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舒曼室樂作品

CHAMBER MUSIC CONCERT

22-1-2014

Wed 8pm

Hong Kong Cultural Centre

Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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舒曼系列 SCHUMANN FEST

舒曼室樂作品

CHAMBER MUSIC CONCERT

SCHUMANN

舒曼：A小調第一弦樂四重奏，op. 41 P. 12

引子〔抒情的行板〕—快板

諧謔曲〔急版〕—間奏曲

慢板

急板

String Quartet no. 1 in A minor, op. 41

Introduzione (Andante espressivo)—Allegro

Scherzo (Presto)—Intermezzo

Adagio

Presto

中場休息 interval

SCHUMANN

舒曼：降E大調鋼琴五重奏，op. 44 P. 15

輝煌的快板

進行曲風格〔稍廣板—激動地〕

諧謔曲〔非常活潑地〕

快板，但不太快

Piano Quintet in E flat major, op. 44

Allegro brillante

In modo d'una marcia (Un poco largamente—Agitato)

Scherzo (Molto vivace)

Allegro ma non troppo

張昊辰，鋼琴 P. 19

Zhang Haochen, piano

王敬，小提琴〔港樂團長〕 P. 20

Jing Wang, violin (Concertmaster of HK Phil)

范丁，小提琴〔港樂首席第二小提琴〕 P. 21

Fan Ting, violin (Principal Second Violin of HK Phil)

凌顯祐，中提琴〔港樂首席中提琴〕 P. 22

Andrew Ling, viola (Principal Viola of HK Phil)

鮑力卓，大提琴〔港樂首席大提琴〕 P. 23

Richard Bamping, cello (Principal Cello of HK Phil)



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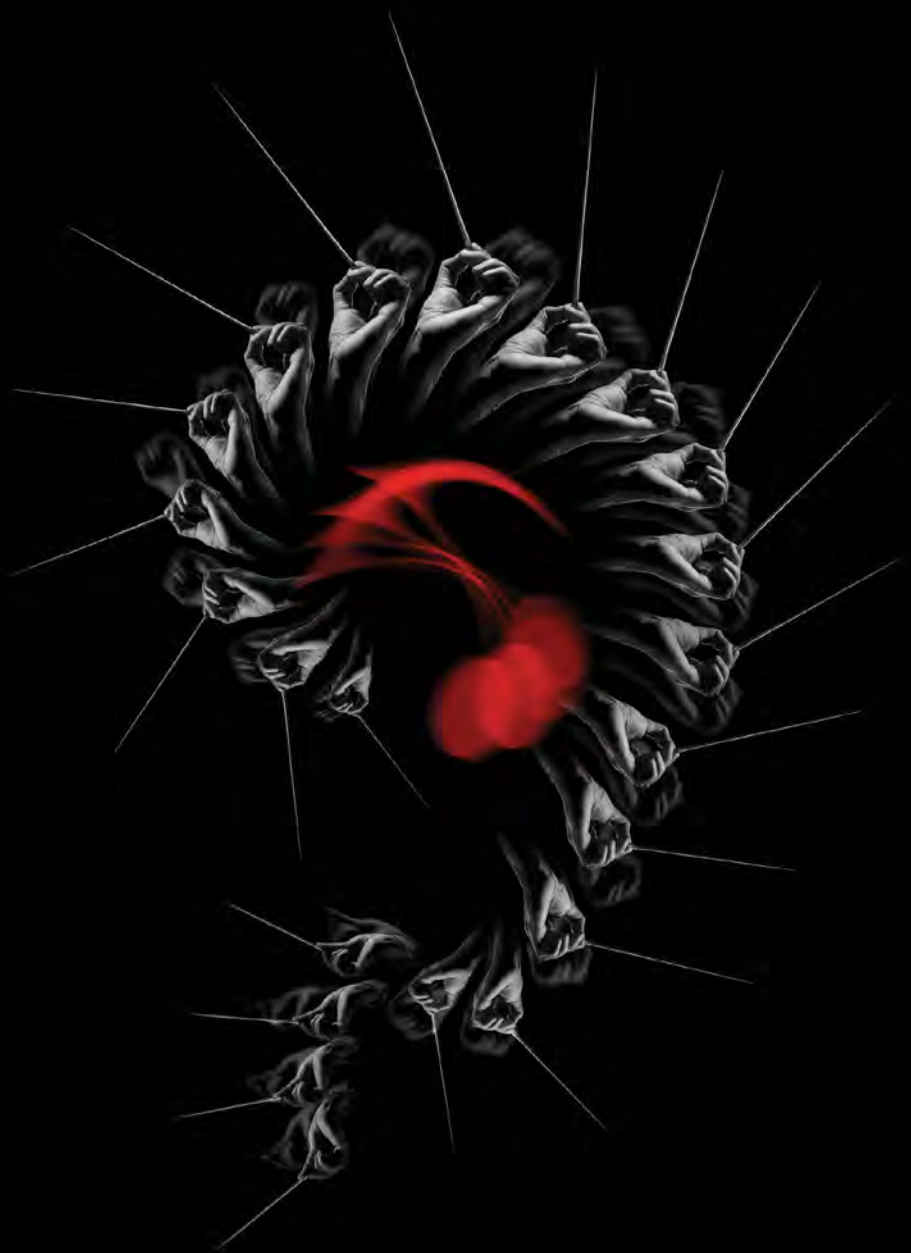
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A SOUND COMMITMENT 弦諾



舒曼系列 SCHUMANN FEST

舒曼室樂作品 CHAMBER MUSIC CONCERT

**舒曼於1842年全情投入室樂創作，
今晚演奏的兩部作品就是作曲家當年所撰寫的。**

舒曼在創作弦樂四重奏音樂時，
孜孜不倦地研究多位前輩的作品，
才開始譜寫一套包含三部室樂的樂曲。
第一首將會於今晚音樂會演奏，
而對於鋼琴五重奏的作品，
舒曼卻有效地發明了一個全新組合 —
將弦樂四重奏與鋼琴合二為一，
這種創新風格很快被不少作曲家效法採用。

**Schumann dedicated the year 1842 to chamber music,
and both works on tonight's programme were written at this time.**

Tackling the string quartet genre,
he diligently studied the many precedents
before producing his set of three,
the first of which we hear this evening.
But with the Piano Quintet, Schumann effectively
invented a new combination -
that of string quartet and piano,
which was quickly emulated by many other composers.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

HK Phil

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- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



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舒曼

ROBERT SCHUMANN (1810-1856)

舒曼的父親奧古斯特是一位作家、出版商兼書商，居於薩克森茨維考城，妻子約翰娜·施納貝爾出身富裕家庭，是一位醫生的女兒，他們氣派不凡的大宅佔據城裡廣場的中心位置。舒曼於1810年6月8日出生，在五兄弟姐妹當中排行最小。艾倫·沃克在舒曼傳記裡面是這樣寫的：「在所有作曲家當中，除了孟德爾遜之外，舒曼的童年生活大概是物質最豐裕的。」不過舒適的家庭、父母的支持及可觀的財富都不能保證他的快樂或成就。舒曼似乎在一生中接二連三地遭受災難及悲劇困擾，最終更步入瘋狂狀態，舒曼在年少時代感染梅毒，這似乎是導致他變得失常的原因。

第一個悲劇在舒曼三歲的時候發生，對他的心理明顯有著深遠的影響。1812年，拿破崙的軍隊慘敗於俄羅斯軍手下，在撤退途中闖進茨維考城，不但大肆搶掠，而且，根據沃克書中所述，更留下「殘肢斷臂堆積在街上」。當時正值熱天，惡臭令人難以忍受，霍亂爆發。這個富裕的社區原本有四千人，在幾個星期裡面即有五百多人逝世。舒曼一家倖免於難，卻面臨更多不幸事件。

August Schumann was a writer, publisher and bookseller in the town of Zwickau in Saxony who had married Johanna Schnabel, daughter of a wealthy surgeon. Their large, imposing house, dominated the town's main square. Robert was born there on 8th June 1810, the youngest of five children and, as Alan Walker has written in his biography, "Of all the great composers, with the exception of Mendelssohn, Schumann probably started life with the best material advantages". But a comfortable home, supportive parents and considerable wealth are no guarantees of happiness or success and Schumann's life seems to have been a succession of disasters and tragedies, culminating with his own insanity, a result, it would seem, of syphilis contracted in his youth.

The first tragedy, which clearly had a profound effect on his psyche, occurred when Schumann was just three. Napoleonic troops, retreating from the terrible defeat they had suffered at the hands of the Russians in 1812, stormed through Zwickau, looted it and, again to quote Walker, "Severed arms and legs were piled in the streets. The weather was hot and the stench became unbearable. Cholera broke out and a prosperous community of four thousand people lost nearly five hundred of its citizens within a few weeks". The Schumanns survived but only to face yet more horrors.



1826年，家裡唯一的女兒、十九歲的愛米爾（舒曼的姊姊）感染皮膚病因而嚴重毀容，後來更投河自盡。舒曼的父親傷心欲絕，更在數星期內離世。舒曼母親認為音樂是「不能維持生計的職業」，所以堅持要兒子放棄音樂，改行從事法律。於是，1829年7月30日，這位不再是作曲家的年輕人入讀海德堡大學，報讀有關羅馬、教會及國際法律等課程。他由始至終沒有上過一課，卻花費大量金錢在音樂及旅行上面，更欠下龐大的債務；他寫道：「一個人如果沒有在意大利的天空下聽過意大利音樂，那就不可能對之有任何概念」。進入大學一年之後，他寫信給母親，告訴她因為他缺乏「一位成功律師必須具備的拉丁文天賦」，所以將放棄法律，改從音樂，舒曼的母親勉強地接受了兒子的決定。1830年10月，舒曼移居萊比錫，住在名鋼琴教師韋克家中，接受鋼琴演奏訓練。

In 1826 the only daughter of the family, nineteen-year-old Emile (Robert Schumann's elder sister), contracted a skin disease which left her horribly disfigured and she committed suicide by drowning herself. This left August Schumann so distraught that within a few weeks he, too, was dead and, considering music to be "a breadless profession", Johanna insisted that her son abandon it in favour of a career in law. So, on 30th July 1829 the erstwhile composer enrolled for courses in Roman, ecclesiastical and international law at the University of Heidelberg. He never attended a single lecture, but did run up huge debts, many incurred by his passion for music and travel; he wrote "one can have no notion of Italian music unless one has heard it under Italian skies". A year after enrolling



舒曼

ROBERT SCHUMANN (1810-1856)

更多的悲劇陸續在舒曼的生命軌道上演，亦有對其生命及音樂留下極其深遠影響的珍貴時刻。舒曼在韋克家中居住期間，二十歲的他與韋克的十一歲女兒、極具音樂天分的卡拉拉朝夕共對。兩人墮入愛河，韋克大驚之下極力阻止他們見面，更恐嚇舒曼說，如果他接近女兒就馬上把他槍殺。鋼琴老師對他抱有敵意雖然不妙，可是比這更可怕的事情在1831年10月發生了，令舒曼在鋼琴演奏方面的抱負永遠成空：他的右手手指日漸變得僵硬，到了1832年6月，右手手中指更完全癱瘓。背後原因有各種說法，有說是因為舒曼利用機器提高手指的靈活性，也有說是他服用水銀醫治梅毒所致，但不管如何，舒曼作為鋼琴家的希望已經完全落空。

他決心繼續以音樂為事業，並把所有抱負投注在卡拉拉身上，而卡拉拉亦真的成為技巧高超的鋼琴家。這對情人在十年間維持相對隱秘的關係，並長期對抗韋克愈來愈激烈的反對聲音。終於，事情到了最糟的地步：韋克告上法庭，要二人終止關係。經過在法庭上糾纏多年（期間韋克更偽造信件送到法庭），兩人在1840年9月12日正式結婚，當時他們分別為三十一及二十一歲。這是音樂史上最具有力量的婚姻之一，不但改變了舒曼自己的創作，對許多作曲家亦有重大影響，當中最著名的一位是布拉姆斯。

at the University, Schumann wrote to his mother that he did not have “the talent for Latin that a successful lawyer must possess” and that he was abandoning law in favour of music. Johanna reluctantly accepted her son’s decision and in October 1830 Schumann moved to Leipzig and lodged with the great piano teacher Friedrich Wieck with whom he was to train for a career as a piano virtuoso.

More tragedy was in store, but also something else which was to have a most profound effect on his life and music. Living in the Wieck household the twenty-year-old Schumann came into daily contact with Wieck’s gifted eleven-year-old daughter, Clara. They fell in love, much to Wieck’s horror who went on to forbid the young couple from ever meeting and actually threatened to shoot Schumann if he went near his daughter. Hostility from his piano teacher was one thing, but in October 1831 something much worse happened which effectively closed the door on Schumann’s piano playing aspirations. He began to experience increasing paralysis of the fingers of his right hand and by the following June his middle finger had become totally immobile. Various causes have been put down for this, ranging from Schumann’s use of a mechanical device to increase the flexibility of his fingers to the mercury he was taking to cure syphilis, but the fact remained he had no future as a pianist.

He carried on determinedly and now invested all his musical ambitions into Clara, who did become a great virtuoso pianist. For ten years the couple maintained a relatively clandestine relationship, forever battling against Wieck’s increasingly vehement opposition. Eventually matters came to a head when Wieck went to law to stop the relationship but, after years of legal wrangling (which involved forged letters to the court from Wieck), on 12th September 1840 the couple, then aged thirty-one and twenty-one married. It was to become one of the most potent musical marriages



在萊比錫及德累斯頓的指揮工作為舒曼帶來恥辱，長久以來他都無法駕馭一隊樂隊，更漸漸變得精神失常，因而多次陷入沉重的長期抑鬱狀態。最後，他在杜塞爾多夫的工作亦以悲劇收場。每況愈下的病情，令他為卡拉拉的安全感到憂慮；他的抑鬱症發作愈來愈頻密，其中一次他更擔心自己會傷害妻子。他請醫生到家裡，次日早上（1854年2月27日）卻離家從橋上跳進萊茵河企圖自殺。他獲兩位漁夫所救，但卻堅持不讓卡拉拉得知他曾經企圖自殺，並且拒絕回家及再見愛妻。在舒曼自己堅持下，醫生們把他關進波恩附近的安德尼黑村一所醫院，直到1856年7月27日，卡拉拉才再次與他見面。兩天後，舒曼便與世長辭。

舒曼的寫作極具影響力，也許比他創作的音樂更加不朽。他的大部份作品為鋼琴曲或聲樂，也寫了一些室樂作品，但只得十八部出版了管弦樂譜。

中譯：施文慧

in history influencing not just Schumann's own work, but that of many other composers, most notably Brahms.

Appointments as conductor in Leipzig and Dresden ended in ignominy, Schumann chronically incapable of handling an orchestra and affected by a growing insanity which resulted in extended bouts of deep depression. His final appointment in Düsseldorf ended in tragedy when his growing ill-health made him fear for the safety of Clara; he genuinely believed he might do her harm during one of his increasingly frequent attacks of depression. He summoned a doctor to the house, but the following morning (27th February 1854), he left home and jumped off a bridge into the River Rhine in an attempt to kill himself. He was rescued by two fishermen, but was insistent that no mention be made of his suicide bid to his wife and, more than that, refused to return to the house or to see his wife again. He was, at his own insistence, incarcerated in a hospital at Enderich near Bonn and it was only on 27th July 1856 that Clara saw him again. Two days later, Schumann died.

Schumann's legacy to music lies possibly more in his influential writings about music than in his own compositions, the vast bulk of which are for piano or voice. He also wrote a handful of chamber works and just eighteen published orchestral scores.

BY DR MARC ROCHESTER

舒曼 A小調第一弦樂四重奏，op. 41

ROBERT SCHUMANN (1810-1856)

String Quartet no. 1 in A minor, op. 41

引子〔抒情的行板〕—
快板

諧謔曲〔急板〕—
間奏曲

慢板
急板

Introduzione (Andante espressivo)–

Allegro

Scherzo (Presto)–Intermezzo

Adagio

Presto

舒曼A小調弦樂四重奏作品41之第一首於1843年1月8日在萊比錫首演。這部作品與貝多芬弦樂四重奏〔作品132〕的調性相同，其實是舒曼刻意為之，並非巧合。雖然舒曼認為貝多芬作品132「彷彿天籟」，但自己這一首卻沒有模仿貝多芬；他認為貝多芬為弦樂四重奏開闢了新路向，自己只是沿著這條路走下去，又同時堅守自己的信念而已。

上周末演出的舒曼第一交響曲已可見舒曼如何深受貝多芬影響。事實上，舒曼1837年11月第一次聽見貝多芬兩首晚期弦樂四重奏〔作品127及131〕時，也激動不已。「樂曲的妙處實在難以言傳。在我眼中，這兩首樂曲就是古今人類在藝術上、想像上的極限」。往後幾個月，他起草了幾首四重奏，還向克拉拉自誇說其中一首「寫得像海頓一樣棒」，但結果卻似乎全都不了了之。直至他爆發個人危機時，才終於寫出第一批〔也是最後一批〕弦樂四重奏。

IT IS NO COINCIDENCE THAT THE FIRST OF THE OP. 41, FIRST PERFORMED IN LEIPZIG ON 8TH JANUARY 1843, IS CAST IN A MINOR, THE KEY OF BEETHOVEN'S OWN OP. 132 QUARTET. SCHUMANN REGARDED THIS WORK AS "HEAVENLY", BUT MADE NO ATTEMPT TO IMITATE IT IN HIS OWN QUARTET. RATHER, HE FELT HE WAS CONTINUING ALONG THE PATH OF EVOLUTION OF THE GENRE BEGUN BY BEETHOVEN, WHILE AT THE SAME TIME LIVING UP TO HIS OWN BELIEF.

As we saw last weekend with the First Symphony, the figure of Beethoven exerted a particularly strong influence over Schumann and when, in November 1837, he first heard two of Beethoven's late String Quartet (op. 127 and op. 131), he was immediately bowled over, "We can find no words to express their greatness. They seem to me to mark the furthest limits yet attained by human art and imagination". In the next few months he made sketches for several quartets, and although he boasted to Clara that one of them was "as good as Haydn", it appears none was completed. It took a personal crisis finally to enable Schumann to compose his first (and last) string quartets.



這個危機發生於1842年3月。那時克拉拉要長期離家巡迴演出，舒曼初時也一直陪伴，但眾人的焦點始終落在克拉拉身上，令舒曼漸漸覺得不是味兒，結果獨自先行歸家。舒曼回家後胡思亂想，想到最壞的局面、想到婚姻觸礁；為了排解愁緒，他毫無節制地喝酒，又鑽研貝多芬、海頓和莫扎特的弦樂四重奏。一如大家所料，一個月後克拉拉也回家了。兩人恩愛如昔，一起彈奏了許多四重奏（鋼琴二重奏改編版），度過了許多快樂的時光。到了6月，舒曼覺得可以再次執筆寫作四重奏了，只花了幾天就完成了作品41的第一首。作品41全套共有三首弦樂四重奏，1848年出版，也是舒曼唯一出版過的弦樂四重奏。

作品41第一首1843年1月8日在萊比錫首演。這首A小調的弦樂四重奏與貝多芬弦樂四重奏（作品132）的調性相同，其實是舒曼刻意為之，並非巧合。雖然舒曼認為貝多芬作品132「彷彿天籟」，但自己這一首卻沒有模仿貝多芬；他認為貝多芬為弦樂四重奏開闢了新路向，自己只是沿著這條路走下去，又同時堅守自己的信念而已：他曾在文章提過，一首「合規格」的弦樂四重奏，應讓所有樂手親密地分享樂思，「每個人都有話說」。A小調弦樂四重奏第一樂章完全符合舒曼的要求：四件樂器輪流加入，奏出傷感的主題，然

That crisis came in March 1842 when Clara undertook an extended concert tour and Robert, who had initially followed her, became uncomfortable in her shadow and returned home alone. Imagining the worst - that his marriage was over - he sought solace in alcohol, of which he partook insatiably, and in an intensive study of the string quartets of Beethoven, Haydn and Mozart. Of course, Clara was back home herself the following month, their love as strong as ever, and they shared many happy hours playing quartets through together in piano duet arrangements. By June, Robert felt ready to tackle the genre again, and in a matter of days composed the first of three string quartets which were eventually published in 1848 as his op. 41; the only string quartets he ever published.

It is no coincidence that the first of the op. 41, first performed in Leipzig on 8th January 1843, is cast in A minor, the key of Beethoven's own op. 132 Quartet. Schumann regarded this work as "heavenly", but made no attempt to imitate it in his own Quartet. Rather, he felt he was continuing along the path of evolution of the genre begun by Beethoven, while at the same time living up to his own belief, stated in his writings about music, that a "proper" string quartet should be an intimate sharing of ideas in which "everyone has something to say". That is certainly the case with the **first movement** in which each instrument introduces itself with a sorrowful theme, all of which interweave intimately - Schumann had also recently been studying counterpoint - and gradually build up to a climax which leads directly into the main body of the movement, surprisingly,

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ROBERT SCHUMANN (1810-1856)

String Quartet no. 1 in A minor, op. 41

後多個線條親密地交織在一起〔舒曼當時正在鑽研對位法呢〕，漸漸將音樂推向高潮。樂章主體隨即展開；可是舒曼卻在此一反傳統，出人意料地以F大調〔一個與開端的A小調毫無關係的調性〕寫作，頗令人愕然。

第二樂章剛勁有力，步伐比孟德爾遜的諧謔曲樂章沉重〔舒曼A小調四重奏與孟德爾遜A小調四重奏也息息相關〕，但其強勁的節奏同樣突出，結尾既果斷又壯麗。第三樂章以豪邁的大提琴樂思掀開序幕，然後由第一小提琴接替；稍後響起的主題，似乎與貝多芬第九交響曲慢樂章的主題十分相似。喧鬧的第四樂章與貝多芬沒有明顯關係；開端樂思精力充沛，每件樂器也有炫技的機會。曇花一現的持續音充滿農村風情，一方面令音樂變得加狂熱躁動，另一方面則暗示了樂章後來的發展：音樂突然變得像簡樸欣喜的鄉村舞曲一樣，彷彿走到田野裡去了。

中譯：鄭曉彤

unconventionally and slightly alarmingly in the unrelated key of F major.

The **second movement** is charged with nervous energy, rather heavier-footed than Mendelssohn's own scherzo movements (there are also strong connections between Schumann's A minor Quartet and Mendelssohn's in the same key), but equally arresting in its powerful rhythmic momentum, and with a gloriously decisive ending. The **third movement** opens with an expansive cello idea, taken over by the first violin, before we hear a theme which seems to have a very close affinity with the theme of the slow movement of Beethoven's Ninth Symphony. There are no obvious Beethovenian connections in the bustling **fourth movement**, which launches itself with a vigorous idea in which each instrument has its moment in the virtuoso limelight. A brief glimpse of a rustic drone underpinning all this manic energy hints at what is to come later when the movement suddenly takes a turn, as it were, into the fields with music which has the simplicity and unpretentious joviality of a country dance.

BY DR MARC ROCHESTER

編制

兩部小提琴、中提琴及大提琴。

INSTRUMENTATION

Two violins, viola and cello.



舒曼 降E大調鋼琴五重奏，op. 44

ROBERT SCHUMANN (1810-1856)

Piano Quintet in E flat major, op. 44

輝煌的快板

進行曲風格

〔稍廣板—激動地〕

諧謔曲〔非常活潑地〕

快板，但不太快

Allegro brillante

In modo d'una marcia

(Un poco largamente-Agitato)

Scherzo (Molto vivace)

Allegro ma non troppo

降E大調鋼琴五重奏1842年12月6日在萊比錫首次公演，這部作品大概是舒曼最著名的室樂作品，也是他眾多作品中唯一得到華格納青睞的。華格納給舒曼寫信道：「親愛的舒曼，你的五重奏令我十分滿足。你的目標我看得出來，而我的目標也跟你一樣；那就是唯一的救贖—美感！」

舒曼的生平有一點很有趣：他的創作生涯裡有幾個關鍵年份，一般與他生活中爆發的個人危機有關。比方說，1840年他跟克拉拉結婚，這年就寫作了大量歌曲，以表達他的深情和喜悅為主；1841年，他在貝多芬墓前找到一管筆（而且認為這是個兆頭），這一年就是交響曲之年；翌年他「發現」了室樂，在七個月內完成了作品41（三首弦樂四重奏）、鋼琴四重奏及降E大調鋼琴五重奏。降E大調鋼琴五重奏大概是舒曼最著名的室樂作品，也是他眾多作品中唯一得到華格納青睞的。華格納給舒曼寫信道：「親愛的舒曼，你的五重奏令我十分滿足。你的目標我看得出來，而我的目標也跟你一樣；那就是唯一的救贖—美感！」降E大調鋼琴五重奏1842

THE PIANO QUINTET IN E FLAT, WHICH WAS FIRST PERFORMED IN LEIPZIG ON 6TH DECEMBER 1842, WAS POSSIBLY THE MOST FAMOUS CHAMBER WORK OF SCHUMANN. IT WAS THE ONLY ONE OF HIS WORKS OF WHICH WAGNER APPROVED, WRITING TO THE COMPOSER, "MY DEAR SCHUMANN, YOUR QUINTET HAS GIVEN ME GREAT PLEASURE. I CAN SEE WHAT YOUR AIM IS, AND I ASSURE YOU IT IS MINE TOO; IT IS THE ONLY SALVATION - BEAUTY!"

It is interesting to note that Schumann's creativity was marked by certain key years, often marked by various personal crises. For example 1840, the year of his marriage to Clara, was marked by a great outpouring of song mostly expressing his feelings of love and joy, while 1841, following his discovery of a pen on Beethoven's grave (which he took to be an omen) was the year of the Symphony. The following year he "discovered" chamber music and composed, in the space of just seven months, the three op. 41 string quartets, a piano quartet and, possibly his most famous chamber work, the Piano Quintet in E flat. It was the only one of Schumann's works of which Wagner approved, writing to the composer, "My dear Schumann, your quintet has given me great pleasure. I can see what your aim is, and I assure you it is mine too; it is the only salvation - beauty!" Its first public performance was given in Leipzig on 6th December 1842, but Clara fell ill that day and the piano part was taken by Mendelssohn who, so it is reported, performed the complex and demanding piano part from sight.

舒曼 降E大調鋼琴五重奏，op. 44

ROBERT SCHUMANN (1810-1856)

Piano Quintet in E flat major, op. 44

年12月6日在萊比錫首次公演；由於克拉拉當天抱恙，鋼琴於是改由孟德爾遜負責。鋼琴聲部既困難又複雜，但據報當晚孟德爾遜是視奏演出的。

第一樂章以剛勁有力、積極樂觀的主題掀開序幕，鋼琴為弦樂添上敲擊樂似的效果，既工整又尖銳。**第二樂章**是首進行曲，也是全曲情感最深刻的樂章。這裡雖然瀟灑著葬禮似的氣氛，但卻與特定的人物或事件無關—舒曼的用意是讓合奏團展現出截然不同的面貌。

首演過後，孟德爾遜對舒曼說，活潑光輝的**第三樂章**需要一個更充實的第二段。舒曼欣然接受孟德爾遜的意見，而且從善如流，結果修訂後的版本明顯帶有孟德爾遜的影子〔有論者認為這個樂章「靠著上、下行音階行神蹟」〕。**第四樂章**開始時，弦樂憤怒地顫動；在弦樂的襯托下，鋼琴彷彿要把主題每個音符都擲出來似的。第二主題較抒情，但樂章末段就是整樂章以至全曲最壯麗的一刻—美妙的開端主題重現，為樂曲劃上令人振奮的句號。

降E大調鋼琴五重奏是舒曼成就最高的作品之一，可惜這麼精采的作品、這麼持久的創造力損害了他的健康。完成五重奏後，他已經筋疲力盡，甚至首次出現體力衰竭〔日後還有第二次呢〕。克拉拉憶述，「羅伯特沒有一晚睡得著。想像力都變成嚇人的圖畫；早上我往往看見他淚流滿面。他徹底地放棄了自己」。

中譯：鄭曉彤

The **first movement** opens with a virile, thrusting and truly life-affirming theme, the piano giving a neat percussive edge to the strings. The funereal atmosphere of the march of the **second movement** does not refer to a specific person or event but enables the ensemble to be displayed in an altogether different light and provides the emotional heart of the work.

After the first performance Mendelssohn commented that there needed to be a more substantial second trio section in the gloriously energetic **third movement**. Schumann happily agreed and provided one, giving the movement (in which, according to one commentator, “miracles are worked with ascending and descending scales”) a decidedly Mendelssohnian flavour. The piano seems almost to throw out each individual note of the main theme in the **fourth movement** backed up by angrily quivering strings. There is a more lyrical second theme, but the crowning glory of the movement (and the entire work) comes near the end when the wonderful opening theme reappears to bring the work to a truly invigorating conclusion.

The E flat major Piano Quintet stands as one of the supreme achievements of Schumann’s entire output. The sad thing was such brilliance and sustained creative genius took its toll on Schumann’s health. Thoroughly exhausted after completing the Quintet he suffered the first of two physical breakdowns and Clara recounted how “Robert did not sleep a single night. His imagination painted the most terrible pictures and in the mornings I generally found him bathed in tears. He gave himself up completely”.

BY DR MARC ROCHESTER

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張昊辰 ZHANG HAOCHE

鋼琴 piano

「詩意氣質與技巧兼具……這位鋼琴家能量充沛，最能引發其想像力的卻似乎是最細緻的微妙處。」《波士頓環球報》

中國鋼琴家張昊辰自2009年榮獲第十三屆范·克萊本國際鋼琴比賽金獎以來，足跡遍及歐美、亞洲各地，贏得樂迷熱烈擁戴。他於克萊本音樂會系列的演奏獲《達拉斯晨報》盛讚：「大師級的曲目，張昊辰演來表現成熟，精湛造詣讓人目炫神迷。」

近季的重要演出包括門票銷售一空的日本獨奏會巡演、與馬捷爾及慕尼黑愛樂的中國巡演、與新加坡交響樂團和日本愛樂樂團的首演、北美巡演及於夏威夷為期一周的獨奏會及外展音樂計劃等。2014年6月，張昊辰將會與悉尼交響樂團到中國以獨奏家的身份進行巡演，由羅拔遜擔任指揮。此外，他也是一位活躍的室內樂演奏家，曾經與上海弦樂四重奏等合作。亦曾與費城樂團、羅卓斯特愛樂、科羅拉多交響樂團、以色列愛樂、倫敦愛樂及日本愛樂樂團等合作演出。

2009年，法國Harmonia Mundi唱片發行張昊辰在范·克萊本鋼琴大賽的錄音，大碟廣獲好評。同時，彼得·羅森紀錄2009年范·克萊本比賽的獲獎影片《驚動德薩斯州》（中譯）亦詳細紀錄了張昊辰的參賽實況。

張昊辰畢業於費城寇蒂斯音樂學院，師隨著名鋼琴教育家格拉夫曼。此前，他曾任上海音樂學院附小學習，並在十一歲時於深圳藝術學院攻讀，師隨但昭義教授。

“POETIC TEMPERAMENT AS MUCH AS TECHNICAL POWER... A PIANIST WITH AMPLE RESERVES OF POWER WHOSE IMAGINATION SEEMS NONETHELESS MOST KINDLED BY SUBTLE DELICACY.” *BOSTON GLOBE*

Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, Chinese pianist Haochen Zhang has captivated audiences around the world, with his acclaimed performances in the United States, Europe, Asia and beyond. His return to the Cliburn Concerts series was lauded by the *Dallas Morning News* as “the kind of program you’d expect from a seasoned master, served up with dazzling virtuosity where wanted and astonishing sophistication elsewhere”.

Highlights of the current season includes a sold-out recital tour of Japan, a subscription debut with Lorin Maazel and the Munich Philharmonic followed by a tour of China with the orchestra, debuts with the Singapore Symphony and Japan Philharmonic, recitals throughout North America and a week tour of Hawaii performing recitals and community outreach. In June 2014, he will tour China as soloist with the Sydney Symphony Orchestra conducted by David Robertson. Zhang is also an avid chamber music player, collaborating with such colleagues as the Shanghai String Quartet. In past seasons, he has performed with The Philadelphia Orchestra, Rochester Philharmonic, Colorado Symphony, Israel Philharmonic, London Philharmonic and Japan Philharmonic Orchestra, among others.

His Cliburn Competition performances were released to critical acclaim by Harmonia Mundi in 2009. He is also featured in Peter Rosen’s award-winning documentary chronicling the 2009 Cliburn Competition, *A Surprise in Texas*.

Zhang is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he was admitted at the age of eleven to study with Professor Zhaoyi Dan.



王敬 JING WANG

小提琴 violin
〔港樂團長 Concertmaster of HK Phil〕

於桂林出生的加拿大籍小提琴手王敬三歲開始拉奏小提琴，九歲時與加拿大魁北克交響樂團作協奏曲首演。其後以獨奏者身份與捷克廣播交響樂團、莫斯科國立交響樂團及蒙特利爾交響樂團等合作。王敬亦活躍於各大音樂殿堂作獨奏及室樂演奏，當中於渥太華國立藝術中心的演出最為矚目。

曾榮獲2007年歐文克萊恩國際弦樂賽首獎、2000年布拉格協奏曲比賽首獎、1998年蒙特利爾交響樂團比賽首獎及1997年加拿大全國音樂比賽首獎。2003年他更獲得Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網) 的「年度年青獨奏家」獎項，並獲得獎項贊助，推出首張唱片，收錄貝多芬、拉威爾及歌舒詠的作品。

王敬於過去三年任職於達拉斯歌劇院樂團團長。他是室樂系列 Ensemble 75 的創辦人之一，該系列聚焦達拉斯 Steinway Hall 的德州年輕樂手。其他職務包括達拉斯室樂交響樂團團長、堪薩斯城及聖安東尼奧交響樂團的客席團長及與 Fort Worth Opera 的合作等。

於茱利亞音樂學院就讀期間，王敬取得約瑟夫·富奇獎學金。他其後於萊斯大學 Shepherd 音樂學院完成研究生課程。他曾跟隨小提琴家 Zakar Bron、Zvi Zeitlin 及 Pinchas Zukerman 學習並參與他們的大師班。王敬應梵志登大師邀請於2013/14樂季擔任團長一職。他現正使用由 Canada Council of Arts Rare Strings International Collection 借出的1700年 Giovanni Tononi 小提琴。

Born in Guilin, China, Jing Wang began playing violin at the age of three and made his concerto debut aged nine with the Quebec Symphony Orchestra, Canada. Subsequent engagements include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony and Montreal Symphony. Wang has given solo recitals and chamber music performances at prestigious venues including the National Arts Center in Ottawa.

Wang has been the recipient of the Irving M. Klein International String Competition (First Prize - 2007), Concertino Praga (First Prize - 2000), Montreal Symphony Competition (First Prize - 1998) and the Canadian Music Competition (First Prize - 1997). In addition, he was awarded the "Young Soloist of the Year" (2003) by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. This award sponsored the release of his first CD album including works by Beethoven, Ravel and Gershwin.

He held the position of Concertmaster for the Dallas Opera for three years and co-founded *Ensemble75* - a chamber music series featuring young Texas artists at the Steinway Hall, Dallas. Other commitments included Concertmaster for the Dallas Chamber Symphony, Guest Concertmaster for the Kansas City and the San Antonio Symphony Orchestras as well as Fort Worth Opera.

Wang studied at the Juilliard School as a Joseph Fuchs Scholar and completed postgraduate studies at the Shepherd School of Music (Rice University). He studied violin and chamber music as well as participating in masterclasses held by Zakar Bron, Zvi Zeitlin and Pinchas Zukerman. He took up the position of Concertmaster with the HK Phil in September 2013 at the invitation of Maestro Jaap van Zweden. He plays a 1700 violin by Giovanni Tononi on loan from the Canada Council of Arts Rare Strings International Collection.



范丁 FAN TING

小提琴 violin

〔港樂首席第二小提琴 Principal Second Violin of HK Phil〕

范丁乃香港最炙手可熱的小提琴手之一，經常擔任香港管弦樂團的獨奏者，亦曾在多個節日慶典上亮相，包括香港文化中心的盛大開幕音樂會，同時曾出任香港電台的「駐台音樂家」，並於香港藝術中心主持一系列的大師班。

曾與著名的鋼琴家漢文特巡迴東北美多地舉行獨奏會，1987年於林肯中心首演時，大獲好評。自1989年起，他多次聯合愛樂三重奏到紐約、台灣、日本和加拿大表演。

范丁畢業於寇蒂斯音樂學院和茱莉亞音樂學院，受教於著名的小提琴家兼教育學者布德斯基、富斯、藤原濱雄、加林美安等門下，此後任教於紐約市立大學皇后學院、香港演藝學院及香港中文大學，將演奏心得傳授予後輩。

現時范丁為香港管弦樂團的第二小提琴首席，之前曾擔任團長一職。

Fan Ting, one of the most sought-after violinists in Hong Kong, has made frequent appearances as soloist with the HK Phil, taken part in major festivals, such as the Gala Opening Concert of the Hong Kong Cultural Centre, been "Artist-in Residence" for Radio Television Hong Kong and held a series of masterclasses at the Hong Kong Arts Centre.

He has toured extensively as a recitalist in north-eastern America with the acclaimed pianist Gary Hammond. They made their successful debut recital at Lincoln Center in 1987. Since 1989, he has performed with the Canzone Trio in New York, Taiwan, Japan and Canada.

Having graduated from the Curtis Institute of Music and the Juilliard School under the tutelage of renowned violinists and paedagogues such as Brodsky, Fuchs, Fujiwara and Galamian, he has passed on this distinguished tradition to his pupils at the Queen's College of the City University of New York, the Hong Kong Academy for Performing Arts and the Chinese University of Hong Kong.

At present, he holds the position of principal second violin and he has also acted as concertmaster of the HK Phil.



凌顯祐 ANDREW LING

中提琴 viola
〔港樂首席中提琴 Principal Viola of HK Phil〕

凌顯祐為香港管弦樂團首席中提琴，土生土長。他曾在香港管弦樂團擔任獨奏表演獲得好評。他曾任印第安納大學樂團及特雷霍特交響樂團團長，以及印第安納大學愛樂樂團首席中提琴手。

他自六歲起隨已故北京中央音樂學院教授林耀基學習小提琴，自小以小提琴獨奏身份巡迴歐洲、北美和亞太區演出。又曾經和香港管弦樂團、香港中樂團及中國廣播愛樂合作，並分別在香港、北美及歐洲舉行獨奏會。

凌顯祐熱愛室樂音樂，曾與林昭亮和拉萊度等小提琴家同台演出，與上海弦樂四重奏合作，又獲邀在香港國際室樂節演奏。

作為一個熱誠的音樂教育工作者，他曾主持何鴻毅家族基金管弦樂獎學金計劃，接受邀請擔任NTSO台灣青年音樂營的導師。目前，他是香港浸會大學和香港演藝學院的兼任講師。

凌顯祐在美國印第安納大學完成他的本科和研究生課程後，在侯斯頓的萊斯大學繼續進修。他先後師從亨里克·科瓦爾斯基、裴翼煥、阿蘭·華歷德和林昭亮，獲得廣闊的音樂訓練。

A native of Hong Kong, Andrew Ling is currently the principal violist of the HK Phil. He has performed solo performances with the HK Phil to critical acclaim. In the past, he had assumed the role of concertmaster at the Indiana University (IU) Concert Orchestra, the Terre Haute Symphony Orchestra, and the principal violist of the IU Philharmonic Orchestra.

Ling began studying the violin at the age of six under the tutelage of the late Professor Lin Yaoji of the Central Conservatory of Music, Beijing. As a child, he toured around the world as a violin soloist. He has also collaborated with the HK Phil, the Hong Kong Chinese Orchestra and the China Film Philharmonic Orchestra, and has given recitals in Hong Kong, the North America and Europe.

He is an active chamber musician, having performed with Cho-Liang Lin, Jaime Laredo, Trey Lee, the Shanghai String Quartet and has been invited as a guest artist at the Chamber Residency of Banff Centre in Canada and the Hong Kong International Chamber Music Festival.

A dedicated music educator, Ling has directed The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme as well as been invited to teach at the NTSO Youth Music Camp in Taiwan. He is currently an adjunct faculty member of the Hong Kong Baptist University and the Hong Kong Academy for Performing Arts.

Ling completed his undergraduate and graduate studies at the Indiana University, and have studied at Rice University in Houston. He has had a broad musical education having studied with Henry Kowalski, Ik-Hwan Bae, Alan de Veritch and Cho-Liang Lin.



鮑力卓

RICHARD BAMPING

大提琴 cello

〔港樂首席大提琴 Principal Cello of HK Phil〕

鮑力卓自1993年起擔任香港管弦樂團的首席大提琴，曾多次以獨奏身份與樂團同台演出，大獲好評。

鮑力卓接受過多方面的音樂訓練，師承韋遜、華費殊、波度雲奴、柯殊邦、托替利亞、蓋林格斯、柏利索、史達嘉、曉夫及依慧利斯深造大提琴演奏技藝。

他曾跟隨阿瑪迪斯室樂團、貝爾格、達爾美四重奏、塔卡契四重奏、阿萊格里四重奏、竹野大衛、葛倫、賀維茲、庫塔格和諾里斯研習室樂。

在倫敦時，他以自由樂手身份於英國、歐洲和美國等地參與不同室樂演出，曾與多個知名管弦樂團同台獻藝，包括：英國愛樂管弦樂團、英國皇家愛樂樂團及歐洲室樂團等，並曾在倫敦獨奏家室樂團擔任大提琴首席達四年。

1990年，鮑力卓獲指揮伯恩斯坦選中，在日本舉行的首次太平洋音樂節中擔任首席，並與狄遜·湯馬士及艾索普緊密合作。

曾在作曲家譚盾親自指揮下，分別在台灣及深圳演繹《地圖》協奏曲。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘八把，極為罕有。

Richard Bamping has held the title of Principal Cellist of the HK Phil since 1993. His many solo appearances with the Philharmonic have been greeted with critical acclaim.

He has had a very broad musical education studying cello with Elizabeth Wilson, Raphael Wallfisch, Amedeo Baldovino, Ralph Kirschbaum, Paul Tortelier, David Geringas, Aldo Parisot, Janos Starker, Timothy Hugh and Steven Isserlis.

In the field of chamber music, he has studied with the Amadeus, Alban Berg, Delme, Takacs and Allegri String Quartets, and with David Takeno, Eli Goren, Emmanuel Hurwitz, Gyorgy Kurtag, and Peter Norris.

As a freelance cellist based in London, Bamping played in many chamber music ensembles performing across the United Kingdom, Europe and the USA. He has also performed with many of the leading orchestras in Europe including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestras, and served for four years as Principal Cellist with the London Soloists Chamber Orchestra.

In 1990, Leonard Bernstein chose Bamping to play Principal Cello for the first Pacific Music Festival in Japan, where he also worked closely with Michael Tilson Thomas and Marin Alsop.

Bamping has performed Tan Dun's *The Map* concerto in Taiwan and Shenzhen, under the baton of the composer.

Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only 8 surviving examples of his work.

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。

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.



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 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.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
SWIRE is the Principal Patron of the Hong Kong Philharmonic
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



王敬/團長
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



■ 趙瀛娜
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



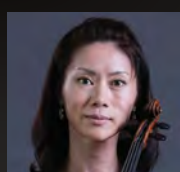
冒異國
Mao Yiguo



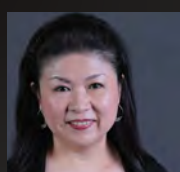
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



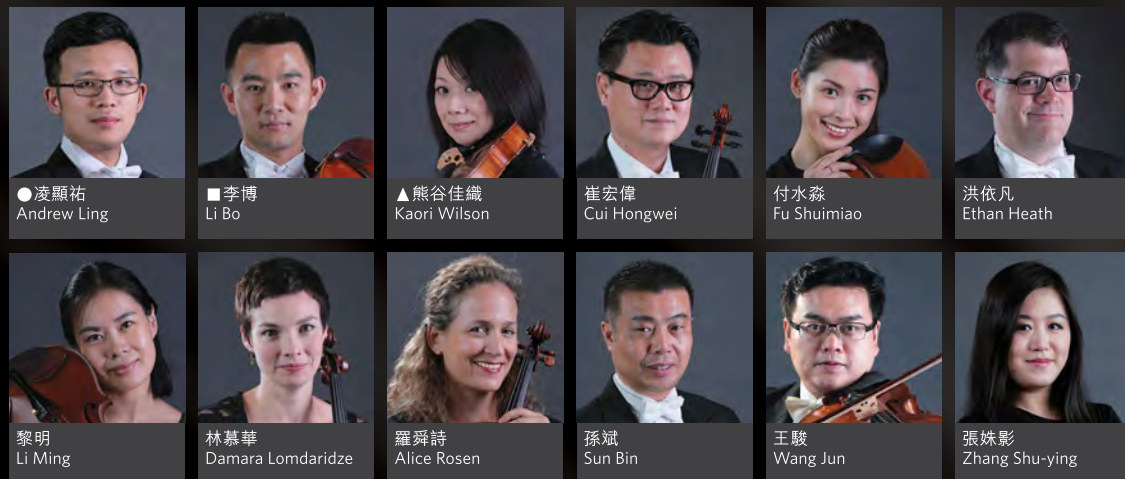
黃嘉怡
Christine Wong Kar-ye



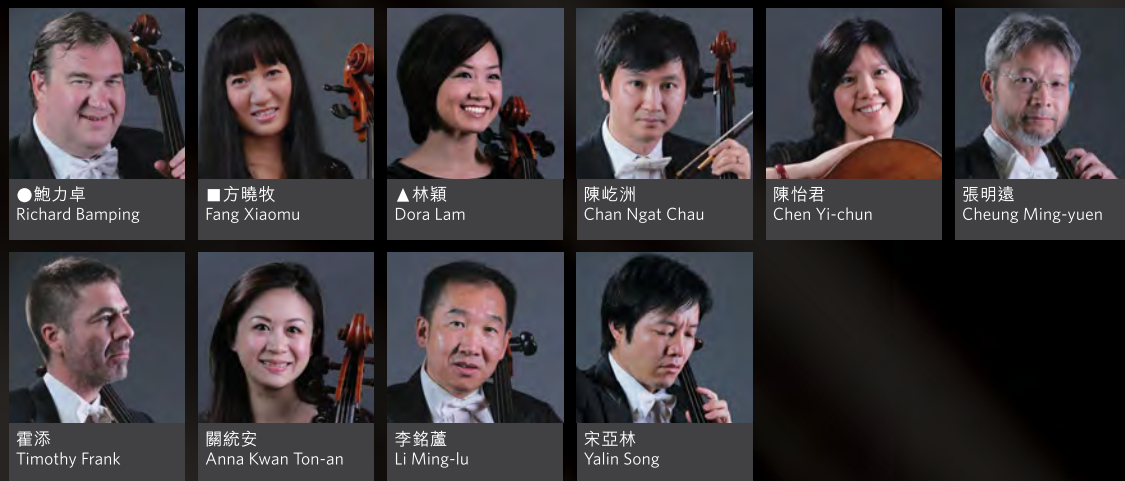
周騰飛
Zhou Tengfei



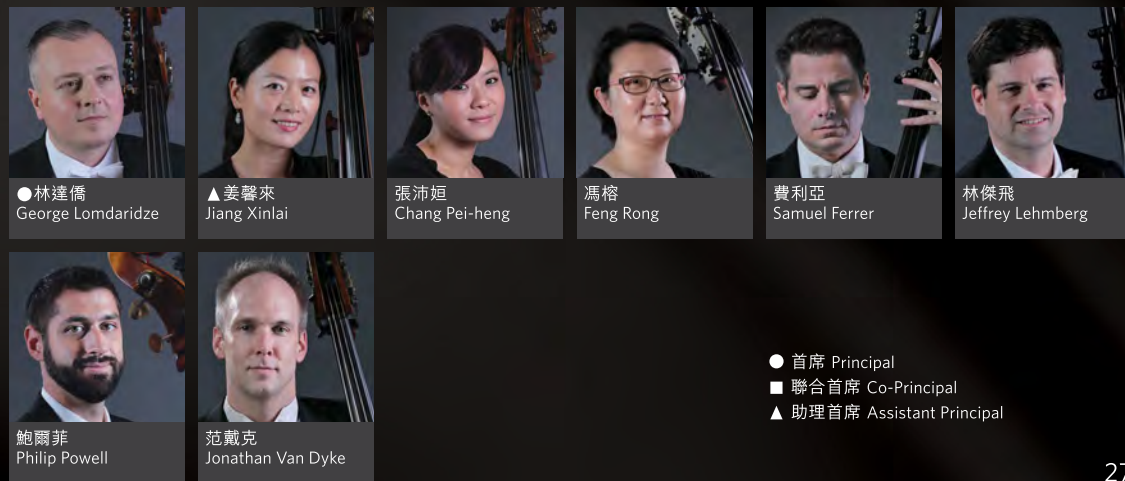
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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

香港管弦樂團

HONG KONG PHILHARMONIC

長笛 FLUTES



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



關尚峰
Kwan Sheung-fung

短笛 PICCOLO

雙簧管 OBOES

英國管 COR ANGLAIS

單簧管 CLARINETS

低音單簧管 BASS CLARINET

巴松管 BASSOONS

低音巴松管 CONTRA BASSOON



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Andrew Simon



▲ 史家翰
John Schertle



劉蔚
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▲ 李浩山
Vance Lee



崔祖斯
Adam Treverton Jones

圓號 HORNS



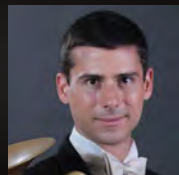
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Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee



李旭妮
Natalie Lewis

小號 TRUMPETS



● 麥浩威
Joshua MacCluer



▲ 莫思卓
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華達德
Douglas Waterston

長號 TROMBONES

低音長號 BASS TROMBONE

大號 TUBA



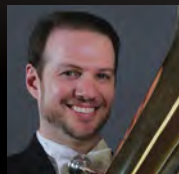
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Jarod Vermette



韋力奇
Maciek Walicki



韋彼得
Pieter Wyckoff



● 雷科斯
Paul Luxenberg



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
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● 葉幸沾
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。
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Li Bo

聯合首席中提琴
Co-Principal Viola

如需查詢捐款或其他贊助計劃，
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趙瀾娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



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Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

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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

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- 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
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn



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