

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

OSCAR MAESTROS:

奧斯卡配樂大師：
漢斯·森瑪與譚盾：

HANS ZIMMER
& TAN DUN



吳懷世 指揮
Wilson Ng CONDUCTOR



李垂誼 大提琴
Trey Lee CELLO

FRI 8PM

香港文化中心音樂廳

Hong Kong Cultural Centre
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2
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奧斯卡配樂大師：漢斯·森瑪與譚盾

OSCAR MAESTROS: HANS ZIMMER & TAN DUN

P. 3 漢斯·森瑪 Hans ZIMMER 8'
《星際啟示錄》組曲 (尤翰辰改編)
Interstellar Suite (arr. JOHANSSON)

P. 6 譚盾 TAN DUN 25'
《臥虎藏龍》協奏曲 *Crouching Tiger, Hidden Dragon Concerto*
臥虎藏龍 Crouching Tiger, Hidden Dragon
竹林飄逸 Through the Bamboo Forest
絲路奇遇 Silk Road: Encounters
永恆誓言 Eternal Vow
南行 To the South
離別 Farewell

P. 8 蕭斯達高維契 SHOSTAKOVICH 28'
第一交響曲 *Symphony no. 1*
小快板—不太快的快板 Allegretto – Allegro non troppo
快板 Allegro
緩板 Lento
甚快板—緩板 Allegro molto – Lento


P. 10 蕭斯達高維契 SHOSTAKOVICH 4'
第二圓舞曲 (尤洛夫斯基改編) *Waltz no. 2* (arr. JUROWSKI)


P. 12 吳懷世 指揮 Wilson Ng Conductor


P. 13 李垂誼 大提琴 Trey Lee Cello


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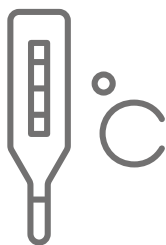
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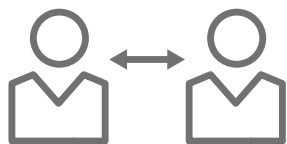
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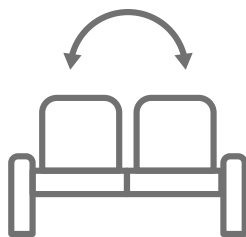
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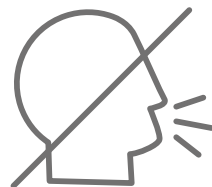
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b. 1957年生

漢斯·森瑪

HANS ZIMMER

《星際啟示錄》組曲 (尤翰辰改編)

Interstellar Suite (arr. JOHANSSON)

漢斯·森瑪最初為名導演基斯杜化路蘭的電影《星際啟示錄》(2014) 構思配樂的時候，仍未知道電影名稱；甚至連故事以太空為背景也不知道。導演只發給他一封短短的打字信，說要講父與子的故事，請他就此構思幾個意念。森瑪跟雜誌《荷里活記者》說道：「我只隨便寫寫，『到底當父親是甚麼一回事』。他(路蘭)就坐在我家的沙發上，我為他彈奏。他說：『好吧，現在我也該去拍這部片子了。』我問，這片子是怎樣的？他就開始將龐大的旅程娓娓道來，還包括太空、哲學、科學等等，彷彿一幅遼闊的畫布。我就說：『等一等。這點小東西是我寫給你的。』他就說：『對，但現在我知道故事的重點是甚麼了。』」

這就是樂曲的重點：故事本身在時空之間穿梭，只為了重申「人類之愛」的昇華力量，音樂則要應付跨星系的意念和影像。路蘭知道自己可以信任森瑪；因為兩人早已在《潛行凶間》(2010) 和《蝙蝠俠黑夜之神》(2010) 合作過。森瑪說：「我們一見面，意念就會源源不絕。」而且他也馬上掌握了整齣電影的核心主題：在漫無邊際的宇宙裡，人類的存在仍是偉大奇蹟之一。路蘭與天體物理學家合作構思故事情節，可是他也很清楚，像《星

When Hans Zimmer first conceived his score for Christopher Nolan's 2014 film *Interstellar*, he didn't know the film's name. He didn't even know that it would be set in space. The director sent him a short, typed letter telling the story of a father and a child, and asked him to come up with a few ideas in response. "I really just wrote about what it meant to be a father," Zimmer told *The Hollywood Reporter*. "And [Nolan] sat on my couch and I played it for him. He goes, 'Well, I better make the movie now.' And I'm going, what is the movie? And he starts describing this huge journey, this vast canvas of space and philosophy and science and all these things. And I'm going, 'Hang on. I've written you this tiny little thing here.' And he says 'Yes, but I now know what the heart of the story is'."

That's the key to this music: a score that deals with ideas and images on an intergalactic scale, for a story that travels through time and space only to reaffirm the transcendent power of human love. Nolan knew that he could trust Zimmer; the pair had already worked together on *Inception* (2010) and *The Dark Knight* (2010). "When we get together, the ideas are just flowing", says Zimmer, and he instantly grasped the central theme of the film: that in an infinite universe, the existence of humanity is still one of the greatest marvels of all. Nolan worked with astrophysicists to

《星際啟示錄》這種要劇情高潮在黑洞內發生的戲劇，需要極為跳脫的想像力才能創作。路蘭將《星際啟示錄》與寇比力克《2001太空漫遊》相提並論，認為後者是個「不用理解，只求感覺」的故事。

《星際啟示錄》傳聞之一（不過真有其事），是關於管風琴的：森瑪在配樂裡所用的管風琴（這也與寇比力克引用李察·史特勞斯遙相呼應）位於倫敦聖殿教堂，錄音工作也在教堂內進行；教堂本身則建於12世紀——在古老的教堂管風琴與原創新作之間，橫跨了幾個世紀，實在是極富想像力的構思。作曲家也採用龐大的樂團，營造一望無際、不可思議的非凡效果。音樂充滿不斷推進的節奏與無形的力量。然而無論是流露出渴望的弦樂，還是平靜的鋼琴，一切都以深刻、親切為重心——這個史詩式探險故事，其實充滿人性與人情。

develop the storyline, but he was intensely aware that a drama whose climax takes place within a Black Hole requires a supreme leap of the imagination. He compares *Interstellar* to Stanley Kubrick's *2001: A Space Odyssey*; a story that “doesn't need to be understood – it needs to be felt.”

And part of *Interstellar's* (true) mythology is that the organ that Zimmer used in the score (a choice that echoes Kubrick's use of the music of Richard Strauss) was recorded at the 12th century Temple Church in London: truly, an imaginative conception that spans centuries. Zimmer uses a large orchestra to evoke phenomena as inconceivable as they are vast. The music pulses with driving rhythms and unseen forces. But at the centre of it all – whether on yearning strings or a quiet piano – is something profoundly intimate, the deeply human heart of a truly epic adventure.

編制 INSTRUMENTATION

四支圓號、三支小號（其一兼高音小號）、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴、管風琴、鍵盤及弦樂組。
Four horns, three trumpets (one doubling piccolo trumpet), two trombones, bass trombone, tuba, timpani, percussion, harp, organ, keyboard and strings.



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"Chiacchiarini's conducting was stunning, showing passion and solemnity"

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譚盾

TAN DUN

《臥虎藏龍》協奏曲

Crouching Tiger, Hidden Dragon Concerto

臥虎藏龍
竹林飄逸
絲路奇遇
永恆誓言
南行
離別

Crouching Tiger, Hidden Dragon
Through the Bamboo Forest
Silk Road: Encounters
Eternal Vow
To the South
Farewell

李安電影《臥虎藏龍》2000年登上大銀幕時，也將華語電影帶給全世界的觀眾。電影根據王度廬的小說改編，演員陣容包括周潤發和楊紫瓊，片中充滿令人讚嘆的打鬥場面，影像富於詩意又美得令人難忘，是令人回味無窮的新式武俠片。在18世紀京城，園林裡一片漆黑，幾柄寶劍映照着月光；劍客在霧氣氤氳的湖面上滑過，又在竹林頂部彎彎的枝葉間穿來插去，輕盈靈巧得令人屏息。然而種種視覺效果背後卻是個超脫時空的故事：關於青春與歲月，關於階級與傳統，關於衝突與愛情。《臥虎藏龍》榮獲十項奧斯卡金像獎提名，囊括其中四個獎項——成績之佳，在荷里活的外語片中前所未見。

非凡的電影自然需要非凡的配樂；碰巧李安和譚盾都住在紐約，更是鄰居兼好友。當時譚盾憑歌劇《馬可·波羅》和《交響曲1997：天地人》（紀念香港回歸）聲名大噪。譚盾有一次在美國接受訪問，對主持人說《臥虎藏龍》的配樂「以友誼為基礎」。李安再說明他的構思：「我們用平易近人的方式，從哲學和文化角度看武術。所以他（譚盾）一拿起劇本，我就要找出能連結高雅與通俗文化、連結動作片與愛情

When Ang Lee's film *Crouching Tiger, Hidden Dragon* appeared in 2000, it took Chinese cinema to a global audience. With its dazzling fight sequences and a cast that included Chow Yun-fat and Michelle Yeoh, this adaptation of Wang Dulu's novel was a martial arts movie of a new and unforgettable kind, filled with poetic, hauntingly beautiful images. Swords caught the moonlight in the darkened courtyards of 18th century Beijing; warriors glided across misty lakes and performed feats of breathtaking agility and grace atop the bending branches of a bamboo forest. But behind the visuals lay a story that transcended time and place: a tale of youth and age, class and tradition, conflict and love. It received ten Academy Award nominations, and won four – an unprecedented feat for a foreign language film in Hollywood.

An exceptional film required an exceptional score; and it so happened that Ang Lee was good friends with his New York neighbour Tan Dun – already famous, at that point, for his opera *Marco Polo* and the symphony *Heaven Earth Mankind* that he'd written in 1997 to mark the handover of Hong Kong. The score, he told an American interviewer, "was based on friendship". Ang Lee explained the concept: "We would look at martial arts philosophically, culturally, and with a human touch. So once he picked the script, I had to find something that

片的橋樑。那麼音樂上誰會是完美的橋樑？馬友友！」

因此，馬友友的大提琴獨奏一開始已在配樂裡舉足輕重。人們常常說大提琴是與人聲最相似的弦樂器；現在音樂在各種風格與地域之間遊走，從豐滿的交響樂織體到中國傳統樂器的音響都兼而有之，這時大提琴就能加上一把貫徹始終的聲音。據譚盾憶述，他和李安花了好幾年時間，討論「那神秘的『藏龍』，討論愛情故事，還有充滿動感的武術哲學」。他解釋道：「創作配樂花了四年，再花十天寫下來。」顯然，樂曲注定足以脫離電影獨立成篇，擁有自己的藝術生命。

《臥虎藏龍》協奏曲由作曲家本人根據電影配樂改編而成，全曲共有六個樂章，為配置擴音器的大提琴（或二胡）及小型樂團而寫；2000年9月在倫敦首演。樂團編制包括西式弦樂器、豎琴、一支長笛和五位敲擊樂手（敲擊樂包括北非手鼓，人稱「會說話的鼓」）。至於其他內容：好吧，描繪式的樂章標題就是大家唯一需要的線索；要是大家看過電影原作，很容易聯想到竹林和戈壁沙漠的景致，還有絲綢之路的伏擊和片中兩段愛情故事（武林高手李慕白與俞秀蓮，還有千金小姐玉嬌龍與山賊羅小虎）。要是原作沒看過，那麼譚盾的音樂就會營造出空間，讓聽眾跟隨個人的情感歷程來聆賞。作曲家說：「我創作音樂的手法，就是反思自己的生活體驗，不只結合東方與西方。」

could bridge both high and low cultures between the action and the romance. And musically who would be the perfect bridge? Yo-Yo Ma!”

From the outset, then, Ma’s solo cello played a vital role in the score. Often described as the most human-sounding of string instruments, the cello adds a unifying voice to music that crosses styles and worlds – from lush symphonic textures to the sounds of Chinese traditional instruments. Tan Dun remembers that he and Ang Lee spent several years discussing “the concept of the mysterious hidden dragon, with the love story, and the percussive martial arts philosophy.” “It took four years to compose the score, and ten days to write it down,” he explains. It was clearly destined for a life beyond the cinema.

Reworked as a six-movement concerto for amplified cello (or erhu) and small orchestra, the *Crouching Tiger, Hidden Dragon Concerto* was premiered in London in September 2000. The orchestra comprises western string instruments and harp plus a solitary flute and five percussionists, whose instruments include the Tar, the so-called “speaking drum”. As for the rest: well, the descriptive titles of the movements provide the only cues needed. If you know the film, it’s easy to visualise the landscapes of the bamboo forest and the Gobi Desert; ambushes on the Silk Road and of course the twin love stories of the veteran warriors Shu Lien and Mu Bai, and the young noblewoman Jen and the bandit Lo. And if you don’t, Tan Dun’s music gives you space to follow your own emotional journey. “The way I write music is a reflection of my life experience,” says the composer – “not just bringing the East into the West”.

編制 INSTRUMENTATION

低音長笛兼短笛、敲擊樂器、豎琴及弦樂組。

Alto flute doubling on piccolo, percussion, harp and strings.

蕭斯達高維契

DMITRI SHOSTAKOVICH

F小調第一交響曲，op. 10

Symphony no. 1 in F minor, op. 10

小快板—不太快的快板
快板
緩板
甚快板—緩板

Allegretto – Allegro non troppo
Allegro
Lento
Allegro molto – Lento

俄羅斯的交響曲作曲家起步通常很早。以蕭斯達高維契在彼得格勒音樂學院的老師、對他提攜有加的格拉祖諾夫為例，他的「第一交響曲」首演時才17歲：身穿校服的他鞠躬謝幕時，觀眾都驚訝不已。因此，學院在1924年秋季要求作曲學生提交交響曲當畢業習作，也就沒有甚麼稀奇了。少年蕭斯達高維契——朋友都叫他「米茲」——很清楚自己想寫甚麼：一首「怪異交響曲」，既大膽又語帶嘲諷，故意要惹惱學院裡較古板的一批教授。

事實上，蘇聯成立初期，年輕作曲家也沒甚麼理由非要規行矩步不可。那是藝術上創新的年代；在列寧格勒，大膽新奇的意念像螢火蟲一樣到處飛來飛去。根據時人德魯斯健所言，少年蕭斯達高維契「對荒謬的事情特別敏銳，經常在別人沒注意到地方看出荒唐之處……也很喜歡諷刺文學」。可是他也吃過苦：父親1922年死於肺炎，當時蕭斯達高維契才15歲，而且家裡從來不算富裕；於是他就就在電影院為默片彈鋼琴伴奏，賺錢維持自己的生計：對於磨練音樂修養來說，這是非常有用的大師班。他為自己幾位教授試彈「第一交響曲」終樂章時，幾位教授都說樂曲「不能演奏」；後來他告訴一位朋友，說自己把相關的單簧管和小

Russian symphonists start young. Alexander Glazunov, Shostakovich's mentor and champion at the Petrograd Conservatoire, had premiered his own First Symphony at the age of just 17: the audience was astonished when he took his bow in school uniform. So it wasn't all that odd, in the autumn of 1924, for the Conservatoire to ask its composition students to write a symphony as a graduation piece. The teenage Shostakovich – “Mitya” to his friends – knew exactly what he was going to create: a “symphony-grotesque”, bold, sardonic, and calculated to annoy the stuffier professors at the Conservatoire.

And in those early years of the USSR, there was no reason why a young composer should play it safe. This was a time of artistic innovation; daring new ideas whizzed about Leningrad like fireflies. The teenage Shostakovich, noted his contemporary Mikhail Druskin, “had a keen eye for the ridiculous often noticing the absurd where others paid no attention...he loved satirical literature.” But he'd also suffered: his father had died of pneumonia in 1922, when Dmitri was just 15, and his family had never been wealthy. He supported himself by playing the piano for silent movies in cinemas: a useful masterclass in practical musicianship. When he tried out the finale of the symphony for some of his professors, they declared it “unplayable”. He later told a friend how he'd written out the

號聲部寫出來，交給電影院樂隊的單簧管手和小號手，但他們都能輕鬆演奏。

結果他寫出來的樂曲令所有人嘖嘖稱奇。樂曲既風趣又活力充沛但敬意欠奉，無疑是傑出少年的作品；可是音符背後的憂鬱感卻又似乎蘊含深意，而且樂曲的種種設計——尤其那衝勁十足又富感染力的配器——猶如出自老行尊之手。**第一樂章**最初幾個音符由配弱音器的小號和巴松管奏出，效果就像無禮的啞舌聲和咯咯的輕笑聲。現在大家聽到的，其實近於差利卓別靈多於貝多芬。作曲家繼續跟大家開玩笑，小提琴獨奏稍後闖進，音樂也萬變不離其宗，經常在團團轉，像圓舞曲一樣。叮叮噹噹的鋼琴滑稽地橫衝直撞，穿過輕快但木無表情的**第二樂章**。**第三樂章**坦率抒情，哀傷之情溢於言表；**終樂章**將荒誕與嚴肅至極的氣氛共冶一爐——即使蕭斯達高維契這時只是初出茅廬，但所塑造的風格已是只此一家。

名指揮家馬高對樂曲感到「非常驚喜」，答應與列寧格勒愛樂樂團合作，首演這首19歲少年所作的樂曲。消息傳出，說1926年5月12日的演出會很特別，於是一群沒有門票但激動不已的學生湧到演奏廳門前，誓要聽聽米茲的交響曲演出。馬高憶述當晚「觀眾十分興奮」。蕭斯達高維契家裡，伏特加酒整晚倒個不停，派對直至清晨五點才結束。

relevant parts and taken them to the clarinetist and trumpeter in the cinema band – who played them with ease.

Everyone was astonished at the result. The symphony's wit, irreverence and energy were unmistakably the work of a brilliant teenager but the melancholy behind the notes hinted at something deeper, and the way it was put together – particularly its bristling, atmospheric orchestration – was like the work of a professional at the top of his game. In the **first movement**, the first notes – muted trumpet and bassoon – are like a raspberry and a low chuckle. We're closer to the world of Charlie Chaplin than Beethoven. Later on, a solo fiddle gets in on the joke, and the music is never far from spinning away into a waltz. A jangling piano smashes facetiously through the brisk, deadpan **second movement**. The **third movement** wears its broken heart on its sleeve in openly expressive style, and the **finale** mixes the outrageous and the deeply serious in a style that, even this early in the game, could be by no-one else.

The eminent conductor Nikolai Malko was “amazed”, and agreed to premiere the symphony – the work of a 19-year old – with the Leningrad Philharmonic. Word got around that the performance, on 12 May 1926 was going to be something special, and excited students stormed the doors without tickets, determined to hear Mitya's symphony. “The audience was thrilled” recalled Malko, and back at the Shostakovich family apartment, the vodka flowed all night. The party went on until 5am.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號（其一兼低音小號）、三支長號、大號、定音鼓、敲擊樂器、鋼琴及弦樂組。

Three flutes (one doubling alto trumpet), two oboes, two clarinets, two bassoons, four horns, three trumpets (one doubling alto trumpet), three trombones, tuba, timpani, percussion, piano and strings.

蕭斯達高維契

DMITRI SHOSTAKOVICH

第二圓舞曲，選自《多元樂團組曲》(尤洛夫斯基改編)

Waltz no. 2, from *Suite for Variety Orchestra* (arr. JUROWSKI)

規矩上，蘇聯作曲家要顯示自己很「有用」。即使「有用」是指寫作電影配樂；對了，電影是最新潮、最受歡迎的媒介，為普羅大眾提供娛樂，那麼為何現在最出色的作曲家就不能作點貢獻？即使蕭斯達高維契除了是作曲家，還是煙鬼、足球狂迷和工程師之子，但他卻一點都不勢利。1920年代他在列寧格勒唸書時，會在電影院裡彈鋼琴；1929至1970年間也為不下30齣電影寫作原創配樂——而且題材繁多，由卡通、歌舞片到戰時的驚悚片和史詩式電影，應有盡有。

不過這些電影大多像《第一梯隊》(1956)那樣。《第一梯隊》是齣令人開心的電影，以蘇聯的集體農場為背景，講述一個共青團官員與拖拉車女司機相愛的故事。樂曲為編制龐大的錄音室管弦樂團而寫；作曲家不久就將其中一些段落循環再用，收錄在八樂章的《多元樂團組曲》裡，包括〈第二圓舞曲〉。寇比力克電影《大開眼戒》(1999)引用過這首圓舞曲，樂曲自此聲名大噪。箇中原因也不難聽出來。輕快的旋律和獨特的配器（儀態撩人的薩克管、深沉的弦樂和閃爍的鐘琴伴奏），是清楚展示作曲家兩種能力的絕佳例子：一是精確表達既苦且甜的情緒，二是表達這種情緒的同時，寫作一聽難忘、動聽易記的旋律。這是完美的電影音樂——哪齣電影都行。

樂曲剖析中譯：鄭曉彤

Composers in the Soviet Union were expected to make themselves useful. If that meant film scores, well, why shouldn't the greatest composers of the day contribute to the enjoyment of the masses in this most modern and popular of mediums? Whatever else he might have been, Shostakovich – a chain-smoking, football-crazy engineer's son – was no snob. As a student in 1920s Leningrad he played the piano in cinemas; between 1929 and 1970 he composed original scores for over 30 films – everything from cartoons and musicals to wartime thrillers and historical epics.

But mostly, the movies were something like *The First Echelon* (1956) – an uplifting collective farm drama about the romance between a Komsomol official and a female tractor driver. Shostakovich wrote the music for a large studio orchestra and shortly afterwards recycled some of it in an eight-movement *Suite for Variety Orchestra*, of which this waltz became famous after being used by Stanley Kubrick in his 1999 film *Eyes Wide Shut*. It's easy to hear why. With its lilting melody and tangy scoring for a sultry saxophone accompanied by sombre strings and glinting glockenspiel, it's a perfect example of Shostakovich's ability to cut to the heart of a bittersweet mood, and to write an unforgettably catchy tune in the process. Perfect film music – whatever the film.

All programme notes by Richard Bratby

編制 INSTRUMENTATION

長笛、短笛、雙簧管、兩支單簧管、巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴、鋼片琴及弦樂組。

Flute, piccolo, oboe, two clarinets, bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, celesta and strings.

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吳懷世 WILSON NG

指揮 Conductor

PHOTO: Jino Park

備受國際樂壇矚目的香港指揮家吳懷世，自28歲起獲任為韓國首爾愛樂樂團首位外籍副指揮，是該樂團史上最年輕的指揮家。他曾於多個國際重要賽事脫穎而出，包括德國馬勒指揮大賽、德國蘇堤爵士國際指揮大賽、法國史雲蘭諾夫國際指揮大賽、美國阿斯本音樂節指揮大賽。他亦是香港馬勒樂團的創辦人及藝術總監。

吳懷世與首爾愛樂樂團的樂季音樂會首演獲得一致好評，《韓國聯合新聞社》形容他指揮蕭斯達高維契交響曲「恍若指揮家為蕭斯達高維契本人」。他隨即獲首爾愛樂樂團邀請指揮多個樂季音樂會，更於2019年和2020年帶領樂團在首爾藝術中心音樂節作開幕演出。他又於疫情期間帶領樂團首次呈獻網上直播音樂會，以及參與一系列錄影演出。韓國一流樂團亦頻常邀請他作客席指揮。

吳懷世亦與歐洲多個著名樂團合作，包括蘇黎世市政廳樂團、法蘭克福電台交響樂團、法國電台愛樂樂團、丹麥國家交響樂團、BBC蘇格蘭交響樂團等。

吳懷世於11歲開始學習長笛，曾與法國里昂歌劇院芭蕾舞團以客席長笛獨奏身份合作。及後，他獲蘇格蘭皇家音樂學院頒發全額獎學金取得指揮碩士學位，並獲推薦到柏林藝術大學深造指揮。

Internationally sought-after conductor Wilson Ng is currently the Associate Conductor of the Seoul Philharmonic Orchestra, appointed at the age of 28 as the youngest conductor in the orchestra's history. He has swept coveted prizes at globally renowned competitions, including the Mahler Competition in Bamberg, the Sir Georg Solti International Conductors' Competition in Frankfurt, and the Svetlanov International Conducting Competition in Paris. He is also the Artistic Director of the Gustav Mahler Orchestra Hong Kong.

Following his debut performance of Shostakovich's Symphony no. 1 with the Seoul Philharmonic Orchestra (SPO), Ng was praised by *Yonhap News* "as if he had become Shostakovich himself". He was immediately engaged by SPO to conduct subsequent events, including the Seoul Arts Center Orchestra Festival's opening concerts in 2019 and 2020. He led SPO's first live-streamed online concerts and executed a series of virtual reality experience recordings during the COVID-19 pandemic. His success has led him to conduct other major Korean orchestras.

He has also worked with many leading European orchestras, including Tonhalle-Orchester Zürich, Frankfurt Radio Symphony, Philharmonique de Radio France, Danish National Symphony and BBC Scottish Symphony orchestras.

Ng began his musical journey at the age of 11 by learning the flute. He performed as a guest solo flautist with the Lyon National Opera Ballet prior to specialising in conducting, and advanced his conducting studies at the Universität der Künste Berlin and the Royal Conservatoire of Scotland.



李垂誼 TREY LEE

大提琴 Cello

獲已故傳奇指揮家馬捷爾讚揚為「令人驚嘆的主角……極之出色的大提琴家」，《留聲機》雜誌宣稱為「奇蹟」，李垂誼與世界各地德高望重的指揮家、作曲家合作，包括阿殊堅納西、史拉健、法朗克、辛奈斯基、巴舒密特、林圖、盛宗亮；並與各大頂尖樂團同台演出，計有：法國電台愛樂樂團、底特律交響樂團、愛樂管弦樂團、BBC愛樂樂團、荷蘭愛樂樂團、塔皮奧拉小交響樂團；莫斯科及挪威特倫赫姆獨奏家樂團；以及斯圖加特、慕尼黑、羅馬尼亞電台室樂團等。

李氏經常亮相全球重要演出場地，包括紐約卡內基音樂廳、聯合國總部、米蘭威爾姆劇院、北京國家大劇院、阿姆斯特丹荷蘭皇家音樂廳；又活躍於各地音樂節：庫赫莫、班夫、馬寶路、首爾春天及澳洲室樂音樂節。更曾與費莎、法蘭、古西薛托、薛高維斯基等現今炙手可熱的演奏家同台合作。

百代唱片公司 (EMI) 為李氏發行了多張榮登古典音樂暢銷榜的唱片。近期的唱片包括由盛宗亮為他度身訂造的《燦影》，以及王立平的《紅樓夢大提琴隨想曲》。

李氏是垂誼樂社的創辦人之一兼藝術總監，並擔任聯合國兒童基金會香港區大使，與小野洋子及曉治積曼等名人一起宣揚兒童權益。李垂誼演奏用的是1703年製的哥佛利拉名琴，名為「格比利亞舒伯爵」。

Hailed “a marvellous protagonist...superb cellist” by the late Lorin Maazel and a “Miracle” by *Gramophone*, Trey Lee works with esteemed conductors, composers and orchestras worldwide, including Vladimir Ashkenazy, Leonard Slatkin, Mikko Franck, Vassily Sinaisky, Yuri Bashmet, Hannu Lintu, Bright Sheng; the Chamber Orchestras of Stuttgart, Munich and Romanian Radio; Moscow and Trondheim Soloists ensembles; Philharmonia Orchestra, Philharmonic Orchestra Radio France, Detroit Symphony Orchestra, BBC Philharmonic, Netherlands Philharmonic, and Tapiola Sinfonietta among others.

Lee appears at major venues and festivals around the world, including the Carnegie Hall, United Nations, Teatro dal Verme Milan, Beijing National Centre for Performing Arts, Lincoln Center, Concertgebouw Amsterdam, Kuhmo, Banff, Marlboro, Seoul Spring and the Australian Festival of Chamber Music. On stage, Lee partners with many most sought-after stars such as Julia Fischer, Vilde Frang, Pekka Kuusisto and Alexander Sitkovetsky.

Lee has released several albums under EMI which topped the classical charts. His recent albums include Bright Sheng’s *The Blazing Mirage* dedicated to Lee, and Wang Liping’s *The Dream of the Red Chamber Capriccio*.

Lee is the founding Artistic Director of Musicus Society and an ambassador of UNICEF HK, through which he has promoted children’s rights worldwide alongside celebrities including Yoko Ono and Hugh Jackman. He plays on the 1703 “Comte de Gabriac” cello by Venetian maker Matteo Goffriller.

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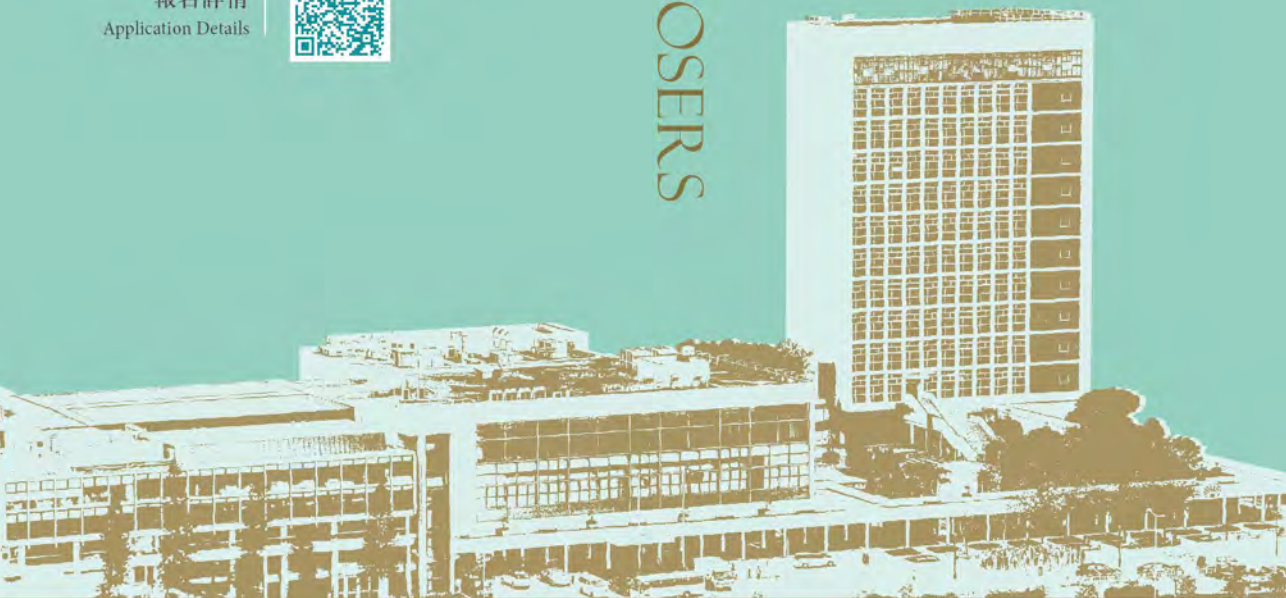
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香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, 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 through to the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Lio Kuokman has been appointed as Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances and live Naxos recordings were enthusiastically received by audiences, praised by critics at home and abroad, and garnered *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts, aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

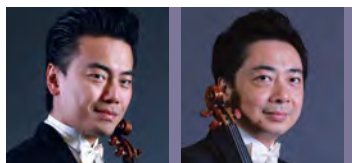
RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

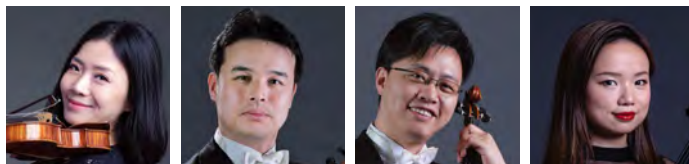
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

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

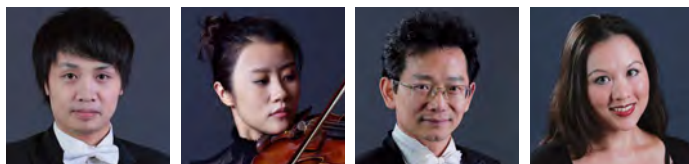


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

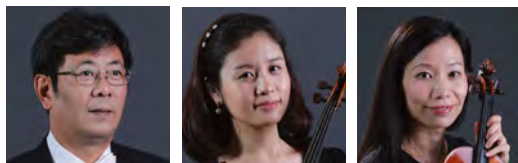


李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐姮
Xu Heng

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonson



方潔
Fang Jie



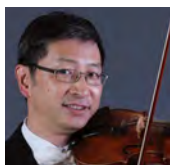
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



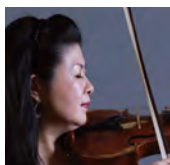
冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

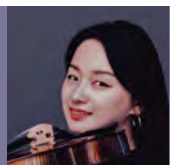


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



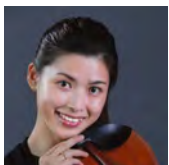
▲熊谷佳織
Kaori Wilson



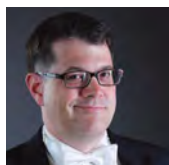
蔡書麟
Chris Choi



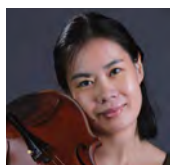
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

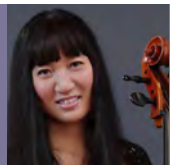


張殊影
Zhang Shu-ying

大提琴 CELLOS



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▲林穎
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Timothy Frank



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Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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

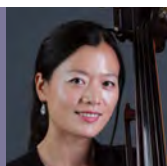
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

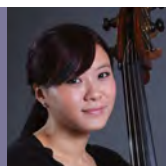
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



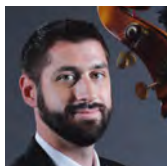
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

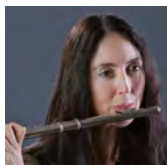


鮑爾菲
Philip Powell

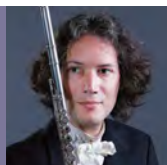


范戴克
Jonathan Van Dyke

長笛 FLUTES

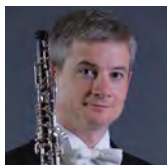


●史德琳
Megan Sterling

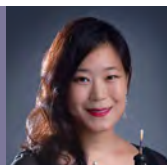


■盧韋歐
Olivier Nowak

雙簧管 OBOES



●韋爾遜
Michael Wilson



金勞思
Marrie Rose Kim

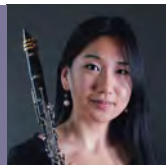
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

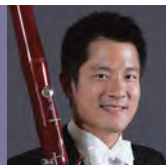
巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



■莫思卓
Christopher Moyse

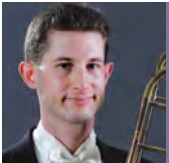


華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA



●雷克斯(休假)
Paul Luxenberg
(On sabbatical leave)

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

特約樂手

FREELANCE PLAYERS

小號：馮嘉興
Trumpet: Fung Ka-hing

豎琴：譚懷理
Harp: Amy Tam

大號：黎得駿
Tuba: Lai Tak-chun

鍵盤：林啓妍、嚴翠珠
Keyboard: Crystal Lam, Linda Yim

敲擊樂器：鄺敏蔚
Percussion: Eugene Kwong

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Lockey Hill (c.1800) Violin

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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以下人士借出一套四支華格納大號

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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李卡多·安東尼亞齊 (1910) 小提琴，由樂團第一副首席梁建楓先生使用

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 Wang Liang, Second Associate 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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- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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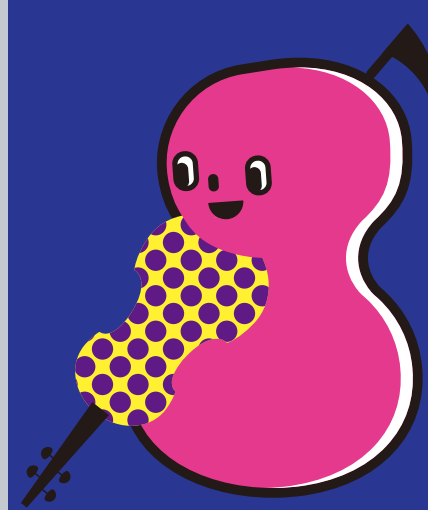


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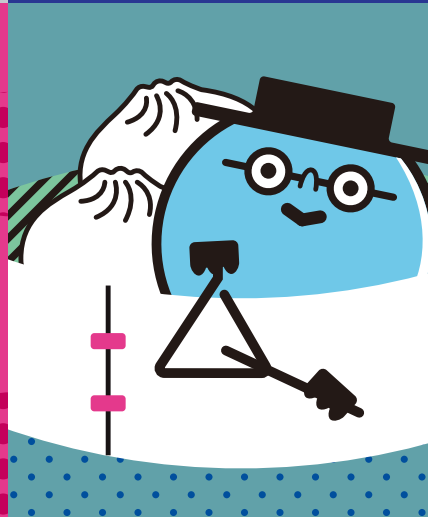
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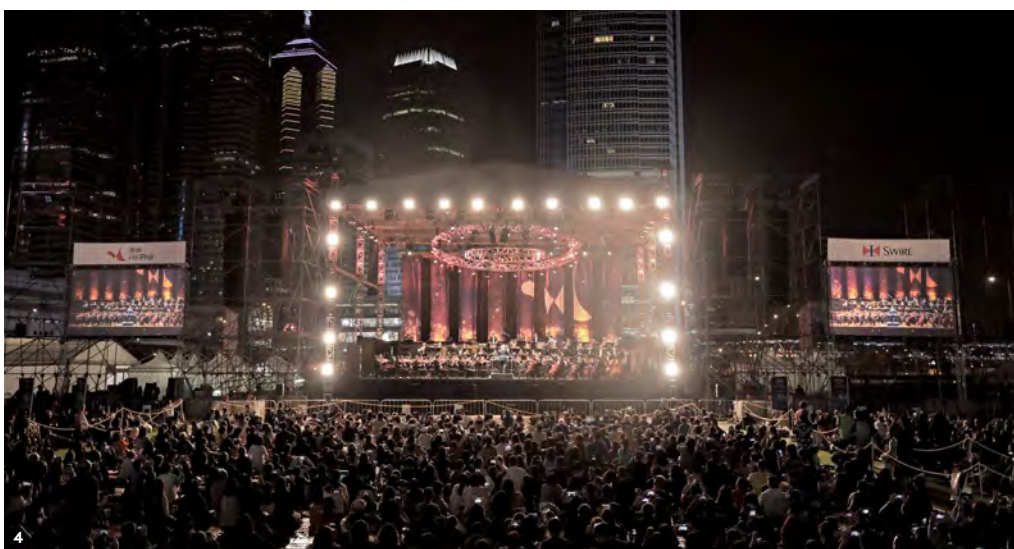
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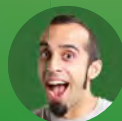
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10
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BRAHMS Hungarian Dance no. 1
WEBER Bassoon Concerto
BRAHMS Symphony no. 4

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Mariano Chiacchiarini, conductor
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林姆斯基-高沙可夫 《大黃蜂的飛行》
海頓 第八十二交響曲, 「熊」選段
聖桑 《動物嘉年華》
MILHAUD *The Ox on the Roof* excerpt
VAUGHAN WILLIAMS *The Wasps* Overture
RIMSKY-KORSAKOV *Flight of the Bumble Bee*
HAYDN Symphony no. 82, *The Bear* excerpt
SAINT-SAËNS *The Carnival of the Animals*

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王應淳, 鋼琴
阿V, 主持
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Anson Wong, piano
Vivek Mahbubani, presenter

16 & 17
APR 2021

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Mariano Chiacchiarini, conductor
Jing Wang, violin
Lily Cheng & Raymond Chu,
tango dancers

26
APR 2021

MON 7:30PM
JC Cube, Tai Kwun
\$200

港樂 × 大館: 室樂音樂會系列 美洲的夏夜 (木管五重奏) HK Phil × Tai Kwun: Chamber Music Series Summer Nights in the Americas (Woodwind Quintet)

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依華森 《呼嘯的叉子》五重奏
巴伯 《夏樂》
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Eric EWAZEN *Roaring Fork Quintet*
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劉蔚, 單簧管
陳邵桐, 巴松管
麥迪拿, 圓號
Olivier Nowak, flute
Kwan Sheung-fung, cor anglais
Lau Wai, clarinet
Toby Chan, bassoon
Jorge Medina, horn

30 APR &
1 MAY 2021

FRI & SAT 8PM
CC
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李斯特 《前奏曲》
佛瑞 《佩利亞斯與梅麗桑德》選段 (港芭特別演出)
莫扎特 《小夜曲》選段 (港芭特別演出)
拉威爾 G大調鋼琴協奏曲
BEETHOVEN *Leonore Overture no. 3*
LISZT *Les Préludes*
FAURÉ *Pelléas et Mélisande* Suite excerpt
(HKB Special Appearance)
MOZART *Eine kleine Nachtmusik* excerpt
(HKB Special Appearance)
RAVEL Piano Concerto in G

孔茲, 指揮
王致仁, 鋼琴
香港芭蕾舞團舞者
Christoph Koncz, conductor
Chiyan Wong, piano
HK Ballet dancers

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