

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

廖國敏
天方夜譚

LIO KUOKMAN SCHEHERAZADE



江簡 圓號
Lin Jiang HORN

廖國敏 指揮

Lio Kuokman CONDUCTOR

11&12
JUN
2021

FRI & SAT 8PM

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

hkphil.org

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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.

梵志登 音樂總監

Jaap van Zweden Music Director

同心抗疫 音樂會禮儀

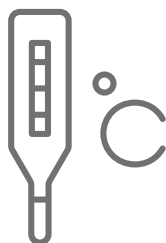
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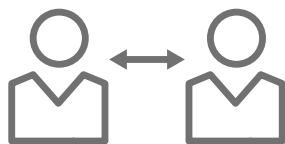
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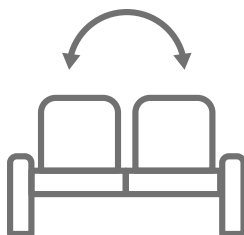
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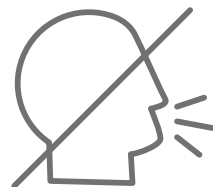
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of flu and people who
have been in contact with
COVID-19 patients within the
last 14 days may not attend
the performance

廖國敏 | 天方夜譚

LIO KUOKMAN | SCHEHERAZADE

P. 3 浦羅哥菲夫 PROKOFIEV 15'

第一交響曲，「古典」 Symphony no. 1, Classical

輝煌的快板

Allegro con brio

稍緩板

Larghetto

嘉禾舞曲：不太快的快板

Gavotte: Non troppo allegro

終曲：十分活潑

Finale: Molto vivace

P. 6 霍斯特 FÖRSTER 10'

圓號協奏曲 Horn Concerto

謹慎地

Con discretione

慢板

Adagio

快板

Allegro

中場休息 INTERMISSION

P. 8 林姆斯基-高沙可夫 RIMSKY-KORSAKOV 42'

《天方夜譚》 Scheherazade

莊嚴的最緩板（大海與仙巴的船）

Largo e maestoso (The Sea and Sinbad's Ship)

緩板（卡蘭達王子）

Lento (The Kalender Prince)

接近小快板的小行板（年輕的王子與公主）

Andantino quasi allegretto

(The Young Prince and Princess)

慢板—甚快板（巴格達節日—海難）

Allegro molto (Festival at Baghdad – The Shipwreck)

P. 12 廖國敏 指揮 Lio Kuokman Conductor

P. 13 江藺 圓號 Lin Jiang Horn



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No photography, recording or filming



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No eating or drinking



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IN HARMONY

浦羅哥菲夫

SERGEI PROKOFIEV

D大調第一交響曲，op. 25，「古典」

Symphony no. 1 in D, op. 25, *Classical*

輝煌的快板

稍緩板

嘉禾舞曲：不太快的快板

終曲：非常活潑

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

作曲家

浦羅哥菲夫生於烏克蘭一個富裕的中產家庭，母親是相當優秀的業餘鋼琴家。浦羅哥菲夫自小深受母親啟發，對音樂產生興趣，不久更展現出神童般的天賦：四歲已懂彈鋼琴，五歲寫出第一首作品。當作曲家13歲考進聖彼得堡音樂學院之後，就洋洋得意地向導師和學長展示自己已完成的作品：四齣歌劇、兩首鋼琴奏鳴曲，還有一首交響曲。

背景

不過浦羅哥菲夫毀掉了上文提到的交響曲；而且另一首寫於1908年的交響曲也難逃一劫。直到1916年，他才動筆寫作新的交響曲——也就是他七首完整交響曲裡的第一首。浦羅哥菲夫身為家中獨子，在第一次世界大戰時獲豁免不用服役，於是搬到聖彼得堡附近一條小村莊居住。那裡遠離都市頻繁的音樂生活，提供了思考和放鬆的空間，令

THE COMPOSER

Born into a wealthy, middle-class Russian family in the Ukraine, Prokofiev's interest in music was inspired by his mother, a very capable amateur pianist, and he quickly developed a prodigious talent for music; at four he was already playing the piano, and he was just five when he composed his first music. When, at the age of 13, he was admitted to the St Petersburg Conservatory, he proudly showed his tutors and fellow-students (all considerably his senior) his principal compositions to date: four operas, two piano sonatas and a symphony.

THE BACKGROUND

Prokofiev destroyed that original symphony, as well as another written in 1908, and it was not until 1916 that he started work on what was to be the first of his seven completed symphonies. Excused from military service during the First World War because he was an only son, Prokofiev settled in a small village not far from St Petersburg. Given space to think and relax away from the frenzied musical life of the city, he discovered the freedom of composing without the aid of a piano – “I had noticed that thematic material composed without the piano was often better” – and having learnt much about Haydn's working methods from



浦羅哥菲夫 Prokofiev

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他發現原來沒有鋼琴輔助，作曲時能更自由自在：「我發現，沒有借助鋼琴來寫作的主題素材，多數寫得較好。」他求學時期在指揮老師齊爾品的教導下，對海頓的寫作方式有深入認識，於是決定採用相同方式寫作一首交響曲：「我想，要是海頓還在世，他也會一邊保持個人風格，一邊接受一些新事物。我就是想寫一首這樣的交響曲。」

浦羅哥菲夫為新作取名「古典」交響曲，1918年4月8日在彼得格勒（即聖彼得堡）首演。

音樂

作曲家將樂曲題獻給聖彼得堡音樂學院舊生阿撒耶夫（筆名「格列波夫」，也就是蘇聯一位舉足輕重的樂評人）。「古典」交響曲發表之後，馬上成了浦羅哥菲夫最受歡迎的作品。**第一樂章**熱鬧繁茂，活潑奔忙的主題為全曲掀開序幕；第二主題則以輕盈地躍動的小提琴，以及巴松管明顯帶海頓風格的音型，與第一主題形成對比。在**第二樂章**裡，小提琴在高音區奏出精緻流動的主題，然後柔和的弦樂和巴松管響起，彷彿躡手躡腳地走動似的；下一段則似乎受貝多芬「田園」交響曲啟發。**第三樂章**是略欠優雅的嘉禾舞曲，旋律充滿大跳動（這正是浦羅哥菲夫的典型寫法）；中段則是富鄉村氣息的彌賽特舞曲，連風笛式的持續低音也包括在內。**第四樂章**風馳電逝，弦樂和木管樂都衝勁十足，因此定音鼓大部分時間都被投閒置散，只能偶然插話。

his conducting teacher at the Conservatory, Nikolai Tcherepnin, Prokofiev decided to have a go at writing a symphony along the same lines. “It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. This was the kind of symphony I wanted to write.”

Prokofiev called the resulting work his *Classical* Symphony, and it was first performed in Petrograd (as St Petersburg was then called) on 8 April 1918.

THE MUSIC

Dedicated to a former student of the St Petersburg Conservatory, Boris Asafyev, who, under the pseudonym Igor Glebov, was one of the Soviet Union’s most important music critics, the *Classical* Symphony has since become one of Prokofiev’s most popular compositions. The exuberant **first movement** launches itself with a bustling theme countered by a second subject featuring delicately leaping violins and a bassoon performing a decidedly Haydnesque figure. The **second movement** presents a delicately moving theme high in the violins, after which comes a passage in which the strings and bassoon gently tiptoe around until we get a passage which seems to have been inspired by Beethoven’s *Pastoral* Symphony. The **third movement** presents a somewhat ungainly Gavotte, complete with the large leaps in the melody which are typical of Prokofiev, while the central part is a rustic Musette complete with bagpipe drone bass. The **fourth movement** whirls by in a rush, the timpani sometimes getting in on the act but mostly brushed aside by the unbridled energy of the strings and woodwinds.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

莫扎特與舒曼

MOZART & SCHUMANN



李嘉齡 鋼琴
Colleen Lee PIANO

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廖國敏 指揮
Lio Kuokman CONDUCTOR

Photography: Rocky Lo. Hair sponsor: KIMBOSON

CHAN Kai-Young
Glimmering Lights,
Cascading Heights
(World premiere)

MOZART
Piano Concerto no. 26,
Coronation

SCHUMANN
Symphony no. 3, *Rhenish*

陳啟揚
《流光疊嶂》(世界首演)

莫扎特
第二十六鋼琴協奏曲，
「加冕」

舒曼
第三交響曲，「萊茵」

SAT 8PM

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26
JUN
2021

霍斯特

CHRISTOPH FÖRSTER

降E大調圓號協奏曲

Horn Concerto in E flat

謹慎地
慢板
快板

Con discretione
Adagio
Allegro

作曲家

霍斯特生於德意志圖林根地區，主要在德意志地區北部各大城鎮工作，擔任教堂樂師。他與巴赫同期，而且生平也與巴赫非常相似，但沒有紀錄顯示兩人見過面，就連他們是否知道對方存在也是未知之數。不過比較兩人生前的名氣，大概霍斯特較著名，作品也更大膽進取。他作品多達300餘首，涵蓋許多不同樂種，包括幾十首聖樂作品（尤其清唱劇）、歌劇、交響曲、室樂曲、大量小提琴音樂（他自己精通小提琴），還有為各式各樣的獨奏樂器寫作過最少12首協奏曲。

背景

圓號1682年首次在德意志北部邦國出現：當時兩名德意志獵人在法國見識過圓號在獵區的用途。他們回到德意志地區後，就成了當地第一批圓號教師。雖然在18世紀初，圓號在德意志地區主要還是用於獵區，但早在1705年已有宮廷樂團開始採用——當時維也納率先採用「獵號」，把圓號的管加長，增加可以演奏的樂音數目。圓號在18世紀漸漸成為樂團常規成員。那時小號手一般要兼奏圓號（但沒有額外酬勞），可是德累斯頓小號工會勢力龐大，禁止了這種做法。德累斯頓宮廷因此不得不聘用專攻圓號的樂手，

THE COMPOSER

Christoph Förster was born in the region of Thuringia and spent most of his working life in various centres around northern Germany serving as a church musician. Parallels can be drawn between his life and that of his close contemporary, J S Bach, but there is no record that the two men ever met nor even were aware of each other's existence. However, in his lifetime, Förster was probably the more widely known of the two, and he was certainly a more adventurous composer, writing well over 300 works in a wide variety of genres, including several dozen sacred works (notably cantatas), operas, symphonies, chamber works, much music for violin (the instrument he himself excelled on), and at least 12 concertos for a variety of solo instruments.

THE BACKGROUND

The horn first arrived in the north German states in 1682 when two young huntsmen went to France and saw the value of the instrument on the hunting field. On their return to Germany they became the first German teachers of the instrument, and while for much of the early part of the 18th century its use in Germany was confined to the hunt, it began to appear in courtly orchestras as early as 1705 following the development, in Vienna, of the *Waldhorn* which added extra lengths of tubing to increase the range of

也因此當地圓號樂手發展出出類拔萃的技巧，大大提高了樂器的可塑性，吸引作曲家發掘其音樂潛能。

1719年，霍斯特前往德累斯頓。當時德累斯頓以圓號演奏和圓號作品聞名，霍斯特對圓號的興趣看來也是在當地萌芽；然而大家也不知道「圓號協奏曲」是否在德累斯頓首演，還有首演獨奏家姓甚名誰。有證據顯示樂曲遲至1740年才創作，當時霍斯特沒有固定職位，因此推測樂曲是為了獲得潛在僱主青睞而寫。

音樂

德累斯頓圓號演奏最大特色之一，就是既能奏出悅耳抒情的聲音，又能演奏快速的經過段。大家在**第一樂章**一方面會體會到這種能耐，另一方面又能聽到由圓號所營造的迴響效果。緩慢莊嚴的**第二樂章**展示了德累斯頓另一特色：讓樂器溫柔抒情地演奏，與獵區喧鬧的號聲大相逕庭。不過跳躍的**第三樂章**卻無疑表現出圓號在獵區裡的真正風範。

編制 INSTRUMENTATION

古鍵琴及弦樂組。
Cembalo and strings.

notes possible. As the horn earned a more regular place in the 18th century orchestras, trumpet players were expected to double as horn players (at no additional fee), but this practice was banned in Dresden by the all-powerful Trumpet Guild. The Dresden court was therefore obliged to employ specialist horn players, and it was for this reason that the city's horn players developed exceptional playing techniques which greatly expanded the musical possibilities of the instrument and attracted composers to explore its musical potential.

In 1719 Förster travelled to Dresden which was, at that time, renowned as the most important centre for performing on and composing for the horn. It seems likely that he developed an interest in the instrument there, but whether this concerto was first performed there, and who the soloist was, we do not know; some evidence suggesting it was not actually composed until 1740, at which time he was without a permanent position and was in all probability writing music to impress potential employers.

THE MUSIC

One of the most notable aspects of Dresden horn playing was rapid passagework and the ability of the players to produce a lyrical, melodious sound. We experience these in the **first movement**, alongside passages in which the horn creates echo effects. The slow and solemn **second movement** demonstrates another Dresden characteristic: the ability to make the instrument sing in a gentle, lyrical manner, different from the raucous calls of the hunt, but the galloping **third movement** certainly exhibits the horn in its true hunting-horn mode.

林姆斯基-高沙可夫

NIKOLAI RIMSKY-KORSAKOV

《天方夜譚》，op. 35

Scheherazade, op. 35

莊嚴的最緩板（大海與仙巴的船）

緩板（卡蘭達王子）

接近小快板的小行板（年輕的王子與公主）

甚快板（巴格達節日—海難）

Largo e maestoso (The Sea and Sinbad's Ship)

Lento (The Kalender Prince)

Andantino quasi allegretto (The Young Prince and Princess)

Allegro molto (Festival at Baghdad – The Shipwreck)

作曲家

林姆斯基—高沙可夫12歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸氣船「阿馬斯號」服役，展開長達三年的航程，前往北美、南美、歐洲等地，申請退伍又被拒絕（拒絕他退伍的人正是他的親兄長，也就是海軍學院總監），所以他便有點不情不願地繼續軍旅生涯。回到俄羅斯後，軍中的職務他每天只要三數小時便能應付，後來他終於能把軍務與音樂結合，出任一個特別為他而設的職位——海軍樂隊指導員。他一直在這個崗位工作，直至1884年職位遭新任海軍大臣削減為止。

背景

1874年7月，林姆斯基—高沙可夫隨海軍前往黑海港口塞瓦斯托波爾（位於克里米亞），於是趁機到克里米亞古都巴赫奇薩賴遊覽。那裡充滿奇特的東方情調，所見所聞無不令作曲家心蕩神馳：「咖啡館、市集販商的叫賣聲、宣禮塔上宣禮員的唸誦聲、清真寺內的禮拜，還有東方的音樂。每所咖啡館門前都有人不斷演出音樂。」1887年2月，他著手為鮑羅丁的歌劇遺作《伊果王子》補完時，這些景象再度活現眼

THE COMPOSER

At the age of 12, Nikolai Rimsky-Korsakov enrolled in the College of Naval Cadets in St Petersburg from which he graduated in 1862. By then he was beginning to feel torn between a naval life and one devoted to music, and when he was immediately expected to join the steamship *Almaz* for a three-year naval cruise to North and South America and Europe, he decided to apply for a discharge. This was refused (by his brother who was Director of the Naval College) so he settled, with apparently little reluctance, into navy life. Back in Russia his naval duties only took up a couple of hours each day and he was eventually permitted to combine both interests in a job specially created for him: that of Inspector of Naval Bands, which he held until the post was axed by an incoming Navy Minister in 1884.

THE BACKGROUND

In July 1874 Rimsky-Korsakov was sent to the Black Sea port of Sevastopol in the Crimea. He took the opportunity to visit the ancient capital of Crimea, Bakhchysarai, where he was captivated by the exotic sights and sounds of the orient: “the coffee houses, the shouts of market traders, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music. In front of every coffee house there was continual music playing.”

前。鮑羅丁筆下的世界盡是東方的王子與迷人的少女，林姆斯基—高沙可夫也不禁沉醉其中；他先是想到以管弦樂曲刻劃自己在巴赫奇薩賴聽過的聲音，後來靈機一觸，想出以《天方夜譚》（又名《一千零一夜》）為基礎，寫作一首四樂章交響曲，每樂章以其中一則故事為藍本。

林姆斯基—高沙可夫選用故事主人翁的名字「Scheherazade」（雪希拉莎德）為樂曲標題（但中譯則沿用《天方夜譚》），1888年11月3日在聖彼得堡首演，作曲家親自指揮俄羅斯交響音樂會樂團演出。

音樂

《天方夜譚》是第一個以純管弦樂訴說民間故事的好例子。全曲四個樂章的標題原本都是音樂詞彙而已，不過後世卻習慣以樂章所述的故事來稱呼。開端咄咄逼人的銅管主題代表專橫的蘇丹王沙里亞（他認定所有女人都水性楊花，所以與每個妻子都只會共度一宵，翌日就把新婚妻子殺死）；風情萬種的小提琴旋律則代表雪希拉莎德。雪希拉莎德每晚都為蘇丹王講故事，希望為自己留一條生路，因此這個小提琴旋律也就經常重現。林姆斯基—高沙可夫出身海軍，所以筆下的大海尤其生動。**第一樂章**描繪仙巴的船在探索印度與斯里蘭卡一帶的貿易航道，被洶湧的波濤沖上拋下，浮浮沉沉。

第二樂章以孤獨的巴松管刻劃卡蘭達王子。王子因為身為波斯卡蘭達人的一員，發過誓要扮成苦行者，不斷周遊列國傳揚伊斯蘭教。

These images came back to him when, in February 1887, he set to work to complete the unfinished opera by Alexander Borodin, *Prince Igor*. Immersed in Borodin's world of oriental princes and exotic maidens, he first conceived the idea of creating an orchestral work which would evoke some of sounds he had experienced in Bakhchysarai. He hit on the idea of writing a four movement symphony in which each movement is drawn from one of the *Tales of the Arabian Nights* (sometimes known as *The 1001 Nights*).

Scheherazade, as Rimsky-Korsakov entitled the symphony, was premiered on 3 November 1888 in St Petersburg with the composer himself conducting the Orchestra of the Russian Symphony Concerts.

THE MUSIC

Scheherazade is the first example of a fairy-tale told in purely orchestral music. Rimsky-Korsakov originally gave each of the four movements a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music. The menacing opening brass theme represents the despotic Sultan Shariar (who believes all women to be fundamentally unfaithful and determines to kill each of his wives after just one night with her), while the sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tale in a bid to stave off her own execution. Rimsky-Korsakov, the ex-sailor, was particularly vivid in his musical portrayal of the sea and in the **first movement**, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

第三樂章以美妙溫柔的旋律刻劃英俊王子與年輕公主純真的愛情；公主更一度在王子面前跳起迷人的阿拉伯舞。

雪希拉莎德在**第四樂章**想起自己仍然身陷險境，於是講出一個十分可怕的故事：音樂先刻劃鬧哄哄的巴格達市集；一位古怪但英俊的青銅騎士這時卻要投奔大海。可惜他的船在風暴中撞向大石，騎士也因此遇難。代表雪希拉莎德的獨奏小提琴奏出輕柔優美的尾聲，一方面哀悼青銅騎士，另一方面也告訴大家：一個又一個晚上，一則又一則引人入勝的故事，已經消弭了蘇丹王的殺機——雪希拉莎德終於安全了。

樂曲剖析中譯：鄭曉彤

A solitary bassoon depicts the Kalender Prince of the **second movement** who, as a member of the Persian Qalendaris peoples, has made a vow to perpetually travel the world spreading the message of Islam in the disguise of a Holy Man.

The **third movement** depicts, in its wonderfully tender melody, the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

At the start of the **fourth movement** Scheherazade is reminded of the Sultan's threat and recounts one of her most thrilling stories. First the bustle and energy of a Baghdad Fair followed by the escape to sea of a strange but handsome Bronze Rider whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue, which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death-threat.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

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

Two flutes (one doubling piccolo), piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.



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廖國敏

LIO KUOKMAN

指揮 Conductor

PHOTO: Ricky Lo | HAIR SPONSOR: kimrobinson



港樂駐團指揮廖國敏獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，他曾擔任美國費城樂團總監賽甘－聶澤的助理指揮，為該樂團史上首位華人助理指揮；並在法國巴黎舉行的國際史雲蘭諾夫指揮大賽贏得亞軍（冠軍從缺），現任澳門國際音樂節節目總監。

廖國敏活躍於國際舞台，曾與費城樂團、底特律交響樂團、法國國家電台管弦樂團、莫斯科愛樂樂團、韓國首爾愛樂樂團以及日本NHK和東京都交響樂團等合作。2019/20樂季受邀包括俄羅斯國家交響樂團、法國圖盧茲市國家交響樂團、馬賽歌劇院樂團，以及日本廣島和京都交響樂團等。

廖國敏在歌劇指揮也備受注目，曾指揮《杜蘭朵》、《唐喬望尼》、《費加羅的婚禮》、《卡門》、《鄉村騎士》、《小丑》等；並獲指揮家格吉耶夫之邀請到俄羅斯馬林斯基劇院客席指揮林姆斯基－高沙可夫的歌劇《普斯科夫的姑娘》。廖國敏曾以鋼琴家身份與多個樂團演出，包括奧地利薩爾斯堡室樂團和美國沃斯堡交響樂團等。

在香港演藝學院畢業，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。為推廣室內樂，為澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就。

Praised by the *Philadelphia Inquirer* as “a startling conducting talent”, HK Phil Resident Conductor Lio Kuokman was the laureate at 2014 Svetlanov International Conducting Competition. Lio served as Assistant Conductor to Music Director Yannick Nézet-Seguin at the Philadelphia Orchestra, the first Chinese conductor to be appointed in this position in the history of the orchestra. He is currently Programme Director of the Macao International Music Festival.

Lio has worked with many leading orchestras around the world including the Philadelphia, Detroit Symphony, Radio France Philharmonic, Seoul Philharmonic, NHK Symphony, Tokyo Metropolitan Symphony and Moscow Philharmonic orchestras. Recent highlights included debuts and re-invitations with the Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, the Russian and Latvian National Symphony, and Hiroshima and Kyoto Symphony orchestras.

Passionate in opera repertoire, he has conducted many productions including *Turandot*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and was invited by Valery Gergiev at the Mariinsky Theatre to conduct Rimsky-Kosarkov's *The Maid of Pskov*. As a pianist, he has performed as soloist with many orchestras including the Salzburg Camerata and the Fort Worth Symphony Orchestra.

Lio graduated from the Hong Kong Academy for the Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory. Lio is a founding member and the President of the Macao Chamber Music Association. He has received Certificate of Commendation and Medal of Cultural Merit from both governments of Hong Kong and Macao.



江藺 LIN JIANG

圓號 Horn

PHOTO: Cheung Wai-lok

港樂首席圓號江藺，是同輩圓號演奏家中獲公認為最具才華的其中之一位。1986年生於上海，五歲移居澳洲，十歲開始學習圓號。江藺是澳洲最炙手可熱的圓號獨奏家之一，曾與墨爾本交響樂團、悉尼交響樂團、馬來西亞愛樂、澳洲青年樂團等合作。

他曾於多個國際大賽屢獲殊榮，並於著名的費特民獎學金選拔中入圍總決賽。

2008年，21歲的江藺獲馬來西亞愛樂委任為首席圓號，成為該團有史以來最年輕的首席樂手；他後來轉投港樂為首席圓號手，並開始與世界各地著名樂團合作演出，包括澳洲室樂團、悉尼交響樂團、墨爾本交響樂團、首爾交響樂團、維也納交響樂團、達拉斯交響樂團等；曾合作過的指揮大師包括梅狄、馬捷爾、梅塔、梵志登等。

教學方面，江藺於新加坡楊秀桃音樂學院、香港演藝學院、香港浸會大學、香港中文大學當客席講師。

江藺曾與指揮塔克威爾和西澳洲交響樂團，合作灌錄莫扎特圓號協奏曲大碟；另為Melba唱片灌錄獨奏作品大碟，兩者皆廣獲好評。

Principal Horn of the HK Phil, Lin Jiang is considered one of the most extraordinarily gifted horn players of his generation. Born in Shanghai in 1986, he moved to Australia at the age of five and began playing the horn at the age of ten. One of Australia's most sought-after horn soloists, he has performed solos with the Melbourne and Sydney Symphony orchestras, Malaysian Philharmonic Orchestra and Australian Youth Orchestra.

Lin has won prizes in international competitions and was a finalist in the prestigious Freedman Fellowship Programme.

In 2008, at the age of 21, he won the Principal Horn position of the Malaysian Philharmonic Orchestra, making him the youngest principal in the history of the orchestra. In 2013 he was appointed to the Principal Horn position of the HK Phil. He has also performed around the world with top orchestras that include the Australian Chamber, and Sydney, Melbourne, Seoul, Vienna and Dallas Symphony orchestras. He has worked with renowned conductors including Riccardo Muti, Lorin Maazel, Zubin Mehta and Jaap van Zweden.

As a pedagogue, Lin holds guest faculty positions at the Hong Kong Academy for Performing Arts and the Hong Kong Baptist and Chinese Universities. He previously taught at the Yong Siew Toh Conservatory in Singapore.

Lin has released a CD of the Mozart Horn Concertos with the West Australian Symphony Orchestra conducted by Barry Tuckwell and a CD of solo works under the Melba Recordings label, both to critical acclaim.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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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 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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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

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 Jing Wang
樂團首席
Concertmaster

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

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

王 亮 Wang Liang
樂團第二副首席
Second Associate Concertmaster

朱 蓓 Bei de Gaulle
樂團第三副首席
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 Moonsun ▲
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
韋鈴木美矢香 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 Damara Lomdaridze
羅舜詩 Alice Rosen
孫 斌 Sun Bin
張姝影 Zhang Shuying

大提琴 CELLOS

鮑力卓 Richard Bamping ●
方曉牧 Fang Xiaomu ■
林 穎 Dora Lam ▲
陳屹洲 Chan Ngat-chau
陳怡君 Chen Yichun
霍 添 Timothy Frank
關統安 Anna Kwan Ton-an
李銘蘆 Li Ming-lu
宋泰美 Tae-mi Song
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Paganini Project

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

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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

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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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

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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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MUSIC
engagement
FOR all Walks
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THE BERNARD VAN ZUIDEN
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● 公開練排
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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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SCHEME & COMMUNITY CONCERTS

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SWIRE
SYMPHONY UNDER
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港樂
HKPhil

香港管弦樂團
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



Cheers for the Talented

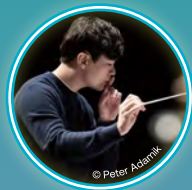
THE HK PHIL FUNDRAISING CONCERT 香港管弦樂團籌款音樂會2022

誠邀大家參加港樂籌款音樂會，共享音樂時光！

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吳懷世 指揮
Wilson Ng CONDUCTOR



30 JAN 2022
SUN 3PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

hkphil.org

報名及購票查詢
Performer application and
ticketing enquiries
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梵志登 音樂總監
Jaap van Zweden Music Director
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香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

英國廣播公司與香港管弦樂團呈獻 BBC Studios and Hong Kong Philharmonic Orchestra present.

BBC

PLANET EARTH II
LIVE IN CONCERT

天與地 II 音樂會

影片播放配以現場管弦樂演奏 Film screening with live orchestra performance

香港首演
HK PREMIERE



廖國敏 指揮
Lio Kuokman
CONDUCTOR

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申安頌 旁述
Andrew Sutherland
NARRATOR



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Suitable for ages 3 and above



BBC
《天與地II》
Planet Earth II

影片以英語旁述
The film is narrated in English

BBC
earth

作曲
漢斯·森馬
積及·斯雅
家沙·喀比

Music by
Hans Zimmer
Jacob Shea
Jasha Klebe

FRI & SAT 8PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

\$480 \$380 \$280 \$220

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18&19
JUN
2021

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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.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

13
JUN 2021

SUN 3PM

香港大學李兆基會議中心
大會堂

Grand Hall, Lee Shau

Kee Lecture Centre,

HKU

\$100

音樂會招待八歲及以上人士

For ages eight and above

港樂 × 港大繆思樂季「聚焦管弦：大提琴」 HK Phil × HKU Muse Orchestral Spotlights: Cello

華格納

巴赫

皮亞佐拉

梁奮仁

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and more

《崔斯坦與伊索爾德》前奏曲

第六大提琴組曲：薩拉班德舞曲

《遺忘》

《兩首小品》(世界首演)

Tristan und Isolde Prelude

Cello Suite no. 6: Sarabande

Oblivion

Two Miniatures (World Premiere)

港樂大提琴小組

HK Phil Cello Section

鮑力卓 Richard Bamping

方曉牧 Fang Xiaomu

林穎 Dora Lam

陳屹洲 Chan Ngat-chau

陳怡君 Chen Yi-chun

霍添 Timothy Frank

關統安 Anna Kwan Ton-an

宋泰美 Tae-mi Song

宋亞林 Song Yalin

18 & 19
JUN 2021

FRI & SAT 8PM

CC

\$480 \$380 \$280 \$220

BBC天與地 II 音樂會 BBC Planet Earth II Live in Concert

BBC

BBC

《天與地 II》(香港首演)

Planet Earth II (Hong Kong Premiere)

廖國敏, 指揮

申安頌, 英語旁述

Lio Kuokman, conductor

Andrew Sutherland, narrator

20
JUN 2021

SUN 3PM

CC

\$480 \$380 \$280 \$220

歡迎三歲以上大小朋友

For ages 3 and above

太古週日家+賞系列：BBC天與地 II 音樂會 Swire Sunday Family Series: BBC Planet Earth II Live in Concert

BBC

BBC

《天與地 II》

Planet Earth II

廖國敏, 指揮

申安頌, 英語旁述

Lio Kuokman, conductor

Andrew Sutherland, narrator

26
JUN 2021

SAT 8PM

CC

\$580 \$480 \$380 \$280

莫扎特與舒曼 Mozart and Schumann

陳啟揚

莫扎特

舒曼

CHAN Kai-young

MOZART

SCHUMANN

《流光疊嶂》(世界首演)

第二十六鋼琴協奏曲,「加冕」

第三交響曲,「萊茵」

Glimmering Lights, Cascading Heights

(World Premiere)

Piano Concerto no. 26, *Coronation*

Symphony no. 3, *Rhenish*

廖國敏, 指揮

李嘉齡, 鋼琴

Lio Kuokman, conductor

Colleen Lee, piano

28
JUN 2021

MON 7:30PM

JC Cube, Tai Kwun

\$200

港樂 × 大館：貝多芬遇上莫扎特 (鋼琴管樂五重奏) HK Phil × Tai Kwun: Chamber Music Series Beethoven Meets Mozart (Piano and Wind Quintet)

莫扎特

貝多芬

MOZART

BEETHOVEN

降E大調五重奏, 為鋼琴和木管而作, K. 452

降E大調五重奏, 為鋼琴和木管而作, op. 16

Quintet for Piano & Winds in E-flat, K. 452

Quintet for Piano & Winds in E-flat, op. 16

李偉安, 鋼琴

史安祖, 單簧管

韋爾遜, 雙簧管

莫班文, 巴松管

江蘭, 圓號

Warren Lee, piano

Andrew Simon, clarinet

Michael Wilson, oboe

Benjamin Moermond, bassoon

Lin Jiang, horn

2 & 3
JUL 2021

FRI & SAT 8PM

CC

\$480 \$380 \$280

太古音樂大師系列：廖國敏 | 樂季壓軸 Swire Maestro Series: Lio Kuokman | Season Finale

比才

比才/威克斯曼

比才

威爾第

久石讓

及更多作品

BIZET

BIZET/WAXMAN

BIZET

VERDI

Joe HISAISHI

and more

《卡門》第一組曲

《卡門幻想曲》，為小提琴及樂團而作

《卡門》：我無所畏懼

《命運的力量》：主賜平安

《禮儀師之奏鳴曲》、《千與千尋》選段、《魔女宅急便》

Carmen Suite no. 1

Carmen Fantasie for violin & orchestra

Carmen: Je dis que rien ne m'épouvante

La forza del destino: Pace pace mio dio

Departures, Spirited Away excerpt &

Kiki's Delivery Service

廖國敏, 指揮

蘇千尋, 小提琴

鄺勵齡, 女高音

洪嘉揚, 大提琴

Lio Kuokman, conductor

Paloma So, violin

Louise Kwong, soprano

Thomas Hung, cello

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