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HONG KONG WEEK
香港周

聯合主辦
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康樂及文化事務署
Leisure and Cultural
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HONG KONG
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香港周2021@廣州
香港管弦樂團與廖國敏

譚盾與西貝遼士

HONG KONG WEEK 2021@GUANGZHOU
HK PHIL & LIO KUOKMAN
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IVES
The Unanswered Question

TAN DUN
Crouching Tiger, Hidden Dragon Concerto

SIBELIUS
Symphony no. 7

艾菲斯
《沒有答覆的問題》

譚盾
《卧虎藏龍》協奏曲

西貝遼士
第七交響曲

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.

梵志登 音樂總監
Jaap van Zweden Music Director



獻辭 MESSAGE

歡迎大家參與「香港周2021@廣州」。這項盛大活動為廣州及大灣區民眾帶來豐富精彩的藝術文化節目，展示香港藝術文化的魅力。

「香港周2021@廣州」由4月17日起至5月30日，一連六個星期在廣州舉行。節目包羅萬有，包括藝術表演及文化展覽，涵蓋音樂、舞蹈、戲劇、電影、攝影等多個範疇，分別在星海音樂廳、大型商場、藝術區及電影院等廣州多個場地舉行。「香港周」活動亦得到騰訊藝術及廣州大劇院的大力支持，讓觀眾可於線上欣賞各項精彩的藝術文化節目。

「香港周」由香港芭蕾舞團的演出掀開序幕，不同規模的知名藝團隨後陸續登場，計有中英劇團、城市當代舞蹈團、香港中樂團、香港管弦樂團、香港話劇團、美聲匯等。「香港周」其中一項以藝術及設計為主題的展覽，稍後將在大灣區城市巡迴展出。「一脈·雙城」電影放映活動在「香港周」結束一個多星期前舉行，為觀眾呈獻多部優秀香港電影作品。

「香港周2021@廣州」是過去18個月以來，香港在中國內地舉行的第二個大型藝術文化推廣活動。2019年11月，香港在上海舉辦為期三周的「香港節2019——藝匯上海」。兩項活動旨在讓內地觀眾認識香港不同的藝術文化團體，以及所擁有的世界級創意人才。同時，本屆政府亦銳意加強香港與內地城市的聯繫，促進人民及藝術文化界的交流，為大家帶來娛樂性豐富的精彩活動之餘，並一起發掘創新意念。

衷心感謝廣州及香港兩地的合作夥伴所付出的努力，讓「香港周2021@廣州」在疫情的嚴峻挑戰下，依然辦得有聲有色。相信大家定會沉醉於「香港周」各項節目所綻放的魅力。我亦期待香港與廣州及大灣區的民眾未來在藝術、文化以至更多其他領域，進一步擴大合作空間。

A handwritten signature in black ink, which reads '林鄭月娥' (Carrie Lam).

香港特別行政區
行政長官林鄭月娥

I am delighted to welcome you to Hong Kong Week 2021@Guangzhou, a grand festival bringing the best of Hong Kong's arts and culture to the people of Guangzhou and the Greater Bay Area.

For six dazzling weeks, beginning 17 April and running through 30 May, Hong Kong Week 2021@Guangzhou showcases a splendid array of programmes covering performing arts presentations and cultural exhibitions. Music, dance, theatre, film, photography and more are on offer at venues across Guangzhou, including Xinghai Concert Hall, upscale shopping centres, art spaces and cinemas. Hong Kong Week is also an online celebration of arts and culture, thanks to Tencent Art and the Guangzhou Opera House.

Hong Kong Ballet opens Hong Kong Week@Guangzhou, followed by performances from the Chung Ying Theatre Company, City Contemporary Dance Company, Hong Kong Chinese Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre, the Bel Canto Singers and other celebrated arts groups, large and small. The Festival includes an art-and-design exhibition that will later tour cities in the Greater Bay Area. And the "One Culture Two Cities" film programme, which concludes the Festival, features more than a week of films spotlighting the singular brilliance of cinema in Hong Kong.

The Guangzhou festival is the second major arts and culture showcase Hong Kong has rolled out for Mainland China in the past 18 months. Festival Hong Kong — a Cultural Extravaganza@Shanghai ran for three weeks in November 2019. Their intent is to introduce Hong Kong's wide-ranging arts and cultural organisations, and the world-class creative talent behind them, to mainland audiences. No less important, my Government is committed to expanding Hong Kong's ties to mainland cities, building bonds between our people and the arts and cultural communities that entertain and inspire us.

I am grateful to our partners in Guangzhou and Hong Kong, and the dedication they have demonstrated in bringing Hong Kong Week 2021@Guangzhou to bright life, despite the daunting challenge of the pandemic. I know you will enjoy the Festival, and I look forward to more co-operation, in arts and culture and much else, between Hong Kong and Guangzhou and among the people of the Greater Bay Area.



Mrs Carrie Lam
Chief Executive
Hong Kong Special Administrative Region



獻辭 MESSAGE

歡迎大家參與「香港周2021@廣州」。

香港是中外傳統與文化融和之地，也是國際文化大都會。文化藝術能跨越時空的限制，連繫各地人民。民政事務局近年積極推廣「香港周」品牌至內地主要城市，不但促進文化交流，也希望達致人心互通。民政事務局過去一直大力支持香港的藝術家和藝團到大灣區內地城市及內地其他地方演出，今次在文化名城廣州舉辦「香港周」，期望延續穗港兩地的深厚文化聯系和緊密合作關係，並借助省會的強大網絡，把香港的文化藝術向廣東省的人民呈現。

在過去一年多的疫情期間，全球各地社會均面對重重挑戰，幸得廣州主要文化場地和商圈排除萬難，以及香港的藝術家和藝團的努力和創意，令「香港周」得以於廣州舉行。今年「香港周」的各項活動會以實地和網上雙管齊下的方式呈獻，節目種類繁多，無論各位坐席場內或安在家中，都能選擇到吸引您的節目，在怡情遣興之餘，感受穗港兩地緊扣的文化脈搏。

我在此衷心感謝各個讓「香港周」得以成事的穗港機構、藝術家和藝團全力參與，以及所有觀眾的熱情支持。最後，預祝「香港周2021@廣州」辦得有聲有色，功成圓滿。

香港特別行政區政府
民政事務局局長徐英偉

I am delighted to welcome you to Hong Kong Week 2021@Guangzhou.

Hong Kong is a multi-cultural cosmopolitan city boasting a fine blend of the oriental culture and tradition with those of the occident. Arts and culture have the power to transcend places and times, bringing people together. With that in mind, the Home Affairs Bureau (HAB) has in recent years advanced our efforts with active promotion of the Hong Kong Week brand in major Mainland cities in order to enhance cultural exchange and connect minds and hearts. HAB has given staunch support to Hong Kong's artists and arts groups holding performances in the Mainland cities of the Greater Bay Area and other Mainland destinations. For this edition of the Hong Kong Week, we are honoured to be able to come to the admirable cultural stronghold of Guangzhou to hopefully take the deep cultural connection and close partnership between Guangzhou and Hong Kong to a whole new level. Taking this opportunity, we also hope to leverage on the available strong provincial network to showcase Hong Kong's arts and culture to our audience in Guangdong.

The pandemic has been running rampant around the world and confronting us with many challenges for over a year. It is therefore all the more gratifying to have the generous help of major cultural venues and commercial partners in Guangzhou, and the efforts and creativity of our artists and arts groups, to make it possible to hold this year's event in Guangzhou. A dual approach is adopted to present the Hong Kong Week activities in-venue and online without compromising the vast range of programmes. A sumptuous feast to the mind and soul with a myriad of programmes is waiting for all to enjoy, no matter whether you will be seated at a venue or at home. The audience will surely be amazed by the excellent programmes for not only the entertaining experience, but also the powerful draw of the intertwined cultures of the two cities to be unfolded before them.

Before closing, allow me to express my sincere gratitude to the participating organisations, artists, arts groups and audience from both Guangzhou and Hong Kong for giving positive support to this highly anticipated event. May I wish Hong Kong Week 2021@Guangzhou a tremendous success.



Caspar Ying-wai Tsui
Secretary for Home Affairs
The Government of the Hong Kong Special Administrative Region



獻辭 MESSAGE

穗港兩地地緣相近、人緣相親、語言相通，文化交流日益活躍，藝術合作密切深入。兩地通過聯辦「香港周2021@廣州」，著重在文化藝術、歷史傳承、旅遊推廣等方面加強交流合作，共同傳承中華文化，攜手打造國際旅遊目的地。

近年來，廣州文化事業以其鮮明的文化特色和敢為人先的創新姿態，在區域性文化共享共建發展中發揮了應有的作用。廣州各專業藝術院團、廣州大劇院與香港有關機構保持長期密切合作，共同創演精品劇目，推動《最後晚餐》、《倩女幽魂》、《長恨歌》等優秀劇目互訪巡演。我市舉辦的「穗港澳青少年文化交流季」、「穗港澳中小學生故事大會」、「粵港澳青少年六一藝術匯」、「人文灣區少年行」等系列活動，線上線下吸引了大批灣區青少年積極參與，進一步增強灣區青少年對廣府文化的認知與認同。2019年成立的粵港澳大灣區公共圖書館聯盟，共同促進了灣區歷史文獻與文化的交流合作，推動灣區圖書館事業的協同發展。

「香港周2021@廣州」的舉辦，將進一步深化穗港兩地文化旅遊交流合作，給廣大市民呈現更多香港地區的精彩舞台作品及展覽。在這裡，我也誠邀香港各界人士和市民朋友，關注和支持「香港周」，讓我們一起共享穗港文化互惠成果。

最後，預祝「香港周2021@廣州」取得圓滿成功！

A stylized handwritten signature in black ink, reading '劉瑜梅'.

廣州市文化廣電旅遊局
黨組書記、局長劉瑜梅

With the geographical proximity between Guangzhou and Hong Kong, as well as the close ties and shared dialect between the peoples, there have been blooming cultural exchanges and artistic collaborations between the two regions. Through the joint organisation of Hong Kong Week 2021@Guangzhou, which sets out to strengthen exchange and cooperation in arts and culture, preservation of history, and tourism, Guangzhou and Hong Kong join forces in propagating Chinese culture, while putting the spotlight on the cosmopolitan regions as vibrant tourist destinations.

In recent years, Guangzhou's cultural industry has distinguished itself with its unique cultural characteristics and innovative spirit, while it plays an important role in cultural exchange and development at the regional level. A number of professional arts companies in Guangzhou and the Guangzhou Opera House have maintained long-term creative partnerships with relevant organisations in Hong Kong. It has culminated in Guangzhou-Hong Kong tours of outstanding stage productions such as *The Last Supper*, *L'Amour Immortel* and *Everlasting Regret*. Our city has organised a series of events including the Guangzhou Hong Kong Macao Youth Cultural Exchange Festival, Guangdong Hong Kong Macao Secondary and Primary School Student Storytelling Showcase, Guangdong Hong Kong Macao Youth 1st June Arts Festival, and The Greater Bay Area Youth Tour. These events drew enthusiastic participation both online and offline from young people across the region, as they fostered greater understanding and recognition of the Lingnan culture among the youth of the region. In 2019, the Guangdong Hong Kong Macao Public Library Alliance was established. It has facilitated further exchange and cooperation in the documentation of the history of the Greater Bay Area and in its cultural development, while it also promotes the development of its library industry.

The organisation of Hong Kong Week 2021@Guangzhou will further consolidate exchange and cooperation in cultural tourism between Guangzhou and Hong Kong, while it presents an array of brilliant stage works and exhibitions from Hong Kong to the public. I hope different members of Hong Kong society will join us in supporting Hong Kong Week, as we share the fruits of the cultural ties between Guangzhou and Hong Kong.

Lastly, I wish Hong Kong Week 2021@Guangzhou a great success!



Liu Yumei
Secretary of the Leading Party Members Group and Director
Guangzhou Municipal Culture, Radio, Television and Tourism Bureau



獻辭 MESSAGE

為促進穗港兩地文化藝術交流，香港特別行政區政府康樂及文化事務署（康文署）特別舉辦「香港周2021@廣州」，向花城市民展現香港藝壇豐富多彩的面貌。

過去一年，新冠肺炎疫情雖然對文化藝術界帶來衝擊，卻也締造了新的機遇。藝團紛紛另闢蹊徑，探索嶄新表演模式，「香港周2021@廣州」開幕節目《愛麗絲夢遊仙境》即為一例。香港芭蕾舞團的演出先作預錄，廣州交響樂團現場為視頻伴奏，以超越時空的方式完美合璧。其他節目亦會按線上線下模式推展，最大程度地保留兩地的互動元素。

疫情之下，康文署推出一站式網上平台「寓樂頻道」，讓市民寓教育於娛樂，安坐家中欣賞演藝節目，參加博物館導賞，接收有關閱讀和運動的資訊。「香港周2021@廣州」的部分節目稍後也會上傳「寓樂頻道」，與各地的網民分享。

全賴穗港兩地合作單位、藝團和公眾熱情參與、鼎力支持，這場絢麗繽紛的文化盛宴方能如期上演。但願疫情陰霾早日消散，舊雨新知能在花城聚首，繼續為穗港的文藝交流和發展作出貢獻。

A stylized handwritten signature in black ink, consisting of several fluid, connected strokes that form the name 'Liu Mingguang'.

香港特別行政區政府
康樂及文化事務署署長劉明光

Presented by the Leisure and Cultural Services Department (LCSD) of the Government of the Hong Kong Special Administrative Region, Hong Kong Week 2021@Guangzhou aspires to promote exchange of arts and culture between the two cities, and showcases the dynamic arts scene of Hong Kong to people in Guangzhou.

Over the past year, amid the impact of the COVID-19 pandemic on the arts and cultural industry, arts groups found a silver lining when they explored new ways to present their work. The opening programme of Hong Kong Week 2021@Guangzhou, *ALICE (in wonderland)* by the Hong Kong Ballet for instance, will be screened as a pre-recorded performance and live-accompanied by the Guangzhou Symphony Orchestra, overcoming the physical barriers in a most charming way. A variety of online and offline programmes will follow and retain the interactive elements in their contents as much as possible.

In response to the pandemic, the LCSD has launched the Edutainment Channel, a one-stop online platform featuring performance videos, virtual museum tours, and materials on reading and sports for viewers to enjoy from the comfort of their own homes. Selected programmes of Hong Kong Week 2021@Guangzhou will also be uploaded to the Channel for viewing across the globe.

My appreciation goes to our partners in Guangzhou and Hong Kong as well as the participating arts groups and the public, whose enthusiasm and support are the reason that this glamorous cultural event could run as scheduled. I sincerely hope that the pandemic will be over soon, and the arts and cultural communities all gather in Guangzhou — to inspire and be inspired.



Vincent Liu
Director of Leisure and Cultural Services
The Government of the Hong Kong Special Administrative Region



獻辭 MESSAGE

香港藝術發展局一向致力支持本地藝術團體到各地進行文化交流，近年積極與多個內地藝文機構合作，將香港的優秀作品推介到北京、上海及粵港澳大灣區等。自2018年起，已有超過十數個香港作品獲本局推薦及支持於內地不同地方亮相。

本局很高興再度獲香港特別行政區政府康樂及文化事務署的邀請參與「香港周2021@廣州」，並與廣州大劇院及星海音樂廳合作，將兩台獨特的香港作品以線上及線下播放形式帶給各地觀眾。精彩節目包括由美聲匯一眾歌唱家呈獻《當莫扎特遇上達·龐蒂》，以輕鬆幽默手法演繹改編自莫扎特古典名曲及達·龐蒂譜詞的作品；及大細路劇團的《BB大過天之點、線、面》以最基本元素剖析藝術帶來的快樂，為大小朋友提供歡樂的共聚。我們衷心希望觀眾喜歡這些作品。

本局期待未來繼續與內地建立合作伙伴平台，凝聚力量共同推動藝術發展，亦令香港藝術家的作品繼續發揚光大。

王英偉

香港藝術發展局
主席王英偉博士 GBS 太平紳士

Hong Kong Arts Development Council strives to support professional local artists and arts groups to establish network by coordinating a variety of cultural exchange programmes. In recent years, we actively explore collaboration opportunities with Mainland arts organisations and festivals to introduce outstanding Hong Kong artworks to different cultural hubs and cities in the Mainland, including Beijing, Shanghai and Guangdong-Hong Kong-Macao Greater Bay Area. More than a dozen of local artworks have been showcased in different parts of the Mainland with our recommendation and support.

We are happy to be invited again by the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region to participate in Hong Kong Week 2021@Guangzhou. It is our pleasure to work with Guangzhou Opera House and Xinghai Concert Hall to bring two unique Hong Kong performances to audiences from different regions through online and offline screenings.

Exciting programmes include two distinctive works. First, Bel Canto Singers' distinguished artists will bring legendary composer Mozart and librettist Da Ponte to life in *When Mozart Meets Da Ponte*, with their witty and humourous performance of rearranged opera songs in contemporary style, while Jumbo Kids Theatre will present *Dot/line/plane@SuperBaby*, which is suitable for children as young as toddlers. Performers will bring out the simplest beauty of arts using basic elements. We genuinely hope that audiences will enjoy these special programmes!

We believe through establishing a continuous collaboration platform with the Mainland and joining our hands together to promote arts development in the region, more local artworks will shine on stage regionally and internationally.



Dr. Wilfred WONG Ying-wai, GBS, JP
Chairman
Hong Kong Arts Development Council

聯合主辦
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康文署寓樂頻道
LCSD Edutainment Channel



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香港管弦樂團與廖國敏
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TAN DUN & SIBELIUS

- P. 12 **艾菲斯 IVES** 6'
《沒有答覆的問題》
The Unanswered Question
- P. 14 **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. 16 **西貝遼士 SIBELIUS** 21'
第七交響曲
Symphony no. 7
- P. 18 **廖國敏** 指揮 **Lio Kuokman** Conductor
P. 19 **李垂誼** 大提琴 **Trey Lee** Cello

艾菲斯

CHARLES IVES

《沒有答覆的問題》

The Unanswered Question

作曲家

艾菲斯曾營運美國國內成就昭著的保險王國（他在1930年賣出股份時，市值幾近5億美元），更曾是排名很高的美式足球員和棒球手——他根本無需成為一位成功的作曲家。作曲似乎純粹只是他的興趣，直至1928年他決定放棄作曲的40年間，他創作出超過280首作品。其間他一直寂寂無名，也從沒打算出版或演奏他的音樂。後來他的創作流出，坊間不少人對這些樂曲嗤之以鼻；但艾菲斯對其他人的評語一貫不以為然。一直到作曲家年華漸老，他的作品才漸漸獲得青睞，1947年他更憑第三交響曲奪得著名的普立茲音樂獎。但艾菲斯當時已隱居，並不願意公開亮相，更推卻所有拍攝或訪問的邀請。1950年代末，美國才醒覺艾菲斯可說是音樂史上最前衛、最有創意的作曲家之一，甚至稱他為「美國音樂之父」，可惜艾菲斯已不在人世，無緣知曉了。

背景

艾菲斯的父親是美國康涅狄格州第一重型火炮兵團的樂隊首席，他和他的兒子對研究和發掘新的音色有莫大的興趣。有一次艾菲斯吟唱美國民謠〈Swanee River〉時，他的父親以另一個調子伴奏。這種把完全不相關的音樂點子並置在一起的

THE COMPOSER

For a man who ran one of America's most successful insurance empires (when he sold his stake in it in 1930 it was worth almost 500 million US Dollars) and had been a top-ranking football and baseball player, Charles Ives had no need to be a successful composer. It seemed he composed just for the fun of it and while, for almost 40 years until he gave up composing in 1928, he produced over 280 works, he did so in almost total obscurity, never seeking either publication or performance. When his music did leak out it was met with a mixture of confusion and derision; although none of this mattered in the least to Ives who seemed perennially disinterested in critical opinion of his music. Towards the end of his life his compositions began to attract respect and admiration, his third Symphony winning the Pulitzer Prize for music in 1947. But by that time, he had become a recluse declining every invitation to appear in public, to be photographed, or to give interviews. He never lived long enough to hear himself described as "the father of American music", but by the end of the 1950s America had woken up to the fact that, in Charles Ives, it could boast one of the most innovative, imaginative and original composers in musical history.

手法後來成為了艾菲斯作品中的一大特點——他經常大膽地把美國民謠裡幾近兒戲的特質和他年輕時常唱的聖詩並列在一起，與一般慣常的演奏方法大相逕庭，使他的作品絕難，幾乎無法彈奏。創作於1906年的《沒有答覆的問題》就是其中之一。

演奏歷史

樂曲原本是為了1907年一齣私人話劇作為幕間插曲而譜寫的。它和艾菲斯的其他作品一樣，一直沒有公演，直到1946年5月11日，才在哥倫比亞大學舉行的當代音樂節中首演。

樂曲

艾菲斯在《沒有答覆的問題》中，把各種樂器分成三個截然不同的組別，放置在舞台的不同位置，以探討可以產生甚麼效果。在幕後，弦樂器組營造出某種背景氛圍，艾菲斯說它「代表了德魯伊 (Druids) 的沉默：他們一無所知、一無所聽、一無所視」。然後有一個小號獨奏，在樂曲中重複演奏了一段樂句七次——代表着「關於生存的老問題」。第三組則是長笛四重奏——「飛行的答覆者」——對於小號最初的六次提問，它們的答覆漸趨嚴酷，愈加狂亂；到七次提問，更不再答覆。

編制 INSTRUMENTATION

兩支長笛（全兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、定音鼓及弦樂組。

two flutes (both doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE BACKGROUND

Charles Ives's father had been bandmaster of the first Connecticut Heavy Artillery and shared an insatiable interest in new and unconventional musical sounds with his son. In one experiment Charles sang *Swanee River* in one key whilst his father played it in another. This practice of juxtaposing apparently completely unrelated musical ideas, became a strong feature of Charles's compositions, which often combined the almost naïve characteristics of the American folk songs and hymns of his youth with extremely unusual performance practices rendering much of his music almost impossible to perform. Such was the case with *The Unanswered Question* which dates from 1906.

PERFORMANCE HISTORY

Originally intended as an interlude between the acts of a privately-staged play in 1907, such was the impracticability of Ives' work that it was not heard in public until it was performed during the Festival of Contemporary Music held at Columbia University on 11th May 1946.

THE MUSIC

In *The Unanswered Question*, Ives explores the effect of dividing the musical forces into three distinct and contrasting groups and placing them on different parts of the stage. Offstage the strings produce a kind of atmospheric background which Ives said "represents the silence of the Druids, who know, hear and see nothing". Then there is the solo trumpet which reiterates a passage seven times during the piece – representing "the perennial question of existence" – and thirdly a quartet of flutes – "the Flying Answerers" – which respond with increasing harshness and a growing frenzy to the first six of the trumpet questions leaving the seventh unanswered.

b. 1957年生

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 could bridge both high and low cultures between the action and the romance.

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。」

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.

西貝遼士

JEAN SIBELIUS

C大調第七交響曲，op. 105

Symphony no. 7 in C, op. 105

西貝遼士的第七交響曲寫於艾菲斯《沒有答覆的問題》(音樂會的第一首樂曲)後的十多年，但兩者可說是截然不同。事實上，西貝遼士當時自覺與20世紀的音樂風格脫節了，在1940年代，他把所有第七交響曲以後的創作都撕毀了，甚至放棄作曲。

1917年12月西貝遼士動筆創作這首交響曲之際，他的祖國芬蘭正經歷政局動盪的日子，在俄國的帝國主義下掙扎著。作為一位滿腔熱血的愛國者，西貝遼士決定透過這首第七交響曲記下芬蘭爭取獨立自由時所經荊棘滿途的痛苦路途。

一記鼓聲過後，弦樂器奏起上行音階——第七交響曲開始了。樂章雖然只有一個，但全曲分為四部分。第一部分(慢板)恍如一片汪洋，深不可測，栩栩如生勾勒出變幻莫測的海面景緻。大約在寫作第七交響曲的時候，西貝遼士正鍾情於十六世紀意大利複調音樂，一個西貝遼士自言是「讚美詩」的主題在弦樂浮現，而且靈感明顯來自帕勒斯替拿。欣喜若狂的高潮來臨，長號奏起富麗堂皇的主題：仿如日光映照下，遠處地平線上若隱若現的山巔。主題漸漸消退，如果繼續以大海作比喻，那麼唧唧有聲的木管似乎暗示樂章行將靠岸了。

Although it was written over a decade after the Charles Ives work we heard at the start of the programme, Jean Sibelius' Seventh Symphony seems to belong to a wholly different world. Indeed, Sibelius felt so completely out of touch with the trends of 20th century music, that in the 1940s he destroyed just about everything written after his Seventh Symphony and gave up composing altogether.

In December 1917 when Sibelius started work on the Symphony, his native Finland was in a state of political turmoil, going through the throes of casting off the long-imposed shackles of Russian Imperialism. A fervent nationalist, Sibelius celebrated Finland's often painful path to independence in his Seventh Symphony.

A single drumbeat, a scale rising through the strings, and the Symphony gets underway. Although in one continuous movement, it actually falls into four sections. The first section (marked "Adagio") seems to represent a vast ocean, vividly evoking a constantly changing seascape above great, dark depths. Sibelius was, around this time, much taken by the music of the 16th century Italian polyphonists, and at one point a string theme emerges which he described as a "hymn" and is clearly inspired by Palestrina. This reaches an ecstatic climax out of which a



西貝遼士 Sibelius

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小提琴率先在第二部分（盡可能地快）奏出急快的樂段，氣氛緊張兮兮，低音弦樂奏出巧妙的漸強音型，銅管響起前一部分的長號主題，彷彿烏雲密布。然而暴風雨很快過去，第三部分（很溫和的快板）描繪間適的田園景緻，弦樂和木管奏出清新可喜的音型。

張力漸強，樂曲也進入第四部分（急板，漸漸減慢至慢板至結尾為止）。小提琴和低音大提琴分別高音區和低音區奏出持續的長音，樂團屢次嘗試隨著音階攀升，張力漸次增強，直至長號主題在高潮來臨時響起。宏亮的高潮過後，小提琴開始下降，節節後退。山嶺彷彿在夕陽的紅光斜照下重現眼前，之後再也不復見——最後弦樂兩個悠長的漸強音符為樂曲劃上句號。

樂曲剖析中譯：鄭曉彤

trombone produces a theme of great grandeur and majesty, somewhat like a mountain peak glimpsed gleaming in the sunlight on the far horizon. It fades away, and chirping woodwind seems to hint that the movement is, to continue the sea analogy, approaching the shore.

The second section (marked “Vivacissimo” – “as fast as possible”) comprises rapid bursts of nervous energy from the violins and great swelling figures from the lower strings over which the brass sound out the earlier trombone theme as, it seems, storm clouds gather. But the storm fades away quickly and, with the third section (“Allegro molto moderato”), the mood is transformed to a more gentle, pastoral landscape, with delightful figures from strings and woodwind.

Tension begins to build and the Symphony enters its fourth stage (“Presto, poco a poco rallentando al adagio” – “Fast, then little by little slowing down to finish slowly”). Framed by sustained notes from violins and double basses, the orchestra makes several attempts to climb a scale, each attempt screwing up the tension still further until, as we approach the climax, the trombone theme blasts out again. Massive waves of sound surround the climax, following which the violins begin the gradual process of descent and retreat. We have a final view of the mountain – as if seen in the red light of evening – and with a final crescendo, two long drawn-out notes from the strings complete the work.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（全兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、定音鼓及弦樂組。

Two flutes (both doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

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。廖國敏最近獲港樂委任為駐團指揮。

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.



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.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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

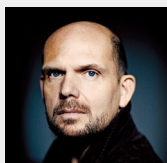
SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

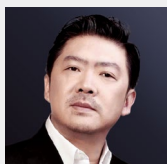
MUSIC DIRECTOR



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

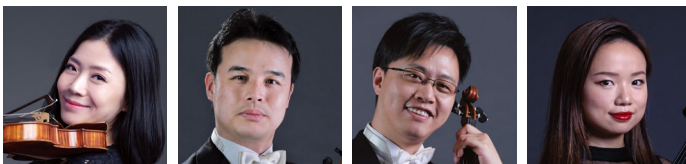
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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 MoonSun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



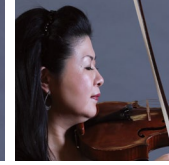
冒異國
Mao Yiguo



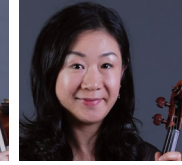
華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

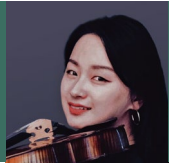


周騰飛
Zhou Tengfei

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



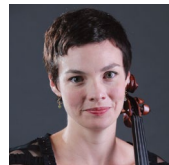
付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



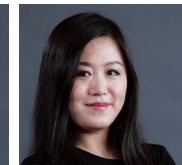
林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



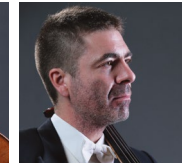
▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



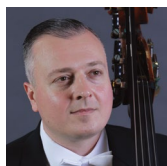
宋亞林
Yalin Song

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

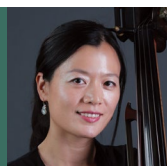
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

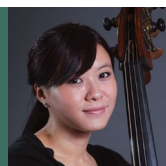
低音大提琴 DOUBLE BASSES



●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

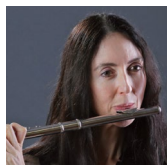


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛 FLUTES



●史德琳
Megan Sterling

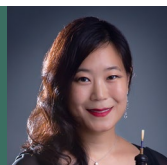


■盧卓歐
Olivier Nowak

雙簧管 OBOES



●韋爾遜
Michael Wilson



金勞思
Marrie Rose Kim

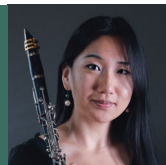
單簧管 CLARINETS



●史安祖
Andrew Simon

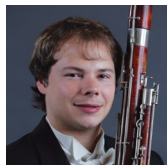


■史家翰
John Schertle

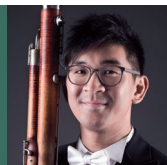


劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond

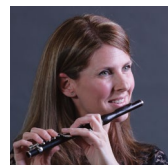


■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



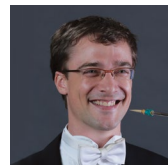
關尚峰
Kwan Sheung-fung

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

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Percussion: Eugene Kwong

豎琴：譚懷理
Harp: Tam Wai-li

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

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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所捐贈之罕有樂器

- 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蓓小姐使用
- 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

胡百全律師事務所安排借出

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
- 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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