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王羽佳室樂之夜

YUJA & FRIENDS: A CHAMBER NIGHT

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

6 SEP 2017 | WED 8PM

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王羽佳室樂之夜 YUJA & FRIENDS: A CHAMBER NIGHT

p. 8 **柴可夫斯基 TCHAIKOVSKY** 47'
鋼琴三重奏
Piano Trio
悲歌 (偏慢的中板—適當的快板) Pezzo Elegiaco (Moderato assai - Allegro giusto)
主題與變奏—終變奏與尾聲 Tema con Variazioni - Variazione Finale e Coda

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p. 12 **布拉姆斯 BRAHMS** 40'
第一鋼琴四重奏
Piano Quartet no. 1
快板 Allegro
間奏曲 (不太快的快板—中段—活躍地) Intermezzo (Allegro ma non troppo - Trio - Animato)
稍快的行板—活躍地 Andante con moto - Animato
吉卜賽風格輪旋曲 Rondo alla Zingarese
(急板—比急板稍慢—甚急板) (Presto - Meno Presto - Molto Presto)

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COVER PHOTOS: Yuja Wang by Norbert Kniat; Andrew Ling, Jing Wang and Richard Bamping by Wong Kin-chung



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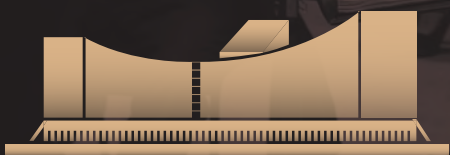
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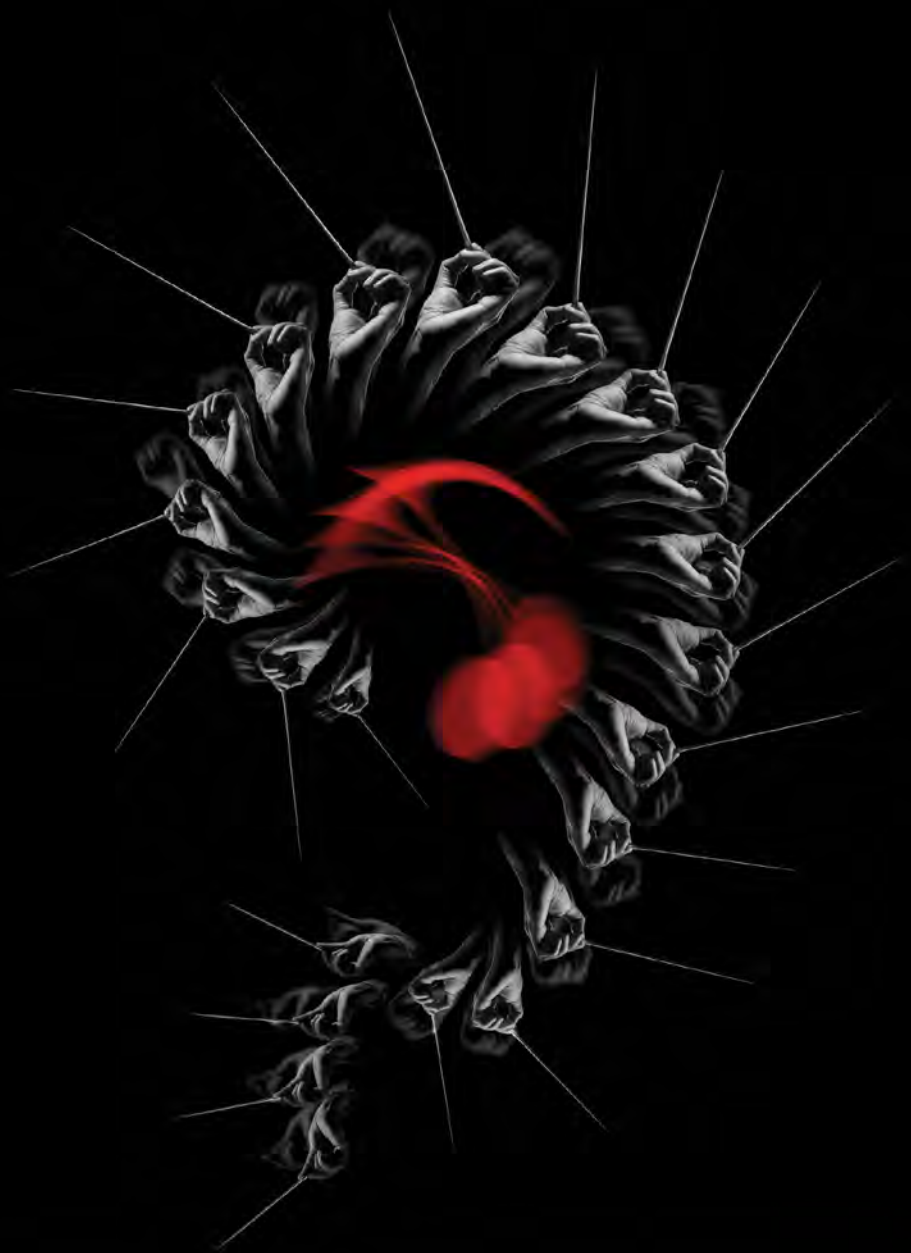
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PHOTO: Ian Douglas

引言

王羽佳繼2017/18揭幕音樂會活力四射的演出後，今晚她將與港樂三位首席樂師呈獻動人心弦的室樂曲目。柴可夫斯基的鋼琴三重奏，乃為紀念已故恩師及友人魯賓斯基而創作，哀傷淒美；而布拉姆斯的第一鋼琴四重奏，則是寫給老師舒曼，情深意重。今晚與王羽佳「約會」後，不要錯過同系列的最後一場音樂會——王羽佳的貝多芬與馬勒五，將於本周五、周六上演。

INTRODUCTION

After her barn-storming performance in our season opening concerts, piano virtuoso Yuja Wang returns for a night of emotionally-charged and intensely beautiful music alongside our Principals in an intimate chamber music encounter. Tchaikovsky dedicated his moving Piano Trio to his former teacher, Nikolai Rubinstein, while Brahms wrote his profound Piano Quartet no. 1 in memory of his mentor, the composer Robert Schumann. The superstar pianist would love to see you again in her final programme in the "Yuja!" series—Yuja's Beethoven & Mahler 5—this coming Friday and Saturday.

柴可夫斯基

PETER ILYICH TCHAIKOVSKY

A小調鋼琴三重奏，op. 50

Piano Trio in A minor, op. 50

悲歌 (偏慢的中板—適當的快板)

主題與變奏—終變奏與尾聲

Pezzo Elegiaco

(Moderato assai - Allegro giusto)

Tema con Variazioni -

Variazione Finale e Coda

作曲家

雖然現今的評論人經常強調柴可夫斯基的同性戀傾向，但他創作上最大的推動力卻來自三位女性。第一位當然是他母親——一位才華橫溢的業餘歌手暨鋼琴師，也是啟發柴可夫斯基創作音樂的人。事實上，柴可夫斯基寫出第一首作品也是因為母親。柴可夫斯基一家住在霍建斯卡（連作曲家本人也是1840年5月7日在這所大宅出生的）；1844年，他母親離家到聖彼得堡小住。小柴可夫斯基十分傷心，就寫了一首歌曲哀嘆母親離家。十四歲那年，他母親死於霍亂；少年喪母對他日後的情感發展影響深遠。第二位則是他「妻子」米露高娃。兩人的婚姻維持不到三個月，不但弄得柴可夫斯基企圖自殺，還令他靈感枯竭，創作出現嚴重困難，直到第三位女性梅克夫人出現才見轉機。梅克夫人是俄國一位富裕工程師的遺孀。她既以金錢資助柴可夫斯基，也不斷鼓

THE COMPOSER

Although much emphasis is placed by present-day commentators on Tchaikovsky's homosexuality, the most important drivers to his creative output were three women. The first was, of course, his mother. She was a talented amateur singer and pianist and first inspired him to compose; in fact his first composition was a song written to bemoan her absence when she left the family home in Votkinsk (where Tchaikovsky had been born on 7 May 1840) to visit St Petersburg in 1844. Her death from cholera when Tchaikovsky was just 14 certainly had a profound effect on his subsequent emotional development. The second woman was Antonina Milyukova, to whom he was briefly married. That marriage lasted less than three months and not only prompted Tchaikovsky to attempt suicide, but resulted in a severe bout of composer's block which was only released when the third woman came along. She was Nadezhda von Meck, widow of a wealthy Russian engineer, who offered him money and encouragement but no physical contact; the two of them only met twice and on one of those

柴可夫斯基的家庭照；左一、二就是小柴可夫斯基與母親。Photograph of Tchaikovsky and his family, with him and his mother Alexandra Andreyevna on the left.

(Wikimedia Commons)



勵他創作，但與柴可夫斯基沒有任何身體接觸。兩人只見過兩次面，而且由於梅克夫人近視甚深，所以其中一次「見面」時，梅克夫人也沒能真正「見到」柴可夫斯基。然而兩人互通書信逾千，梅克夫人也定期為柴可夫斯基提供可觀資助，直到十三年後才停止——這時她已清楚知道，無論情感上還是財政上，柴可夫斯基終於可以以作曲家身份完全自立。柴可夫斯基的作品包括歌劇、交響曲、協奏曲、器樂曲、聲樂曲，以及六首室樂作品。他1893年與世長辭時，已被公認為最偉大的俄國作曲家之一，地位一直保持至今。

背景

1879年，梅克夫人邀請柴可夫斯基寫作一首鋼琴、小提琴與大提琴三重奏。柴可夫斯基拒絕了，解釋說「我真的不能忍受鋼琴配小提琴或大提琴這種組合」。可是當時他正在寫作第二鋼琴協奏曲，其中一個樂章實際上就是鋼琴、小提琴與大提琴三重協奏曲，不過這個樂章惹來尼古拉·魯賓斯坦（作曲家的昔日恩師）嚴厲批評，認為「觀眾不會感興趣」。既然魯賓斯坦這樣說，柴可夫斯基就在1880年10月寫信給梅克夫人，說這種樂器組合的問題，在於「音色融合不了。鋼琴與另外兩件樂器難以融和，那種具彈力的聲音與其他所有聲音都截然不同。」可是僅僅五個月之後——1881年3月23日——魯賓斯坦在巴黎病逝。魯賓斯坦在柴可夫斯基的成名路上舉足輕重（儘管有時反而成了阻力），所以不到兩天，柴可夫斯基已經趕到巴黎向這位前輩致敬。為了向魯賓斯坦致意，柴可夫斯基決定放下自己對鋼琴三重奏的成見，寫作這首A小調鋼琴三重奏。樂曲1882年2月完成，獻詞是「悼念一位偉大藝術家」。

梅克夫人無論情感上還是財政上都很支持柴可夫斯基創作音樂。Nadezhda von Meck was no typical patroness, as she provided not only financial but also emotional support.

(Wikimedia Commons)



occasions, due to Nadezhda's short-sightedness, she never actually saw him. Nevertheless they wrote literally thousands of letters to each other and Nadezhda paid him a generous regular allowance until, some 13 years later, she ended the relationship safe in the knowledge that Tchaikovsky could, finally, stand on his own emotional and financial feet as a composer. Over the course of his composing career he produced operas, symphonies, concertos, instrumental and vocal works and half-a-dozen pieces of chamber music. He died in 1893, recognised at the time—and ever since—as one of Russia's greatest composers.

THE BACKGROUND

In 1879 Nadezhda asked Tchaikovsky to write a trio for piano, violin and cello. He refused, explaining that "I simply cannot endure the combination of piano with violin or cello". However, he was at the time writing his second piano concerto, and decided to include in it a movement which was, to all intents and purposes, a triple concerto for piano, violin and cello. This movement drew some stern criticism from Tchaikovsky's former teacher, Nikolai Rubinstein, who suggested that it "was unlikely to interest an audience". Prompted by Rubinstein's comments, Tchaikovsky wrote to Nadezhda in October 1880 that the problem with such a combination of instruments was that "there is no tonal blend, indeed the piano cannot blend with the rest having an elasticity of tone that separates from any other body of sound". However just five months later, on 23 March 1881, Rubinstein died in Paris and



柴可夫斯基將A小調鋼琴三重奏題獻給恩師尼古拉·魯賓斯坦。Tchaikovsky dedicated his Piano Trio in A minor to his teacher, Nikolai Rubinstein. (gallica.bnf.fr)

演出歷史

此曲於1882年3月23日在莫斯科音樂學院首演，那天剛好是魯賓斯坦逝世一周年，演奏者是魯賓斯坦在校內認識的三位故人：塔涅耶夫（1871年起成為魯賓斯坦的鋼琴學生）、希哲馬尼（1874年起擔任該校小提琴教授）以及維森哈根（1870年起擔任該校大提琴教授）。1882年10月30日，樂曲在俄羅斯音樂協會一場音樂會上，再由這三位演奏家作首次公演。

音樂

第一樂章以典型的俄羅斯主題掀開序幕，主題在大提琴和小提琴之間穿梭，鋼琴在底下奏出漣漪似的音型，清楚流露出作曲家對恩師辭世的傷感之情。不過，他對魯賓斯坦最真摯的悼念卻見於**第二樂章**〈主題與變奏〉。樂章以一首俄羅斯民歌作主題（據說那是魯賓斯坦最喜愛的民歌之一），再寫作十二段變奏。有人說，每段變奏都刻劃了魯賓斯坦生命中的一段日子（不過柴可夫斯基卻矢口否認），明顯的例子包括：以賦格曲描繪他的學術生涯（「變奏八」）；以蕭邦風格馬祖卡舞曲表現他的鋼琴造詣（「變奏十」）；末段莊嚴的葬禮進行曲則刻劃他離開人世。

within two days Tchaikovsky had travelled to the French capital to pay his respects to a man who had played a vital (if sometimes obstructive) part in Tchaikovsky's rise to prominence as a composer. It was in Rubinstein's honour that Tchaikovsky decided to set aside his professed distaste for the piano trio medium and compose his Piano Trio in A minor, which he completed in February 1882 and dedicated "To the memory of a great artist".

PERFORMANCE HISTORY

This trio was first performed in the Moscow Conservatory on the first anniversary of Rubinstein's death, 23 March 1882 on which occasion it was performed by three of Rubinstein's former associates at the Conservatory, Sergei Taneyev (Rubinstein's piano pupil from 1871), Jan Hřimalý (violin professor from 1874) and Wilhelm Fitzenhagen (cello professor from 1870). The same three performers gave the work's first public performance at a Russian Musical Society concert held in Moscow on 30 October 1882.

THE MUSIC

The **first movement**, opening with a typically Russian theme passed between cello and violin while the piano ripples away underneath, is a clear expression of sorrow at Rubinstein's death. But it is with **second movement** that Tchaikovsky offers up his most sincere memorial to Rubinstein. Comprising a set of 12 variations on a Russian folksong which was known to be one of Rubinstein's favourites, each variation was said (although Tchaikovsky denied it) to depict episodes from his life—obvious examples being his academic career depicted by a Fugue in Variation 8, his pianism depicted by a Chopinesque Mazurka in Variation 10 and his death by the solemn funeral march which ends the work.

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布魯赫納

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1833-1897

布拉姆斯

JOHANNES BRAHMS

G小調第一鋼琴四重奏，op. 25

Piano Quartet no. 1 in G minor, op. 25

快板

間奏曲（不太快的快板—中段—活躍地）

稍快的行板—活躍地

吉卜賽風格輪旋曲（急板—比急板稍慢—甚急板）

Allegro

Intermezzo (Allegro ma non troppo - Trio - Animato)

Andante con moto - Animato

Rondo alla Zingarese (Presto - Meno Presto - Molto Presto)

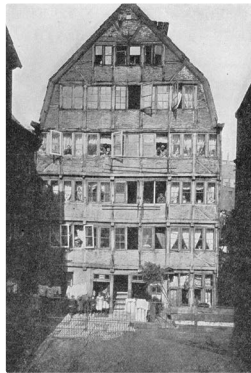
作曲家

漢堡岡格威爾特爾區史碧克大街60號一樓——1833年5月7日，布拉姆斯就在這裡一個破爛房間出生。他父親是名樂手，既會拉低音大提琴又會吹法國號，但沒固定職位，母親則是個裁縫。有訪客形容：「房子和四周的環境，處處說明所謂家徒四壁、一貧如洗，是怎麼樣的光景。」雖然環境惡劣，但布拉姆斯卻彈得一手好琴，十歲時首次公開演出。三年後，他開始每晚彈琴賺錢，幫補家計——地點在漢堡惡名遠播的「刺激地帶」（所謂「刺激」，就是音樂與酒色）。1848年3月11日，小提琴家姚阿辛到漢堡演奏貝多芬小提琴協奏曲，布拉姆斯也到場欣賞；自此布拉姆斯似乎決定不當鋼琴家，轉而希望以作曲為業，翌年便寫出第一批認真的作品。1862年，布拉姆斯移居維也納（當時維也納已成為歐洲音樂首都達百年之久），不久已晉身城中樂壇大人

THE COMPOSER

In a dilapidated first floor room at 60 Speckstrasse in the Gängeviertel district of Hamburg, Johannes Brahms was born on 7 May 1833. His father was a jobbing musician who played both the double bass and the French horn, while his mother was a seamstress. As one visitor commented, "The house and its surroundings testify only to the commonplace reality of a bare and repulsive poverty".

Despite these oppressive surroundings Brahms developed considerable gifts as a pianist, making his public debut at the age of 10. Three years later he was supporting his family by playing the piano nightly in Hamburg's notorious *Animierlokale* (literally "stimulation places" where the stimulation on offer was musical, alcoholic and sexual). On 11 March 1848 the violinist Joseph Joachim visited Hamburg and Brahms heard him perform Beethoven's Violin Concerto. This seems to have persuaded him to embark on a career as a composer rather than as a pianist, and he produced his first serious compositions the following year. In 1862 he moved to Vienna—which, since the latter half of the



布拉姆斯的出生地，位於漢堡。
Brahms was born in this house in Hamburg.

Photo by Rudolf Dührkoop
(Wikimedia Commons)



舒曼遺孀克拉拉(左)；布拉姆斯(右)

LEFT: Clara Schumann (gallica.bnf.fr)

RIGHT: Johannes Brahms (Wikimedia Commons)

物之列。1897年4月3日，布拉姆斯在當地與世長辭，這時他的作品已多達122首，涵蓋所有樂種——除了芭蕾舞劇和歌劇。

背景

良師益友舒曼1856年逝世後，年輕的布拉姆斯就與舒曼遺孀克拉拉發展出一段熾熱的戀情（不過那是精神之愛，並非肉體之愛）。跟梅克夫人之於柴可夫斯基一樣，克拉拉也費盡心神激勵布拉姆斯，使他相信要將本身的作曲潛質發揮到極致。她引領布拉姆斯享受室樂的樂趣，而且布拉姆斯與柴可夫斯基不同，前者對寫作鋼琴配搭弦樂合奏的作品十分受落；事實上，布拉姆斯多年後才學會寫作沒有鋼琴的室樂作品。他多首室樂作品均在1856/7年動筆，當中包括第一首鋼琴四重奏（他後來還創作了另外兩首）。樂曲1861年11月在漢堡完成。

《葛洛夫音樂辭典》以「大膽創新」形容G小調鋼琴四重奏；布拉姆斯本人對樂曲也十分滿意：他在維也納上流社會亮相時，演出的樂曲正是這一首，以便確立自己「作曲家兼鋼琴家」的身份。

演出歷史

上述那場維也納演出在1862年11月16日舉行，由布拉姆斯親自與漢密斯貝格四重奏的團員合奏。演出過後，

18th century had been very much the epicentre of musical activity in Europe—and soon established a reputation as the city's leading musical figure. He died there on 3 April 1897, having composed 122 numbered works which encompass every genre except ballet and opera.

THE BACKGROUND

Following the death of his mentor, Robert Schumann, in 1856, the young Brahms embarked on a passionate (emotional rather than physical) relationship with Schumann's widow, Clara. Much as Nadezhda von Meck had done for Tchaikovsky, Clara dedicated her energies into energising Brahms and persuading him to achieve his full potential as a composer. She introduced him to the joys of chamber music and, unlike Tchaikovsky, he readily took to the idea of writing for string ensembles with piano; indeed, it took many years before he was able to write for a chamber ensemble without piano. Among a number of such works begun in 1856/7 was the first of his three piano quartets, which he eventually completed in Hamburg in November 1861. According to *Groves Dictionary* the work is "unabashedly innovative", and so proud was Brahms with the result that he chose to introduce himself both as a composer and as a pianist to Viennese society through his Piano Quartet in G minor.

PERFORMANCE HISTORY

That Viennese performance was given on 16 November 1862 and featured Brahms alongside members of the Hellmesberger Quartet. Leader of the quartet, Joseph Hellmesberger, proclaimed afterwards that Brahms was "Beethoven's heir". The work's first public performance had, however, been given in Hamburg on 16 November 1861 on which occasion the pianist was Clara Schumann who recalled that the last movement "took the audience by storm".

該團團長漢密斯貝格就稱讚布拉姆斯是「貝多芬的繼承人」。不過其實樂曲早已在1861年11月16日於漢堡舉行公開首演，由克拉拉·舒曼擔任鋼琴獨奏。據克拉拉憶述，終樂章「令觀眾讚歎不已」。

音樂

第一樂章開端主題由鋼琴以八度音奏出，然後漸漸開展，為這個豪邁多變的樂章定下基調。克拉拉·舒曼曾指出曲中「G小調太少，D大調太多，因此不太清晰」；不過小調調性陰沉憂鬱，大調調性歡欣喜慶；兩者之間的對比為樂章營造出貫徹始終的樂觀氣氛，精采絕倫。

第二樂章以弦樂的緊張悸動和輕快的主題掀開序幕。由於主題速度輕快，因此布拉姆斯本來將樂章標題定為「諧謔曲」，後來考慮到主題氣氛傷感柔和，才改為「間奏曲」。正如布拉姆斯權威專家馬甘·麥當奴指出，這種「輕巧、速度適中、半明不暗但情感豐富、整體較克制的插曲式樂章，後來成為布拉姆斯一大特色」，而G小調鋼琴四重奏第二樂章則是「其中最早一批」。

第三樂章是作曲家悼念舒曼之作。在鋼琴優雅的低音音型襯托下，綿長的主題由弦樂奏出，流麗如歌；雖然中段聽起來好像「玩具士兵進行曲」似的，但樂章既不傷感，也不嚴肅。

第四樂章是吸引維也納觀眾的主要賣點：樂章恍如吉卜賽舞曲似的，既令人振奮得喘不過氣來，又充斥著華麗的炫技樂段。這也是布拉姆斯首次在音樂會作品中採用吉卜賽音樂元素。

樂曲剖析中譯：鄭曉彤

THE MUSIC

The opening theme of the **first movement**, announced in octaves on the piano, gradually opens up and sets the tone for this expansive and richly varied movement. Clara Schumann noted that it was “too little in G minor and too much in D major, making it lack clarity”, but that contrast between the dark and often gloomy minor mode and the celebratory major one gives the movement its wonderfully all-encompassing life-affirming character.

The **second movement** begins with nervously throbbing strings and a lively theme which originally prompted Brahms to label this a “Scherzo” before changing it to “Intermezzo” in recognition of its more wistful and gentle character. As Malcolm MacDonald, one of the leading authorities on Brahms, has written, this “is one of the first examples of a species of movement Brahms was to make peculiarly his own: a delicate, moderate-paced, rather subdued interlude full of expressive half-lights”.

With its long, flowing song-like theme from the strings above a gracefully moving piano bass figure, the **third movement** was dedicated to the memory of Robert Schumann, although with a central episode which sounds for all the world like a march for toy soldiers, this is far from being either a sad or a solemn movement.

The **fourth movement**, with its breathless and invigorating Gypsy dance character and flamboyant outbursts of virtuosity, was very much the selling point of the work to the Viennese audience, and marks the first time Brahms incorporated Gypsy elements into his concert works.

Programme notes by Dr Marc Rochester

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王羽佳 YUJA WANG

鋼琴 Piano

PHOTO: Kirk Edwards

王羽佳技藝出眾，對音樂的敏銳洞察力和深厚情感非同凡響，她別樹一幟的把這三者融為一體，令她成為世上最優秀的演奏家之一。她彷彿自然就能投入所演繹的曲目，同時亦愛鑽研箇中細節，加上令人讚歎的表現力，讓她每每在舞台上迸發勢不可擋的力量。她的演出經常獲樂評家形容為「魅力非凡」、「歎為觀止」、「完美無瑕」、「令人心動」。

2017年冬天，王羽佳再度與經常合作的小提琴家卡華高斯在歐洲巡演，聯手演奏室樂。2018年春天，王羽佳將在美國和歐洲多國巡演，在重要音樂廳舉行獨奏會。

王羽佳生於北京一個音樂世家。她自幼在中國內地習琴，期後赴加拿大及美國深造，在費城寇蒂斯音樂學院的格拉夫曼門下學藝，2008年畢業。早在畢業前三年，她已首登台板，和加拿大渥太華的國家藝術中心樂團合作，演出極為成功亦令她在樂壇上嶄露頭角。2007年，她臨時代替未能演出的阿格麗希，與波士頓交響樂團演出柴可夫斯基第一鋼琴協奏曲，自此她的國際演奏事業急速發展。在過去十年，她曾與多位殿堂級指揮家合作，例如阿巴度、巴倫邦、杜達美、吉格耶夫、湯馬士、巴班奴、杜托華及梅達等。

她獲《音樂美國》選為2017年年度藝術家。

Her singular blend of technical prowess, keen musical insight and emotional depth have established Yuja Wang as one of the world's finest performers. The power of her interpretations emerges from a distinct combination of her exceptional presence on stage and a natural affinity and inquisitive approach to the repertoire. 'Charismatic', 'breathtaking', 'flawless' and 'heartfelt' are just a selection of the superlatives used frequently by critics worldwide.

Winter of 2017 sees Yuja reunite with violinist and frequent collaborator Leonidas Kavakos for a European chamber tour, whilst in the spring of 2018, Yuja will embark on a vast-reaching recital tour at premier venues in the US and Europe.

Yuja was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. By the time she graduated from Curtis in 2008, she had already gained momentum following the spectacular success of her debut three years earlier with the National Arts Center Orchestra in Ottawa. Her international breakthrough came in 2007 when she replaced Martha Argerich on short notice in performances of Tchaikovsky's Piano Concerto no. 1 with the Boston Symphony Orchestra. Over the past decade of her career, she has worked with such pre-eminent Maestros as Claudio Abbado, Daniel Barenboim, Gustavo Dudamel, Valery Gergiev, Michael Tilson Thomas, Antonio Pappano, Charles Dutoit and Zubin Mehta.

She has been named as *Musical America's* Artist of the Year for 2017.

王敬 JING WANG

小提琴 Violin



PHOTO: Wong Kin-chung

加拿大籍小提琴家王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲Les Radios Francophones Publiques（涵蓋法國、加拿大、瑞士及比利時的廣播聯網）選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。今年六月，他就與上海交響樂團合作，在梅達大師指揮下演出布拉姆斯的小提琴協奏曲。他亦曾與著名指揮如迪普斯、弗洛、塔密、拉孔、雷辛約及曼森等合作。王敬曾於各大主要表演場地，如渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。

2013年王敬出任香港管弦樂團的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼（G.B. Guadagnini）於1760年所製，由劉元生慈善基金安排借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles, France at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Jing was awarded the "Young Soloist of the Year" by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including the Czech Radio Philharmonic, Moscow State Symphony Orchestra, l'Orchestre National de Lorraine, l'Orchestre de Picardie, Metropolitan Orchestra of Montreal, Montreal Symphony Orchestra, and this past June played the Brahms' Violin Concerto with the Shanghai Symphony Orchestra conducted by Zubin Mehta. He has collaborated with renowned conductors such as James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. His chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa and Lincoln Center, received critical acclaim.

Jing Wang was Concertmaster for the Dallas Opera for three years before taking up his appointment as Concertmaster with the HK Phil in 2013. He plays a 1760 G.B. Guadagnini violin, a loan arranged by the Y.S. Liu Foundation.

凌顯祐 ANDREW LING

中提琴 Viola



PHOTO: Wong Kin-chung

香港土生土長的凌顯祐，為香港管弦樂團首席中提琴。他分別為香港管弦樂團、香港中樂團及中國廣播電影交響樂團擔任獨奏表演。凌氏亦參與指揮工作，合作的樂團包括港樂、泛亞交響樂團、芬蘭的塞伊奈約基和庫奧皮奧交響樂團；近年更指揮香港管弦樂團賽馬會音樂密碼教育計劃 Share the Stage 活動的綵排，為與艾遜巴赫和已故指揮大師馬捷爾同作好準備。他曾與多位指揮大師合作，包括梵志登、艾度·迪華特、馬卻、史拉健等。

凌顯祐熱愛室樂，經常於香港國際室內樂音樂節亮相，曾與林昭亮、拉萊度、寧峰、李垂誼、古特曼等小提琴家同台演出，又與上海弦樂四重奏合作。2009年為加拿大班夫音樂中心擔任駐校室內樂客席藝術家。凌顯祐現為香港浸會大學和香港演藝學院的兼任講師，並獲邀擔任NTSO台灣青年音樂營的導師。2010至2012年，他曾擔任何鴻毅家族基金管弦樂獎學金計劃的聯合總監，培訓中國年輕音樂家。

凌顯祐使用的小提琴和中提琴出自名家蓋塔諾·史卡拉波托 (Gaetano Sgarabotto) 之手，由Thomastik Infeld贊助。

Hong Kong-native Andrew Ling is Principal Violist of the Hong Kong Philharmonic Orchestra. His appearances as concerto soloist have included the HK Phil, Hong Kong Chinese Orchestra and China Radio and Film Symphony Orchestra. Andrew has also brought his musicianship to conducting engagements with the HK Phil, Pan Asia Symphony Orchestra, and Finland's Seinäjoki City and Kuopio Symphony orchestras. Besides conducting the HK Phil in rehearsal for Christoph Eschenbach and Lorin Maazel, he has worked with some of the world's foremost conductors, including Jaap van Zweden, Edo de Waart, Jun Märkl and Leonard Slatkin.

A regular at the Hong Kong International Chamber Music Festival, Andrew has played with many renowned musicians including Cho-Liang Lin, Jaime Laredo, Ning Feng, Trey Lee, Michael Guttman and the Shanghai Quartet, and was a guest artist at the Banff Center Chamber Music Residency in 2009. He holds teaching positions at the Hong Kong Baptist University and Hong Kong Academy for Performing Arts, and has also served on the faculty at the Youth Summer Music Camp hosted by the National Taiwan Symphony Orchestra. From 2010 to 2012 he was co-director of the Robert H. N. Ho Family Foundation Orchestra Fellowships, a scheme providing professional development for young Chinese musicians of promise.

Andrew Ling plays on a violin and viola made by Gaetano Sgarabotto, and he is proudly sponsored by Thomastik Infeld.



鮑力卓 RICHARD BAMPING

大提琴 Cello

PHOTO: Wong Kin-chung

鮑力卓自1993年起擔任港樂的大提琴首席。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格爾吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品。他亦熱衷於室樂作品，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴由安德里亞·瓜奈里 (Andrea Guarneri) 於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history— Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Guilini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Richard's cello, dated 1674 was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

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《紐約時報》

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
Nocturne in F-sharp Minor

Sonata No. 2 in B-flat Minor

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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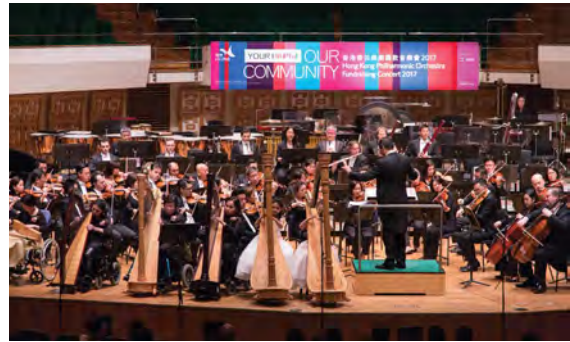
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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