



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



10/11

香港管弦協會有限公司 • 2010/11年報
THE HONG KONG PHILHARMONIC SOCIETY LIMITED
2010/11 ANNUAL REPORT

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

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10/11

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使命宣言

香港管弦樂團（港樂）的使命，是要鼓勵及激發香港市民對音樂的欣賞和熱愛；樂團更致力成為一個財政穩健的藝術團體。作為亞洲區內最具領導地位的樂團之一，港樂以卓越的演出，豐富香港的藝術生活。

MISSION STATEMENT

The mission of the Hong Kong Philharmonic Orchestra is to inspire and expand musical appreciation in Hong Kong and to be a financially secure institution that brings distinction to the community through the Orchestra's enriching performances and premier regional standing.



PHOTO Colin Beere

香港管弦樂團

艾度·迪華特

藝術總監兼總指揮

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

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

港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂

場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手作跨界演出。

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

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴



HONG KONG PHILHARMONIC ORCHESTRA

Edo de Waart

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. The HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of Artistic Director and Chief Conductor Edo de Waart, the HKPO continues to scale new heights in musical excellence.

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

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

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

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主席報告

全年回顧

配合審慎的財政管理，香港管弦樂團〔港樂〕繼續維持穩健的財政狀況，並於2010/11年終錄得盈餘，這有賴嚴格有效地管理資源：本年度收入及支出大致於預算之內，但客席藝術家酬金，以及樂師和職員的薪酬方面卻顯著地節省了開支。

政府於2010/11財政年度繼續透過民政事務局為樂團提供\$58,800,000的財政資助，佔樂團總收入的53%。而透過「場地伙伴計劃」，政府亦提供額外資源，資助樂團在文化中心內舉行的教育及社區活動。年內，樂團曾到訪上海參與2010年世博會，並在西安及北京作巡迴演出，其中約170萬元的巡演開支由政府資助。其他收入〔約佔43%〕包括：演出、廣告及籌款收入。本會衷心感謝政府、民政事務局、贊助商及捐款人一直以來的支持。

然而，由於每年的政府資助額自2008/09年度起開始凍結增長，協會由2008年4月起凍薪，以緊縮開支，導致管理員工上下整體流失率高企，特別是高層管理人員團隊在2010年的變動：協會有實際需要對行政人員的薪酬架構作出全面檢討，以吸引及挽留有質素的人才。過去數年樂師的薪金亦遭凍結，調查顯示本團樂師的薪酬水平低於世界其他同級樂團，這令有質素的樂師離團尋找更佳待遇的工作，因此我們亦有迫切需要檢討樂師的薪酬。

為求增強企業管治，協會於今年進行了一次由獨立審計公司進行、集中針對內部管治的審計。

贊助與籌款

樂團與首席贊助太古的三年贊助合約，今年已踏入第二年，其贊助金額佔樂團整體籌款目標的40%。全年贊助及籌款總額達\$30,276,904，高於預算的\$30,047,000。錄得佳績是因為樂團能夠獲得上季的贊助商，如新華集團基金會、永隆銀行、中銀香港慈善基金、滙豐保險及法國工商投資銀行有限公司的繼續支持，以及覓得新的音樂會贊助，如交通銀行、The Macallan、Pal Zileri、三菱東京UFJ銀行及萬科的支持。

總指揮贊助基金已第三年由The Octavian Society Limited及劉元生慈善基金支持；而大提琴手關統安和小提琴手徐姮兩位樂師，則分別獲得邱啟楨紀念基金和法國興業私人銀行贊助樂師贊助基金。

郎朗籌款晚宴為樂團籌得大約200萬元的款項。於2011年3月舉行的以樂會友「社群和諧」籌款音樂會則為樂團帶來約140萬元的收益。

推陳出新的籌款活動，配合長久以來行之有效的籌款工具，如大師會、常年經費、和學生票資助基金等，均為2010/11財政年度帶來豐碩的籌款成果。

票房收入及入座率

樂團於2010/11財政年度裡演出頻繁，主辦了38套共72場常規音樂會，全年共有95,235位樂迷入場欣賞過樂團多姿多采的音樂節目，2010/11財政年度的平均購票入座率則由去年的78%上升至今年的80%。

令人欣喜的是樂團今年內共錄得16場全場爆滿節目的佳績，包括首尾兩套貝多芬節節目〔2010年5月7至8日及19至20日〕、郎朗〔2010年10月13日〕、久石讓〔2010年12月8至9日〕、曹秀美〔2010年12月11日〕、港樂五位樂師演出的莫扎特單簧管五重奏〔2011年2月1日〕，以及由蘇柏軒指揮的合家歡音樂會〔2010年4月2至3日〕及兩套充滿節目氣氛的音樂會—港樂聖誕夜〔2010年12月23至24日〕及新年音樂會〔2010年12月30至31日〕。

2010/11財政年度的票房總收入為HK\$17,134,946，較去年增長11%。

走進社區

香港管弦樂團繼續為市民舉辦大量教育及社區外展活動，我們亦深信所有學生都應該享有於在學時期接觸管弦樂的權利，和音樂是全面教育不可或缺的元素。我們希望透過這些活動，盡力增加學生於求學之餘，能現場親身接觸管弦樂的機會。

在2010/11年度，共20,054名分別來自254間學校的學生，參加了「滙豐保險創意音符」學生音樂會。透過這計劃的樂器小組巡迴演出，本團樂師以合奏小組形式走訪了共50間學校，為16,886名學生表演及和他們一起探索音樂。在這計劃下，港樂樂師亦主持了一系列的大師班，共有1,059名富音樂天份的青少年朋友參加。加上一系列的配套活動—教師座談會、教師教材及音樂欣賞課程，學生音樂會繼續成為香港教師教學資源的重要一部份。

2011年3月，樂團首次移師東涌舉行社區音樂會，藉此機會令該區兒童能夠透過管弦樂發揮創意。以演出曲目穆索斯基的《圖畫展覽會》為靈感泉源，參與的兒童攜同他們親手繪畫的圖畫，於樂團演出時向現場觀眾展示其作品。

作為香港文化中心場地伙伴計劃的一員，樂團繼續於所有在該場館舉行的音樂會設免費講座，由音樂撰稿人、樂團樂師及音樂界翹楚分別以粵語和英語主講，對很多樂迷來說，已成為他們欣賞整個音樂會的重要一環。

太古樂賞導賞音樂會亦吸引愈來愈多有興趣認識管弦樂的人士參與，在活動中親聽主持「拆解」曲目當中的奧妙。在這些免費的音樂會中，樂團會演奏樂曲的選段，以不同角度、配以現場演奏示範為觀眾講解。

樂團全年最大型的旗艦外展活動—太古「港樂·星夜·交響曲」於2010年11月26日假跑馬地馬場遊樂場舉行，吸引了超過13,000名市民參與。這個免費的戶外音樂會由副指揮蘇柏軒帶領港樂及鋼琴家基特寶獨奏演出。

公開採排活動繼續免費為學生、港樂會及青少年聽眾計劃的會員提供親臨樂團採排的機會，體驗樂團為常規音樂會準備的情況。



管治架構

董事局於2010年10月28日舉行的周年大會宣佈林煥光先生、劉靖之教授、冼雅恩先生、黃錦山先生及衛嘉仁先生獲政府再度委任為董事局成員，為期兩年。蔡寬量教授則獲委任加入董事局，出替卸任的張王幼倫夫人。蔡關穎琴律師、湯德信先生、喬浩華先生及羅志力先生被選為董事，鍾瑞明先生亦於本年度辭任。協會謹此向各位卸任的董事致衷心謝意，感激他們任內所作出的貢獻。

劉元生先生及蘇澤光先生分別獲選為董事局主席及副主席。

本年度有多項高層管理人員的任命，何黎敏怡女士重返樂團擔任行政及財務總監，接替分別於2010年8月及9月辭任的姚智仁先生及李錦鴻先生。2010年12月，韋雲暉先生接替周淼女士擔任藝術策劃總監，李察先生於2011年1月出任發展總監，接替於2010年10月辭任的陳永剛先生。蘇孝良先生則於2010年12月辭任行政總裁一職，2011年4月由麥高德先生接任。

傳媒報道

樂團全年多項節目都獲各大傳媒廣泛好評，其中包括一直極受歡迎的太古「港樂·星夜·交響曲」、樂團與鋼琴家郎朗和日本大師久石讓的合作，以及2010香港藝術節節目：哲林斯基的抒情詩交響曲。眾樂迷和樂評人亦對貝多芬節和馬勒六等高演出水平節目讚不絕口，大家可以在樂評摘要內看到一些樂評人的評價。

樂師招聘事宜

於2009/10樂季結束後離團的樂師有：

鄭之敏	合奏小提琴
閻宇晴	合奏小提琴
金俊立	合奏中提琴
凌威廉	合奏中提琴
白明	合奏中提琴
陳篤信	英國管
羅卓思	聯合首席圓號
尹洛蔓	第二/指定位置圓號〔休假後離任〕
卡拉克	首席小號

幾個不同聲部的重要空缺於2010/11樂季都覓得適當人選。

弦樂聲部，合奏小提琴有三位新樂師加入—許致雨、李智勝和趙澄娜。他們的加入令聲部的音色有明顯分別。及後，趙澄娜獲委任為第二小提琴聯合首席，進一步提升該聲部的水平。范星則獲試用為合奏中提琴。

木管方面，兩位出色的樂師—夏莎華〔英國管〕和莫班文〔首席巴松管〕接替了離任的團員，一新木管聲部的樂音。

銅管方面，柏如瑟獲委任為聯合首席圓號，而李姐妮則獲聘為第四/指定位置圓號。兩位年青樂師鞏固了圓號聲部的聲音。另一位才華橫溢的年青樂師傲高年則獲首席小號一年合約，於本季為樂團服務。

首席低音大提琴的席位在2010/11樂季仍然懸空，樂團於本季考核了幾位曾參與演出數星期的客席首席低音大提琴手，並新添了兩個聯合首席的席位，包括由剛才提到的趙澄娜於2011年1月出任聯合首席第二小提琴，和於2011年8月履新的李博擔任聯合首席中提琴。

「何鴻毅家族基金－ 香港管弦樂團駐團學員培訓」計劃

港樂於2010/11樂季第五屆舉辦「何鴻毅家族基金－香港管弦樂團駐團學員培訓」計劃，共有九位年輕華人弦樂手參加，是歷來參與人數最多的一屆，其中三位樂手接受了第二年的培訓。本年度首次有低音大提琴學員加入，大大提高了學員練習室樂的機會。學員年內參加了多個由林昭亮和王健等著名演奏家主持的大師班。指導學員的重任由團長夏定忠和首席中提琴凌顯祐分擔，凌顯祐的加入可以進一步加強和學員語言上的溝通。

客席團長

樂團今年邀請到兩位客席團長：來自日本巴赫古樂團的寺神戶亮，於2010年6月由鈴木雅明指揮的節目中領導樂團演出；前任明尼蘇達樂團團長費珊妮斯則參與了2010年11月由湯·庫普曼指揮的音樂會，並在該音樂會上擔任海頓交響協奏曲的獨奏。

樂師僱員合約時宜

2010/11樂季是與樂師新簽訂的五年制合約中的首季，合約內的招聘程序於季內多次考核均全面落实執行。為了回應藝術總監就某些樂師演出水準的關注，合約亦以不同程度實行了有關藝術或專業水平評核的解僱程序。

物色新任藝術總監

遴選委員會於2010年4月舉行的首兩次會議為物色藝術總監訂下量化標準，全體委員合共選出約70位候選指揮，經所訂標準篩選後，名單收窄至20位，最後選出的12位指揮全部獲邀於2011/12樂季與樂團演出。

展望將來

香港管弦協會致力為社會提供多元化的古典音樂體驗，為樂迷帶來最高質素的演出。董事局和管理層正緊密合作，共商樂團長遠的發展計劃，令香港管弦樂團更上一層樓。我們將著力維持樂團員工的專業質素及樂團的藝術水平。有賴政府一直鼎力支持，我們對樂團的未來充滿信心，相信我們在推動香港發展成世界級藝術文化熱點的過程中，能扮演著重要的角色。



劉元生
主席

Chairman's Report

THE YEAR IN REVIEW

With prudent financial controls, the Hong Kong Philharmonic Orchestra (HKPO) has been able to maintain a healthy financial position, ending the year of 2010/11 with a surplus. This was made possible by stringent and effective management of the available resources. Income and expenditure were generally within budget with significant savings from guest artist costs as well as personal emoluments for musicians and staff.

Through the Home Affairs Bureau (HAB), the Government continued to provide an annual subvention of \$58,800,000, representing 53% of the income for the 2010/11 financial year. Under the Venue Partnership Scheme, a special subvention was provided to support the Orchestra's education and community engagement activities in the Hong Kong Cultural Centre. In the year under review, the Orchestra performed at the Shanghai Expo 2010, and embarked on a concert tour to Xi'an and Beijing. Around \$1.7 million of the touring expenses was supported by Government subvention earmarked for outbound cultural exchange activities. Other sources of income (about 43%) included performance income, advertising, and fundraising. We are thankful to the Government, HAB, patrons and donors for their continuous support.

However, the frozen annual subvention since 2008/09 has forced the Society to adopt measures to reduce personal emoluments by freezing staff salaries since April 2008. This has resulted in a high staff turnover rate at all levels, particularly in the senior management team in 2010. A thorough review of the salary structure of the administration staff is deemed necessary with a view to attracting and retaining quality staff. Musicians' salaries have also been frozen for a number of years. Our research revealed that the level of remuneration for our musicians is lower in comparison with a number of other comparable orchestras around the world. This has impacted on quality musicians leaving the Orchestra for better job offers. There is also a pressing need for a review of musicians' salaries.

With a view to enhance corporate governance, an internal audit review focusing on internal controls was carried out by an independent audit firm during the year.

SPONSORSHIP AND FUNDRAISING

Our Principal Patron SWIRE, in the second year of their current three-year commitment, contributed 40% of the fundraising target. The final sponsorship and fundraising income achieved at \$30,276,904 was higher than the original budget of \$30,047,000. Favorable results can be explained by the ability to secure previous seasons' sponsors such as Sunwah Foundation, Wing Lung Bank, BOCHK Charitable Foundation, Shun Hing Group, HSBC Insurance and CIC Investor Services Limited, as well as by recruiting new concert sponsors such as Bank of Communications, The Macallan, Pal Zileri, Bank of Tokyo-Mitsubishi UFJ and Vanke.

The Maestro's Chair has been endowed by The Octavian Society Limited and the Y. S. Liu Foundation for the third season. Two Musicians' Chairs, namely Cellist Anna Kwan and Violinist Xu Heng, have been endowed by the C. C. Chiu Memorial Fund and Société Générale Private Banking respectively.

A fundraising dinner with Lang Lang yielded approximately \$2 million. The Fundraising Concert "Hong Kong Phil & Friends Community in Harmony" held in March 2011 raised about \$1.4 million.

The new efforts in fundraising, coupled with the time-honoured fundraising tools such as the Maestro Circle, Annual Fund and Student Ticket Fund, contributed to a highly successful fundraising result for the 2010/11 financial year.

2011

BOX OFFICE AND ATTENDANCE

The Orchestra was kept busy throughout the 2010/11 financial year, presenting 38 admissions-required programmes in 72 regular concerts. A total of 95,235 music lovers came to enjoy the Orchestra in a variety of concerts. The average paid attendance for the 2010/11 financial year stood at 80%, up from 78% from the previous year.

There were 16 sold-out concerts in total, including the first and third programmes of the highly successful BeethovenFest (7-8 & 19-20 May 2010), Lang Lang (13 Oct 2010), Joe Hisaishi (8-9 Dec 2010), Sumi Jo (11 Dec 2010), HKPO's five musicians performing Mozart's Clarinet Quintet (1 Feb 2011), as well the family concerts with Perry So (2-3 April 2010) and two festive programmes for Christmas (23-24 Dec 2010) and New Year (30-31 Dec 2010).

Box office revenue for the 2010/11 financial year stood at HK\$17,134,946, registering an 11% increase over the previous year.

COMMUNITY ENGAGEMENT

The Hong Kong Philharmonic continues to present an extensive suite of educational and community outreach activities for the benefit of the citizens of Hong Kong. We hold that all students should have the right to access orchestral experiences during their education, and that music is an essential part of a rounded schooling. Our activities aim to maximize students' access to live orchestral music throughout their student life.

In the 2010/11 financial year, 20,054 students attended our HSBC Insurance Creative Notes Schools' Concerts, drawn from 254 participating schools. 16,886 students from 50 schools benefited from our annual Ensemble Visits scheme in which groups of players from the Orchestra visit schools to perform and discuss music. 1,059 participated in masterclasses, given by musicians of the HKPO to talented youngsters. Supported by teachers' seminars, teaching materials, and music appreciation courses, the schools' concerts continue to offer an important and enjoyable teaching resource in Hong Kong.

In March 2011 the Orchestra gave its first-ever performances in Tung Chung in a community project specially devised to encourage local children to collaborate creatively with orchestral music. The work performed was Mussorgsky's *Pictures at an Exhibition*. Participating children painted their own 'Pictures' to match the music; they were then displayed while the Orchestra performed the work.

We continue to offer free pre-concert talks at all symphonic programmes in the Hong Kong Cultural Centre as part of the Venue Partnership Scheme. Presented by music writers, orchestral players, and community figures, the talks are given in Cantonese and English on sequential nights, and have become an inherent part of the concert experience for many concert-goers.

Our Swire Classic Insights Adult Education concerts attract a growing number of interested people to attend an event where orchestral repertoire is 'unpacked' in conversation. In these concerts, the orchestra performs an excerpt from the work, different aspects of which are explored with illustrations performed live. These concerts are free of charge and open to the public.

The Orchestra's biggest annual event, and also our most significant outreach activity, *Swire Symphony under the Stars*, was held on 26 November 2010. Over 13,000 people attended Happy Valley to hear a free outdoor concert conducted by Associate Conductor Perry So and with piano soloist Boris Giltburg.

Our Open Rehearsals scheme continued, allowing school students and members of the Young Audience scheme, as well as Club Bravo members, access to observe the Orchestra in rehearsal, preparing for main stage concert programmes. Access to open rehearsals is also free.

THE HONG KONG PHILHARMONIC SOCIETY LIMITED

CHAIRMAN'S REPORT

GOVERNANCE

In the Annual General Meeting held on 28 October 2010, it was reported that five of the Government appointees, namely Mr Lam Woon-kwong, Prof. Liu Ching-chih, Mr Benedict Sin Nga-yan, Mr Kenny Wong Kam-shan, and Mr David Zacharias, were reappointed to the Board of Governors on a 2-year term. Prof. Daniel Chua was appointed to replace Mrs Michelle Ong Cheung who retired from the Board. Mrs Janice Choi, Mr David Fried, Mr Peter Kilgour, and Mr Peter Lo Chi-lik were elected Board of Governors while Mr Chung Shui-ming resigned from the Board. To the retirees, we wish to express our heartfelt thanks for their dedication and contributions during their term of office.

Mr Jack C. K. So and I were elected Vice-Chairman and Chairman of the Board of Governors respectively.

A number of appointments to the Senior Management Team were made during the year. Mrs Vennie Ho rejoined the Team again and took over the post of Director of Administration & Finance from Mr David Yiu and Mr Sam Lee who left in August 2010 and September 2010 respectively. Mr Raff Wilson was appointed Director of Artistic Planning to succeed Ms Mio Margarit Chow in December 2010. Mr Richard Truitt, Director of Development, joined in January 2011 to succeed Mr Antony Chan who resigned in October 2010. Chief Executive, Mr So Hau Leung left the Society in December 2010 to be succeeded by Mr Michael MacLeod who started his term in April 2011.

MEDIA COVERAGE

Press coverage of the Orchestra was largely of a positive nature throughout the year, particularly on the perennial favourite *Swire Symphony under the Stars*, as well as the collaborations with pianist Lang Lang, Japanese Maestro Joe Hisaishi and our 2010 Hong Kong Arts Festival entry: Zemlinsky's Lyric Symphony. Critics and audiences alike gave high praises to many exquisitely performed programmes such as the BeethovenFest and Mahler 6. Please see some of the critics' reviews in the Critical Acclaim section.

ORCHESTRAL APPOINTMENTS

The following players left the Orchestra at the end of the 2009/10 season:

Cheng Chi-man	Tutti Violin
Alisa Yan Yuqing	Tutti Violin
Jonathan Kim	Tutti Viola
William Lane	Tutti Viola
Pak Ming	Tutti Viola
Christopher Chen	Cor Anglais
Kam Shui	Principal Bassoon
Lisa Rogers	Co-Principal Horn
May Van Norman	2nd/Utility Horn (following sabbatical leave)
Jonathan Clarke	Principal Trumpet

Several key vacancies were filled in different sections from the beginning of the 2010/11 season.

In the strings, three new Tutti Violins joined the orchestra – Anders Hui, Li Zhisheng and Zhao Yingna. These players have made a significant difference to the violin sections. Subsequently, Zhao Yingna has been appointed to probation in the position of Co-Principal Violin 2, which further strengthens that section. Fan Xing was appointed on probation to a Tutti Viola position.

In the winds, two fine musicians have replaced departing players. Sarah Harper has filled the Cor Anglais chair, and Benjamin Moermond has taken the Principal Bassoon chair, bringing a fresh sound to the woodwind section.

In the brass, two new appointments were made to the horn section – Russell Bonifede as Co-Principal Horn and Natalie Lewis as 4th/Utility Horn. Both young players have helped to consolidate the sound from that section of the orchestra. A fixed-term contract was arranged for the Principal Trumpet position for one season, bringing another talented young player, Colin Oldberg, into the brass section for the season.

The Principal Bass position remained vacant during the 2010/11 season, while a number of Guest Principal Bases were assessed by playing in the orchestra for several weeks each in the season. Furthermore, two more Co-Principal string positions were created within the season: Co-Principal Second Violin commencing in January 2011 (Zhao Yingna as mentioned above), while Co-Principal Viola Li Bo commences in August 2011.

ROBERT H.N. HO FAMILY FOUNDATION ORCHESTRAL FELLOWSHIPS

2010/11 was the fifth year of the Robert H.N. Ho Family Foundation Orchestral Fellowships Scheme. Nine young Chinese string players participated in the scheme in the 2010/11 season, being the highest number of participants in the scheme so far. Three of the Fellows served their second year in the scheme this season. Having a double bass Fellow for the first time provided more chamber music opportunities, and the Fellows enjoyed masterclasses with visiting artists such as Cho-Liang Lin and Wang Jian during the year. The directorship of the scheme this season was shared between Concertmaster John Harding and Principal Viola Andrew Ling in order to strengthen communication in Chinese for the Fellows.

GUEST CONCERTMASTERS

Two guest concertmasters were engaged in the year. Ryo Terakado from the Bach Collegium Japan led the Masaaki Suzuki programme in June 2010. Jorja Fleezanis, former concertmaster of the Minnesota Orchestra, led a programme with Ton Koopman in November 2010, as well as playing a solo part in the Haydn Sinfonia Concertante that week.

EMPLOYMENT AGREEMENT WITH MUSICIANS

2010/11 was the first full season under the new 5-year contract with the musicians of the Orchestra. The recruitment procedures in the contract have been successfully implemented across a number of auditions throughout the season. The procedure for dismissal according to artistic or professional reasons has also been implemented to different degrees in response to concerns held by the Artistic Director regarding the performance of certain players.

SEARCH FOR THE NEW ARTISTIC DIRECTOR

The Search Committee had established Qualitative Attributes for our new Artistic Director in the first two meetings in April 2010. All committee members then contributed to a list of over 70 candidates. The list was screened against the attributes and was narrowed down to 20. A final list of 12 was selected and all were invited to perform with the orchestra during 2011/12 season.

LOOKING AHEAD

The Society is committed to provide the community with diversified classical music experiences of the highest artistic standard. The Board of Governors and the management are working closely together to map out a long-term development plan in order to lead the Orchestra to the next higher level. Efforts will be made in upholding the professionalism of our staff and the artistic excellence of the Orchestra. With the Government's continued support, we are confident that the Orchestra's future initiatives will play a vital role in developing Hong Kong into a world-class arts and culture destination.



Y. S. LIU
CHAIRMAN

藝術總監報告

香港管弦樂團一直以成為亞洲區內頂尖的樂團而努力，不斷在國際演藝舞台上建立聲譽，藝術水平屢創高峰，為香港市民帶來優秀的管弦樂。

過往一年，我們繼續為上述的使命奮鬥，過程中，我認為我們創出前所未有的佳績。樂團的藝術水平以驚人速度提升，面對新挑戰，團員展示出更大的靈活度及準繩度，除了取得佳績外，亦展現他們無限的潛力。

今季由我領導的主要管弦曲目有：

巴伯	弦樂慢版
貝多芬	《費黛里奧》〔全歌劇音樂會〕
貝多芬	《蕾奧諾拉》序曲，第三首
貝多芬	第五鋼琴協奏曲「帝皇」
貝多芬	第一交響曲
貝多芬	第三交響曲「英雄」
貝多芬	第九交響曲「合唱」
布拉姆斯	小提琴與大提琴雙協奏曲
柯普蘭	第三交響曲
郭文景	第二笛子協奏曲「野火」〔世界首演〕
馬勒	《少年魔號》
馬勒	第六交響曲
馬勒	第七交響曲
拉赫曼尼諾夫	第二鋼琴協奏曲
拉赫曼尼諾夫	交響舞曲
舒曼	《曼費德》序曲
舒曼	鋼琴協奏曲
舒曼	第四交響曲〔1841〕
李察·史特勞斯	《變形》
韋伯恩	帕薩卡利亞
哲林斯基	抒情詩交響曲

樂團今季繼續邀請到專門指揮巴羅克及古典樂曲的指揮大師同台演出，以增強演奏有關曲目的經驗，這些客席指揮家包括：戈斯坦、鈴木雅明及湯·庫普曼。〔詳情請參閱第16頁的客席藝術家列表。〕

中國作曲家的作品和中國樂器為管弦樂帶來煥然一新的感覺和色彩，這象徵香港特質的元素，一直是我們喜愛探索和追尋的。2010/11年度我們演出了以下中國作曲家的作品：

周天	《九成宮》
陳曉勇	《泱泱孤雲天地白》
華彥鈞	《二泉映月》
殷承宗、劉庄、	《黃河》鋼琴協奏曲
儲望華、盛禮洪、	
石叔誠、許斐星改編	
郭文景	第二笛子協奏曲「野火」〔世界首演〕

除了以上具備中國色彩的節目之外，太古新力量系列音樂會亦為三位年青亞洲獨奏家提供演出機會，他們分別為王羽佳〔鋼琴〕、楊天媧〔小提琴〕及賈然〔鋼琴〕。

蘇柏軒由港樂助理指揮擢升為副指揮。無論是他與樂團的合作，抑或剛萌芽的國際事業，都令人感到欣喜。蘇柏軒的故事正好象徵樂團成功的無限潛能。

樂團希望繼續發展成長，努力達成甚至超越目標。要配合「軟件」的發展，「硬件」的配合是十分重要的。樂團每周都努力為聽眾安排優質音樂節目，我們極需要一個真正的「家」，使我們能盡展所長。在這一點上，樂團已物盡其用，在主要演出場地所批予的檔期內安排最多的節目。

然而，如果香港目前唯一能容納大型管弦樂演出的場地，可以每年讓我們使用超過140天，我們肯定可以為香港提供更多欣賞美樂的機會。在可預見的七年內，樂團仍會在文化中心音樂廳、大會堂音樂廳和其他康文署場地演出，我們希望所有有關部門能同心合力，令港樂〔及其他藝團〕能就場地的供應，為邀約藝術家演出盡早籌備。

而現時樂團90名樂師的編制，亦限制了我們演出很多大型優秀作品的機會，令本港市民錯失由這隊頂尖樂團所能獻上的一些出色音樂。

我們希望政府能於來年增撥資源，讓我們能夠發展成為一個96人的樂團，這對樂團進一步的發展十分重要。我希望政府為西九文化區策劃的同時，能繼續以不同的形式支持香港管弦樂團，令西九屆時有一隊世界級的樂團，以美妙樂聲響徹這個世界級藝術演出場地的每一角落。



艾度·迪華特
藝術總監兼總指揮

Artistic Director's Report

The Hong Kong Philharmonic Orchestra aspires to be the leading orchestra in Asia, to continue to develop its reputation for artistic excellence in the international performing arts arena, and to offer the very best orchestral music to the people of Hong Kong.

In the past year we have continued to pursue our mission, and in the process, I think we have done some of our best work ever. This Orchestra's artistic evolution continues at an impressive speed; with each new challenge the players demonstrate more flexibility and refinement. The level of achievement is high and the potential is great.

Within my own programmes with the Orchestra the major orchestral works included:

BARBER	Adagio for Strings
BEETHOVEN	<i>Fidelio</i> (complete opera in concert)
BEETHOVEN	<i>Leonore Overture No.3</i>
BEETHOVEN	Piano Concerto No.5 <i>Emperor</i>
BEETHOVEN	Symphony No.1
BEETHOVEN	Symphony No.3 <i>Eroica</i>
BEETHOVEN	Symphony No.9 <i>Choral</i>
BRAHMS	Double Concerto
COPLAND	Symphony No.3
GUO WENJING	Dizi Concerto No.2 <i>Wildfire</i> (World Première)
MAHLER	<i>Des Knaben Wunderhorn</i>
MAHLER	Symphony No.6
MAHLER	Symphony No.7
RACHMANINOV	Piano Concerto No.2
RACHMANINOV	Symphonic Dances
SCHUMANN	<i>Manfred Overture</i>
SCHUMANN	Piano Concerto
SCHUMANN	Symphony No.4 (1841)
R STRAUSS	<i>Metamorphosen</i>
WEBERN	Passacaglia
ZEMLINSKY	Lyric Symphony

The Orchestra continued its engagement of specialist conductors, whose particular work on Baroque and Classical repertoire enriches that repertoire. Among them were Gérard Korsten, Masaaki Suzuki and Ton Koopman. (A complete list of guest artists can be found on page 17.)

The unique textures and colours brought to orchestral repertoire by Chinese composers and instruments remains emblematic of Hong Kong itself and a joy to explore and foster. In the 2010/11 financial year, we performed the following works by Chinese composers:

Zhou Tian	<i>The Palace of Nine Perfections</i>
Chen Xiaoyong	<i>Interlaced Landscapes</i>
Hua Yanjun	<i>Reflection of the Moon on Erquan</i>
Yin, Liu, Chu, Sheng, Shi & Xu	<i>Yellow River Piano Concerto</i>
Guo Wenjing	Dizi Concerto No.2 <i>Wildfire</i> (World Première)

In addition to their presence in our other series, the Swire New Generation concerts offered solo opportunities for the following young Asian soloists: Yuja Wang (piano), Tianwa Yang (violin) and Ran Jia (piano)

THE HONG KONG PHILHARMONIC SOCIETY LIMITED
ARTISTIC DIRECTOR'S REPORT

The Orchestra's relationship with Perry So grew from Assistant Conductor to Associate Conductor. His ongoing work with the Hong Kong Philharmonic, as well as his burgeoning international career, is a source of particular pleasure. Perry's story is emblematic of the potential for success with our orchestra.

The Orchestra would like to continue to evolve, to meet and to exceed the goals stated above. What prevents this development of 'software' is actually now the 'hardware'. The Orchestra continues to operate, week to week, without a true home in which we could be allowed to grow to our full potential. Currently the Orchestra offers as much musical activity as our main venue will allow us.

We could bring more to this city if the single venue in Hong Kong which can truly accommodate our art form were accessible to us for more than 140 days per year. Now we know that we will be in the Cultural Centre Concert Hall, City Hall and other LCSD venues for at least the next seven years, we hope that all parties will work together so that the HKPO (and others) can be able to book artists as far in advance as necessary.

The same can be said for the playing strength of the Orchestra. With a foundation strength of 90 players, we are unable to programme many of the finest works in our repertoire, nor to undertake the amount of work which a leading orchestra should supply to its city.

We hope that the Government will approve additional funding for 96 musicians in the next grant to nurture the important evolutionary step. In preparation for the West Kowloon Cultural District, I encourage the Government to consider ways to support the Hong Kong Philharmonic, to ensure that the coming world-class venue has a world-class orchestra to fill it with music.



EDO DE WAART
ARTISTIC DIRECTOR AND CHIEF CONDUCTOR

樂評摘要

Critical Acclaim

「能夠聽到李維斯演奏貝多芬的『帝皇』鋼琴協奏曲，實在是耳福。更難得的是，樂隊與鋼琴配合得十分緊密，不僅兩者各自的分守掌握得恰到好處，而且樂隊與鋼琴既能相互支持又能相互滲透，但終究是兩位一體。」

劉靖之教授《信報》評貝多芬「帝皇」鋼琴協奏曲

「迪華特指揮的貝多芬《第五交響曲》保持了一向水準，我曾多次聽過，包括他在上海音樂廳的音樂會。無論在音樂結構和細節或是氣勢上，迪華特的貝多芬第五都甚有聽頭。」

劉靖之教授《信報》評貝多芬第五交響曲

「……這音樂會的版本，從演唱到樂隊都相當不錯，顯示出指揮迪華特和港樂的功夫和實力。」

劉靖之教授《信報》評《費黛里奧》

「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之教授《信報》評貝多芬第九交響曲

「在兩晚的演奏中，港樂的樂師們顯然被Perry的詮釋所折服，皆全力以赴。」

李歐梵教授《明報》評「小提琴超新星楊天嫻」

「音樂會的下半場是演奏西貝遼士的第二交響曲……蘇柏軒把握得極之好，他有種百川匯流的氣度，聽得我也血脈沸騰。」

李耀輝《音響技術》評西貝遼士的第二交響曲

「……是港樂近年馬勒系列中近乎最好的一次……尤其是逾百樂師的整體合奏糅合出來的聲音、節奏變化的掌握，更重要的是音樂細節、造句都非常有說服力，有深度和層次感……這是可遇而不可求的國際頂級馬勒。」

周光蓁博士《亞洲周刊》評馬勒第六交響曲

「這是一場音樂靈感豐富而感人至深的音樂會，也是最卓越的馬勒演繹，精彩！」

Simon Ho《音響技術》評馬勒第六交響曲

「聽艾度·迪華特演繹馬勒樂章，心滿意足。」

劉國業《星島日報》評馬勒第六交響曲

“Soloist Andrew Simon’s poise at the opening of the *Adagio* was exquisite and was trumped by his later magical restatement of the material. Using a basset clarinet to plumb the low notes in Mozart’s original score, Simon’s playing was simply wonderful. His rich sound was supported by immaculate intonation and sparkled with innovative details in articulation…… Lazarev certainly had us feeling as if we were looking down the barrel of a gun. He controlled his grip on the peaks and troughs by underscoring its spacious architecture and maintaining impeccable balance. The orchestra was as impressive in restraint as in rebellion with exposed sectional and solo passages uniformly solid.”

SAM OLLUVER, SCMP,
ON “MOZART AND SHOSTAKOVICH”

客席藝術家列表

指揮

艾德敦
卡塔尼
朱俊熹
德爾弗斯
丹尼夫
湯·庫普曼
戈斯坦
林敬基
拉沙里夫
呂嘉
米拿
羅菲
利茲
鈴木雅明
湯沐海
托替利亞
顏菁
余隆
張國勇

夏定忠，指揮/領奏

久石讓，指揮/鋼琴

鋼琴

比拉索夫斯基
陳潔
陳薩
高爾
張緯晴
基特寶
休伊特
李維斯
郎朗
羅乃新
姬絲汀娜及米雪·樂婷
賈然
狄里柏斯基
王羽佳

小提琴

張永宙
費珊妮斯
夏定忠
許致雨
凱立文
林昭亮
楊天媧

中提琴

凌顯祐

大提琴

鮑力卓
伊瑟利斯
王健

雙簧管

韋爾遜

單簧管及巴塞單簧管

史安祖

巴松管

莫班文

笛子

唐俊喬

小號

傲高年

大號

陸柏森

旁述

梁建楓

女高音

安冬娜琪
伊麗莎白·艾德敦
蘇珊·布洛
陳小朵
黛爾琪
赫蒂妮奧絲
曹秀美
拉爾臣
湯美絲
張立萍

女中音

梁寧

男高音

波爾
毛斯
莫華倫
奧尼爾

男中音

靳茲
廖昌永
林俊
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合唱團

上海歌劇院合唱團
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魔術圈默劇團

A Complete List of Guest Artists

CONDUCTOR

David Atherton
Oleg Caetani
Philip Chu
Andreas Delfs
Stéphane Denève
Ton Koopman
Gérard Korsten
Ken Lam
Alexander Lazarev
Lü Jia
David Alan Miller
Benjamin Northey
Carlo Rizzi
Masaaki Suzuki
Tang Muhai
Yan Pascal Tortelier
Judith Yan
Yu Long
Zhang Guoyong

John Harding, *conductor / director*
Joe Hisaishi, *conductor / piano*

PIANO

Boris Berezovsky
Chen Jie
Chen Sa
Kevin Cole
Rachel Cheung
Boris Giltburg
Angela Hewitt
Paul Lewis
Lang Lang
Nancy Loo
Christina & Michelle Naughton
Ran Jia
Simon Trpčeski
Yuja Wang

VIOLIN

Sarah Chang
Jorja Fleezanis
John Harding
Anders Hui
Barnabás Kelemen
Cho-Liang Lin
Yang Tianwa

VIOLA

Andrew Ling

CELLO

Richard Bamping
Steven Isserlis
Wang Jian

OBOE

Michael Wilson

CLARINET & BASSET CLARINET

Andrew Simon

BASSOON

Benjamin Moermond

DIZI

Tang Junqiao

TRUMPET

Colin Oldberg

TUBA

Paul Luxenburg

NARRATOR

Leung Kin-fung

SOPRANO

Anna Caterina Antonacci
Elizabeth Atherton
Susan Bullock
Chen Xiaoduo
Rachelle Durkin
Malin Hartelius
Sumi Jo
Lisa Larsson
Indra Thomas
Liping Zhang

MEZZO-SOPRANO

Ning Liang

TENOR

Jon-Michael Ball
Peter Maus
Warren Mok
Simon O'Neill

BARITONE

Stephan Genz
Liao Changyong
Albert Lim
Eike Wilm Schulte

BASS-BARITONE

Shen Yang

BASS

Gidon Saks
Kristinn Sigmundsson

CHORUS

Shanghai Opera House Chorus
Hong Kong Children's Choir

MIME

Magic Circle Mime Company

香港管弦協會有限公司

The Hong Kong Philharmonic Society Limited

(2011年9月 As at September 2011)

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Mr Kenny Wong Kam-shan

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周永成先生

何超瓊女士

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Hong Kong Philharmonic Orchestra Musicians and Staff

(2011年9月 As at September 2011)

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Edo de Waart

副指揮
蘇柏軒

ASSOCIATE CONDUCTOR
Perry So

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梁建楓
第一副團長

FIRST VIOLINS
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

Zhu Bei
Third Associate Concertmaster

毛華
程立
把文晶
桂麗
許致雨
李智勝
龍希
梅麗芷
倪瀾
王亮
徐烜
張希

Mao Hua
Cheng Li
Ba Wenjing
Gui Li
Anders Hui
Li Zhisheng
Long Xi
Rachael Mellado
Ni Lan
Wang Liang
Xu Heng
Zhang Xi

第二小提琴

SECOND VIOLINS

范丁
趙滢娜
梁文瑄
華嘉蓮
章鈴木美矢
冒田中知子
方潔
何伽樑
冒真國
潘廷亮
黃嘉怡
周騰飛
賈舒晨
賈舒陽
劉博軒
張劭楠

Fan Ting
Zhao Yingna
Leslie Ryang Moon-sun
Katrina Rafferty
Miyaka Suzuki Wilson
Tomoko Tanaka Mao
Fang Jie
Gallant Ho Ka-leung
Russell Kan Wang-to
Mao Yiguo
Martin Poon Ting-leung
Christine Wong Kar-ye
Zhou Tengfei
Jia Shuchen*
Jia Shuyang*
Liu Boxuan*
Zhang Shaonan*

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凌顯祐
李博
熊谷佳織
黎明
羅舜詩
崔宏偉
范星
付水森
洪依凡
孫斌
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袁緯晴
范欣〔休假〕

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Andrew Ling
Li Bo
Kaori Wilson
Li Ming
Alice Rosen
Cui Hong-wei
Fan Xing
Fu Shuimiao
Ethan Heath
Sun Bin
Wang Jun
Zhang Shu-ying
Yuan Yiching*
Fan Yan (on sabbatical leave)

大提琴
鮑力卓
方曉牧
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關統安
陳屹洲
張明遠
霍添
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費利亞
林傑飛
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Feng Rong
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Jeffrey Lehmborg
Philip Powell
Julianne Russell
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史德琳
盧韋歐

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Olivier Nowak

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簡博文

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Michael Campbell

巴松管
莫班文
李浩山

BASSOONS
Benjamin Moermond
Vance Lee

低音巴松管
杜高兒

CONTRA BASSOON
Chloe Turner

崔祖斯〔休假〕

Adam Treverton Jones
(On sabbatical leave)

圓號
湯晨暉
柏如瑟
周智仲
高志賢
李少霖
李珍妮
韋麥克〔休假〕

HORNS
David Thompson
Russell Bonifede
Chow Chi-chung
Marc Gelfo
Homer Lee Siu-lam
Natalie Lewis
Mark Vines (on sabbatical leave)

小號
莫思卓
馬時紹
華達德

TRUMPETS
Christopher Moyse
Sycil Mathai
Douglas Waterston

長號
韋雅樂
韋力奇

TROMBONES
Jarod Vermette
Maciek Walicki

低音長號
韋彼得

BASS TROMBONE
Pieter Wyckoff

大號
沈柏利

TUBA
Roland Szentpali

陸森柏〔休假〕

Paul Luxenberg (on sabbatical leave)

定音鼓
龐樂思

TIMPANI
James Boznos

敲擊樂器
白亞斯
梁偉華
胡淑徽

PERCUSSION
Aziz D. Barnard Luce
Raymond Leung Wai-wa
Sophia Woo Shuk-fai

豎琴
史基道

HARP
Christopher Sidenius

鍵盤
葉幸沾

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Shirley Ip

● 首席 Principal

○ 署理首席 Acting Principal

■ 聯合首席 Co-Principal

▲ 助理首席 Assistant Principal

+ 樂師席位由邱啟楨紀念基金贊助

Musician's Chair is endowed by C. C. Chiu Memorial Fund

* [何鴻毅家族基金—香港管弦樂團駐團學員培訓] 計劃樂手

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HONG KONG PHILHARMONIC ORCHESTRA
MUSICIANS AND STAFF

(2011年9月 As at September 2011)

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		蘇近邦先生 運輸主任 (樂器)	Mr So Kan Pong Transportation Officer (Musical Instruments)

財務摘要 Financial Highlights

資產負債表 BALANCE SHEET

(港幣 Expressed in Hong Kong dollars)

於3月31日
As at 31st March

		2011	2010
非流動資產	Non-current assets	1,988,541	2,426,423
流動資產	Current assets	21,789,169	19,256,828
扣除：	Less:		
流動負債	Current liabilities	(8,900,964)	(9,073,041)
資產淨值	NET ASSETS	14,876,746	12,610,210
基金及儲備：	Funds & reserves:		
累積盈餘	Accumulated surplus	14,781,245	12,519,463
青少年聽眾計劃	Young Audience Fund	95,501	90,747
總基金及儲備	TOTAL FUNDS & RESERVES	14,876,746	12,610,210

收支表 STATEMENT OF INCOME AND EXPENDITURE

(港幣 Expressed in Hong Kong dollars)

截至3月31日
Year ended 31st March

		2011	2010
收入	INCOME		
政府年度撥款	Government subvention	62,663,984	60,580,169
音樂會及其他表演收入	Revenue from musical events	19,530,125	16,663,070
捐款及贊助	Donations and sponsorship	29,066,988	26,928,306
其他收入	Miscellaneous income	1,634,455	2,454,543
		<u>112,895,552</u>	<u>106,626,088</u>
開支	EXPENDITURE		
音樂會開支	Concert expenses	83,798,730	74,920,812
市場推廣開支	Marketing expenses	7,437,750	7,375,272
籌款開支	Fundraising expenses	3,026,475	1,973,178
教育及拓展開支	Education & outreach expenses	966,382	718,824
行政及一般開支	Administrative and general expenses	15,399,679	15,478,128
		<u>110,629,016</u>	<u>100,466,214</u>
年度所得盈餘	SURPLUS FOR THE YEAR	<u>2,266,536</u>	<u>6,159,874</u>

權益變動表 STATEMENT OF CHANGES IN FUNDS

(港幣 Expressed in Hong Kong dollars)

	累積盈餘 Accumulated Surplus	青少年聽眾計劃 Young Audience Fund	總數 Total
於2009年4月1日 At 1st April 2009	6,369,157	81,179	6,450,336
調入累積盈餘 Transfer to the accumulated surplus	(9,568)	9,568	-
年度所得盈餘 Surplus for the year	6,159,874	-	6,159,874
於2010年3月31日及2010年4月1日 At 31st March 2010 and 1st April 2010	12,519,463	90,747	12,610,210
調入累積盈餘 Transfer to the accumulated surplus	(4,754)	4,754	-
年度所得盈餘 Surplus for the year	2,266,536	-	2,266,536
於2011年3月31日 At 31st March 2011	14,781,245	95,501	14,876,746

頂層員工薪酬

REMUNERATION OF TOP 3-TIERS ANNUAL SALARIES

2010/11年薪
ANNUAL SALARIES

> HK\$1,000,000
HK\$700,001 to HK\$1,000,000
HK\$400,001 to HK\$700,000

人數 No. of staff

1

5

0

6

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THE HONG KONG PHILHARMONIC SOCIETY LIMITED

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Level 8, Administration Building,
Hong Kong Cultural Centre, Kowloon, Hong Kong
電話 Tel 2721 2030 • 傳真 Fax 2311 6229

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