

藝術新秀獎（音樂）

鄭智元  
CHENG CHI-YUEN,  
BOBBY



Photo Credit : Lee Tsz Wah

「我希望自己的故事能啟發香港更多年輕的一輩，讓他們知道自己也有能力踏足世界的舞台。」

“I hope my story could inspire more young people in Hong Kong and let them know that they have the ability to set foot on the international stage too.”



鄭智元是年青上進的雙簧管演奏家，以香港人身份擔任法國土魯斯國家管弦樂團雙簧管首席，實屬難得。評審年度參與該團2020/21樂季的演出，演奏造詣及風範備受肯定。自2016年起擔任多個國際知名管弦樂團的客席雙簧管首席，具豐富海外演出經驗，讓國際樂壇認識香港音樂工作者的演奏實力。

A young and committed oboist, Cheng Chi-yuen, Bobby, is currently the Principal Oboist at L'Orchestre National du Capitole de Toulouse in France, a remarkable accomplishment for a Hong Konger. During the assessment year, Cheng played with the orchestra in the 2020/21 season during which his musical talent and style had garnered much appreciation. Since 2016, he has served as Guest Principal Oboist in various internationally renowned orchestras and his extensive experience performing abroad has allowed the global music circle to learn about the artistic capabilities of Hong Kong musicians.

鄭智元2014年以一級榮譽畢業於香港演藝學院，其後負笈法國的里昂國立高等音樂學院修讀碩士，以最高榮譽畢業。他曾在多項本地與海外的音樂比賽中屢獲殊榮，2016年加入法國三大交響樂團之一的土魯斯國家管弦樂團，成為首位擔任此雙簧管首席的外籍樂手。鄭氏經常獲邀到不同國際知名的樂團任客席雙簧管首席，亦曾以獨奏家身分到各地演出，足跡遍及歐洲、美國及亞洲，具有豐富的海外演出經驗。

Cheng Chi-yuen, Bobby, graduated from the Hong Kong Academy for Performing Arts with First Class Honours in 2014 and later obtained his Master's degree from the Conservatoire National Supérieur Musique et Danse de Lyon in France, graduating with the highest honours. He was a prize-winner in various music competitions local and abroad, and in 2016 joined one of France's top three orchestras — L'Orchestre National du Capitole de Toulouse — as its first non-local Principal Oboist. Cheng has also often been invited to perform as Guest Principal Oboist in different globally renowned orchestras and performed as soloist around the world. Having shared his music in Europe, America and Asia, Cheng has extensive experience performing around the world.

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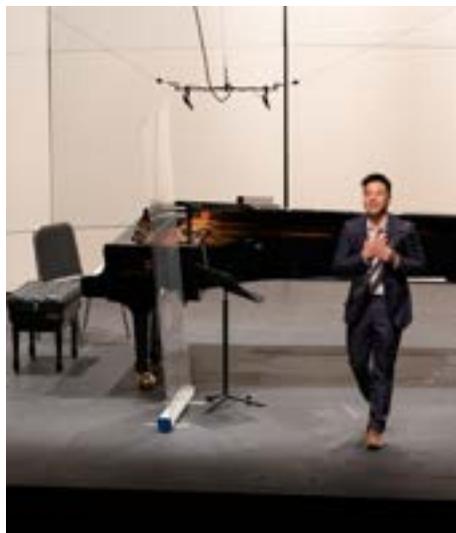
出生自小康之家，父母並不是音樂人，鄭智元坦言自己與其他香港小朋友一樣，從學校的興趣班發掘自身對音樂的興趣。小學時被老師推薦學習雙簧管，由2016年至今擔任法國土魯斯國家管弦樂團的雙簧管首席樂手。回想起當天獲得法國交響樂團取錄，鄭氏仍歷歷在目：「畢竟這是我的第一份工作，而且競爭激烈，只有一個名額，所以當天得知獲得聘用，感到十分興奮的同時也難以置信。」

### 遠赴法國演奏 全靠自小香港樂團的培養

在香港土生土長的鄭氏於香港演藝學院畢業後，遠赴法國里昂的國立高等音樂學院修讀碩士課程。身兼學業的他仍然把握機會，到法國與瑞士日內瓦的不同樂團報名試奏。最後能在選拔中脫穎而出，除了靠當年的緊密練兵，也有賴在香港長年累月的樂團經驗。

「因為香港很多小朋友有機會接觸樂器，所以有很多管弦樂團可以供他們參與。相比起歐洲，當地的小朋友卻沒有這樣多演出的機會。」鄭氏提到小時候已參與香港兒童交響樂團，又到不同校際音樂節表演，他深信這種日積月累的樂團經驗無形中奠定了他。

「如今有些同事都會問我為何表現得這般純熟自然。」鄭氏才發現自己在演出方面比其他歐洲人更幸運，自小已經能在大大小小的比賽演奏一些大師級樂章，歐洲的年輕一輩卻可能沒有這些經驗。



Born into a family of comfortable means with parents who are not musicians, Cheng Chi-yuen, Bobby, said he was like any other Hong Kong children who discovered one's interest in music through hobby classes at school. One of his primary school teachers suggested him to pick up the oboe, forming the path that leads Cheng to become the Principal Oboist at L'Orchestre National du Capitole de Toulouse in France since 2016. Cheng still remembers vividly the day he received the offer from the orchestra. "This is after all my first job," he said. "The competition was fierce. There was only one place. When I was hired, I was over the moon and could not believe it."

### Landing in France: Musical Exposure in Hong Kong was Key

Cheng entered the Master's programme at the Conservatoire National Supérieur Musique et Danse de Lyon in France after graduating from the Hong Kong Academy for Performing Arts. While still studying, he was already auditioning for orchestras in France and Geneva, Switzerland. Cheng attributes his success not only to hard work but also to the years of orchestral experience in Hong Kong.

"Many children in Hong Kong have access to musical instruments and there are quite a number of orchestras that they can join. In comparison, children in Europe might not have that many chances to perform." Having played in the Hong Kong Children's Symphony Orchestra since a young age and participated in multiple inter-school music festivals, Cheng believed such exposure had helped shape him over the years.

"Some colleagues would ask where I get my calm from as a performer." Cheng realised that he might have had the fortunate advantage to be participating in all sorts of competitions since a tender age, which might be the kind of experience young Europeans lack.



## 疫情當前 難忘北京演出的回憶

即使疫情當前，鄭氏與法國樂團已在2020年九月恢復演出，即使沒有音樂會的情況下，他們亦會錄影演出，然後放至YouTube的平台上。「大眾於週末放假之時，就是我們工作的時候。」每次演出均有三天排練時間，對於行外人，日程看似緊迫，但對於鄭氏，這就是日常工作。

身經百戰的他也有一次難以忘記的演出經歷。「2018年年尾的一天，我收到中國知名作曲家陳其鋼老師的電話，問我可否到國家大劇院一同演奏協奏曲。」陳其鋼曾為2008年北京奧運會開幕禮擔任音樂總監。鄭氏收到邀請，興奮之餘不免大嘆困難，因他要在三天內學習一首新的現代協奏曲。「自從到樂團工作後，已少有每天練習六至七小時，那幾天的練習可算是水深火熱。」



雖然鄭氏表演過後，因隔天需返回法國綵排，未能等到謝幕就要匆匆離場，但他有幸與多位知名中央音樂學院畢業生同台演出，例如譚盾老師，已是一生難忘。

被問到獲得藝術新秀獎的感受，鄭氏表示十分榮幸，他的音樂經驗來自香港，亦得知不少香港人有機會到歐洲或美國不錯的樂團中演出，因此他深信香港音樂家的實力。「我希望自己的故事能啟發香港更多年輕的一輩，讓他們知道自己也有能力踏足世界的舞台，到香港以外的樂團演出。」

## The Pandemic, and an Unforgettable Trip to Beijing

Despite the pandemic, the orchestra had already resumed performances by September 2020. Although live concerts were not possible, they filmed their performances and uploaded them to Youtube. "We worked on weekends while people chilled." Performances were preceded by three days of rehearsals and these seemingly hectic schedules were typical for Cheng.

Cheng went on to share about an unforgettable performance. "In late 2018, I received a phone call from the renowned Chinese composer Chen Qi-gang asking if I could play his concerto at the National Theatre in Beijing." Chen Qi-gang was the Music Director of the Opening Ceremony at the Beijing Olympics in 2008. Cheng felt both excited and challenged as he had only three days to learn the piece of contemporary concerto. "Ever since I started playing in orchestras, it was rare for me to practice six to seven hours, and those several days of practice were such a close call."

Although Cheng had to miss the curtain call at the concert because he needed to rush back to France for rehearsals, he was glad to have shared the stage with many famous graduates from the Central Conservatory of Music in Beijing including Tan Dun.

On receiving the Award for Young Artist, Cheng said he felt very honoured that his music career had its roots in Hong Kong; quite a lot of Hong Kongers play in reputable orchestras in Europe or America, and he has faith in Hong Kong musicians. "I hope my story could inspire more young people in Hong Kong and let them know that they have the ability to set foot on the international stage too, performing in orchestras abroad."

