014年，他將會和漢堡歌劇院合作演出《費黛里奧》。

馬卻於慕尼黑出生，父親是德國一位著名樂團團長，母親是一位日籍鋼琴獨奏家。馬卻曾於漢諾威音樂學院修習小提琴、鋼琴及指揮，其後師隨傑利畢達克及邁耶。1987年，他贏得波士頓交響樂團獎學金，遠赴鄧肯活跟隨伯恩斯坦及小澤征爾學習。

Currently as Chief Conductor of the MDR Leipzig Radio Symphony, **Jun Märkl** toured with the orchestra to Spain and the Baltic countries, conducted the subscription series in the Leipzig Gewandhaus and performed across Saxony. They also appeared at the Berlin Konzerthaus and the Cologne Philharmonie, and gave a performance of Schumann's rarely-heard opera *Genoveva* at the Rotterdam Opera Festival. They made several discs for Naxos, notably a highly-regarded recording of Mendelssohn's *Elijah*.

Previously Märkl was Music Directorship of the Orchestre National de Lyon from 2005 to 2011. In recognition of his achievement to French culture, he was awarded the prestigious Chevalier dans l'Ordre des Arts et des Lettres by the French Government. Major achievements included his acclaimed nine-disc Debussy cycle on Naxos, and tours to Japan and major European halls and festivals such as the Amsterdam Concertgebouw, BBC Proms, Lucerne and (every season) to the Salle Pleyel.

Märkl has conducted many leading orchestras including the Munich Philharmonic, Berlin Radio Symphony Orchestra, Paris Orchestra, City of Birmingham Symphony, Royal Scottish National, Royal Liverpool Philharmonic, Rotterdam Philharmonic, Tonhalle Zurich, Czech Philharmonic, Oslo Philharmonic, Helsinki Philharmonic, Philadelphia Orchestra, and Chicago, Cleveland and Minnesota symphony orchestras. Every season Märkl conducts the NHK Symphony, with whom in 2006 he recorded the complete Schumann symphonies as part of an ongoing commitment to EXTON Records.

Märkl conducted two complete Ring cycles, one with the NHK and Tokyo Philharmonic Orchestras at the New National Theatre (Tokyo), and the other at the Deutsche Oper with the Bavarian State Opera, where he was until 2006 as its Permanent Conductor. He made his Royal Opera House début with *Götterdämmerung* in 1996 and at the Metropolitan Opera with *Il Trovatore* in 1998. In 2014 he will conduct *Fidelio* for the Hamburg Opera.

Born in Munich, his German father was a distinguished Concertmaster and his Japanese mother a solo pianist. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache and Gustav Meier. In 1987 he won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa.



蒂博代 JEAN-YVES THIBAUDET

鋼琴 PIANO

生於法國里昂的蒂博代是現今最炙手可熱的獨奏家之一，他是罕有能把音樂細膩詩意糅合火炫高超琴藝的鋼琴家。蒂博代對音樂的深入理解和自然流暢的演繹令他三十年來瘋魔世界各國樂迷，他曾經灌錄逾四十張唱片，對全球樂壇影響深遠。

蒂博代過去三個夏季在鄧肯活音樂節的非凡演出令人難忘，曲目包括全套拉威爾鋼琴作品。今季，他會與費城樂團及杜托華巡迴歐洲演出。他每個樂季都會發掘不同作曲家的作品，以其無與倫比的熱情和內涵，鑽研該作曲家的曲目。今季他主要集中演繹李斯特、拉威爾和聖桑的作品，並於去年十月與費城樂團及聖地牙哥交響樂團合演拉威爾及李斯特的協奏曲。他亦分別與荷蘭皇家音樂廳和皇家愛樂樂團巡迴歐洲及美國演出聖桑的作品。蒂博代將在德國及法國舉行的德布西獨奏會，藉此慶祝作曲家一百五十周年誕辰，並作為本樂季的壓軸節目。

蒂博代為Decca唱片廠牌的專屬藝人。他的唱片曾為他帶來多項大獎，如德國唱片大獎、法國金音叉大獎、法國古典音樂世界大獎、英國留聲機大獎、兩個德國迴聲獎和阿姆斯特丹愛迪生獎。2010年，他推出最新專輯《歌舒詠》，收錄大型爵士樂團版本的《藍色狂想曲》、《我找準了節奏》變奏曲及F大調協奏曲，合作樂團及指揮為巴爾的摩交響樂團及艾索普。

蒂博代無論在台上台下均盡顯個人風格與優雅魅力，他對世界時裝及電影界同樣有重要影響。他的舞台服飾由著名倫敦設計師薇薇安·魏斯伍德設計。他亦曾經串演出布魯斯布瑞斯福一齣關於艾瑪·馬勒的電影《風中新娘》，以及為該電影演奏配樂。他亦是奧斯卡得獎電影《愛·誘·罪》和金球獎得獎電影《傲慢與偏見》原聲大碟的獨奏家。

蒂博代除了是法國藝術及文學騎士勳章及法國音樂之光終身成就大獎得主外，亦於2010年入選荷里活碗型劇場的名人堂。

Born in Lyon, France, **Jean-Yves Thibaudet** is one of today's most sought-after soloists and has the rare ability to combine poetic musical sensibilities with dazzling technical prowess. Thibaudet's musical depth and natural charisma have underlined a career with global impact, including 30 years of performing around the world and over 40 recorded albums.

After three striking summer appearances at Tanglewood in which he played the complete piano works of Ravel, Thibaudet began his current season with a European tour with Charles Dutoit and the Philadelphia Orchestra. Thibaudet builds seasons around composers, delving into their repertoire with unmatched passion and depth. Much of the current season is centred on Liszt, Ravel, and Saint-Saëns, and he performed the concertos of Ravel and Liszt with the Philadelphia and the San Diego Symphony orchestras in October. He also toured Europe with the Royal Concertgebouw Orchestra, and the United States with the Royal Philharmonic Orchestra playing Saint-Saëns. Thibaudet concludes his season with Debussy recitals in Germany and France. These Debussy evenings celebrate the 150th anniversary of the composer's birth.

Thibaudet records exclusively for Decca Records. His albums have earned him the Schallplattenpreis, the Diapason d'Or, Choc du Monde de la Musique, a Gramophone Award, two Echo awards, and the Edison Prize. In 2010 he released his latest CD, *Gershwin*, featuring big jazz band orchestrations of *Rhapsody in Blue*, *Variations on I Got Rhythm*, and *Concerto in F* live with the Baltimore Symphony and music director Marin Alsop.

Known for his style and elegance on and off the traditional concert stage, Thibaudet has had an impact on the world of fashion and film. His concert wardrobe is by celebrated London designer Vivienne Westwood. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler entitled *Bride of the Wind*, and his playing is showcased throughout the movie soundtrack. Thibaudet was the soloist on the Oscar and Golden Globe-award winning soundtrack to Universal Pictures' *Atonement* and the Oscar-nominated *Pride and Prejudice*.

Awarded the prestigious Chevalier dans l'Ordre des Arts et des Lettres and Victoire d'Honneur from France, Jean-Yves Thibaudet was also inducted into the Hall of Fame of the Hollywood Bowl for his musical achievements in 2010.

香港管弦樂團

Hong Kong Philharmonic Orchestra

第一小提琴 First Violins



尤一弓
Igor Yuzefovich
團長
Concertmaster



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



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



PHOTO: Bobby Lee

艾度·迪華特
Edo de Waart

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



PHOTO: Marco Boggreve/Dallas Symphony

范瑞韋頓
Jaap van Zweden

候任音樂總監
MUSIC DIRECTOR DESIGNATE



PHOTO: Lawrence Chan

蘇柏軒
Perry So

副指揮
ASSOCIATE CONDUCTOR



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐垣
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
Moon-sun



■ 韋嘉蓮
Katrina Rafferty



■ 韋鈴木美矢香
Miyaka Suzuki
Wilson



■ 冨田中知子
Tomoko Tanaka
Mao



■ 方潔
Fang Jie



■ 何珈樑
Gallant Ho
Ka-leung



■ 簡宏道
Russell Kan
Wang-to



■ 冨異國
Mao Yiguo



■ 潘廷亮
Martin Poon
Ting-leung



■ 黃嘉怡
Christine Wong
Kar-ye



■ 周騰飛
Zhou Tengfei



* 賈舒晨
Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
Liu Boxuan



* 張劭楠
Zhang Shaonan

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范星
Fan Xing



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



孫斌
Sun Bin



王駿
Wang Jun



張妹影
Zhang Shu-ying



* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
Anna Kwan
Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung
Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘燮
Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehberg



鮑爾菲
Philip Powell



羅莉安
Julianne Russell



范戴克
Jonathan
Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管
Cor Anglais



夏莎華
Sarah Harper

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

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單簧管
Clarinets



○ 史家翰
John Schertle



▲ 夏安祖
Andrew Harper



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

低音單簧管
Bass
Clarinet



簡博文
Michael Campbell

巴松管
Bassoons



● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra
Bassoon



杜高兒
Chloe Turner



崔祖斯 (休假)
Adam Treverton Jones
(On sabbatical leave)

圓號
Horns



● 湯晨暉
David Thompson



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李姬妮
Natalie Lewis

小號
Trumpets



● 丹迪莊
Jon Dante



▲ 莫思卓
Christopher
Moyse



華達德
Douglas
Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass
Trombone



韋彼得
Pieter Wyckoff

大號
Tuba



● 沈柏利
Roland Szentpali



● 陸森柏 (休假)
Paul Luxenberg
(On sabbatical leave)

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



梁偉華
Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



● 史基道
Christopher
Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

*承蒙香港小交響樂團允許參與演出
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Freelance
Players

中提琴
Viola
凌威廉
William Lane

長笛/短笛
Flute/Piccolo
上杉晃代*
Akiyo Uesugi

單簧管
Clarinet
區淑儀
Rita Au

薩克管
Saxophones
杜淑芝
Jennifer To

小號
Trumpet
畢靈頓
Caspar
Billington

敲擊樂器
Percussion
何銘恩
Jojo Ho

敲擊樂器
Percussion
雲維華
Ivan Wan

雙簧管
Oboe
林惟
Veda Lin

巴松管
Bassoon
陳劭桐
Chan Siu Tung Toby

程家慧
Chemie Ching

蔡立德
Choy Lap Tak
小山理惠子*
Rieko Koyama

豎琴
Harp
黃士倫*
Ann Huang

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型格大提琴家莫沙剛於今年一月發行了新唱片，灌錄了蕭斯達高維契及布烈頓的作品，旋即大獲好評，並獲著名德國音樂雜誌《Fono Forum》評為五星專輯，同時獲該雜誌選為今年三月號的封面人物。他是2002年柴可夫斯基國際大賽的冠軍得主，同時憑著演奏柴可夫斯基的洛可可變奏曲贏得特別獎。俄國指揮維達尼哥夫還會帶來兩首俄羅斯作品，靈感均來自英國大文豪莎士比亞的傑作。柴可夫斯基的《哈姆雷特》序曲如莎劇般充滿張力，另一齣經典莎劇《羅密歐與茱麗葉》，淒美浪漫，浦羅哥菲夫譜寫的音樂同樣令人如痴如醉，組曲由維達尼哥夫親自挑選。星期六晚的音樂會前講座由香港電台第四台節目主持李嘉盈主講。

According to *Gramophone* magazine he is "one of the finest among the astonishing gallery of young virtuoso cellists". Johannes Moser has certainly made waves with playing which ranges from the elegant and graceful to the head-banging energy of a rock star. We get to hear him with the piece which earned him a Special Prize at the 2002 Tchaikovsky Competition and effectively launched his stellar career. Framing Tchaikovsky's gorgeous "Rococo" Variations for cello and orchestra are two Russian works inspired by the English playwright, William Shakespeare. Tchaikovsky's overture inspired by *Hamlet* is as dramatic and stirring as the play itself, while Russian conductor Alexander Vedernikov has drawn up his own suite from Prokofiev's great score to follow the drama, the passion and the pathos of those eternal lovers, *Romeo and Juliet*. Join us in our Friday night pre-concert talk with Jenny Lee, programme host from RTHK Radio 4.

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獲選成為2011/12樂季的駐團成員分別有來自北京中央音樂學院的小提琴手賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。



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

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The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

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

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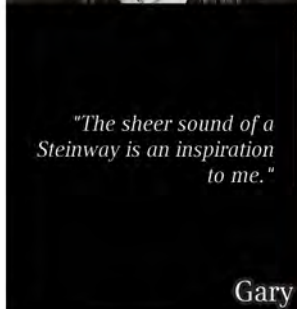
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