

貝多芬「帝皇」協奏曲  
BEETHOVEN "EMPEROR"  
CONCERTO

31-3 & 1-4-2017  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

3月31日演出贊助  
31 Mar performance sponsored by

**洪燕**  
**Alice Yin Hung**



梵志登 Jaap van Zweden  
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# 貝多芬「帝皇」協奏曲

## BEETHOVEN "EMPEROR"

### CONCERTO

3月31日演出贊助  
31 Mar performance sponsored by

洪燕  
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**SMETANA**  
~10'

史密塔納：《我的祖國》：莫爾道河 P. 8  
*Má Vlast—The Moldau*

**BEETHOVEN**  
~38'

貝多芬：降E大調第五鋼琴協奏曲，op. 73，「帝皇」 P. 10  
快板  
稍快的慢板  
輪旋曲（快板）  
Piano Concerto no. 5 in E flat, op.73, *Emperor*  
Allegro  
Adagio un poco mosso  
Rondo (Allegro)

中場休息 interval

**RACHMANINOV**  
~35'

拉赫曼尼諾夫：《交響舞曲》，op. 45 P. 14  
不是快板  
稍快的行板（圓舞曲速度）  
甚緩板—活潑的快板  
*Symphonic Dances, op. 45*  
Non allegro  
Andante con moto (Tempo di Valse)  
Lento assai – Allegro vivace

**陳以琳，指揮** P. 18  
**Elim Chan, conductor**

**侯夫，鋼琴** P. 19  
**Stephen Hough, piano**



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the performance



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until the end of the entire work



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《大公報》

「香港人  
引以為傲的  
樂團」

張灼祥  
《星島日報》

「登峰造極……  
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是港樂也是香港所有  
樂迷之福。」

李歐梵  
《明報》



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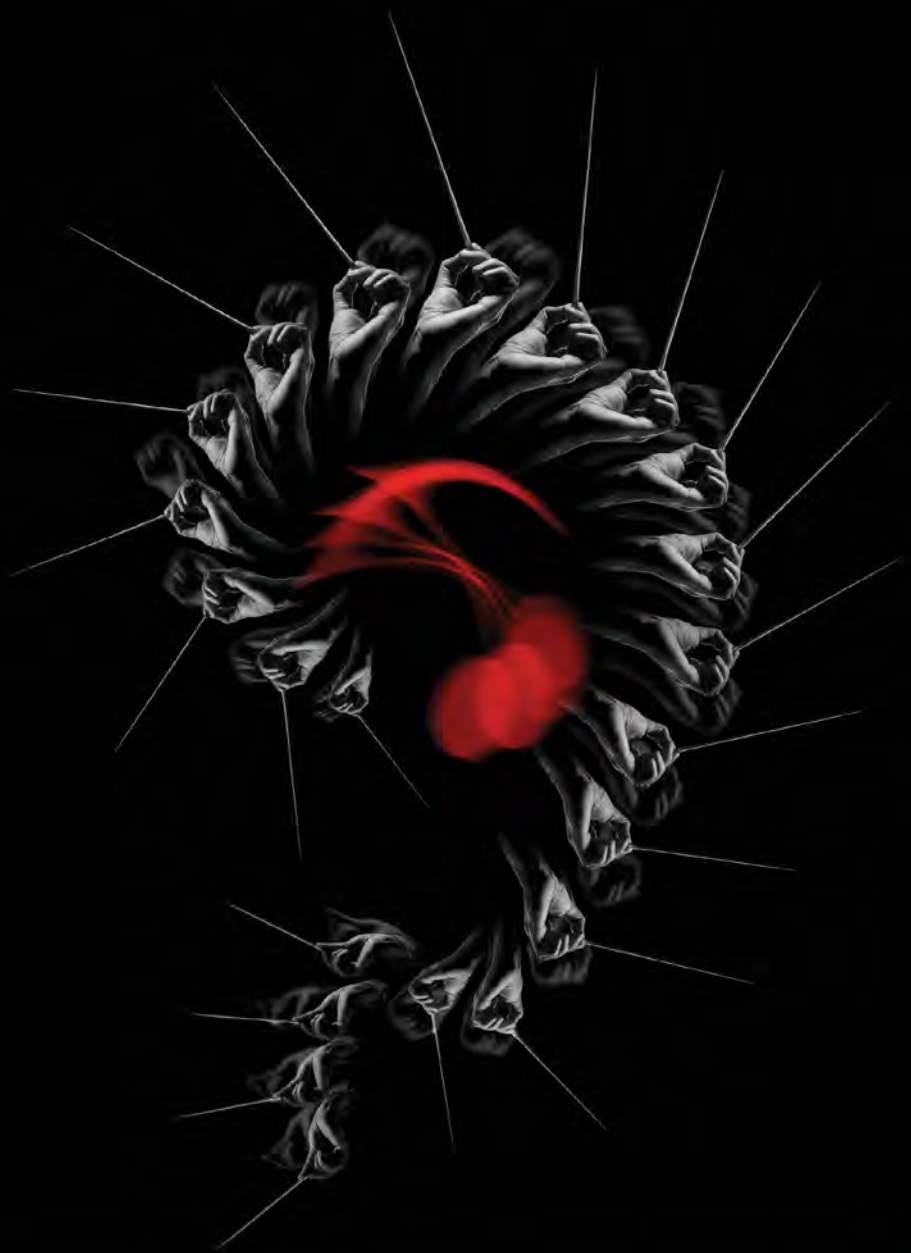
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## 前言 FOREWORD

### 樂 · 回家

## HAPPY RETURN

今個星期，我非常榮幸和高興能夠回家——香港，再度與了不起的香港管弦樂團合作。今晚演出的曲目有我很喜愛的音樂，首先有史密塔納美麗的《伏泰發河》（德文為「莫爾道河」），勾畫出這條起源於波希米亞森林的大河，如何壯麗地流經布拉格的高堡。史密塔納透過豐富的音色，把河水流動的聲音與動態，以及村莊農民慶祝婚禮的喜悅，生動細緻地呈現觀眾跟前。拉赫曼尼諾夫的《交響舞曲》則是他最後的一首作品。作曲家把進行曲、圓舞曲、額我略聖歌《震怒之日》，以及自己早期的創作共冶一爐，寫下了這闕色彩斑斕、神秘美麗、絲絲入扣、情感澎湃的巨作。最後不得不提貝多芬非凡的「帝皇」協奏曲，可以與侯夫如此出色的藝術家同台演出，為這場音樂會畫上圓滿句號。

兩年前，我和港樂的樂師在聖誕期間合奏美樂，實是賞心樂事。所以，能再度與各位炮製精彩難忘的音樂，我興奮不已！

陳以琳  
指揮

I am extremely honoured and delighted to be able to return to my hometown Hong Kong this week to work with the wonderful HK Phil. Tonight we will share with you a programme with some of my favourite music. The concert opens with Smetana's beautiful *Vltava* (*The Moldau* in German), which traces the course of the Moldau River from its beginning in the Bohemian forest to the river's majestic passage through the Vysehrad castle in Prague. Throughout the music, Smetana depicts for us a rather rich musical picture for you to experience the sound and motion of the flowing river and the joy of a village where the peasants are celebrating a wedding. Rachmaninov's fantastic *Symphonic Dances* is the composer's last score. With the music of the march, waltz, Gregorian *Dies Irae*, and his own music from earlier periods, Rachmaninov has written a masterpiece full of colours, beauty, urgency, mystery, and force of expression. Last but not least, we have the marvelous Beethoven's Emperor Concerto to complete the programme where I have the opportunity to share the stage with the amazing artist Stephen Hough.

It was such a joy making and sharing music with the musicians of the HK Phil two years ago during Christmas time, so I am thrilled about this second visit and that we are going to make more music together in this exciting programme!

Elim Chan  
Conductor



Photo: Lau Kwok-kei

# 史密塔納 《我的祖國》：莫爾道河

## BEDŘICH SMETANA (1824-1884)

### *Má Vlast*—The Moldau

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各位大概都知道，貝多芬中年失聰；即使如此仍創作不輟，往後更寫出自己的巔峰之作。其實捷克作曲家史密塔納也同樣中年失聰，只是知道的人卻少得多。跟貝多芬一樣，史密塔納最著名的作品，也是在失去聽力後才寫成。1874年7月，史密塔納被診斷出有耳聾跡象；三個月後已經永久性完全喪失聽力。那時他才五十歲。

#### 失聰作曲家的想像

史密塔納認為，不久自己的創作生涯難免要結束，於是決定寫作一系列交響詩，頌揚他摯愛的祖國，例如生活方式、環境地貌或文化風俗。雖然每首都是獨立的音樂會作品，但每首都有一個別主題源自波希米亞民間音樂，因此樂曲之間也互有關聯。往後五年，他合共寫作了六首同類交響詩，合稱《我的祖國》，1882年11月5日在布拉格首次全套公演——作品的題獻對象，也正是布拉格。

可惜史密塔納一首也無法聽到。他第二首交響詩將美妙的伏泰發河（捷克的主要河流，也就是德國人口中的「莫爾道河」）刻劃得細緻生動，可是其實樂曲動筆後不久，作曲家已經完全失聰了。也許因為他自知病情不容樂觀，因此就在樂曲裡將莫爾道河的面貌描繪得活靈活現：河流如何在波希米亞森林內發源、如何向北流、如何途經布拉格市內，彷彿一一活現眼前。樂曲1874年12月完成，翌年4月4日首演。

Probably everybody in this hall today knows that Beethoven went deaf and that, despite such a monumental handicap, he went on to produce his greatest masterpieces. Less widely known is the fact that the Czech composer Bedřich Smetana also went deaf. He, too, produced his best-known music after he had lost the ability to hear it. Smetana was just 50 when, in July 1874, the first symptoms of deafness were diagnosed. Within three months he had lost his hearing completely and permanently.

#### Visual Images from a Deaf Composer

With what he believed to be the inevitable end of his creative life rapidly approaching, Smetana decided to compose a series of orchestral tone poems each celebrating some aspect of the life, landscape or culture of his beloved homeland. Although conceived as stand-alone concert works, they are linked by themes drawn from Bohemian folk music. Over the next five years he wrote six of these tone poems, which collectively he called *Má Vlast* ("My Homeland"), and they were first publicly performed as a set in Prague (to which city Smetana dedicated the complete work) on 5<sup>th</sup> November 1882.

Smetana was to hear none of them. His hearing gave way shortly after he had embarked on the second, which describes, in vivid detail, the great River Vltava (the Germans call it The Moldau). Perhaps because of his impending condition, Smetana created in this tone poem—*Vltava*—an evocative image of the country's principal river as it flows north from its source in the Bohemian Forests to the city of Prague. He completed it in December 1874 and it was first performed on 4<sup>th</sup> April 1875.

#### Sounds of a Mighty River

For the first performance Smetana appended an unusually detailed programme which the music



流進布拉格的莫道爾河。  
River Vltava in Prague.



## 壯麗大河的聲音

音樂本身與內容大綱緊密配合；樂曲首演時，史密塔納也附上一份鉅細無遺的內容大綱。他提及莫爾道河以兩道水泉為源頭，一道溫暖湍急（以汨汨作響的長笛代表），另一道緩慢寒冷（單簧管）。兩道水泉匯合，成了一條湍急的小溪。這時河流主題首次出現：在低音弦樂的潺潺流水聲襯托下，美不勝收的河流主題在小提琴響起（主題相信源自一首真正的波希米亞民歌）。河水繼續奔流，在陽光下顯得閃閃生輝，直至進入黑森林；但林中剛好有人打獵（有些法國號樂段寫得非常精采）。離開森林之後，河道流經廣闊的平原；河邊的小村落正在舉行婚禮，既歡欣又熱鬧：典型的捷克舞曲響起，作曲家以敲擊樂模仿鄉村樂隊，也相當逼真。夜幕低垂，大河川流不息；月色下，大家會聽見水精靈在嬉戲。隨後是波濤洶湧的樂段——河道經過洶湧的聖約翰急流，河水傾瀉而下，湧流壯麗的聖約翰峽谷裡。這時莫爾道河已變成一條廣闊浩瀚的大河，浩浩蕩蕩地流進名城布拉格，然後漸漸遠去，直至消失不見。最後作曲家以兩個強勁的和弦，為這首壯麗如畫的樂曲畫上句號。

follows closely. He writes how the sources of the river are two small springs, one warm and swift (suggested by the bubbling flutes), the other slow and cold (the clarinets). They unite to form a quick flowing stream, and we hear for the first time from the violins, the wonderful Vltava theme above suitably rippling lower strings. This theme is believed to originate from an actual Bohemian folk song. It flows along, sparkling in the sunlight until it passes through a dark forest where a hunt is in progress (depicted by some splendid writing for the horns). It passes out of the forest and flows through the wide plains where, in a small riverside village, a wedding is in full swing; a typical Czech dance is heard while the percussion section gives a fair imitation of a village band. Night falls, and as the river flows on we hear water-nymphs playing in the moonlight. A stormy passage next as the river cascades down the turbulent St. John rapids and into the magnificent St. John Gorge. By this time the Vltava has become a wide and mighty river which flows on majestically to the great city of Prague and then disappears into the distance. Two mighty chords bring this gloriously picturesque music to its conclusion.

### 編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、弦樂組及豎琴。

### INSTRUMENTATION

Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, strings and harp.

# 貝多芬 降E大調第五鋼琴協奏曲，op. 73，「帝皇」

## LUDWIG VAN BEETHOVEN (1770-1827)

### Piano Concerto no. 5 in E flat, op. 73, *Emperor*

快板

稍快的慢板

輪旋曲 (快板)

Allegro

Adagio un poco mosso

Rondo (Allegro)

1798年，貝多芬開始發現聽覺出了問題，但完全失聰卻差不多是二十年後的事；期間他耳中不斷響起哨子似的高頻聲音，言行舉止因此受影響，也不難理解。此外，這些聲音也對他的音樂有重大影響；由於這時他不少作品都帶有英雄氣概，所以就被稱為貝多芬的「英雄時期」或「中期」。第五鋼琴協奏曲，正是這時的作品。

#### 抵抗失聰 抵抗法軍

「第五」1809年1月動筆；同年4月9日奧地利向法國宣戰。4、5月期間，維也納幾乎被圍攻整整兩個月；貝多芬甚至被迫跑到兄弟家中的地下室，用枕頭蓋著頭，希望可以隔絕法軍的槍砲聲。這時貝多芬的學生、朋友暨闊綽的贊助人魯道夫大公爵也被迫離開維也納。翌年1月，魯道夫大公爵返回維也納時，貝多芬就把已完成的協奏曲題獻給他，同年2月把手稿送到布賴特科普夫與阿泰爾出版社。樂曲雖然別稱「帝皇」，但名稱既非貝多芬本人所取，也不是出版社的意思。事實上，這個別稱只在英語世界通用；雖然別稱由來不詳，但似乎跟樂曲創作期間的政局有關。

Beethoven first became aware of problems with his hearing in 1798, but it was almost 20 years before he went completely deaf. During that time he suffered a continual high-pitched whistling in his ears which, understandably, affected his behaviour. It also significantly affected his music, and since many of the works of this time had a feeling of the heroic about them, this has become known as Beethoven's "Heroic" or "Middle" period. The fifth piano concerto dates from this period.

#### Fighting against Deafness and the French

Beethoven began work on his fifth piano concerto in January 1809. On 9<sup>th</sup> April Austria declared war on France, and throughout much of April and May Vienna was under siege; at one point Beethoven was forced to take refuge in his brother's cellar with his head covered by pillows to block out the noise of the French bombardment. Archduke Rudolf, friend and patron to Beethoven, was forced to flee the city. On his return the following January Beethoven dedicated the finished concerto to him and in February 1810 submitted the manuscript to the publisher Breitkopf & Härtel. Neither Beethoven nor his publishers ever gave the concerto its nickname "Emperor"; indeed it is only in the English-speaking world that the concerto carries such a title. The reasons for the nickname are unclear, although it seems likely to have been inspired by the political events surrounding its composition.



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## 扭轉音樂歷史

由於維也納政局動盪，首演要待到1811年11月28日才能在萊比錫舉行，由一位主要在萊比錫發展的音樂家弗德烈克·施奈德 (1786-1853) 擔任獨奏。儘管施奈德的鋼琴造詣顯然相當高，但他其實以指揮、教學及作曲見稱。貝多芬大概因此認為，由施奈德即興演奏華采樂段實在不太可靠，於是他就於樂譜上明明白白的寫道：「別彈奏華采樂段，馬上彈奏以下樂段。」貝多芬寥寥數語，就把音樂歷史的大趨勢扭轉——此後，沒有多少作曲家會任由獨奏者在華采樂段自由發揮、即興演奏了。

## 展現英雄氣概

**第一樂章**規模宏大，開端氣魄不凡。樂團奏出三個莊嚴而優雅的和弦，鋼琴在每個和弦之間加插連串排山倒海似的琶音；之後樂團奏出幾個重要主題，久違了的鋼琴再度加入時卻奏起簡單的上行音階。鋼琴和樂團稍後展開長篇對話，氣氛變化多端。鋼琴一度以厚重的和弦呼應木管和銅管（這一段的靈感似乎來自奧法兩軍在維也納對壘的戰役）；樂章結束時，也充滿英雄氣概。

**第二樂章**響起：弦樂配上弱音器，奏出恍如讚美詩的平和樂段，夜靜更深的氣氛，籠罩著整個樂章。鋼琴加入，在樸素至極的伴奏襯托下，奏出美妙的下行旋律，再以精細雅致的



貝多芬 Beethoven  
(Portrait by Joseph Karl Stieler, 1820)



施奈德 Friedrich Schneider  
(steel engraving in 1855 by L. Sichling according to a portrait by G. Völckerling)

自從貝多芬在樂譜上指示施奈德「別彈奏華采樂段」後，便沒有多少作曲家會讓獨奏者在華采樂段自由發揮、即興演奏了。

Since Beethoven stated clearly to Schneider “Do not play a cadenza” in the scores, few composers have allowed soloists free rein in an improvised cadenza.

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## Changing the Course of Musical History

The turbulent events in Vienna meant that the concerto’s first performance was actually given in Leipzig on 28<sup>th</sup> November 1811. The soloist on that occasion was Friedrich Schneider (1786-1853), a Leipzig-based musician who, while clearly a competent pianist, was better known as a conductor, teacher and composer. Possibly because of this, Beethoven did not trust Schneider with an improvised cadenza, adding the explicit instruction: “Do not play a cadenza, but immediately proceed to the following”. These were words which changed the whole course of musical history as, since then, few composers have allowed soloists free rein in an improvised cadenza.

## What to Listen Out For

The gigantic **first movement** begins in a truly heroic manner with three statuesque chords from the full orchestra each separated by cascades of arpeggios from the pianist. The orchestra then presents the main themes of the movement, and the piano eventually returns with a simple ascending scale. A lengthy dialogue between pianist and orchestra follows with much changing of moods, at one point thick piano chords answering the wind and brass in a passage which seems to have been inspired by the battles fought over Vienna by French and Austrian troops. The movement ends heroically.

# 貝多芬 降E大調第五鋼琴協奏曲，op. 73，「帝皇」

## LUDWIG VAN BEETHOVEN (1770-1827)

### Piano Concerto no. 5 in E flat, op. 73, *Emperor*

樂段圍繞著讚美詩主題。鋼琴似乎已經沉沉睡去，迷迷糊糊地在幾個和弦上沉吟著，兩把法國號一直在旁看顧。倏地，鋼琴又突然活躍起來。生氣勃勃的**第三樂章**始終保持著歡欣愉快的氣氛。

A gentle, hymn-like theme from muted strings opens the **second movement**. This establishes a nocturnal mood which pervades the movement. The piano enters with a magical, descending melody over the simplest of accompaniments and weaves intricate and delicate passages around the hymn-like theme. The piano appears to sink down into a deep sleep, a pair of horns keeping watch as it dreamily ponders a few chords. Suddenly it leaps back into life and the exuberant **third movement** maintains an overriding sense of fun and jollity.

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

#### INSTRUMENTATION

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

#### 貝多芬「帝皇」協奏曲 侯夫如是說

「令（貝多芬）感到十分沮喪的不止是聽力，還包括他身體其他每個部分。在很多方面來看，他都是個病人。他的身體經常令他力不從心，然而這卻是最堅定的作品。對我來說，貝多芬的偉大，在於即使遭遇重重苦難，他從沒自怨自憐。無論受了多大痛楚——他帶我們去感受，感受他自己的煎熬。而事實上，從某種意義來說，為我們打開、發掘了自身的苦楚。我們可以在作品中對貝多芬感同身受，但也知道總會有出路，最後必定禍中有福。我想，這個作品之所以能夠散發如此強大的正能量，是因為貝多芬當時正跨越個人和政治上非常艱難的時刻。」

#### Stephen Hough on Beethoven 'Emperor' Concerto

“(Beethoven) was very frustrated by not just the hearing, but every other part of his body. He was a sick man in so many other ways. He had a body that did not help him out in life very much. And yet, it's the most affirmative piece. And to me one of the things that makes Beethoven so great is that despite all sorts of human suffering, you never feel self-pity in Beethoven. However much suffering—and he certainly takes us there—he takes us on a journey to his own suffering. And in fact, in a sense, opens up and explores our own suffering in that. We can feel an empathy with Beethoven there, but there's always a way out. There's always a positive outcome to that. I think this piece is the big positive outcome from personal experiences that he was going through at a very difficult time personally and also politically.”

Photo: Sim Caneth-Clarke

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# 拉赫曼尼諾夫 《交響舞曲》，op. 45

SERGEI RACHMANINOV (1873-1943)

*Symphonic Dances, op. 45*

不是快板  
稍快的行板  
(圓舞曲速度)  
甚緩板—活潑的快板

Non allegro  
Andante con moto (Tempo di Valse)  
Lento assai – Allegro vivace

拉赫曼尼諾夫的創作也同樣出現大變，卻不是因為失聰，而是政治。1917年，布爾什維克革命席捲俄羅斯；雖然當時拉赫曼尼諾夫的作曲事業正如日中天，但他深知自己出身貴族，必須離開家鄉。他1918年底到達紐約之後，餘生未曾重返俄羅斯。

## 流亡作曲家

拉赫曼尼諾夫在俄羅斯寫作了三齣歌劇、十首合唱曲、三首鋼琴協奏曲、兩首交響曲、少量管弦樂及室樂作品、大量鋼琴曲，還有大約八十首歌曲；可是到了美國，卻只有一首鋼琴曲、一首鋼琴協奏曲、一首交響曲和另外兩首管弦樂曲面世。《交響舞曲》正是上述兩首管弦樂曲中的第二首。他把《交響舞曲》交給尤金·奧曼迪和費城管弦樂團；1941年1月，樂團就在紐約五場「拉赫曼尼諾夫回顧展」中演出。拉赫曼尼諾夫原擬採用《幻想舞曲》為標題，而且三個樂章各有標題（分別是〈中午〉、〈日暮〉和〈午夜〉）。可是樂曲出版前他卻把標題全部刪去，希望聽眾欣賞音樂本身的特質，毋須依靠額外的內容大綱。

## 對管弦樂音色的迷戀

打從樂曲開端，作曲家就流露出對各種樂器音色的迷戀。

It was political events rather than deafness which brought about a fundamental change in Rachmaninov's creative output. In 1917, when he was at the height of his fame as a composer, the Bolshevik Revolution swept Russia and, with his aristocratic background, he realised he had to flee his homeland. In late 1918 he arrived in New York, never to return to Russia.

## A Composer in Exile

Having completed three operas, 10 choral works, three piano concertos, two symphonies, a handful of orchestral and chamber scores, a large body of piano music and around 80 songs on Russian soil, Rachmaninov completed just one piano work, one piano concerto, one symphony and two other orchestral scores on American soil. The second of those orchestral scores was the *Symphonic Dances*. He presented the work to Eugene Ormandy and the Philadelphia Orchestra who performed it at a five-concert "Rachmaninov Retrospective" series in New York in January 1941. Rachmaninov originally intended to call these *Fantastic Dances* and gave each of the movement titles—respectively "Midday", "Twilight" and "Midnight"—withdrawing them before publication so that the music could be appreciated in its own right, without extra-musical programmes.

## A Fascination with Orchestral Sound

From the very start Rachmaninov reveals his fascination with the different sounds created by the instruments of the orchestra. The [First Dance](#)





拉赫曼尼諾夫 1919年攝於加州。  
Sergei Rachmaninov, in 1919, aged 46.  
Pictured in California.



**第一舞曲**大量運用木管樂；開端的短小樂思由三個音符組成，先在雙簧管響起，然後單簧管、巴松管和低音單簧管相繼緊密交接。樂曲接近結束時，陽光似乎出現了一陣子——從許多方面來說，這一段都代表作曲家終於讓第一交響曲的幽靈安息（第一交響曲1897年首演時一場糊塗，一度將他推向自殺邊緣）。第一交響曲與第一舞曲的結尾幾乎一模一樣，都是根據古老的聖詠《震怒之日》寫成；其實他多首舊作都引用過《震怒之日》，彷彿已變成他的「音樂名片」似的。

**第二舞曲**先由配弱音器的銅管樂奏出號角曲，弦樂陰鬱的圓舞曲隨即響起，「《震怒之日》主題」若隱若現。弦樂翩翩起舞，木管一陣風似的圍繞著弦樂旋轉，偶然也跟著舞動起來。舞曲的情緒漸漸高漲；然而銅管突然插話，迫使圓舞曲失去原本形體，變成鬼魅似的陰影。音樂變得越發狂熱，最後在管樂與弦樂微微的顫抖下終結。

**第三舞曲**開始時氣氛陰沉，但在遙遠的鐘聲和有利的節奏驅使下，音樂呈現出緊張、激動的面貌。中間的長篇樂段充滿依戀，偶然變得激越，彷彿作曲家在回望那失落的國度、失落的光陰。小提琴奏出閃閃生輝的主題——原來也不過是「《震怒之日》主題」的化身。這一刻，大家都確實體會到《交響舞曲》是作曲家的「天鵝之歌」了。《震怒之日》出現

highlights the woodwind family, the oboe, clarinet, bassoon and bass-clarinet introducing in quick succession a tiny three-note idea, and the alto saxophone pouring its heart out in a mournful melody. Just before the end of the dance it seems as if the sun briefly shines in a passage which represents, in many ways, Rachmaninov finally laying to rest the ghost of his first symphony, the disastrous reception of which back in 1897 had driven him to the brink of suicide. The first symphony ends with an almost identical passage which is based on the ancient *Dies irae* chant, which Rachmaninov had long used as a kind of musical calling card.

In the **Second Dance**, after a muted brass fanfare, the strings embark on a morose waltz which again hints at the *Dies irae*. Woodwind flurries swirl around the waltzing strings and occasionally join in the dance. It begins to cheer up until an abrupt brass interjection sends the waltz into an almost ghostly shadow of its former self, before working itself up into a frenzy to end with little shivers from wind and strings.

The sombre mood prevails at the start of the **Third Dance**, but against distant bells and a thrusting rhythmic momentum, the music takes on a nervous, agitated character. There is a long and, at times, passionate passage of pure nostalgia in the middle of the Dance, as if Rachmaninov is looking back to a lost land and a lost time. When the violins introduce a shimmering theme, which is none other than yet another manifestation of the *Dies irae*, we realise that this is, indeed, a composer's swansong. Appearances of the *Dies irae* become more frequent, and it is impossible not to identify in this—not least in its final

# 拉赫曼尼諾夫 《交響舞曲》，op. 45

## SERGEI RACHMANINOV (1873-1943)

### *Symphonic Dances, op. 45*

得越發頻密，代表拉赫曼尼諾夫自知創作生涯已經走到盡頭，大家也不可能察覺不到；尤其《震怒之日》最後竟然幻化成凱歌似的進行曲，用意更是明顯不過。《震怒之日》，正是他最後一首作品。

manifestation as a triumphant march—the realisation that, as a composer, he had finished his life's work. This was the last music he ever composed.

PROGRAMME NOTES BY MARC ROCHESTER

樂曲剖析中譯：鄭曉彤

#### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、弦樂組、中音薩克管、豎琴及鋼琴。

#### INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings, alto saxophone, harp and piano.



瑞士畫家柏克林的《死亡之島》，拉赫曼尼諾夫最初於巴黎看到畫作的黑白複製本，而激發他創作同名交響詩。  
*The Isle of the Dead* was inspired by a monochrome reproduction of the painting by Swiss artist Arnold Böcklin.

#### 《震怒之日》

拉赫曼尼諾夫對《震怒之日》主題情有獨鍾，這個旋律他最先從李斯特的作品聽到，當時他未以會到是和天主教喪禮音樂有關。不過，拉赫曼尼諾夫似乎對死亡很著迷，而《震怒之日》旋律也滲透至他的交響詩——《死亡之島》，作品充分反映了作曲家的憂傷情懷。

#### *Dies irae*

Rachmaninov was drawn to the *Dies irae* theme, a melody he first heard in a work by Liszt and which he did not at first appreciate was part of the Catholic Funeral Rite. However, Rachmaninov does seem to have been obsessed with the matter of death, and it is something which infuses *The Isle of the Dead*, the symphonic poem in which the composer's tendency to melancholia is most obviously expressed.

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## 陳以琳 ELIM CHAN

指揮 Conductor

陳以琳生於香港，於2014年12月勝出倫敦交響樂團的多娜泰拉·弗里克國際指揮大賽，是首位贏得這項比賽的女指揮。她在2015/16樂季擔任倫敦交響樂團的助理指揮，2017/18樂季起將出任諾爾蘭歌劇院的總指揮。她亦是2016/17年度洛杉磯愛樂「杜達美駐團指揮計劃」指揮之一。

她近期備受注目的演出包括：獲佳吉耶夫本人邀請與馬林斯基樂團首演，以及在琉森音樂節與音樂節學院樂團首度合作。本樂季她和多個樂團首次同台演出，計有芝加哥交響樂團、琉森交響樂團、盧森堡愛樂、比利時國家樂團、澳洲青年管弦樂團、洛桑室樂團、瑞典諾爾雪平交響樂團、大加那利島愛樂，以及柏克萊和底特律交響樂團。

過往的演出包括：與墨西哥國立自治大學愛樂樂團首演，2012年在渥太華國家藝術中心為該中心的夏季音樂學院與加拿大法語區樂團首次合作，以及參與聖彼得堡的奧林匹克音樂節、卡布里歐音樂節和巴爾的摩交響樂團的工作坊（由名指揮艾索普、舒華茲和梅耶主持），以及海廷克的大師班。

陳以琳先後從史密夫學院及密芝根大學畢業，獲學士學位。在學期間，她擔任密芝根校園交響樂團和密芝根流行樂團的音樂總監。

Born in Hong Kong, Elim Chan became the first female winner of the Donatella Flick Conducting Competition in December 2014. She held the position of Assistant Conductor of the London Symphony Orchestra in 2015/16, and from the 2017/18 season she assumes the title of Chief Conductor of NorrlandsOperan. She has also been appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic in 2016/17.

Recent notable highlights include her debut with the Mariinsky Orchestra as a result of a personal invitation from Valery Gergiev, as well as her debut at the Lucerne Festival with the Lucerne Festival Academy Orchestra. This season sees debuts with the Chicago Symphony, the Luzerner Sinfonieorchester, Orchestre Philharmonique de Luxembourg, Orchestre National de Belgique, Australian Youth Orchestra, Orchestre de Chambre de Lausanne, Norrköping Symphony and Orquesta Filarmonica de Gran Canaria as well as with the Berkeley and Detroit Symphony orchestras.

Previous engagements include debuts with Orquesta Filarmonica de Universidad Nacional Autónoma de Mexico, the National Arts Centre Orchestra, Ottawa and the Orchestre de la Francophonie as part of the NAC Summer Music Institute in 2012, her participation in the Musical Olympus Festival in St. Petersburg, workshops with the Cabrillo Festival and Baltimore Symphony orchestras (with Marin Alsop, Gerard Schwarz and Gustav Meier) and masterclasses with Bernard Haitink.

Elim Chan holds degrees from Smith College and the University of Michigan. Whilst at the latter, she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra.





侯夫

STEPHEN HOUGH

鋼琴 Piano

侯夫獲公認為同輩中最獨樹一幟的藝術家之一。他除了是享譽國際的鋼琴家之外，同時是一位作家及作曲家。侯夫獲《經濟學人》雜誌選為20位時代全才之一，亦是首位獲頒麥克阿瑟獎的古典音樂家，並於2014年獲頒授大英帝國司令勳章 (CBE)。

於2016/17樂季，侯夫的主要演出包括：與紐約愛樂、聖路易交響樂團、斯特拉斯堡愛樂、蒙地卡羅愛樂、巴西聖保羅交響樂團、威瑪國家管弦樂團、哈雷樂團、伯明翰市交響樂團、冰島交響樂及馬來西亞愛樂一同演出。近期的重要演出計有與克利夫蘭樂團、芬蘭電台交響樂團、倫敦愛樂及新西蘭交響樂團的合作，以及在倫敦巴比肯大廳及紐約卡奈基音樂廳的獨奏會。

他所灌錄的六十多張唱片贏過不少殊榮，包括八度獲頒留聲機大獎。他聲名遠播的iPad應用程式「李斯特奏鳴曲」於2013年由軟體開發公司Touch Press 發行。在作曲方面，他曾獲威格摩音樂廳、巴黎羅浮宮博物館、倫敦國家美術館、西敏寺、吉爾摩國際鍵盤音樂節，以及柏林愛樂木管五重奏委約新作。2016年10月，他在威格摩音樂廳首演他的最新作品——聯篇歌曲《班駁之物》。

One of the most distinctive artists of his generation, Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Named by *The Economist* as one of Twenty Living Polymaths, Hough was the first classical performer to be awarded a MacArthur Fellowship and was made a Commander of the Order of the British Empire (CBE) in the New Year's Honours 2014.

Highlights of Stephen Hough's 2016/17 season include performances with the New York Philharmonic, St Louis Symphony, Orchestre Philharmonique de Strasbourg, Orchestre Philharmonique de Monte-Carlo, Orquestra Sinfônica do Estado de São Paulo, Staatskapelle Weimar, the Hallé, and the City of Birmingham Symphony, Iceland Symphony and Malaysian Philharmonic orchestras. Recent highlights have included appearances with the Cleveland, Finnish Radio Symphony, London Philharmonic and New Zealand Symphony orchestras and in recital at London's Barbican Hall and New York's Carnegie Hall.

Hough's catalogue of over sixty CDs has garnered accolades including eight Gramophone Awards. His celebrated iPad app *The Liszt Sonata* was released by Touch Press in 2013. As a composer, he has been commissioned by Wigmore Hall, Musée du Louvre, London's National Gallery, Westminster Abbey, Westminster Cathedral, Gilmore International Keyboard Festival, and the Berlin Philharmonic Wind Quintet. He premiered his latest work, the song cycle *Dappled Things*, at Wigmore Hall in London in October 2016.

# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」  
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡迴之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

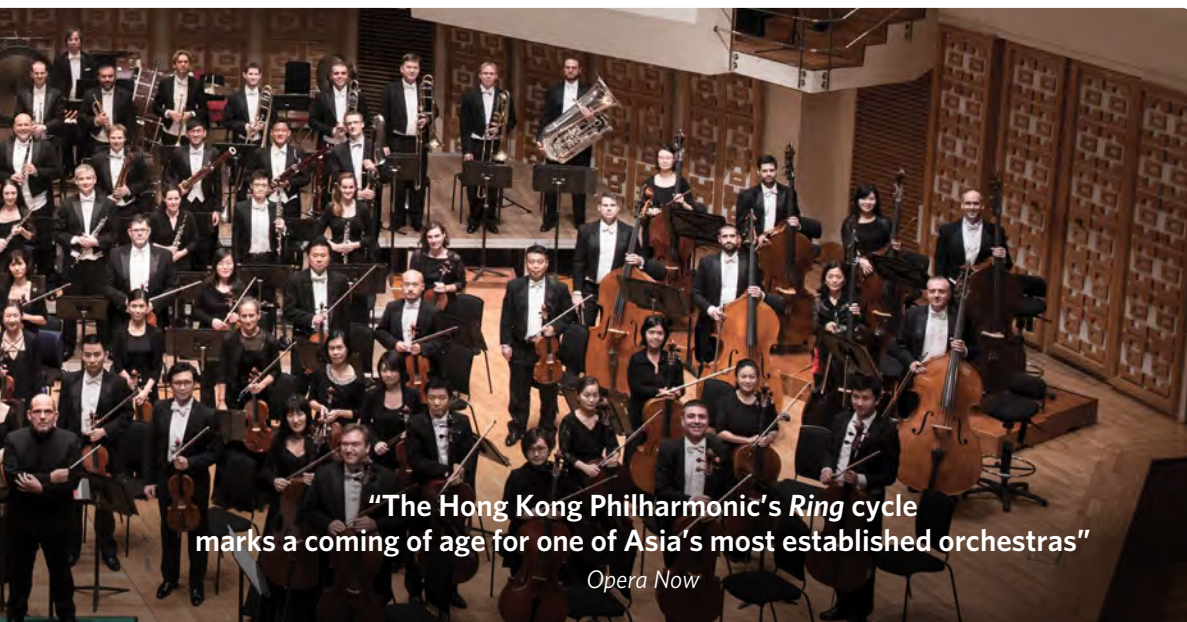
Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning widespread international rave reviews. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,





**"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"**

*Opera Now*

寧峰、葛納、郎朗、余隆、李雲迪、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具交響曲》。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於2013/14樂季慶祝其第四十個職業季度。

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 late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40<sup>th</sup> season as a professional orchestra in 2013/14.

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

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/樂團首席  
Jing Wang/  
Concertmaster



梁建楓/樂團第一副首席  
Leung Kin-fung/First  
Associate Concertmaster



朱蓓/樂團第三副首席  
Bei de Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



余思傑  
Domas Juškys



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



徐垣  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



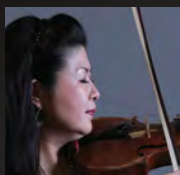
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-yee

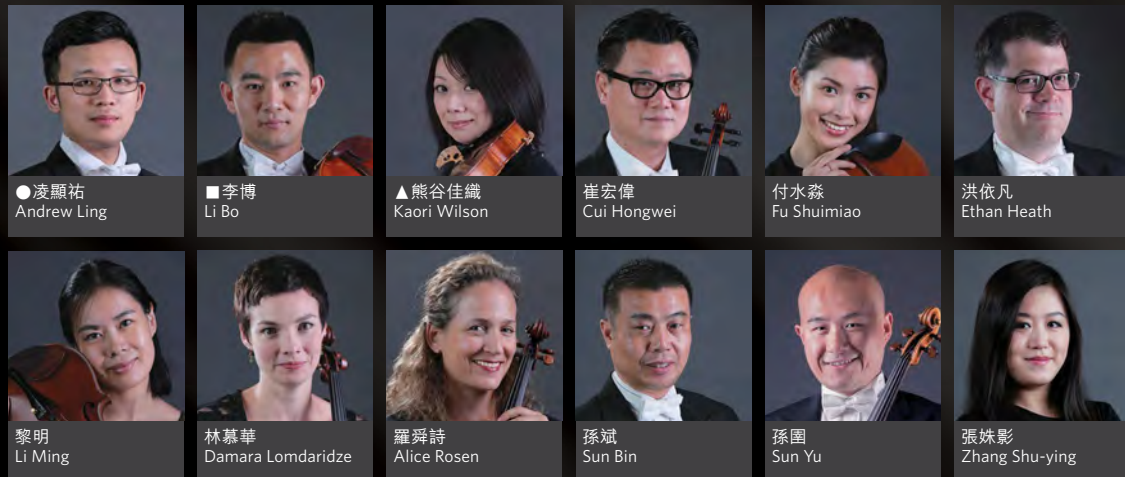


周騰飛  
Zhou Tengfei

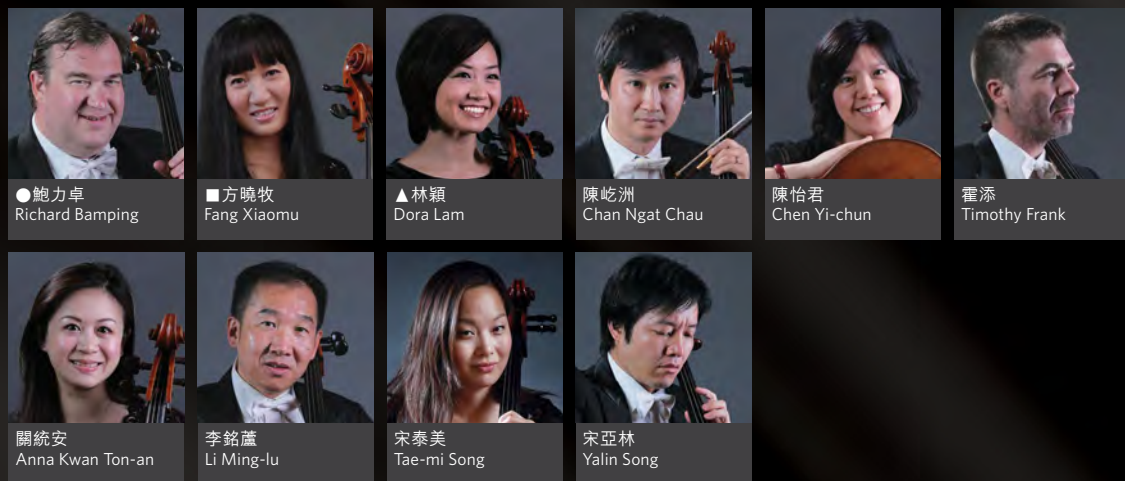




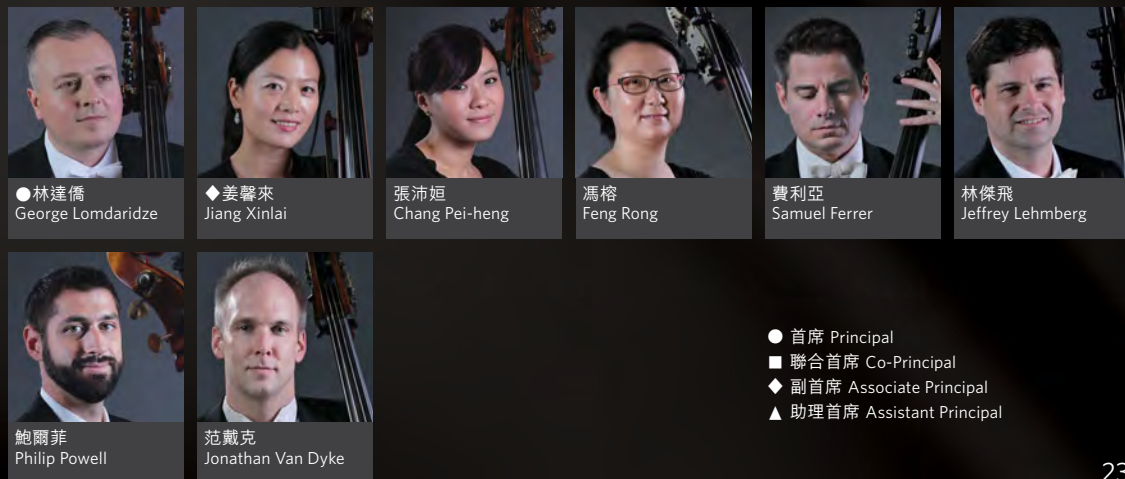
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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● 史德琳  
Megan Sterling



■ 盧韋歐  
Olivier Nowak



柯布魯  
Ander Erburu



施家蓮  
Linda Stuckey

## 短笛 PICCOLO

## 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 芭葛  
Claire Bagot



韋思芸  
Vanessa Howells



■ 布若芙 (休假)  
Ruth Bull  
(On sabbatical leave)

## 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

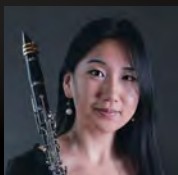
## 單簧管 CLARINETS



● 史安祖  
Andrew Simon



■ 史家翰  
John Schertle



劉蔚  
Lau Wai

## 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

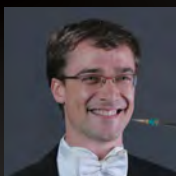


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

## 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



圓號  
HORNS



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina



李坦妮 (休假)  
Natalie Lewis  
(On sabbatical leave)

小號  
TRUMPETS



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Joshua MacCluer



■ 莫思卓  
Christopher Moyses



華達德  
Douglas Waterston



施樂百  
Robert Smith

長號  
TROMBONES



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Jarod Vermette



韋力奇  
Maciek Walicki



湯奇雲  
Kevin Thompson



韋彼得  
Pieter Wyckoff

低音長號  
BASS TROMBONE

大號  
TUBA



● 雷科斯  
Paul Luxenberg

定音鼓  
TIMPANI

敲擊樂器  
PERCUSSION



● 龐樂思  
James Boznos



● 白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP

鍵盤  
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Christopher Sidenius



● 葉幸沾  
Shirley Ip



葉詠媛  
Vivian Ip



莎朗嘉  
Gerard Salonga

特約樂手  
FREELANCE PLAYERS

小提琴：蔡芷穎  
Violin: Selena Choi

敲擊樂器：何銘恩、王偉文  
Percussion: Jojo Ho, Raymond Vong

薩克管：夏林  
Saxophone: Simon Haram



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香港管弦樂團感謝荷蘭銀行支持大師席位贊助，透過計劃贊助音樂總監梵志登的席位，肯定梵志登大師及樂團的藝術成就，並協助港樂續創高峰。

The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. Through a series of intimate events, you will forge a personal connection with a principal player and join an elite network of supporters that has exclusive access to elite events and visiting artists.

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常年基金有助港樂與更多本地及國際知名藝術家合作，邀請出色的指揮家及演奏家來港演出，為觀眾呈獻更多元化的精彩音樂節目，基金同時亦提供資源讓港樂推行各項音樂教育及外展活動，與大眾分享美妙的管弦樂。

Donations to our ANNUAL FUND enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our Education and Outreach activities.

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### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 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

- 德國轉閩式小號兩支
- 德國華格納大號乙套
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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
- Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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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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**25 Apr 2017**

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"Gabriela Montero combines musicality and technical skill with soul." *BBC Review*

「蒙特羅從心靈演奏，將音樂天份及高超技巧融為一體。」《英國廣播公司音樂雜誌》



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WITH LAURE FAYRE-KAHN, PIANO

**15 May 2017**

Monday 8pm  
Concert Hall,  
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"... The star of the night... a soloistic firework." *Aachener Zeitung*

「他的演出如夜空中閃爍的繁星般燦爛。」  
*Aachener Zeitung*



This concert is one of the associated projects of Le French May



DYNAMIC DUO 小提琴及鋼琴二重奏

**AUGUSTIN HADELICH, VIOLIN &  
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**5 Jun 2017**

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"[Yang and Hadelich] displayed unassuming virtuosity and uncanny sophistication." *The Dallas Morning News*

「(梁喜媛和赫德里希) 展現了不張揚的才華和不可思議的成熟度。」美國《達拉斯早報》



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請以英文正楷填寫 Please print in English in BLOCK letters.

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出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

會員電郵地址 Member's Email address \_\_\_\_\_

\* 必須填寫至少一個電郵地址。樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
You must provide at least one email address so as to receive our latest news about free concerts and events.

家長電郵地址 Parent's Email address \_\_\_\_\_

地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (會員手提 Member's Mobile) \_\_\_\_\_

(家長手提 Parent's Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_

\* 如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

就讀班級 Class \_\_\_\_\_ 小學 Primary  中學 Secondary

樂器 Musical Instrument (s) \_\_\_\_\_

如屬YAS舊會員，請填寫會員編號  
If you were a YAS member, please fill in your membership number: \_\_\_\_\_

## 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2016 – 31/8/2017

新會員 New Member 會費 Membership fee: HK\$60  舊會員 Old Member 會費 Membership fee: HK\$50

## 付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."

銀行 Bank \_\_\_\_\_ 支票號碼 Cheque No. \_\_\_\_\_

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 10:00am – 12:30pm, 2:00 – 5:45pm · 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉帳收據副本交回本會。  
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

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請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ \_\_\_\_\_

信用卡號碼 Credit Card No. \_\_\_\_\_ 持卡人姓名 Cardholder's Name \_\_\_\_\_

有效期至 Valid Until \_\_\_\_\_ 發卡銀行 Issuing Bank \_\_\_\_\_

簽署 Signature \_\_\_\_\_ 日期 Date \_\_\_\_\_

\* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.  
\* 所有申請者的個人資料只是作報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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Hong Kong Composers Showcase

2 太古「港樂·星夜·交響樂」@ 中環海濱 (12-11-2016)  
Swire Symphony Under The Stars @ Central Harbourfront

3 「齊格菲」工作坊：華格納大號演奏示範 (24-09-2016)  
Siegfried Workshop: A demonstration of Wagner Tuba

4 「賽馬會音樂密碼教育計劃」— 學校專場音樂會  
Jockey Club Keys to Music Education Programme -  
Schools Concerts

5 「賽馬會音樂密碼教育計劃」— 樂小組到校表演  
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2

5



3







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# 萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一七/二〇一八年度獎學金申請  
Scholarships For Music Studies  
2017/2018

## 背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

## 成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

## 截止申請日期 Application Deadline

**4<sup>th</sup> May 2017**

申請資格及辦法，請瀏覽

For application criteria and procedure,  
please visit

**[www.hkphil.org/vz](http://www.hkphil.org/vz)**

查詢 Enquiries

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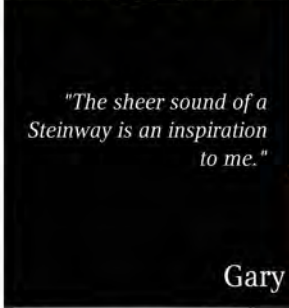
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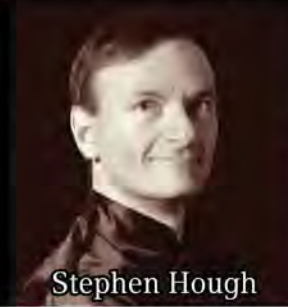


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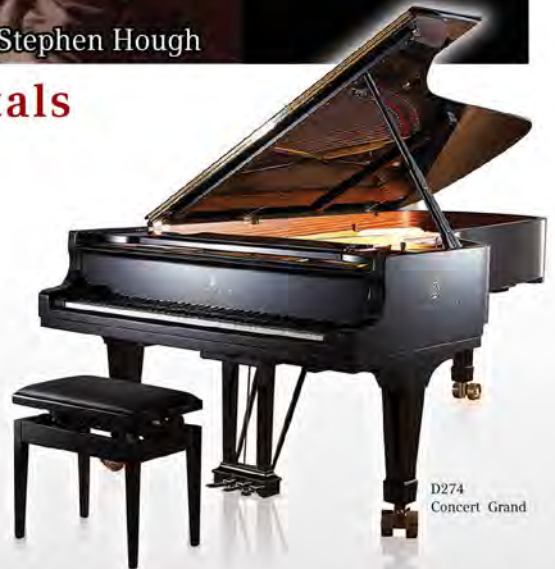
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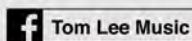
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