

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

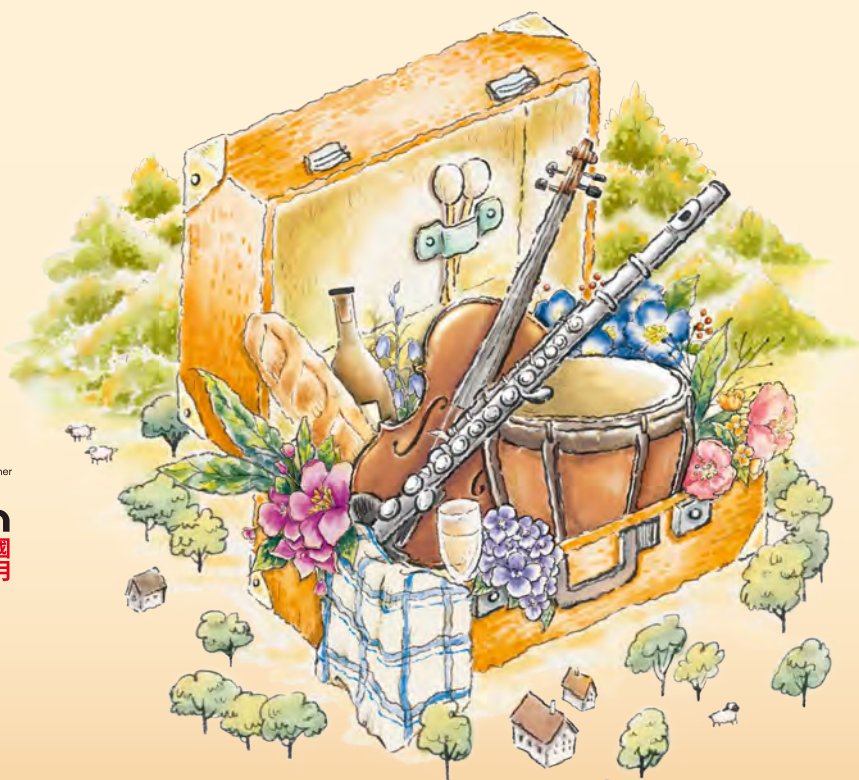
樂饗
·
法國

FRENCH MUSICAL

BONBONS

文化合作伙伴 Cultural Partner

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ARTS FEST 五月



賈桑松 指揮
Sylvain Gasançon
CONDUCTOR
©Kike Barona



盧韋歐 長笛
Olivier Nowak
FLUTE



白亞斯 敲擊
Aziz D. Barnard Luce
PERCUSSION

SAT 8PM

荃灣大會堂演奏廳

Tsuen Wan Town Hall
Auditorium

hkphil.org

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。
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.

22
MAY
2021

梵志登 音樂總監

Jaap van Zweden Music Director

同心抗疫 音樂會禮儀

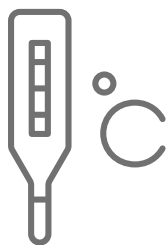
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歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



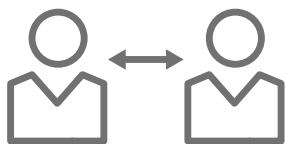
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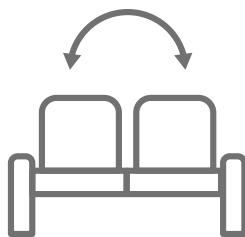
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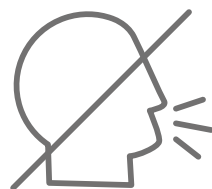
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COVID-19 patients within the
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the performance

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FRENCH MUSICAL BONBONS

- P. 5 **奧涅格 HONEGGER** 7'
《夏日牧歌》 *Pastorale d'été*
- 米堯 MILHAUD** 7'
敲擊樂協奏曲 *Concerto for Percussion*
- 拉威爾 RAVEL** 6'
《悼念公主的帕凡舞曲》 *Pavane pour une infante défunte*
- 依貝克 IBERT** 5'
長笛協奏曲：第一樂章
Flute Concerto: Allegro
- 魯塞爾 ROUSSEL** 16'
《蜘蛛的盛宴》：交響片段
Le festin de l'araignée: Symphonic Fragments
- 拉威爾 RAVEL** 17'
《庫普蘭之墓》 *Le Tombeau de Couperin*
前奏曲 *Prelude*
佛蘭納舞曲 *Forlane*
小步舞曲 *Menuet*
黎高東舞曲 *Rigaudon*
- P. 10 **賈桑松 指揮** **Sylvain Gasançon** Conductor
- P. 12 **白亞斯 敲擊** **Aziz D. Barnard Luce** Percussion
- P. 13 **盧韋歐 長笛** **Olivier Nowak** Flute



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IN HARMONY



巴黎音樂學院學生合照，
當中包括坐在前排右邊的拉威爾。
Paris Conservatoire student group photo,
with Ravel seated on the right.
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引言

1789年法國大革命所追求的「自由、平等、博愛」，也為音樂界帶來徹底的改變，巴黎音樂學院也在1795年應運而生。長久以來，只有教會和貴族階層才會訓練和聘用音樂家；該校之所以成立，就是為了推翻音樂界這種慣例。任何法國學生，只要有志於演奏事業，那麼不論出身、不論背景，學院都會取錄；此外，該校也是全球第一所專注訓練器樂演奏家和作曲家的音樂學院。巴黎音樂學院許多舊生日後都成了家傳戶曉的人物，而且他們的音樂多數既甜美精緻又細膩，這些特質也成了19、20世紀法國音樂的特徵。今晚音樂會選取的五位作曲家中，四位都曾在巴黎音樂學院肄業，而且好些作品都成了上世紀最討人歡喜的法國曲目。希望大家喜歡這場美味的法式音樂饗宴。

INTRODUCTION

The French Revolution of 1789, with its ideals of “Liberté, égalité, fraternité” (Liberty, Equality and Fraternity), resulted in a fundamental change in the profession of music. The Revolution led to the creation of the Paris Conservatoire in 1795. The intention was to overturn the convention that musicians were trained and employed only by the church or the aristocracy, and thus the Paris Conservatoire accepted any French student, irrespective of birth or background, who wanted a career on the concert platform or recital stage, and was the first music school in the world to concentrate on training instrumentalists and composers. Many of the composers who were trained at the Paris Conservatoire went on to become household names, and their music – often sweet, delicate and subtle – has come to epitomise French music of the 19th and 20th centuries. Today’s concert features music from four composers who were students at the Paris Conservatoire (as well as one who was not) who, together, produced some of the most delightful music to have emerged from France over the past century. We hope you enjoy our delicious array of French Musical Bonbons.

FRENCH MUSICAL BONBONS

奧涅格 (1892-1955) 生於法國濱海城市勒哈弗爾，雙親都是瑞士人，奧涅格的童年也大部分時間在瑞士度過，可是1911年卻考進巴黎音樂學院，主修小提琴，此外也修讀作曲。他每星期有兩天要長途跋涉到學院上學，不過路途雖然遙遠，但似乎對啟發他的創意有幫助。1917年，學院六位作曲學生在巴黎舉行了一場音樂會，發表原創作品，奧涅格也是其中之一。音樂會後，一位地位崇高的樂評人形容這幾個學生是法國最令人振奮、最有創意的作曲家，並給予「六人團」的稱號。奧涅格傳世作品共有220首，當中大部分的靈感都來自與音樂無關的事物（最著名的要數橄欖球賽和蒸汽火車），《夏日牧歌》自然也不例外。1917年的音樂會後，



Arthur Honegger (1892-1955) was born in the French seaport of Le Havre. His parents were Swiss, and he spent much of his childhood in Switzerland, but in 1911 he enrolled in the Paris Conservatoire as a violin student. Attendance at the Conservatoire involved a twice-weekly long-distance commute which seemed only to inspire his creativity for he also entered the composition class. Following a performance of some of his works in a concert put on by six members of the Conservatoire's composition class in Paris in 1917, one important critic described them as the most exciting and original group of composers in France, and labelled them "Les Six". Many of Honegger's 220 works were inspired by non-musical objects (most famously a game of rugby and a steam locomotive), and *Pastorale d'été* (Summer Pastoral) is no exception. In 1920, exhausted by the great upsurge of interest in his music since the 1917 concert, Honegger took a summer holiday in the Swiss Alps, and the sight of the dawn breaking amongst the mountains inspired him to produce this incredibly calm and placid work, which was first performed in Paris exactly 100 years ago.

Another member of "Les Six", and a close friend of Honegger, was **Darius Milhaud**



米堯 Milhaud

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奧涅格聲名大噪，外界對他的音樂興趣大增；可是到了1920年夏季，作曲家自覺吃不消了，就到瑞士阿爾卑斯山區度假。群山間的破曉景致，啟發他寫作這首極為平和恬靜的作品，而且樂曲在巴黎首演的年份，距今剛好100年。

「六人團」另一成員是奧涅格的好友**米堯** (1892-1974)。米堯彷彿作曲成癮似的，無論何時何地，只要一有機會就會不斷寫。因此他作品總數多達400餘首，涵蓋一切大家想得到的樂種，但對爵士樂風格和敲擊樂器情有獨鍾——**敲擊樂協奏曲**則將兩者共冶一爐。樂曲寫於1929年，翌年在布魯塞爾首演，一般認為是第一首為獨奏敲擊樂手撰寫的協奏曲。

1889年，**拉威爾** (1875-1937) 考進巴黎音樂學院研習鋼琴，可是1895年卻被開除，原因是他琴藝毫無寸進。不過既然無望當鋼琴家，他轉而改投創作，兩年後返回學院研習作曲。可是這次他同樣無法獲得任何一位老師青睞，於是再次被開除。然而，日後他不但以作曲為業，而且即使作品數量大約只有60

(1892-1974). He seems to have been addicted to composing, and wrote music whenever and wherever he could. As a result he produced well over 400 works in every conceivable genre, but with a bias towards jazzy styles and percussion instruments, both of which are combined in the two-movement **Concerto for Percussion** composed in 1929 and first performed in Brussels the following year. This is generally considered to be the first ever concerto for a solo percussion player.

Maurice Ravel (1875-1937) enrolled to study piano at the Paris Conservatoire in 1889 but was dismissed in 1895 because he had made absolutely no progress. But failure as a pianist prompted him to turn to composing, and two years later he returned to the Conservatoire to study composition. Again, however, he failed to impress any of his tutors and was once more dismissed. However, he went on to become one of the great French composers, despite an output which numbered only around 60 works. One of the best known of these is the beautiful and deeply moving **Pavane pour une Infante défunte** (Pavane for a Dead Princess) which reflects his deep love for children. However, despite various translations of the title suggesting it is a memorial to a dead child princess, he himself suggested the title had a somewhat different meaning. He wrote it for the American-born Princesse Edmond de Polignac, whose lesbian affairs shocked Ravel to the core; not on moral grounds, but because he could not understand how any woman would not want to bear children. He suggested the title really meant to convey his sorrow at the concept of a “barren princess”.



拉威爾 Ravel

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首，卻成了法國最出色的作曲家之一。拉威爾名作之一，就是既優美又感人至深的《悼念公主的帕凡舞曲》，而且從中可見作曲家非常喜歡小朋友。樂曲標題有多種譯法，可是全都暗示悼念對象是一位夭折的公主；然而作曲家本人卻另有說法：樂曲是為生於美國的波利尼亞克公爵夫人而寫的。波利尼亞克公爵夫人其實是同性戀者，拉威爾得悉後極為震驚，但原因與道德無關，而是他難以理解竟然有女性不想生兒育女。他自言標題的真正意思，是想到「公主無所出」而感到傷感。不過樂曲依然美不勝收，而且自1902年在巴黎首演後，多年來一直大受歡迎。

依貝克 (1890-1962) 也是巴黎音樂學院舊生，與奧涅格和米堯份屬同窗，但不是「六人團」的成員。他對寫作劇場音樂、尤其當時的新興媒體——電影音樂——情有獨鍾，反而音樂會作品數量不多，當中包括四首協奏曲：大提琴、薩克管、雙簧管各一，還有最膾炙人口的**長笛協奏曲**。樂曲1934年2月25日在巴黎首演，長笛獨奏是著名長笛演奏家莫斯。儘管第三樂章成了巴黎音

It remains an intensely beautiful piece and has been hugely popular ever since its first performance in Paris in 1902.

A fellow-student of both Honegger and Milhaud at the Paris Conservatoire, although not a member of “Les Six”, **Jacques Ibert** (1890-1962) was drawn towards writing music for the theatre and, in particular, to the relatively new medium of film. Of his few works for the concert platform, four are concertos – one for cello, another for saxophone, and another for oboe. But the best-known is the **Flute Concerto** which was premiered by famous flautist Marcel Moyse in Paris on 25 February 1934. For many years it was considered too difficult for most players to tackle, although the last movement was set as the test piece which all flute students at the Paris Conservatoire were obliged to perform as part of their final examination. We do not hear that movement today, but we do hear the even more difficult first movement in which the extreme technical demands placed on the flautist become obvious after a violent orchestral outburst out of which the flute is propelled, leaping and skipping athletically, managing all the time to keep just out of the orchestra’s clutches.

The one composer in today’s concert who had nothing to do with the Paris Conservatoire was **Albert Roussel** (1869-1937). Indeed, he almost had nothing to do with music at all. He had spent the first years of his adult life serving in the French navy, and it was not until 1894 that he decided to pursue a career in music, by which time the discipline, logical thought processes and strong awareness of the importance of

樂學院的畢業考試的必考曲目，所有長笛學生都必須演奏，但當時音樂界普遍認為樂曲對大部分長笛手來說難度太高，而且這種觀點持續了很長時間。不過今晚演奏的不是第三樂章，而是難度更高的第一樂章：樂團突然發出強烈的聲響，長笛也被迫加入，敏捷地跳躍，無時無刻在閃避樂團的魔爪，可見作曲家對長笛的技巧要求極高。

今晚唯一與巴黎音樂學院毫無瓜葛的作曲家，就是魯塞爾（1869-1937）。事實上，何止音樂學院，就連音樂也差點與他毫無瓜葛。魯塞爾成年後入伍，在法國海軍服役了幾年，但到了1894年卻決定改投音樂事業。這時，紀律、講究邏輯的思考過程，以及對結構的重視，已成為他心靈的必要元素；所以同儕頗為含混、毫無紀律的工作手法，他也很快就否定了。此外，他在海軍服役期間曾往東方去，尤其印度（他1908年也在印度度蜜月），同時也漸漸對富於異國風情的樂聲和持續不斷的節奏情有獨鍾。《蜘蛛的盛宴》正好充滿這些異國風情甚至神祕的聲音。樂曲本是芭蕾舞默



structure had become such an integral part of his psyche that he quickly reacted against the rather nebulous and undisciplined methods of his contemporaries. More than that, his naval duties had led him to the east and particularly to India (where he spent his honeymoon in 1908) and he had developed a fascination for exotic musical sounds and insistent rhythms. *Le festin d'araignée* (The Spider's Banquet) is full of those exotic and often mysterious sounds. Composed in 1912 and first staged in Paris the following year, *Le festin d'araignée* was described as a ballet-pantomime which follows the various insects in a summer's garden as they head, unwittingly, into the spider's web and thence form part of its banquet. The delicacy of the orchestral writing beautifully conveys the gossamer-thinness of the web the spider weaves in order to catch the various insects, several of which we hear meeting their fate!

Unpleasant deaths also figure largely in *Le Tombeau de Couperin* (The Tomb of Couperin) by Maurice Ravel. The title continues a tradition amongst French composers since the 1880s of writing suites of pieces based on earlier composers and calling them "Le Tombeau" – Ravel taking as his model the harpsichord music by one of France's greatest pre-Revolution composers, François Couperin (1668-1733). But death was something very close to Ravel's thoughts when he started work on the piece in 1914. His mother had recently died and he had found composing virtually impossible in the months following this. More significantly, even as he was working on the piece, the First World War swept through France, and Ravel,

劇，寫於1912年，翌年在巴黎首演，故事講述夏日一個公園裡，各種昆蟲無意中往蜘蛛網走去，因此成了蜘蛛盛宴的一部分。管弦樂寫法十分精緻，將游絲又輕又薄的特徵優美地刻畫出來，蜘蛛原本結網就是為了抓住各種昆蟲，大家還可以聽到其中一些昆蟲最後劫數難逃。

「痛苦地離世」在拉威爾《庫普蘭之墓》裡也十分重要。1880年代起，法國作曲家經常根據前輩作曲家作品寫作組曲，再以「某某某之墓」為標題，從此成為傳統；拉威爾也不例外：他的效法對象是法國大革命前最傑出作曲家庫普蘭（1668-1733）的古鍵琴音樂。可是1914年他動筆寫作的時候，「死亡」一事卻經常縈繞心頭。首先是他不久前喪母，之後幾個月完全無法創作。更重要的是，即使開始寫作之後，第一次世界大戰席捲法國，他自己因為健康不佳無法參軍，只能眼巴巴看著友人被屠殺。所以與其說樂曲是向庫普蘭致敬，倒不如說是悼念亡母故友之作，每個樂章題獻給其中一位亡者。樂曲原本是六樂章的鍵盤組曲，1919年在巴黎首演時；這個版本與今晚大家聽到的四樂章管弦樂版本相比，前者較接近庫普蘭的音樂構思。**第一樂章**（〈前奏曲〉）以雙簧管獨奏開始，奏出汨汨作響的音型然後全樂團加入。整體效果彷彿流水，時而像涓涓溪流，時而像壯麗的噴泉迸發噴灑，最後濺起顆顆水珠，串串落下。**第二樂章**（〈佛蘭納舞

unable to enlist due to ill-health, watched helplessly as his friends were slaughtered in the carnage. So, more than a tribute to Couperin, this was a memorial to his mother and his friends, with each movement dedicated to the memory of one of them. In its original guise as a six-movement suite of keyboard pieces (in which form it was premiered in Paris in 1919) Ravel's work was rather closer to the concept of Couperin's model than the four-movement orchestral version we hear today. The **first movement** (*Prelude*) begins with a bubbling oboe solo, after which first the entire orchestra joins in. The whole effect is of running water, sometimes flowing as a stream, sometimes welling up as a spectacular fountain, and finally thrown up in a cascade of droplets. The **second movement** (*Forlane*) was actually the first to be written, and was originally a direct transcription of a piece by



《庫普蘭之墓》樂譜初版封面，由拉威爾親自設計 Cover of the first printed edition designed by Ravel himself

(Wikipedia Commons)

曲》)是作曲家最早動筆的樂章，初時確是庫普蘭一首作品的改編版，但經過多番修改變動後，結果只保留了原來的調性和結構，輕柔的音色配搭則營造出年代久遠的印象。

〈小步舞曲〉優雅的主題充滿田園風情，先由雙簧管奏出。巴洛克作曲家特別喜愛各種裝飾音，〈小步舞曲〉主題開端的迴音音型和結尾的顫音都與巴洛克風格遙相呼應。

終樂章〈黎高東舞曲〉最初也是庫普蘭作品的改編，氣氛開朗得近乎喧鬧，不過依依不捨、憂鬱以至傷感的片段偶然出現，最後在歡天喜地的氣氛中突然完結，將所有陰霾一掃而空。

樂曲剖析中譯：鄭曉彤

Couperin, but after continual revisions and modifications, it retains only the original key and structure, while the soft instrumental timbres create an impression of a bygone age. The **Menuet** opens with the oboe playing a graceful, pastoral theme which, with its little ornamental turn at the start, gently mimics the Baroque fondness for ornamentation; as does the general shake at the end. The **last movement** (*Rigaudon*) also began life as a direct transcription of a piece by Couperin. In places tiny glimpses of nostalgia, melancholy and even sadness briefly impinge on the otherwise cheerful, almost boisterous mood, but its abrupt ending effectively vanquishes all thoughts of gloom in a great burst of joy.

Programme notes by Dr Marc Rochester



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賈桑松 SYLVAIN GASANÇON

指揮 Conductor



2005年，賈桑松勝出於墨西哥舉行的愛德華多·馬他國際指揮大賽；翌年則在芬蘭瓦薩舉行的彭努拿國際指揮大賽中名列第二。從此他以指揮家身份迅速在國際舞台上站穩陣腳，並憑藉出色演繹從布拉姆斯到貝里奧，以至梅湘、康高特、荀伯格等作曲家的音樂而廣受讚譽。

賈桑松曾指揮洛桑室樂團、馬格德堡愛樂樂團、加拿大國家藝術中心樂團、聖彼得堡國家交響樂團、瓦薩市樂團、洛林國家樂團、布列塔尼國家樂團、鹿特丹交響樂團、莫西亞地區交響樂團、索菲亞節慶樂團及里斯本大都會樂團。未來的演出包括與葡萄牙交響樂團的首演，以及哥斯達黎加國家交響樂團和哥倫比亞國家交響樂團的音樂會。他亦將重回布宜諾斯艾利斯愛樂樂團、里斯本大都會樂團、墨西哥國家交響樂團、墨西哥國立自治大學愛樂樂團、墨西哥城藝術宮國家芭蕾舞團的舞台。

生於法國梅斯的賈桑松五歲開始學習音樂，年幼時已在音樂會中演奏小提琴。及後他於布魯塞爾皇家音樂學院進修，師隨祈伊夫教授。

Sylvain Gasançon won first prize in the International Eduardo Mata Conducting Competition in Mexico in 2005. The following year, he was awarded second prize at the International Jorma Panula Conducting Competition in Vaasa, Finland. He has since quickly become an established conductor on the international scene, acclaimed for his powerful interpretations of music ranging from Brahms to Berio, Messiaen, Korngold and Schoenberg.

He has conducted the Lausanne Chamber Orchestra, the Magedburgische Philharmonie, Canada's National Arts Centre Orchestra, the St Petersburg State Symphony Orchestra, the Vaasa City Orchestra, the National Orchestra of Lorraine, the Orchestre de Bretagne, the Rotterdam Sinfonia, the Orquesta Sinfónica de la Región de Murcia, the Sofia Festival Orchestra and the Orquesta Metropolitana in Lisbon. Upcoming engagements include a debut with the Portuguese Symphony Orchestra, the Costa Rica National Symphony, and the National Symphony Orchestra in Colombia. He also returns to the Buenos Aires Philharmonic, the Orquesta Metropolitana de Lisbon, the National Symphony Orchestra in Mexico, the OFUNAM and the Ballet Nacional of Bellas Artes in Mexico City.

Born in Metz, France, he began studying music at the age of five. He gave his first violin concerts at a very early age and studied at the Conservatoire Royal de Musique de Bruxelles with Prof Endre Kleve.

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A portrait of Aziz D. Barnard Luce, a man with dark curly hair and a goatee, wearing a dark suit jacket, a white shirt, and a light-colored bow tie. He is looking directly at the camera with a slight smile. The background is a dark, ornate wooden structure, possibly a stage or a backstage area.

白亞斯 AZIZ D. BARNARD LUCE

敲擊 Percussion

PHOTO: Phil Shek

白亞斯來自美國華盛頓，於2011年加入香港管弦樂團（港樂），擔任首席敲擊。白亞斯畢業於波士頓大學及新英格蘭音樂學院，成績優異，並兩度考獲鄧肯活音樂中心獎學金。在加入港樂之前，白亞斯是佛羅里達州傑克遜維爾交響樂團的首席敲擊，又跟波士頓交響樂團和波士頓流行樂團合作演出。

A native of Washington D. C., Aziz D. Barnard Luce joined the Hong Kong Philharmonic Orchestra (HK Phil) as Principal Percussionist in 2011. Aziz holds degrees from Boston University as well as the New England Conservatory, graduating with academic honours, and has twice been awarded a Tanglewood Music Center fellowship. Before joining the HK Phil, Aziz was the Principal Percussionist of the Jacksonville Symphony Orchestra in Florida and has performed with the Boston Symphony and Boston Pops Orchestras.

盧韋歐

OLIVIER NOWAK

長笛 Flute



盧韋歐於2008年加入香港管弦樂團，現任樂團的聯合首席長笛。生於法國的他來港前經常獲巴黎歌劇院樂團、法國電台愛樂樂團、巴黎樂團、巴黎室樂團、南錫交響樂團等樂團邀約演出，更曾任後者2005/06樂季的長笛暫代首席。

盧韋歐自八歲起學習長笛，受教於魅力非凡的馬賽長笛演奏學派大師拉馳奧思門下。他隨巴黎歌劇院首席長笛沙圖繼續學習後進入巴黎國立高等音樂學院進修，師從索莉亞。就學期間，他獲一致推薦頒受學院大獎，同時亦在布爾格的指導下獲得室樂獎。他並曾獲哈達迪指導木管五重奏演奏，後來於馬賽舉行的托瑪斯國際木管五重奏大賽中獲獎。

盧韋歐致力教學，現兼任香港演藝學院及香港浸會大學的長笛導師，同時定期於香港和英國舉行大師班。

Olivier Nowak joined the Hong Kong Philharmonic Orchestra in 2008 where he is currently Co-Principal Flute. In his native France he was regularly invited to perform in the Opéra de Paris Orchestra, as well as with the Radio France Philharmonic Orchestra, the Orchestre de Paris, the Orchestre de Chambre de Paris, the Orchestre Symphonique et Lyrique de Nancy (holding the Principal Flute position for the 2005/06 season interim), and others.

Olivier began learning the flute at the age of eight, under the tutelage of Jean-Claude Laziosi, a charismatic teacher and champion of the great Marseille school of flute playing. He continued his musical education with Frédéric Chatoux, the Principal Flute of the Paris Opera, before entering the Conservatoire National Supérieur de Musique de Paris in the class of Sophie Cherrier. At the Conservatoire he was unanimous choice for a First Prize, passed his Chamber Music Prize in the class of Maurice Bourgue, and was involved in the Woodwind Quintet class of László Hadady. He is a prize winner of the Henri Tomasi International Woodwind Quintet Competition in Marseille.

In high demand as a teacher, Olivier is an adjunct faculty at the Hong Kong Academy for Performing Arts and the Hong Kong Baptist University, and occasionally gives masterclasses in Hong Kong and the UK.

20/21

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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

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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

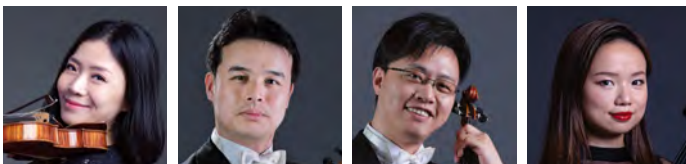
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

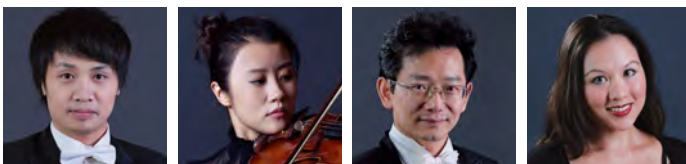


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

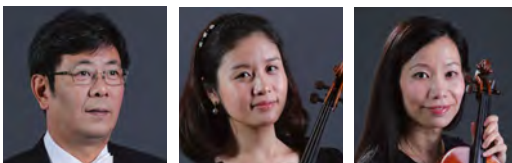


李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐烜
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 Moonsoon



方潔
Fang Jie



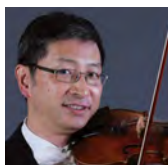
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



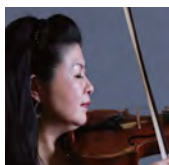
冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



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Miyaka Suzuki Wilson



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黃嘉怡
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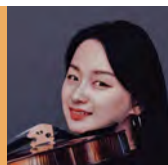


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



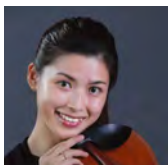
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Kaori Wilson



蔡書麟
Chris Choi



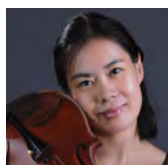
崔宏偉
Cui Hongwei



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

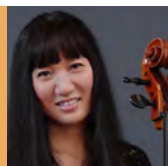


張殊影
Zhang Shu-ying

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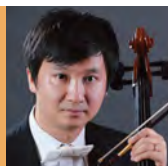
●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



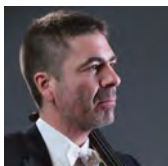
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Anna Kwan Ton-an



李銘蘆
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宋泰美
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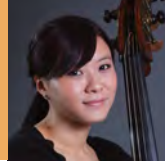
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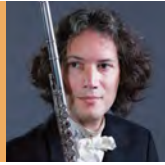


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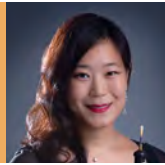


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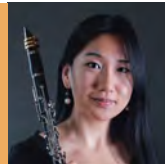
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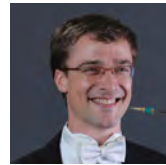
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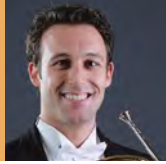


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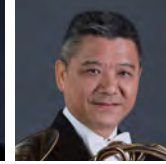
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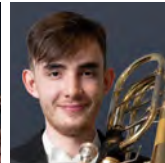
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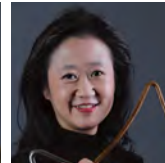
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安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

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

Donated by Mr Patrick Wang

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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓀小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

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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"

- Two German Rotary Trumpets
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- A Flugelhorn

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

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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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* 此活動為賽馬會音樂密碼教育計劃的活動，由香港賽馬會慈善信託基金贊助

This programme is part of The Jockey Club Keys to Music Education Programme, sponsored by The Hong Kong Jockey Club Charities Trust

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香港管弦樂團
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



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誠邀大家參加港樂籌款音樂會，共享音樂時光！

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This will be an occasion for people of all professions and ages to shine and perform with the HK Phil.



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30 JAN 2022
SUN 3PM

香港文化中心音樂廳
Hong Kong Cultural Centre
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DENIM
SERIES

HK PHIL X TED LO

爵士
港樂 X 羅尚正
太古輕鬆樂聚系列

JAZZ UP

羅尚正 鋼琴
Ted Lo PIANO

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賈桑松 指揮
Sylvain Gasaçon CONDUCTOR



史安祖 單簧管
Andrew Simon CLARINET

利保羅 薩克管
Paulo Levi SAXOPHONE

李安琪、麥格尼、莫琳 歌唱家
Angelita Li & Howard McCrary & Talie Monin VOCALISTS

龍小飛 低音大提琴
Sylvain Gagnon DOUBLE BASS

費南迪斯 鼓
Anthony Fernandes DRUMS

曲目精選羅尚正多首作品，還有歌舒詠、約翰·連儂名曲；
港樂首席單簧管史安祖更會為爵士大師蕭亞提的單簧管
協奏曲擔當獨奏。非一般古典爵士夜，不容錯過。

The concert features music by Ted Lo, Gershwin,
John Lennon, and the flamboyant Artie Shaw,
with HK Phil Principal Clarinet Andrew Simon
performing Shaw's Concerto for Clarinet.
Not to be missed by Jazz lovers across the city.

FRI & SAT 8PM

香港大會堂音樂廳
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4&5
JUN
2021

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

24
MAY 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)

狄里維拉 《熱帶風情畫》
依華森 《呼嘯的叉子》五重奏
巴伯 《夏樂》
Paquito D'RIVERA Aires Tropicales
Eric EWAZEN Roaring Fork Quintet
BARBER Summer Music

盧韋歌, 長笛/短笛
關尚峰, 雙簧管/英國管
劉蔚, 單簧管
陳勁桐, 巴松管
麥迪拿, 圓號

Olivier Nowak, flute/piccolo
Kwan Sheung-fung, oboe/cor anglais
Lau Wai, clarinet
Toby Chan, bassoon
Jorge Medina, horn

29 & 30
MAY 2021

SAT 8PM & SUN 3PM
CC
\$480 \$380 \$280 \$180

電影屬第 IIB 級別
This film is classified as
Category IIB

紅提琴電影音樂會 The Red Violin: Movie in Concert

柯利吉亞諾 《紅提琴》(香港首演)
John CORIGLIANO The Red Violin (Hong Kong Premiere)

電影中包含不適合青少年及兒童的情節, 建議家長提供指導。
This film contains elements which may not be suitable for young
persons and children. Parental guidance is recommended.

賈桑松, 指揮
王亮, 小提琴

Sylvain Gasançon, conductor
Wang Liang, violin

31
MAY 2021

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

港樂 × 大館：室樂音樂會系列 銅行百載 (銅管五重奏) HK Phil × Tai Kwun: Chamber Music Series 100 Years of Brassmania (Brass Quintet)

貝隆 F大調第一五重奏
伊和德 降B小調第一五重奏, op. 5
貝芬 《四段旅程》, 銅管五重奏
依華森 《科爾切斯特幻想曲》
雅納斯 《探戈》
凱文 五重奏
BELLON Quintet no. 1 in F
EWALD Quintet no. 1 in B-flat minor, op. 5
PREVIN Four Outings for Brass Quintet
Eric EWAZEN Colchester Fantasy
Joakim AGNAS Tango
KAMEN Quintet

莫思卓, 小號
施樂百, 小號
江蘭, 圓號
韋雅樂, 長號
黎得駿, 大號

Christopher Moysse, trumpet
Robert Smith, trumpet
Lin Jiang, horn
Jarod Vermette, trombone
Lai Tak-chun, tuba

4 & 5
JUN 2021

FRI & SAT 8PM
CH
\$480 \$380 \$280

太古輕鬆樂聚系列： 港樂 x 羅尚正 | 爵士 Swire Denim Series: HK Phil x Ted Lo | Jazz Up

波林 室樂及爵士鋼琴三重奏組曲選段
蕭亞提 單簧管協奏曲
羅尚正 (羅尚正改編) 序曲/圓舞曲
羅尚正 (羅尚正改編) 《只有你》
歌舒詠 (羅尚正改編) 〈夏日時光〉
理察·羅傑斯 & 〈Bewitched〉
勞倫茲·哈特 (羅尚正改編)
羅尚正 (羅尚正改編) 《給麥康爾的歌》
約翰·連儂 (羅尚正改編) 〈想像〉
羅尚正 (羅尚正改編) 《又一旅程》
Claude BOLLING Suite for Chamber Orchestra and
Jazz Piano Trio excerpt
Artie SHAW Concerto for Clarinet
Ted LO (arr. Ted LO) The Overture/The Waltz
Ted LO (arr. Ted LO) Just You
GERSHWIN (arr. Ted LO) "Summertime"
Richard ROGERS & "Bewitched"
Lorenz HART (arr. Ted LO)
Ted LO (arr. Ted LO) Song For McCoy
John LENNON (arr. Ted LO) "Imagine"
Ted LO (arr. Ted LO) Another Journey

賈桑松, 指揮
羅尚正, 鋼琴
史安祖, 單簧管
麥格尼, 歌唱家
莫琳, 歌唱家
李安琪, 歌唱家
利保羅, 薩克管
龍小飛, 低音大提琴
費南迪斯, 鼓

Sylvain Gasançon, conductor
Ted Lo, piano
Andrew Simon, clarinet
Howard McCrary, vocalist
Talie Monin, vocalist
Angelita Li, vocalist
Paulo Levi, saxophone
Sylvain Gagnon, double bass
Anthony Fernandes, drums

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