



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA



09/10

香港管弦協會有限公司 • 2009/10年報  
THE HONG KONG PHILHARMONIC SOCIETY LIMITED  
2009/10 ANNUAL REPORT

## 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 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.

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Salute to Our Partners





## 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。港樂近年演出馬勒交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。

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。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。

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。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

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



PHOTO: Cheung Chi Wai

## THE 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. 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, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra'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. 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, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

*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 the Venue Partner of the Hong Kong Cultural Centre.*

# 主席報告

## 全年回顧

本財政年度之初，香港經濟受到近期環球經濟下滑所帶來的後遺症所困擾，仍陷入低谷，持續低迷的經濟顯著拖累本年首季票房收入。有見及此，管理層迅即採取一系列果斷措施，以抗禦金融危機所帶來的負面影響：取消一些費用高昂的節目、經仔細權衡後，在不影響樂團藝術水平的原則下，全方位削減協會活動開支、並積極尋求開拓更多籌募款項的新途徑。

年度票房收益比原定預算減少了120萬元，主要原因是由於某些極高票價的節目被取消及曹秀美因身體抱恙臨時取消其音樂會。又因今年沒有海外演出，故之前預算的150萬元文化交流收入亦未納入帳。這些負面因素卻透過節省職員及樂師薪酬、藝術家酬金、音樂會製作開支、辦公室租金、獲批政府的盛事基金，以及於去年12月一場非常成功的籌款音樂會而相互抵銷有餘。特別有一點須注意的是，正當世界各地，包括美國在內的一些主要樂團均受到經濟危機的影響而遭其一直依賴的當地政府、慈善機構、基金等停止發放資助，因而面臨嚴重財政困難，香港管弦樂團很幸運仍獲特區政府和我們的首席贊助太古堅定的支持。

我很高興向大家匯報，協會本年錄得620萬元的盈餘，當中包括一筆120萬元以繳付長期服務金、假期和稅項回撥的非營運開支。

## 贊助與籌款

贊助與籌款活動於2009/10財政年度開始之時有點蹣跚不前，但於下半年則有明顯改善，我們最終錄得的贊助及籌款收入達2,800萬元，比預算原訂的2,570萬元為高，當中首席贊助太古的贊助金額，佔樂團的籌款預算目標幾乎一半，此外，樂團還成功獲上季贊助機構如新華集團基金會、中銀香港慈善基金、信興集團及滙豐保險的繼續支持，更物色到永隆銀行和香港公開大學首度贊助。

除此之外，樂團席位贊助基金亦增添兩名贊助，分別為邱啟楨紀念基金（大提琴手關統安），以及法國興業私人銀行（小提琴手徐姮）。

我們亦為樂團的各種活動項目覓得新的資助：盛事基金令香港最大型戶外交響節目—太古「港樂·星夜·交響曲」更鼎盛，而社會福利署的攜手扶弱基金則有助我們的教育及外展計劃「滙豐保險創意音符」將音樂帶給弱勢社群學生。

港樂「以樂會友」籌款音樂會是一項嶄新的籌款項目，為樂團帶來200萬元收益，遠超預算原訂的40萬元，成績有目共睹。

以上各種創新籌款項目，配合其他長期行之有效的籌款計劃，如大師會、常年經費及學生票資助基金，為2009/10財政年度創出佳績。

## 演出活動

樂團於2009/10財政年度的演出頻繁，主辦39套共73場常規音樂會，以及116場外展及教育活動。2009/10財政年度的平均購票入座率由上一個財政年度的76%上升至78%。本年入場觀看港樂常規音樂會的觀眾達九萬五千人。

2009/10樂季（7月3日謝幕）的平均購票入座率預計有85%，表現強勁。財政年度和樂季計算存在較大差異，乃由於2008/09樂季下半年度的整體表現較為遜色所致。

樂團於2009/10財政年度，受聘於各大主辦單位，包括為香港歌劇院《魔笛》擔任伴奏，以及在ArtisTree的黑澤明展覽中演出。

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## 走進社區

2009/10財政年度舉行的116場教育及社區音樂會吸引共71,991名觀眾欣賞，增長25%，主要因11月於跑馬地馬場舉行的免費戶外管弦演奏太古「港樂·星夜·交響曲」成功吸引大批觀眾。

透過場地伙伴計劃，香港管弦樂團能繼續於2009/10財政年度，在所有文化中心舉行的交響樂節目安排了共41場音樂會前講座，逾2,300人參與，對當晚演奏的曲目加深了解，有助欣賞。

一系列共四場的「太古樂賞教育音樂會」，讓觀眾對主要的交響作品有更深的了解，當中包括（1）與香港歌劇院合辦的《魔笛》，（2）由蘇柏軒指揮及首席單簧管史安祖演出的樂季開鑼音樂會，（3）在指揮大師羅傑斯特汶斯基演出前，由蘇柏軒預演蕭斯達高維契第十交響曲，以及（4）在五月份貝多芬節前以貝多芬第五交響曲揭開序幕，指揮同為蘇柏軒。以上全部節目均屬歡迎公眾參加的免費節目，反應熱烈，極受歡迎。

一系列共七場的社區音樂會，將樂團帶到香港不同地區，包括：跑馬地馬場、天水圍十八鄉鄉事委員會公益社中學、及港島東的ArtisTree。

港樂又舉辦了十場合共有3,500人參與的大師班，以及一系列共有逾1,500人參加的研討會及公開採排活動。這些活動讓公眾可以免費參與各著名藝術家如李雲迪的採排。

## 管治

於2009年舉行的周年大會上，政府任命的董事局成員沒有變更，六位於上年獲任命的成員將繼續留任至第二年的任期。

劉元生先生去年獲選為主席，今年繼續其第二年的任期。

蔡關詠琴律司已連任七年〔六年任期限定因政府特別允許，而延長一年至七年〕，故此未再獲選舉，因而卸任董事一職。

管理層方面，簡寧天先生於2009年7月4日離任，香港管弦協會行政總裁一職由辭任董事局的蘇孝良先生繼任。本年另有兩位高層管理人員辭任。財務及行政主管胡家寶女士於2009年11月辭任，其繼任人姚智仁先生於2010年4月履新。發展總監許穎雯女士於2010年3月辭任，其繼任人陳永剛先生於2010年7月履新。

## 傳媒關係和問卷調查

樂團全年獲媒體大幅正面報導，尤以2009年大型戶外音樂會太古「港樂·星夜·交響曲」中與7,000名參加者大破最多人合奏口琴的健力士世界紀錄為最。

除此以外，一個別開生面、與杜莎蠟像館（香港）合辦、為李雲迪演出而舉行的傳媒發佈會於2月舉行，成功為樂團及該演出帶來正面及廣泛的報導。

另一方面，為準確掌握觀眾對樂團發展的意見，我們委託市場資訊公司思緯進行一個為期一個樂季的調查，由2009年9月起至2010年7月結束。之前一次同類調查於2002年進行。有關數據資料將有助管理層回顧過往工作及為將來挑戰訂定策略，為五年後落成的西九龍文娛區作好準備。

## 樂師招聘事宜

2009/10樂季中期，樂團委任凌顯祐出任樂團一重要職位—首席中提琴。該位置已懸空數年，並由多位不同的客席首席樂手和固定合約樂手填補空缺。凌顯祐擁有高度卓越的音樂造詣及對樂團充滿熱誠，他擔任此重要席位之後，已令中提琴聲部有明顯改進。

三位小提琴合奏樂手於2009/10樂季初獲聘，他們分別是於上季完成固定合約後獲聘的把文晶、以及在夏定忠指導下完成「何鴻毅家族基金駐團培訓計劃」的龍希及徐姮。他們都在2009/10樂季中加強了第一小提琴的表現。

巴松管方面，荷蘭電台愛樂的首席巴松管史汀曼於本年再度獲邀，參與八個星期的演出。就長期服務港樂的首席巴松管金瑞的離任，樂團於2009年5月展開國際遴選，最終這一職位由莫班文出任。

首席低音大提琴黎姬絲於2008/09樂季完結後離任，可惜經過2009年5月的國際招聘，仍未能為樂團覓得合適人選以填補這個重要空缺。本樂季樂團透過提升低音大提琴聲部樂手以短暫解決問題，但樂團為這空缺物色合適人選方面將面對一定的挑戰。

### 何鴻毅家族基金駐團培訓計劃

2009/10樂季是港樂第四屆推行「何鴻毅家族基金駐團培訓計劃」，六位來自中國大陸的弦樂手於2009/10樂季參與計劃，其中三位已是第二年參與，以進一步提升及鞏固演奏實力。由港樂團長夏定忠提供藝術指導，各樂手分別於各大學、藝穗會、及其他公眾場地如香港藝術館及香港文化中心，舉行一系列室樂音樂會。

### 客席團長

樂團於2008/09樂季的最後一個月，在夏定忠離港期間，與兩位客席團長合作，他們分別是參與了兩周演出的洛杉磯愛樂的副團長王冰，以及和指揮麥克基根合作一場古典時期音樂節目的聖保羅室樂團副團長阿里范基尼。

### 樂師僱員合約事宜

2009/10樂季上半年度，協會以果敢及誠懇的態度，與樂師委員會相討及重新修訂樂師的僱員條款及細則。過往，合約每兩年進行一次檢討，現時則採行三年制合約，為建立一個更穩定的僱傭環境，由2010年8月起樂團推行五年合約制。除此之外，三份一的樂師獲調整年度薪金；於2010/11開季時，樂團大部份樂師的薪酬仍停留於2007/08樂季水平，但由於協會的財政狀況仍然緊蹙，加上政府的資助未有增加，故協會未能重新啟動年度薪金遞升機制。這對樂師的招聘及挽留，以及樂團薪酬在國際上的競爭力都構成實質壓力。

新合約包括一份新的詳細招聘程序，文件闡析有關兩年前樂師提出過有關透明度及持續性的關注，以及在遴選委員會中加入樂手代表作顧問事宜，而藝術總監將仍保留行使最終委任的決定權。

合約在因藝術或專業因素而辭退樂師方面，勾勒出更清楚步驟，與招聘程序一樣增強透明度及列明所需證明文件。當藝術總監認為樂師的表現未達要求的水平時，如這個機制能正確地啟動，對建立樂團的藝術水平有決定性的影響。

### 物色新任藝術總監

協會與艾度·迪華特於2009年底達成協議，迪華特將不會於2011/12樂季合約期滿後續約。2010年3月，董事局成立由劉元生先生擔任主席、加上另外四名董事局成員、行政總裁，以及樂師委員會主席所組成的遴選委員會，以物色合適的繼任人選，期望繼任人能承繼迪華特於國際上的聲譽，並帶領樂團在藝術水平上更上層樓。

### 總結

協會在金融環境惡劣的一年內財政表現良好。在藝術水平上，樂團雖然受到編制人數不足的影響，仍持續保持高度卓越演出水準及穩定表現。在未來一年，在迪華特領導、以及一眾國際級客席指揮及獨奏家支持下，協會將全心全意為大家呈獻藝術質素一流的節目。管理層亦會對時下仍然持續的經濟挑戰時刻保持警覺，盡力讓香港管弦樂團於來年在財政及藝術上保持穩定。



劉元生  
主席



# Chairman's Report

## THE YEAR IN REVIEW

At the start of the current financial year, the Hong Kong economy was still reeling badly from the aftermaths of the recent global economic downturn. As the recession continued to bite, the effects were felt most acutely in slower ticket sales in the first quarter of the year. Management was quick to take steps to contain the negative consequences of the financial crisis by reducing certain expensive programmes, prudently cutting costs across the whole spectrum of the Society's activities while not compromising the artistic standards of the Orchestra, and at the same time actively looking for new ways to explore fund-raising sources.

The annual box-office income was below the original budget by \$1.2M due mainly to the cancelling of some programmes with high ticket prices and the last-minute cancellation of the Sumi Jo concert due to sickness. There was also the non-booking of the cultural exchange income of \$1.5M in the budget as no tour took place in the year.

These negative variances to the budget however were more than offset by savings in staff and orchestral salary costs, artists' fees and concert production expenses, office rental, the contribution of the MegaEvent Fund from the Government, and a very successful Celebrities Concert held in December last year. A point worthy of note was that while many orchestras elsewhere including some major orchestras in the US suffered severe financial hardship because significant injections of funding from their governments or philanthropic institutions and foundations had dried up due to the economic crisis, the HKPO was fortunate in that we continued to receive un-failing support from our Government and our Principal Patron, SWIRE.

I am happy to report that the Society finished the year with a surplus of \$6.2M, which included non-operating items such as long-service, leave, and tax write-backs of \$1.2M.

## SPONSORSHIP AND FUNDRAISING

Sponsorship and fundraising efforts experienced a sluggish start, but managed to pick up the pace in the second half of the 2009/10 financial year. Our Principal Patron SWIRE, in the first year of their current three-year commitment, contributed almost half of the fund-raising target. The final sponsorship and fundraising income achieved at \$28M was higher than the original budget of \$25.7M. Favorable results can be explained by the ability to secure previous seasons' sponsors such as Sun Wah Foundation, BOCHK Charitable Foundation, Shun Hing Group and HSBC Insurance, as well as by recruiting new concert sponsors such as Wing Lung Bank and the Open University of Hong Kong.

In addition, new sponsors were being introduced to the Chair Endowment Scheme. Two musicians' chairs, namely Cellist Anna Kwan and Violinist Xu Heng, were being endowed by C. C. Chiu Memorial Fund and Societe General Private Banking respectively.

New sources of funding were being explored for the orchestra's projects. The MegaEvent Fund supported the largest outdoor symphonic event in Hong Kong – *Swire Symphony under the Stars*, while the Partnership Fund for the Disadvantaged from the Social Welfare Department helped our education and outreach project *HSBC Insurance Creative Notes* reach out to the less well-off students.

The Hong Kong Phil & Friends Fundraising Concert was a new initiative in our fundraising programme and this proved to be highly successful. A total of \$2M was raised which was far higher than the original budget of \$400K.

These new efforts in fundraising, coupled with the time-honoured fundraising tools such as the Club Maestro, Annual Fund and Student Ticket Fund, contributed to a highly successful fundraising result for the 2009/10 financial year.

## PERFORMANCE ACTIVITY

The Orchestra was kept busy throughout 2009/10 financial year, presenting 39 programmes with 73 regular concerts and 116 outreach and educational activities. The average paid attendance for the 2009/10 Financial Year stood at 78%, up from 76% the previous Financial Year. A total of 95,000 people attended the HKPO regular concerts during this Financial Year.

The average paid attendance for the 2009/10 season [ended on 3 July] looks a lot stronger, with an average of 85%. The large discrepancy between the figures for the financial year and the Season is due to the overall weak performance during the 2nd half of the 2008/09 Season.

During the 2009/10 financial year, the orchestra was hired out to perform for a range of presenters, including accompaniment for Opera Hong Kong's *Magic Flute* and the Akira Kurosawa exhibition at ArtisTree.

## COMMUNITY IMPACT

The 116 Education and Community concerts in the 2009/10 financial year attracted a total audience of 71,991, an increase of 25%, mainly due to the large turnout at the *Swire Symphony under the Stars*, a free open air orchestral performance held at the Happy Valley Racecourse in November.

Under the Venue Partnership Scheme, the Hong Kong Philharmonic was able to continue with its pre-concert talks to encompass all symphonic programmes in the Hong Kong Cultural Centre in the 2009/10 Financial Year. More than 2,300 turned out at the talks, which provided insights into the repertoire performed on the evenings. A total of 41 pre-concert talks was held.

A series of four Swire Classic Insight Adult Education concerts enriched the audience's understanding of some major symphonic works, including (1) *The Magic Flute* in collaboration with Opera Hong Kong, (2) Season Launch concert conducted by Perry So and guest-performed by Principal Clarinet Andy Simon, (3) Shostakovich Symphony No. 10, also conducted by Perry So in anticipation of Maestro Rozhdestvensky's performances of the same piece, and (4) Beethoven's 5th Symphony once again conducted by Perry So as a prelude to the BeethovenFest this May. All of these events were offered free of charge to the general public and were very popular and well received.

A series of seven Community Concerts took the Orchestra to a variety of locations around Hong Kong, including the racecourse in Happy Valley, SPHRC Kung Yik She Secondary School in Tin Shui Wai, and ArtisTree at Island East.

Ten master-classes were presented with close to 3,500 participants and a series of seminars and open rehearsals were attended by more than 1,500 people. These activities provided the public with free-of-charge access to the rehearsals of such major artists as Yundi Li.

## GOVERNANCE

In the AGM held during 2009 there was no change in the Hong Kong Government's appointees, as the six appointed Governors would continue to serve the second year of their appointment in the previous year.

Mr Y. S. Liu continued to serve the second year of his Chairmanship, having been elected for a two-year term the previous year.

Mrs Janice Choi, having served 7 years consecutively [the 7th year being an exemption granted by the Government to its 6-year rule] and therefore was not eligible for re-election, stood down from the Board.

In the Management, Mr Tim Calnin left the Society on July 4th 2009, and the post of Chief Executive was taken over by Mr So Hau Leung who stepped down from the Board in order to take up the appointment. During the year, two other senior management staff

resigned from the Society. Ms Angel Woo, Head of Finance and Administration resigned in November 2009 and her successor Mr David Yiu reported for duty in April 2010. Ms Angela Hui, Director of Development resigned in March and her replacement, Mr Antony Chan would report for duty in early July 2010.

## MEDIA RELATIONS AND SURVEY

Press coverage of the Orchestra was largely of a positive nature throughout the year, particularly of the massive *Swire Symphony under the stars 2009* outdoors concert which broke the Guinness World Record of the largest harmonica ensemble with over 7,000 participants.

In addition, a special press conference was staged in collaboration with Madame Tussauds (Hong Kong) for the Yundi Li performances in February, resulting in favourable and high profile exposure for the orchestra and the performances.

On the other hand, in order to gauge the audience's reception of the orchestra and its development, Synovate was engaged to perform a season long survey which began in September 2009 which will be completed in July 2010. The last time such a survey was conducted was back in 2002. Findings will be expected to help the management to review its work and plan strategically to meet future challenges as well as prepare itself for the advent of the West Kowloon Cultural District in 5 years' time.

## ORCHESTRAL APPOINTMENTS

A significant appointment was made to the Orchestra in the middle of the 2009/10 season in the form of Andrew Ling, who was appointed as Principal Viola. This position had been vacant for some years and filled by a range of guest leaders or fixed-term contract players. Andrew brings a fine level of musicianship and commitment to this important chair, and has already made a significant difference to the quality of the viola section.

Three new Tutti Violin appointments were made from the beginning of the 2009/10 season. Ba Wenjing was appointed after serving a fixed-term contract over the previous season, and Long Xi and Xu Heng were successfully appointed after a year in the Robert Ho Fellowship Scheme under the direction of John Harding. These players have significantly strengthened the First Violin section throughout the 2009/10 season.

The bassoon section saw the reengagement of Johan Steinmann, Principal Bassoon of the Netherlands Radio Philharmonic, for 8 weeks over the year. The departure of the long-serving HKPO Principal Bassoon, Kam Shui, meant that the position was opened to international audition in May 2010, and the orchestra welcomed the appointment of Benjamin Moermond as its new Principal Bassoon.

The departure of Principal Bass, Kate Nettleman, at the end of the 2008/09 season created another important vacancy which was unfortunately not filled through international auditions in May 2009. Filling this position remains a key challenge, despite temporary upgrading arrangements being made within the Bass section to cover the position during the season.

#### ROBERT H. N. HO FAMILY FOUNDATION ORCHESTRAL FELLOWSHIPS

2009/10 was the fourth year of the Robert H. N. Ho Family Foundation Orchestral Fellowships Scheme. Six young string players from Mainland China participated in the scheme in the 2009/10 season, three of whom served a second year in the scheme to further strengthen and consolidate their playing. Continuing their work under the artistic direction of HKPO Concertmaster John Harding, the Fellows presented a range of free chamber concerts at universities, the HK Fringe Club, and other public spaces such as the HK Museum of Art and the HK Cultural Centre.

#### GUEST CONCERTMASTERS

The Orchestra worked with two guest concertmasters in the last month of the 2008/09 season when John Harding was unavailable. Wang Bing (Associate Concertmaster of the Los Angeles Philharmonic) returned for two programs, and Ruggero Allifranchini (Associate Concertmaster of the St Paul Chamber Orchestra) led the classical programme conducted by Nicholas McGegan.

#### EMPLOYMENT AGREEMENT WITH MUSICIANS

The first half of the 2009/10 season saw the Society undertaking a firm but collaborative negotiation process with the Players' Committee of the Orchestra in the renegotiation of the employment terms and conditions of the musicians. In the past this had been a biennial process, with the current contract with the musicians being the first 3-year employment contract. In order to create a more stable employment atmosphere for the musicians, a 5-year contract was agreed to commence in August 2010. Furthermore, some outstanding annual incremental adjustments were made to around one-third of the musicians, although many members of the Orchestra commencing the 2010/11 season still work at 2007/08 season rates. The inability of the Society to correctly re-start the annual incremental salary progression under the tight financial conditions, including static government funding, creates a real pressure in the recruitment and retention of musicians, and to the international competitiveness of our salaries.

The new contract also includes a documented recruitment procedure for musicians, which has not existed before. It addresses some concerns about transparency and consistency which were raised by the musicians two years ago, and also involves the musicians more formally on audition panels in an advisory capacity, while the Artistic Director retains the final appointment authority.

The contract also outlines a clearer procedure regarding the dismissal of musicians for artistic or professional reasons, incorporating the same level of transparency and documentation required for the recruitment process. The correct administration of this process is crucial to building the artistic level of the Orchestra when there are musicians who are identified by the Artistic Director as not performing their duties at the required level.

#### SEARCH FOR THE NEW ARTISTIC DIRECTOR

The Society and Maestro Edo de Waart had come to an agreement at the end of 2009 that there would not be an extension of his current contract as the Orchestra's Artistic Director and Chief Conductor after the 2011/12 Season. A Search Committee for his replacement was duly appointed by the Board in March 2010 with Mr Y. S. Liu as its Chairman and members comprising 4 other Governors, the Chief Executive and the Chairman of the Players' Committee. The mandate of the Search Committee and the Board is to look for a suitable successor who would match Maestro de Waart's stature in the world and be able to take the Orchestra to the next level of artistic excellence.

#### SUMMARY

The Society has weathered rather well a very difficult and challenging year in terms of financial performance. Artistically, the Orchestra has proven able to sustain a very high level of excellence and reliability despite its relatively undersized strength. In the year ahead, the Society is fully committed to the delivery of a first-rate artistic programme under Maestro de Waart and supported by a string of world-class guest conductors and soloists. Management is mindful of continued economic challenges and difficulties in these uncertain times and will do its utmost to ensure both the financial and artistic stability of the Hong Kong Philharmonic Orchestra in the year ahead.



Y. S. LIU  
CHAIRMAN

# 香港管弦協會有限公司

## The Hong Kong Philharmonic Society Limited

(2010年9月 As at September 2010)

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# 藝術總監報告

2009/10年度，我希望繼續鞏固香港管弦樂團在香港人心目中作為一個重要文化標誌的地位，以及將港樂打造成為亞洲區內具領導地位的樂團，並在藝術水平上贏得國際聲望。

過往五個樂季，樂團在演繹如馬勒交響曲及一系列李察·史特勞斯的歌劇音樂會等19世紀浪漫時期和20世紀初的作品方面，一直精益求精，與此同時，樂團在演繹古典時期風格上亦進步良多。2009/10年度的藝術方向及曲目編排，讓樂團深層鞏固以上曲目既有的水平，並透過揀選一系列不但技術上對樂師具有挑戰、而且在風格及演繹上有難度的曲目，讓樂團建立及累積經驗，為觀眾帶來具有說服力的演出。

由我帶領樂團演繹的主要管弦曲目有：

貝多芬	F大調第六交響曲，Op. 68「田園」
布魯赫納	C小調第八交響曲〔1890諾華克版〕
蕭邦	E小調第一鋼琴協奏曲，Op. 11
戴達士	《走過天堂的花園》
德伏扎克	《狂歡節》序曲，Op. 92
艾爾加	降E大調第二交響曲，Op. 63
格利荷夫	《最終回》— 為弦樂團而寫
容根	《交響協奏曲》— 為管風琴及樂團而作，Op. 81
李斯特	A大調第二鋼琴協奏曲
馬勒	《大地之歌》
馬勒	D小調第三交響曲
莫扎特	降E大調第三圓號協奏曲，K447
莫扎特	C小調第24鋼琴協奏曲，K491
莫扎特	降E大調第39交響曲，K543
拉威爾	《鵝媽媽》：組曲
雷史碧基	《三幅波提切利的畫》
雷史碧基	《羅馬之松》
聖桑	C小調第三交響曲，Op. 78「管風琴」
李察·史特勞斯	《唐璜》，Op. 20
李察·史特勞斯	《莎樂美》：終場景
華格納	《崔斯坦與依索爾德》：前奏曲及愛之死
華格納〔迪夫利格改編〕	《崔斯坦與依索爾德》— 管弦套曲 〔與香港演藝學院合作〕
韋伯	《奧伯龍》：序曲
史達拉汶斯基	《普爾欽奈拉》：組曲
史達拉汶斯基	管樂交響曲

除此之外，樂團亦精心挑選了在不同音樂曲目領域上各勝擅長的客席指揮家同台演出，如羅傑斯特汶斯基（貝多芬小提琴協奏曲及蕭斯達高維契的第十交響曲）和麥克基根（海頓第59及85交響曲和莫扎特單簧管協奏曲）。其他的客席指揮有：

巴列夏（莫扎特/舒曼/柴可夫斯基）

林望傑（黃若/陳鋼/何占豪/德伏扎克）

呂嘉（德布西/聖桑/史達拉汶斯基；法雅/夏布里耶/德布西/拉威爾；馬桂斯/珍納斯特拿/柯普蘭/伯恩斯坦；拉赫曼尼諾夫）

馬連拿（百老匯音樂）

尼爾遜（海頓/白遼士）

畢克特（韓德爾/海頓）

雲尼斯（貝多芬/莫扎特/柴可夫斯基；譚盾/約翰·亞當斯）

莎朗加（電影音樂）

懷德納（約翰·史特勞斯/小約翰·史特勞斯/約瑟·史特勞斯）

張弦（布拉姆斯/巴托）

香港管弦樂團全年邀得陣容強勁的國際級藝術家，同台演出他們擅長的曲目，當中包括：

## 歌唱家

安冬娜琪

菊克

古特

拉拍克

茅爾

奧康娜

雲羅芙辛

科爾芝

## 小提琴家

穆洛娃

拉克林

沙薩·羅傑斯特汶斯基

## 鋼琴家

包提咸

裴瑞亞尼斯

蒂博代

狄里柏斯基

## 管風琴家

杜博斯

拉特里

積極發展一個富中國特色的管弦樂常備曲目及推廣華人精英藝術家一直是樂團在選曲上的一個重要考慮因素，2009/10年度我們曾演奏以下由中國作曲家創作的作品：

鮑元愷	《小河淌水》
陳鋼/何占豪	《梁祝》小提琴協奏曲
黃若	《和》— 與梁祝對話
譚盾	《地圖》，為大提琴、錄像和樂團而作的協奏曲
朱踐耳	《春節序曲》

另外，三位國際知名的華人演奏家再度與我們合作：

陳薩（鋼琴）
李雲迪（鋼琴）
薛偉（小提琴）

太古新力量系列及其他音樂會更為九位年輕的華人藝術家提供演出機會：

周善祥（鋼琴）
張緯晴（鋼琴）
賀藁（單簧管）
黃蒙拉（小提琴）
江蘭（圓號）
蘇柏軒（指揮）
于丹（豎琴）
趙靜（大提琴）
朱丹（小提琴）

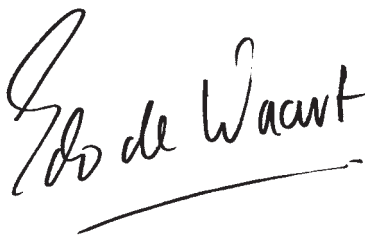
無可預料之下，兩位樂師於短時間通知下臨危受命，首席大提琴鮑力卓出替因病辭演的莫克，演出德伏扎克大提琴協奏曲。首席單簧管史安祖，則代替因急事須於演出第一天返回德國的浮士德，並以莫扎特的單簧管協奏曲代替原訂的莫扎特第四小提琴協奏曲。我們為兩位出色的樂師感到十分驕傲。

年青助理指揮蘇柏軒亦獲得多個與樂團同台演出的機會，由教育、社區及外展音樂會、以至兩套太古新力量的常規音樂會。他又和我一同參與今年與香港演藝學院的年度合作計劃，與一眾樂師駐團演藝學院一周，指導學生演出極具挑戰的管弦曲目，在我和蘇柏軒的帶領下，於2009年9月作公開演出史達拉汶斯基的《火鳥》：組曲及迪夫利格改編的《崔斯坦與依索爾德》管弦套曲。這首編制浩大的管弦套曲由港樂及演藝合組的樂團演出，令人難忘。年青的樂手們亦再一次獲得樂團樂師一對一的專業指導下演繹難度曲目。

最後，我們編排了一個全新的舒伯特系列，當中包括兩場全舒伯特室樂/交響樂曲目的音樂會，由擅長演繹合奏曲目的團長夏定忠指揮及領奏，藉此為團員提供演出此類型作品的機會。

總括來說，我很高興告訴大家樂團過去一年的演出均具備極高的藝術水平，並顯示出他們能迎接所有主要節目所帶來的挑戰。毫無疑問，香港管弦樂團在我眼中，以及很多客席指揮及獨奏家的眼中，只有東京的NHK交響樂團能媲美，屬亞洲區內排行首兩名的樂團。

樂團要作進一步的突破，卻受到樂團編制所限，因樂團仍屬區內編制最小的樂團。我促請政府盡快及認真對待這個問題，重新評估對樂團資助，讓樂團能增聘樂師，發展成為一隊擁有超過一百人、編制完整的管弦樂隊，以達到成為真正具有國際水平的一流樂團。另一個無論從藝術上或行政上均左右樂團發展的問題，是樂團的駐團場地。即使已加入場地伙伴計劃，我們在預訂場地上仍會遇到巨大的困難，令我們未能掌握演出的地點和時間。為樂團尋找一個真正的家或許不應待到西九落戶之時。



艾度·迪華特  
藝術總監兼總指揮

# Artistic Director's Report

The artistic goals for 2009/10 continued to be the consolidation of the Hong Kong Philharmonic Orchestra's position as the major cultural icon for the people of Hong Kong and to transform it into the leading orchestra in Asia with an international reputation for artistic excellence.

In the past five seasons, the Orchestra has developed strength in the performance of Romantic 19th and early 20th century compositions as evident, for instance, in the programming of the Mahler symphonic cycle and the series of Richard Strauss operas in concert. During this time, the Orchestra has also made advances in developing a strong sense of the Classical style. The artistic direction and programming in 2009/10 sought to deepen the Orchestra's existing strengths in these fields of repertoire, and to acquire and build upon other strengths and experiences through a selection of repertoire that are challenging not only for the technical demands they place on the musicians but for the stylistic and interpretive challenges they present in producing convincing performances.

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

BEETHOVEN	Symphony No. 6 in F, Op. 68 <i>Pastoral</i>
BRUCKNER	Symphony No. 8 in C minor (1890 Nowak version)
CHOPIN	Piano Concerto No. 1 in E minor, Op. 11
DELIUS	<i>The Walk to the Paradise Garden</i>
DVOŘÁK	<i>Carnival Overture</i> , Op. 92
ELGAR	Symphony No. 2 in E flat, Op. 63
GOLIJOV	<i>Last Round</i> - for string orchestra
JONGEN	<i>Symphonie-concertante</i> for organ and orchestra, Op. 81
LISZT	Piano Concerto No. 2 in A
MAHLER	<i>Das Lied von der Erde</i>
MAHLER	Symphony No. 3 in D minor
MOZART	Horn Concerto No. 3 in E flat, K447
MOZART	Piano Concerto No. 24 in C minor, K491
MOZART	Symphony No. 39 in E flat, K543
RAVEL	<i>Mother Goose: Suite</i>
RESPIGHI	<i>Trittico Botticelliano</i>
RESPIGHI	<i>The Pines of Rome</i>
SAINT-SAËNS	Symphony No. 3 in C minor, Op. 78 <i>Organ</i>
R STRAUSS	<i>Don Juan</i> , Op. 20
R STRAUSS	<i>Salome: Closing scene</i>
WAGNER	<i>Tristan und Isolde: Prelude and Liebestod</i>
WAGNER	<i>Tristan und Isolde</i> - an orchestral passion (arr. de Vlieger) (Collaboration with APA)
WEBER	<i>Oberon: Overture</i>
STRAVINSKY	<i>Pulcinella: Suite</i>
STRAVINSKY	Symphonies of Wind Instruments

Furthermore, the Orchestra worked with a careful selection of guest conductors known for their particular expertise in specific areas of the repertoire, such as Gennadi Rozhdestvensky (in Beethoven's Violin Concerto and Shostakovich's Symphony No. 10) and Nicholas McGegan (in Haydn's Symphonies Nos 59 and 85 and Mozart's Clarinet Concerto). Other guest conductors included:

Kolja Blacher (Mozart/Schumann/Tchaikovsky)  
 Jahja Ling (Huang Ruo/Chen Gang/He Zhanhao/Dvořák)  
 Lü Jia (Debussy/Saint-Saëns /Stravinsky; Falla/Chabrier/Debussy/Ravel;  
 Márquez /Ginastera/Copland/Bernstein; Rachmaninov)  
 Stuart Malina (Broadway)  
 John Nelson (Haydn/Berlioz)  
 Philip Pickett (Handel/Haydn)  
 Lawrence Renes (Beethoven/Mozart/Tchaikovsky; Tan Dun/John Adams)  
 Gerard Salonga (Film music)  
 Johannes Wildner (Johann Strauss I and II/Josef Strauss)  
 Zhang Xian (Brahms/Bartók)

Throughout the year, a strong roster of international artists appeared with the Hong Kong Philharmonic Orchestra performing repertoire they specialize in, including:

Singers  
 Anna Caterina Antonacci  
 Sasha Cooke  
 Stephen Gould  
 Doug LaBrecque  
 Gary Mauer  
 Kelly O'Connor  
 Anne Runolfsson  
 Deborah Voigt

Violinists  
 Viktoria Mullova  
 Julian Rachlin  
 Sasha Rozhdestvensky

Pianists  
 Ronald Brautigam  
 Javier Perianes  
 Jean-Yves Thibaudet  
 Simon Trpčeski

Organists  
 Vincent Dubois  
 Olivier Latry

## THE HONG KONG PHILHARMONIC SOCIETY LIMITED: ARTISTIC DIRECTOR'S REPORT

The development of a distinctly Chinese orchestral repertoire and the promotion of the best Chinese artists have also been important criteria in our programming. In 2009/10 we have selected the following works by Chinese composers:

BAO Yuan-kai	<i>Flowing Stream</i>
CHEN Gang/HE Zhanhao	<i>Butterfly Lovers Violin Concerto</i>
HUANG Ruo	<i>Still / Motion</i> (Two Echoes of Butterfly and Princess-Flower Lovers)
TAN Dun	<i>The Map</i> , Concerto for cello, video and orchestra
ZHU Jian'er	<i>Festival Overture</i>

In addition, three internationally acclaimed Chinese artists returned to perform with the Orchestra:

Sa Chen (piano)  
Yundi Li (piano)  
Xue Wei (violin)

The Swire New Generation Series and other concerts offered solo opportunities for nine young and emerging Chinese artists:

Kit Armstrong (piano)  
Rachel Cheung (piano)  
Natalie Hoe (clarinet)  
Mengla Huang (violin)  
Ling Jiang (horn)  
Perry So (conductor)  
Dan Yu (harp)  
Zhao Jing (cello)  
Zhu Dan (violin)

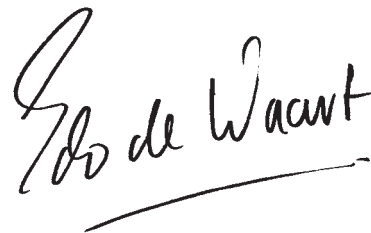
Unexpectedly, two musicians stood in for other booked artists on short notice. Principal Cellist, Richard Bamping, stood in for Truls Mørk, due to the latter's illness, and performed the Dvořák Cello Concerto, and Principal Clarinetist, Andrew Simon, stood in for violinist, Isabelle Faust, because of her urgent return to Germany on the first concert day, and performed Mozart's Clarinet Concerto, thus replacing Mozart's 4th Violin Concerto. We are proud to have these outstanding musicians who serve as excellent models for other members of the Orchestra to emulate.

The Orchestra's young Assistant Conductor Perry So was also given a number of opportunities to work with the Orchestra, ranging from education, community and outreach concerts, to conducting a pair of evening concerts within the Swire New Generation series. Furthermore, he joined me this year in the annual collaborative joint-project with the Hong Kong Academy for Performing Arts School of Music. In this joint-project our musicians spent a full week coaching students of the HKAPA in a demanding orchestral programme. This project culminated in a full-scale public concert, under Perry's and my direction, in September 2009, which included Stravinsky's *Firebird: Suite* and Henk de Vlieger's hour-long arrangement of Wagner's *Tristan und Isolde*. This passionate orchestral extravaganza by a massed combined orchestra resulted in an impressive performance. Once again the young musicians were given the opportunity to play demanding repertoire and to receive one-on-one coaching from the leading instrumentalists in our Orchestra.

Finally, two Schubert chamber/symphonic works were programmed as a new concert series, led and conducted by the Orchestra's concertmaster John Harding, thus taking advantage of his strength in ensemble work and providing an opportunity for the musicians to perform great works from this genre.

In summary, I am pleased to say that in the past year the Orchestra has continued to perform at a very high level of artistic excellence and has risen very ably to the challenges of all the major programmes. Unquestionably the Hong Kong Philharmonic is now, not only in my view but also the view shared by a number of our visiting conductors and soloists, one of the top two orchestras in Asia, matched only by the NHK Symphony in Tokyo.

The prospect of the Orchestra to further excel is however hampered by the fact that the size of the Orchestra is still the smallest in the region. I urge the Government to seriously address this problem in its funding considerations in order to realize the vision of propelling the Orchestra to a true international ranking by increasing its size to a full-strength orchestra of 100+ musicians. The other major concern which has caused both artistic and administrative problems is the question of orchestral residency. Despite the Venue Partnership Scheme, we sometimes still face enormous hall booking difficulties which leave us with uncertainties of a secured performance venue and time. Finding a true home for the Orchestra is perhaps something that should not wait until the West Kowloon Cultural District comes on board.



EDO DE WAART  
ARTISTIC DIRECTOR AND CHIEF CONDUCTOR



# 香港管弦樂團成員及行政人員

## The Hong Kong Philharmonic Orchestra musicians and staff

(2010年9月 As at September 2010)

### 藝術總監兼總指揮

艾度·迪華特

### ARTISTIC DIRECTOR & CHIEF CONDUCTOR

Edo de Waart

總指揮席位由以下機構贊助  
The Octavian Society &  
Y. S. Liu Foundation

Maestro's Chair – endowed by  
The Octavian Society &  
Y. S. Liu Foundation

### 副指揮

蘇柏軒

### ASSOCIATE CONDUCTOR

Perry So

### 第一小提琴

夏定忠  
團長

### FIRST VIOLINS

John Harding  
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

Zhu Bei  
Third Associate Concertmaster

毛華  
程立  
把文晶  
桂麗  
李智勝  
龍希  
冒異國  
梅麗芷  
倪瀾  
王亮  
黃嘉怡  
徐垣#  
張希  
周騰飛

Mao Hua  
Cheng Li  
Ba Wenjing  
Gui Li  
Lee Zhisheng  
Long Xi  
Mao Yiguo  
Rachael Mellado  
Ni Lan  
Wang Liang  
Christine Wong Kar-ye  
Xu Heng#  
Zhang Xi  
Zhou Tengfei

### 第二小提琴

丁瑄▲  
梁文華  
鈴木美香  
冒田中知子  
李嘉道  
方潔  
何嘉俊  
許致雨  
簡宏道  
巫國輝  
潘灑亮  
趙溼娜  
陳怡廷\*  
柯雪\*  
劉博軒\*  
劉芳希\*

### SECOND VIOLINS

Fan Ting ●  
Leslie Ryang Moon-sun ▲  
Katrina Rafferty  
Miyaka Suzuki  
Tomoko Tanaka Mao  
Ricardo de Mello  
Fang Jie  
Gallant Ho Ka-chun  
Anders Hui  
Russell Kan Wang-to  
Mo Kwok-fai  
Martin Poon Ting-leung  
Zhao Yingna  
Chen Yi-ting\*  
Ke Xue\*  
Liu Boxuan\*  
Liu Fang-xi\*

### 中提琴

凌顯祐●  
熊谷佳織▲  
黎明詩  
羅宏偉  
范星欣  
洪依凡  
洪孫斌  
王駿  
付水淼\*  
楊帆\*  
張妹影\*

### VIOLAS

Andrew Ling ●  
Kaori Wilson ▲  
Li Ming  
Alice Rosen  
Cui Hong-wei  
Fan Xing  
Fan Yan  
Ethan Heath  
Sun Bin  
Wang Jun  
Fu Shuimiao\*  
Yang Fan\*  
Zhang Shu-ying\*

### 大提琴

鮑力卓●  
方曉牧■  
林穎▲  
陳怡君+  
關統安+  
陳屹洲  
張明遠  
霍添  
李銘蘆  
潘亞林  
龔\*

### CELLOS

Richard Bamping ●  
Fang Xiaomu ■  
Dora Lam ▲  
Chen Yi-chun  
Anna Kwan Ton-an+  
Chan Ngat Chau  
Cheung Ming-yuen  
Timothy Frank  
Li Ming-lu  
Yalin Song  
Pan Yan\*

### 低音大提琴

姜馨來▲  
林達僑  
馮裕  
費利亞  
林傑飛  
鮑爾菲  
范戴克  
張沛垣\*

### DOUBLE BASSES

Jiang Xinlai ▲  
George Lomdaridze  
Feng Rong  
Samuel Ferrer  
Jeffrey Lehmborg  
Philip Powell  
Jonathan Van Dyke  
Chang Pei-heng\*

### 長笛

史德琳●  
盧韋歐▲

### FLUTES

Megan Sterling ●  
Olivier Nowak ▲

### 短笛

施家蓮

### PICCOLO

Linda Stuckey

### 雙簧管

韋爾遜●  
布若芙■

### OBOES

Michael Wilson ●  
Ruth Bull ■

### 英國管

杜爾娜

### COR ANGLAIS

Sarah Turner

### 單簧管

史安祖●  
史家翰▲

### CLARINETS

Andrew Simon ●  
John Schertle ▲

### 低音單簧管

簡博文

### BASS CLARINET

Michael Campbell

### 巴松管

莫班文■  
李浩山▲

### BASSOONS

Benjamin Moermond ■  
Vance Lee ▲

### 低音巴松管

崔祖斯

### CONTRA BASSOON

Adam Treverton Jones

### 圓號

韋麥克●  
柏如瑟■  
周智仲▲  
高志賢  
李少霖  
李妲妮

### HORNS

Mark Vines ●  
Russell Bonifede ■  
Chow Chi-chung ▲  
Marc Gelfo  
Homer Lee Siu-lam  
Natalie Lewis

### 小號

傲高年●  
莫思卓▲  
華達德

### TRUMPETS

Colin Oldberg ●  
Christopher Moyse ▲  
Douglas Waterston

### 長號

韋雅樂●  
韋力奇

### TROMBONES

Jarod Vermette ●  
Maciek Walicki

### 低音長號

貝爾迪

### BASS TROMBONE

Michael Priddy

### 大號

陸森柏●

### TUBA

Paul Luxenberg ●

### 定音鼓

龐樂思●

### TIMPANI

James Boznos ●

### 敲擊樂器

泰貝桑●  
梁偉華  
胡淑徽

### PERCUSSION

Shaun Tilburg ●  
Raymond Leung Wai-wa  
Sophia Woo Shuk-fai

### 豎琴

史基道●

### HARP

Christopher Sidenius ●

### 鍵盤

葉幸沾●

### KEYBOARD

Shirley Ip ●

● 首席 Principal

■ 聯合首席 Co-Principal

▲ 助理首席 Assistant Principal

# 樂師席位由法國興業私人銀行贊助

Musician's Chair is endowed by Societe Generale Private Banking

+ 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

Fellows of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

## 香港管弦樂團成員及行政人員

### THE HONG KONG PHILHARMONIC ORCHESTRA MUSICIANS AND STAFF

(2010年9月 As at September 2010)

#### 行政人員

蘇孝良先生  
行政總裁

陳碧瑜女士  
行政秘書

#### 藝術行政部

周淼女士  
藝術策劃總監

王嘉瑩小姐  
助理經理 (藝術家事務)

羅芷欣小姐  
藝術行政部助理

#### 發展部

陳永剛先生  
發展總監

吳凱明女士  
發展經理

韓嘉怡小姐  
助理發展經理

彭彩迪小姐  
助理發展經理

#### 財務及行政部

李康銘先生  
財務經理

郭文健先生  
財務及行政助理經理

張嘉雯小姐  
人力資源經理

蘇碧華小姐  
財務及行政高級主任

陳麗嫻小姐  
接待員

梁錦龍先生  
辦公室助理

李家榮先生  
資訊科技及項目經理

#### MANAGEMENT

Mr So Hau Leung  
Chief Executive

Ms Rida Chan  
Executive Secretary

#### ARTISTIC ADMINISTRATION

Ms Mio Margarit Chow  
Director of Artistic Planning

Miss Michelle Wong  
Assistant Manager (Artist Liaison)

Miss Christy Law  
Artistic Administration Assistant

#### DEVELOPMENT

Mr Antony J Chan  
Director of Development

Ms Edith Ng  
Development Manager

Miss Kary Hon  
Assistant Development Manager

Miss Ruby Pang  
Assistant Development Manager

#### FINANCE AND ADMINISTRATION

Mr Homer Lee  
Finance Manager

Mr Alex Kwok  
Assistant Manager,  
Finance and Administration

Miss Cherish Cheung  
Human Resources Manager

Miss Vonee So  
Senior Officer,  
Finance & Administration

Miss Pamela Chan  
Receptionist

Mr Sammy Leung  
Office Assistant

Mr Andrew Li  
Manager, IT & Projects

#### 市場推廣部

譚兆民先生  
市場推廣總監

陳剛濤先生  
市場推廣副經理

梁國順先生  
高級市場及傳訊主任

黃穎詩小姐  
市場及傳訊主任

陳嘉惠小姐  
編輯

丁美雲小姐  
教育及外展統籌主任

梁琪琪小姐  
教育及外展主任

陸可兒小姐  
企業傳訊主任

林美玲小姐  
客務主任

#### 樂團事務部

邵樂迦先生  
樂團事務主管

楊劍騰先生  
樂團人事經理

陳國義先生  
舞台經理

何思敏小姐  
樂譜管理

陳韻妍小姐  
助理經理  
(樂團事務)

蘇近邦先生  
運輸主任

#### MARKETING

Mr Paul Tam  
Director of Marketing

Mr Nick Chan  
Deputy Marketing Manager

Mr Gordon Leung  
Senior Marketing Communications Officer

Miss Natalie Wong  
Marketing Communications Officer

Ms Tiphonie Chan  
Publications Editor

Miss Natalie Ting  
Education and Outreach Coordinator

Miss Kiki Leung  
Education and Outreach Officer

Miss Alice Luk  
Corporate Communications Officer

Miss Alice Lam  
Customer Service Officer

#### ORCHESTRA AND OPERATIONS

Mr Luke Shaw  
Head of Orchestra and Operations

Mr Ambrose Yeung  
Orchestra Personnel Manager

Mr Steven Chan  
Stage Manager

Miss Betty Ho  
Librarian

Miss Vanessa Chan  
Assistant Manager  
(Orchestra and Operations)

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	
		2010	2009
非流動資產	Non-current assets	2,426,423	2,628,859
流動資產	Current assets	19,256,828	12,689,632
扣除：	Less:		
流動負債	Current liabilities	(9,073,041)	(8,868,155)
資產淨值	NET ASSETS	12,610,210	6,450,336
基金及儲備：	Funds & reserves:		
累積盈餘	Accumulated surplus	12,519,463	6,369,157
青少年聽眾計劃	Young Audience Fund	90,747	81,179
總基金及儲備	TOTAL FUNDS & RESERVES	12,610,210	6,450,336



## 收支表 STATEMENT OF INCOME AND EXPENDITURE

(港幣 Expressed in Hong Kong dollars)

於3月31日  
As at 31st March

		2010	2009
收入	INCOME		
政府年度撥款	Government subvention	60,580,169	61,183,716
音樂會及其他表演收入	Revenue from musical events	16,663,070	20,709,748
捐款及贊助	Donations and sponsors	26,928,306	25,109,242
其他收入	Miscellaneous income	2,454,543	1,748,584
		<u>106,626,088</u>	<u>108,751,290</u>
開支	EXPENDITURE		
音樂會開支	Concert expenses	74,920,812	83,392,694
市場推廣開支	Marketing expenses	7,375,272	6,744,849
籌款開支	Fund raising expenses	2,692,002	2,133,718
行政及一般開支	Administrative and general expenses	15,478,128	16,319,733
		<u>100,466,214</u>	<u>108,590,994</u>
年度所得盈餘	SURPLUS FOR THE YEAR	<u>6,159,874</u>	<u>160,296</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2008年4月1日 At 1st April 2008	6,203,014	87,026	6,290,040
調入累積盈餘 Transfer to the Accumulated surplus	5,847	(5,847)	-
年度所得盈餘 Surplus for the year	160,296	-	160,296
於2009年3月31日及2009年4月1日 At 31st March 2009 and 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 At 31st March 2010	12,519,463	90,747	12,610,210

### 頂層員工薪酬 TOPS 3 - TIERS STAFF

頂層員工薪酬分析如下：

Remuneration of top 3-tiers annual salaries is analyzed as below.

2009/10 年薪

ANNUAL SALARIES (HK \$)

	人數 No. of staff
> HK\$1,000,000	1
HK\$600,001 to HK\$1,000,000	5
≤ HK\$600,000	0
	-----
	6
	-----

註：本團的薪酬顯示方式將因應表演藝術資助委員會及政府日後的指引而在本團網頁版更新。

Note: The current reporting on the staff remuneration of Hong Kong Philharmonic Society is subject to further changes after consultation with the Funding Committee for the Performing Arts and Government and updates will be provided in the version on the Hong Kong Philharmonic Society's website.

# Salute 感謝伙伴 to Our Partners

香港管弦樂團衷心感謝以下機構的慷慨贊助和支持！  
The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the Partners below for their generous sponsorship and support!

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## 首席贊助 PRINCIPAL PATRON



## 節目贊助 MAJOR SPONSORS



香港管弦協會有限公司

香港九龍尖沙咀文化中心行政大樓八樓

電話：2721 2030 傳真：2311 6229

網址：[www.hkpo.com](http://www.hkpo.com)

**The Hong Kong Philharmonic Society Limited**

Level 8, Administration Building,

Hong Kong Cultural Centre,

Kowloon, Hong Kong

Tel: 2721 2030 Fax: 2311 6229

Website: [www.hkpo.com](http://www.hkpo.com)

