

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

SWIRE
MAESTRO
SERIES

LIO KUOKMAN

SEASON FINALE

太古音樂大師系列
樂季壓軸
廖國敏



廖國敏 指揮
Lio Kuokman CONDUCTOR
Photography: Ricky Lo
Hair sponsor: kimrobinson



蘇千尋 小提琴
Paloma So VIOLIN



鄺勵齡 女高音
Louise Kwong SOPRANO
© Giulia Hrvatin



洪嘉揚 大提琴
Thomas Hung CELLO

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FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

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.

2&3
JUL
2021

梵志登 音樂總監
Jaap van Zweden Music Director

THANK YOU

太古音樂大師系列

廖國敏 | 樂季壓軸

SWIRE MAESTRO SERIES

LIO KUOKMAN | SEASON FINALE

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P. 5

比才 BIZET

12'

《卡門》第一組曲 *Carmen Suite no. 1*

比才 BIZET

6'

《卡門》：我無所畏懼 *Carmen: Je dis que rien ne m'épouvante*

比才/威克斯曼 BIZET/WAXMAN

10'

《卡門幻想曲》，為小提琴及樂團而作

Carmen Fantasie for Violin & Orchestra

中場休息 INTERMISSION

聖桑 SAINT-SAËNS

10'

引子及隨想輪旋曲 *Introduction and Rondo capriccioso*

同心抗疫 音樂會禮儀

GUIDELINES FOR YOUR CONCERT VISIT UNDER COVID-19



在場地及音樂廳內必須全程戴上口罩
Masks must be worn throughout
the venue and the concert hall



入場前必須量度體溫
Temperature checks are arranged
at designated entrances



請使用消毒洗手液
Use the disinfectant dispensers



時常保持社交距離
Always maintain social
distancing



為配合防疫，閣下之座位或需作出調動
Your seat may have been adjusted
to meet the requirements of
preventive measures



若有感冒病徵者，及於過去14天內與新
冠病毒病人接觸者，請勿出席音樂會
Persons with symptoms of flu and
people who have been in contact
with COVID-19 patients within the
last 14 days may not attend the
performance

FOR SUPPORTING THE 2020/21 SEASON

威爾第 VERDI	7'
《命運的力量》：主賜平安 <i>La forza del destino: Pace pace mio dio</i>	
久石讓 Joe HISAISHI	8'
《禮儀師之奏鳴曲》 <i>Departures</i>	
久石讓 Joe HISAISHI	5'
《千與千尋》：某個夏日 <i>Spirited Away: One Summer's Day</i>	
久石讓 Joe HISAISHI	5'
《魔女宅急便》 <i>Kiki's Delivery Service</i>	
白遼士 BERLIOZ	8'
《羅馬狂歡節》 <i>Roman Carnival</i>	

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P. 17	洪嘉揚 大提琴	Thomas Hung Cello



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No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



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environmentally responsible by sharing your
programme with your companion



請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



如不欲保留場刊，請把它放回原位；
又或於完場後放入場地的回收箱
If you don't wish to keep your house programme,
please leave it at your seat, or return it to the
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David Cogman

岑明彥

Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic
Society Limited

我謹代表香港管弦樂團衷心感謝各位聽眾、贊助機構及捐款者。您的不懈支持讓樂團在這個充滿挑戰的樂季，繼續呈獻美樂、啟迪心靈。

新冠疫情令整個香港迎來艱難的一年。從樂季一開始，我們全體樂師不得不暫停演出；海外獨奏家無法前來；而我們也要努力在這「新常態」下提供安全條件讓音樂會順利上演。樂團終於在逆境中找到轉機，並呈獻了一個充滿創意和多彩多姿的樂季。

我們熱烈歡迎才華橫溢的駐團指揮廖國敏，他帶領樂團演出一系列非同凡響的音樂會，包括「樂季揭幕」和今晚的「樂季壓軸」音樂會、首次

獻辭 MESSAGE

On behalf of the Hong Kong Philharmonic Orchestra, I would like to express my deepest gratitude to our audience, sponsors and donors. Your unfailing support has enabled the orchestra to inspire with the finest music through this challenging season.

The pandemic made the past year difficult for all of Hong Kong. At the season's outset, our players had to pause performances altogether; overseas soloists were unable to come; and we had to work out how to perform safely in this new environment. Yet the orchestra has found opportunity in adversity, delivering an outstanding season of creative and diverse performances.

We have been privileged to welcome our Resident Conductor – the extraordinarily talented Lio Kuokman. He has conducted an outstanding series of concerts, including the start of the season and tonight's finale; the first entirely online *Swire Symphony Under The Stars*, and his superb performance of *Scheherazade* last month.

With many overseas artists unable to join us, we worked more closely with talented local soloists, such as Trey Lee, Colleen Lee and Louise Kwong. Our Principals also performed as soloists in many memorable concerts.

Through the pandemic we made much greater use of online performances, presenting five concerts and 77 programmes, continuing to share music with our audiences in Hong Kong, Mainland China and worldwide when they cannot join us in person.

We presented a diverse season, including performances in collaboration with other

以網上形式舉行的太古「港樂·星夜·交響曲」，以及上月精彩絕倫的「天方夜譚」。

許多海外表演者無法前來演出，我們趁此與更多本地出色的獨奏家合作，如李垂誼、李嘉齡和鄺勵齡。樂團的首席樂師也在音樂會中擔任獨奏，獲得熱情喝采。

在疫情期間，我們善用網上平台，呈獻了五場音樂會和77個音樂節目，與無法到音樂廳的香港、中國內地和全球聽眾，繼續分享音樂。

在這個精彩生動的樂季，港樂更與香港不同藝術團體同台表演，當中包括：香港芭蕾舞團的「莫扎特與芭蕾舞」；有享譽世界的香港探戈舞者表演的「皮亞佐拉百歲誕辰」；「港樂 X 羅尚正 | 爵躍」；以及為一家大小而設的合家歡音樂會。節目的廣泛程度反映了香港觀眾不拘一格的品味。今晚的曲目從19世紀的法國歌劇，奏到當代日本電影音樂，同樣豐富多元。

港樂能夠為聽眾帶來形形色色的演出，全賴各贊助機構和捐贈者的支持。衷心感謝香港特別行政區政府透過民政事務局和康樂及文化事務署對港樂的全力支持，在充滿挑戰的疫情中一直為樂團導航，更令香港能夠孕育出在座各位欣賞到的國際級管弦樂團。

我們非常感激首席贊助太古集團的鼎力支持。為慶祝在香港成立150週年，太古十分支持港樂參與本地社區工作，包括港樂與香港演藝學院共同策劃的管弦樂精英訓練計劃，旨在培育新一代的傑出年輕音樂家。

members of the Hong Kong arts community. These included Mozart en Pointe, with our distinguished neighbour, Hong Kong Ballet; Piazzola at 100, featuring world-famous Hong Kong tango dancers; Jazz Up, with Hong Kong jazz legend Ted Lo; and many performances for families and children. This breadth reflects the eclectic tastes of our Hong Kong audience. You see this reflected in tonight's programme, which ranges from 19th-century French opera to contemporary Japanese cinema.

This was possible only through the support of our sponsors and donors. We deeply appreciate the Government of the HKSAR's vital support to us, through the Home Affairs Bureau and the Leisure and Cultural Services Department. They have been genuine partners to us in navigating the pandemic's challenges. Their steadfast commitment allowed Hong Kong to develop the leading international orchestra that you hear tonight.

We are extremely grateful to our Principal Patron, Swire. Swire celebrates their 150th anniversary in Hong Kong this season, and they have supported and encouraged our engagement with the Hong Kong community. This includes The Orchestra Academy Hong Kong initiative, a collaboration with The Hong Kong Academy for Performing Arts to develop the next generation of outstanding young musicians.

We also thank The Hong Kong Jockey Club Charities Trust for their continued partnership. The Jockey Club Keys to Music Education Programme has, since 2012, brought music to over 200,000 local students through an array of masterclasses, school concerts and visits by the orchestra's players.

Our sponsors play an essential role in supporting the orchestra's work. Our sincere

我們感謝香港賽馬會慈善信託基金的持續支持。自2012年以來，「賽馬會音樂密碼教育計劃」通過一系列的樂器大師班、學校專場音樂會和室樂小組到校表演，為超過200,000名本地學生帶來優質的音樂活動。

各贊助機構及捐款者的慷慨支持，對樂團非常重要。謹此衷心感謝香港董氏慈善基金會對青少年聽眾計劃和社區音樂會的支持，以及透過指揮贊助計劃贊助廖國敏大師；邱啟楨紀念基金贊助首席大提琴鮑力卓先生；何鴻毅家族基金贊助作曲家計劃；美國運通、亞洲萬里通、周生生贊助音樂會；港樂大師會會員的鼎力支持；以及捐款予常年經費基金、學生票資助基金，和新成立的音樂大使基金的善長仁翁。

這樣的時代提醒我們，管弦樂是需要眾人通力合作，不同崗位共同努力，才能達到最高水準的演出。所有支持和欣賞樂團工作的人，都為這成功作出貢獻。再次向各位表示由衷的謝意，希望您享受難忘的一晚，並期待在9月開始的新樂季與您再聚。

thanks goes to The Tung Foundation for supporting the Young Audience Scheme and Community Concerts, and their commitment in supporting Maestro Lio Kuokman through Podium Endowment Sponsorship; the C. C. Chiu Memorial Fund for supporting our Principal Cello, Mr Richard Bamping; The Robert H. N. Ho Family Foundation for sponsoring the Composers Scheme; American Express, Asia Miles, and Chow Sang Sang, for concert sponsorship; our Maestro Circle members for their generosity; and the many supporters of the orchestra through the Annual Fund, the Student Ticket Fund and the new Ambassador Fund.

Times like this remind us that orchestral music is a collaborative effort. It requires many people working together to reach the highest levels of performance. All of you who support and appreciate the orchestra's work contribute to that success. Once again, thank you; I hope you have a memorable evening tonight, and look forward to seeing you again in September when the new season begins.

慶祝樂季壓軸

Season Finale Celebration

這是港樂有史以來最不尋常的樂季，經歷了音樂會取消、場地關閉、獨奏者和指揮家滯留海外等等，時刻都瀰漫著一股「不確定」的氣氛。這樣的一個樂季，現在已近尾聲了。不過，感謝音樂本身的啟發性和積極力量，大家還是熬過來了。因此今晚節目所選的作曲家和樂曲，都與克服逆境、最終得勝有關。

比才 (1838-1875) 與歌劇《卡門》的故事，正好提醒我們，力量很多都是從逆境而來。比才為了讓《卡門》上演，不得不與一大幫人搏鬥：包括審查機構（認為《卡門》故事太不道德）、劇院導演（不喜歡悲劇結局）、樂團樂手（認為太難演奏）、女歌手（不喜歡在舞台上吸煙打鬥）、合唱團（不喜歡個別戲份又唱又演）；不僅如此，首演後無論觀眾還是樂評人都沒幾句好話：觀眾被不道德的劇情嚇壞了，樂評則討厭一切擺脫常規的東西。事實上，《卡門》真的要了比才的命：歌劇在巴黎首演剛好三個月，比才就撒手塵寰了。然而《卡門》日後卻成了史上最受歡迎的歌劇，還衍生了一批音樂會作品，全部根據劇中令人難忘的主題和旋律而寫，其中之一就是今晚音樂會的第一首作品：六樂章的**《卡門》第一組曲**。

「逆境自強」就是《卡門》裡米卡拉詠嘆調的主旨。米卡拉是個羞怯的

We come to the end of the most challenging season the HK Phil has ever experienced with concerts cancelled, performing venues shut, soloists and conductors stranded overseas and a sense of uncertainty pervading every moment of our season. Yet despite all the adversity, we have come through, thanks to the inspiring and life-affirming power of music. Our programme features composers and music which have faced adversity yet pulled through ultimately to triumph.

The story of **Georges Bizet** (1838-1875) and his opera *Carmen* should serve to remind us that strength often comes from adversity. To get the opera staged, Bizet had to fight censors (who felt the story too immoral), theatre directors (who did not like tragic endings), orchestral players (who found it far too difficult), female singers (who did not like having to fight and smoke on stage), and the chorus (who did not like having to sing and act as individuals), while after the first performance neither the audience (who were appalled at the immorality of it all) nor the critics (who hated the idea of something out of the ordinary) really approved. The opera effectively killed the composer, who died exactly three months after the first performance in Paris, yet it went on to become the most popular opera of all time and spawned a whole host of concert works based on its unforgettable themes and



比才 Bizet

(Wikimedia Commons)

鄉村姑娘，深深愛著士兵唐荷西。但唐荷西被卡門的美色所迷，於是米卡拉下定決心，無論如何都要令唐荷西回心轉意。她估計唐荷西與卡門住在荒山一個賊窩裡，於是一個人翻山越嶺，跑去找唐荷西，唱出〈我無所畏懼〉為自己壯膽。

這就是走私客日常的安全地帶，
他在這裡，我會見到他！
伯母託我辦的事
我會勇敢完成。

我說，沒有事情可以把我嚇倒。
我說，天啊，這是我對自己的回應；
但我並不勇敢……
心裡怕得要死！

獨個兒在這蠻荒野地
獨個兒在擔驚受怕，
但我不應恐懼。
你會賜我勇氣；
你會保護我，主！

我要見見這個女子，
這個狡猾可惡的女子
結果令我愛過的人
變得卑鄙下流！
她很危險，她很漂亮！
但我不害怕！
不不不，我不要害怕！
在她面前，我會理直氣壯地說話……啊！
主啊，你會保護我。
保護我！噢，主啊！
賜我勇氣吧！

melodies. One of the first of these was the six-movement **Carmen Suite no. 1** which opens this concert.

Strength from adversity is the theme of Micaëla's aria from *Carmen*. She is the timid country girl, deeply in love with the soldier Don José who has been bewitched by Carmen's beauty, and determined to win him back against all the odds. She makes her way to the bandit's camp in the lonely mountains, where she believes Don José is living with Carmen, and gives herself courage by singing the aria "**Je dis que rien ne m'épouvante**":

C'est des contrebandiers
le refuge ordinaire.
Il est ici; je le verrai!
Et le devoir que m'imposa
sa mère
Sans trembler je l'accomplirai

It is the smugglers
ordinary refuge,
He is here, I will see him!
And the task that his mother
asked
I will do bravely.

Je dis que rien ne m'épouvante,
Je dis, hélas! que je répons
de moi;
Mais j'ai beau faire la vaillante...
Au fond du coeur je meurs d'effroi!

I say that nothing can frighten me.
I say, alas, that I respond
to myself;
But I am not courageous....
In my heart, I am terrified!

Seule en ce lieu sauvage
Toute seule j'ai peur,
Mais j'ai tort d'avoir peur.
Vous me donnerez du courage;
Vous me protégerez, Seigneur!

Alone in this savage place
All alone I am afraid,
But I am wrong to have fear.
You will give me courage;
You will protect me, Lord!

Je vais voir de près cette femme,
Dont les artifices maudits
Ont fini par faire un infâme
De celui que j'aimais jadis!
Elle est dangereuse...
elle est belle!
Mais je ne veux pas avoir peur!
Non, non, je ne veux pas
avoir peur!
Je parlerai haut devant elle...ah!
Seigneur, vous me protégerez.
Protégez-moi! Ô Seigneur!
Donnez-moi du courage!

I am going to see this woman,
Whose cursed guile
Has ended up to make
a vile person
Of him that I love once!
She is dangerous,
she is beautiful!
But I do not want to be afraid!
No, no, I do not want to be afraid!
I will speak up before her...ah!
Lord, you will protect me.
Protect me! O Lord!
Give me courage!

另一個戰勝逆境的音樂故事與**威克斯曼** (1906-1967) 有關。威克斯曼原是德國人，為了逃避納粹迫害而到美國尋求庇護。他也像許多音樂人一樣去了荷里活工作，而且很快就成了荷里活最炙手可熱的作曲家，譜寫過144齣電影的配樂，包括希治閣許多懸疑片，還贏過兩項奧斯卡金像獎：分別是《日落大道》(1950) 和《郎心如鐵》(1951)。不過現在他最有名的作品，卻是《**卡門幻想曲**》。《卡門幻想曲》原是為電影《銀海香魂》(1946) 而寫的配樂，劇情講述一位小提琴家情緒崩潰，想徹底放棄音樂。威克斯曼選了《卡門》幾個最著名的主題 (包括〈哈巴奈拉舞曲〉、〈塞桂第拉舞曲〉、〈間奏曲〉和〈紙牌歌〉)，再巧妙地以耀眼的炫技經過段串連起來。

全才**聖桑** (1835-1921) 在很多方面都有驚人天賦，無論在任何方面發展，大概都可以十分成功；不過他的私生活問題也比一般人多，於是他就音樂尋找慰藉。他近乎愛樂成癡，而且創作生涯很長，任何大家想得出的樂種，他都涉獵過。年輕時他正在經歷一次人生低潮時，遇上當時15歲的小提琴家薩拉沙蒂，就形容薩拉沙蒂「青春煥發，就像春天一樣」。聖桑的**引子及隨想輪旋曲**正是為了薩拉沙蒂寫作的。表面上，樂曲並非典型的小提琴曲，可是在既平靜又從容不迫的外表下，對獨奏者的技術要求與其他小提琴曲不相上下。柔和抒情的引子展現出小提琴較抒情的一面，之後是典型的西班牙舞曲，扮作很悠閒的樣子，但小提琴卻沉醉於突如其來又令人驚艷的炫技，而且經常攀升至小提琴音域的極限。

In another story of musical triumph over adversity, we meet **Franz Waxman** (1906-1967) who had fled persecution from the Nazis in his native Germany and sought refuge in the US. Like so many others, he gravitated towards Hollywood and quickly became one of its most in-demand film composers, writing music for 144 films including many of the Hitchcock suspense movies, and winning two Academy Awards: *Sunset Boulevard* in 1950 and, the following year, *A Place in the Sun*. But he is probably best-known today for his **Carmen Fantasy** which was originally written for a 1946 movie called *Humoresque* which tells of a violinist who suffered an emotional breakdown and wanted to give up music altogether. By means of some dazzling virtuoso passagework, Waxman cleverly stitches together some of the most familiar themes from *Carmen*, including the “Habañera”, “Seguidilla”, “Entr’acte” and the “Card Song”.

Camille Saint-Saëns (1835-1921) was extraordinarily gifted in a whole range of areas and could have become successful in almost any field of activity he wanted. Yet in his private life he experienced more than his fair share of personal problems, and sought solace through music. So it was that music became almost an obsession for him, and over the course of an exceptionally long creative life, he wrote music in just about every conceivable genre. It was during one of the low patches of his early life that he met a 15-year old Spanish violinist named Pablo de Sarasate, whom he described as “fresh and young as spring itself”. It was for Sarasate that he composed his **Introduction and Rondo capriccioso**. On the surface of it this work is not a typical violin showpiece, yet under its apparently



有位作曲家素來勇氣填膺，每逢逆境必定迎難而上——那就是**威爾第**（1813-1901）。事實上，在意大利人眼中他可說是英雄；而且不但在意大利還是其他地方的歌劇院，都會大聲疾呼，極力爭取威爾第青睞，讓自己的劇院獲得首演威爾第某齣歌劇的殊榮。1862年11月10日，這項殊榮來到俄羅斯聖彼得堡歌劇院了：威爾第第二十四齣歌劇《命運的力量》將在該院首演。可是作曲家也面對好些難題，尤其原本構思的故事講述卑微的僕人與君主之間的愛情——由於沙皇將會親臨首演，這種題材看來就不太適合了。結果作曲家選了另一個故事。那是個相當錯綜複雜的血親復仇故事：一個年輕人原本準備與情人利奧諾娜私奔，但意外將對方父親射殺。利奧諾娜當上修女，在深谷裡一個與世隔絕的河邊山洞獨居，希望尋求安慰（還有安全）。每天有人將麵包放在山洞洞口，日落時份她就會走到洞口將麵包取去。投身神職以來一直拼命追求平靜心境的利奧諾娜，此刻唱出美妙的詠嘆調《**主賜平安**》，祈求心靈平安，直至遠處的殺伐之聲令她不得不返回洞穴裡。

威爾第攝於俄羅斯（1861-62年）

Verdi in Russia, 1861-62

(Wikimedia Commons)

calm and easy-going exterior lies music as technically demanding for the soloist as anything in the repertoire. After a subdued, lyrical introduction during which the violin's more lyrical character is revealed, comes a deceptively leisurely, typically Spanish dance during which the violin indulges in frequent flights of astonishing virtuosity often ascending to the very highest notes possible from the instrument.

A composer who never seems to have been short of courage and certainly tackled any adversity head on was **Giuseppe Verdi** (1813-1901). Indeed, he was something of a hero to Italians, and opera houses, not just in Italy but further afield, would clamour for the privilege of staging one of his operas for the first time. On 10 November 1862, that privilege went to the opera house in St Petersburg, Russia, where his 24th opera, *The Force of Destiny*, was premiered. But Verdi faced problems, not least because his original idea about a humble servant's love affair with a monarch was seen as inappropriate in the face of the attendance, at the first performance, of the Tsar himself. In the end a rather convoluted story about a blood feud erupting after a young man accidentally shoots the father of Leonora, with whom he intends to elope, was chosen. Leonora seeks comfort (and safety) as a nun who lives alone in a secluded cave in a deep valley by a river. Bread has been placed by its entrance and, as the sun sets, she emerges to collect it and, in her wonderful aria "**Pace, pace, mio Dio!**", prays for the peace she has been so desperately seeking since first entering the religious order, until far off sounds of fighting drive her back into her cave.

平安，平安，我的神啊！
 殘酷的不幸
 迫使我飽受煎熬；
 從第一天開始
 我的痛苦已經延續多年，
 而且從未緩解。
 我愛他，這是真的！
 但神祝福他
 賜他俊美容顏和勇氣
 我仍然愛他。
 他的樣子，在我心中
 無法抹掉。
 致命的厄運！致命的厄運！致命的厄運！
 我們被迫分開了！
 艾法羅，我愛你。
 天國之冊上早已寫明：
 我永遠也不能再見你！
 神啊，神啊，讓我死吧；
 只有死亡，才能找到平安。
 我的靈魂尋求平安，但無功而還。
 我承受了百般苦難。
 該死的麵包，你在這裡，是要延續
 我這悲痛的人生。——但誰來了？
 是誰褻瀆了這個神聖之地？
 咒詛！咒詛！咒詛！



久石讓 Hisaishi
 (HK Phil)

相信也不用跟大家介紹**久石讓** (1950-) 了吧！他（和他的音樂）肯定是香港觀眾至愛，我們也很高興今晚可以演出他三首大受歡迎的作品。日本電影《**禮儀師之奏鳴曲**》(2008) 是第81屆奧斯卡金像獎最佳外語片獎得獎作品，配樂由

Pace, pace, mio Dio!
 Cruda sventura
 M'astringe, ahimè, a languir;
 Come il di primo
 Da tant'anni dura
 Profondo il mio soffrir.
 L'amai, gli è ver!
 Ma di beltà e valore
 Cotanto Iddio l'ornò.
 Che l'amo ancor.
 Nè toglierli dal core
 L'immagin sua saprò.
 Fatalità! Fatalità! Fatalità!
 Un delitto disgiunti n'ha
 quaggiù!
 Alvaro, io t'amo.
 E su nel cielo è scritto:
 Non ti vedrò mai più!
 Oh Dio, Dio, fa ch'io muoia;
 Che la calma può darmi
 morte sol.
 Invan la pace qui sperò
 quest'alma
 In preda a tanto duol.
 Misero pane, a prolungarmi
 vieni
 La sconsolata vita...
 Ma chi giunge?
 Chi profanare ardisce il
 sacro loco?
 Maledizione! Maledizione!
 Maledizione!

Peace, peace, my God!
 Cruel misfortune
 has compelled me to languish;
 From the first day
 My suffering has lasted for
 many years,
 and is as profound as ever.
 I loved him, it is true!
 But God had blessed him
 with such beauty and courage
 that I love him still.
 I cannot erase his image
 from my heart.
 Fatal destiny! Fatal destiny!
 Fatal destiny!
 We have been separated!
 Alvaro, I love you.
 In heaven above it is written:
 I shall never see you again!
 O God, God, let me die;
 Only in death can I find peace.
 In vain my soul has sought
 peace,
 I have been prey to such misery.
 Wretched bread, you come
 to prolong
 my inconsolable life. –
 But who comes?
 Who profanes this sacred
 place?
 A curse! A curse! A curse!

Joe Hisaishi (b. 1950) should need no introduction to our audience: he and his music are firm favourites here in Hong Kong, and we are especially pleased to include three of his popular scores in our programme today. **Departures** is a 2008 Japanese film which won the Academy Award for Best Foreign Language Film at the 81st Oscars. Hisaishi compiled a concert suite from the music he wrote for the film. As the movie tells of a cellist who resigned as a musician and became an embalmer, the cello features prominently, and the main melody showcases the instrument's characteristics as well as portraying the movie's main

久石讓撰寫。作曲家後來選取部分段落，改寫成音樂會組曲。電影講述一名大提琴家放棄了音樂事業，改行當遺體防腐員，因此大提琴在配樂中非常重要，主旋律一方面突顯出大提琴的特色，另一方面則刻劃主人翁：時而溫柔，時而熱烈，時而滑稽。

〈**某個夏日**〉選自日本動畫電影《千與千尋》(2001)。故事講述一個鬱鬱寡歡的十歲女孩千尋，有天發現自己到了一個由神靈和魔女統治的世界，自己則身處一所為他們服務的澡堂裡。她必須照顧自己，同時要挽救父母。久石讓的音樂選用了充滿懷舊風情的旋律，以及精緻的鋼琴樂音。

《**魔女宅急便**》(1989)是齣日本動畫魔幻電影，主題曲是〈能看見海的街道〉(為鋼琴和弦樂團而寫)。音樂一如成長中的魔女琪琪一樣，表情多多，充滿迷人的節奏和奇幻旋律。

有位作曲家不但能面對逆境，而且似乎擅長在逆境中茁壯成長——他就是**白遼士**(1803-1869)。在家裡，他違抗父命，從醫學院退學，改習音樂；在巴黎音樂學院則違抗師命。大家讀著他大部分主要作品的演出史，就會發現那根本是接二連三的失敗與災難，甚至會驚訝白遼士竟然努力不懈，屢敗屢戰。他的歌劇《本韋努托·徹里尼》正式演出前，完整彩排次數達29次以上，才在1838年9月10日在巴黎歌劇院首演，怎料演出七場後就停演了。六年後，作曲家仍對這次失敗耿耿於懷，不過也下決心力挽狂瀾，於是選取劇中兩段音樂，改寫成一

character: gentle one moment, intense the next, and sometimes comical.

“**One Summer’s Day**” is the theme song from a 2001 Japanese animated movie called *Spirited Away*. It tells of a sullen 10-year-old girl, Chihiro, who finds herself in a world ruled by gods, witches, and a bathhouse for these creatures. She must fend for herself and try to save her parents, and Hisaishi’s music includes nostalgic melodies and delicate sounds from the piano.

Kiki’s Delivery Service is a 1989 Japanese animated fantasy film with a main theme song – “A Town with an Ocean View” – scored for piano and strings. Just like the growing witch, Kiki, who has various expressions, the work consists of enchanting rhythms and magical melodies.

A composer who seemed positively to thrive in the face of adversity was **Hector Berlioz** (1803-1869). He rebelled against his father’s wishes by walking out of medical school to study music, and later rebelled against his tutors at the Paris Conservatoire. Reading the succession of failures and disasters which befell the premieres of most of his major works fills one with astonishment that he even bothered to keep going. His opera *Benvenuto Cellini* took no less than 29 full rehearsals before it could be staged at the Paris Opera House on 10 September 1838, and was then cancelled after just seven performances. Six years later, Berlioz was still angry about the opera’s failure but, determined to salvage something from it, he drew up a stand-alone concert overture using material from the exuberant saltarello which accompanies the Shrove Tuesday Carnival procession at the end of



白遼士 Berlioz
(gallica.bnf.fr)

首獨立的音樂會序曲：其一選自第一幕結尾，是首生氣勃勃的薩塔雷洛舞曲，原本在劇中伴隨懺悔星期二狂歡節的巡遊；其二是優美的英國管獨奏，選自徹里尼（16世紀佛羅倫斯一名金匠）與特雷莎（教廷司庫的女兒）的愛情二重唱。樂曲1844年2月3日在巴黎公演，名為《羅馬狂歡節》。然而這次首演也並非一帆風順。當時法國政局動盪，革命風潮一波接一波，男子只要體格健全，都必須入伍服役。首演當日早上，白遼士到演奏廳準備排練（而且那是樂曲第一次排練），卻發現整個管樂組不知所蹤，原來所有樂師那天都有軍事任務。不過到頭來演出非常成功，樂曲不久也瘋魔歐洲；由此可見，無論遇上甚麼阻滯，音樂最終都會得勝。

樂曲剖析中譯：鄭曉彤

the opera's first act and the beautiful Cor Anglais solo from the love duet between Cellini (a goldsmith in 16th century Florence) and Teresa (daughter of the Papal treasurer). However, its premiere in Paris on 3 February 1844 as **Roman Carnival** did not pass without incident. At that time France was going through politically turbulent times – one Revolution had just ended and another was looming on the horizon – and as a consequence every able-bodied man was obliged to enlist for National Service. When Berlioz arrived at the concert hall to conduct the first rehearsal on the morning of the premiere he found the entire wind section absent; they had been called away on military duty. At the concert, the performance was a huge success and the work's popularity quickly spread across Europe; showing that, no matter what stands in its way, music always triumphs in the end.

Programme notes by Dr Marc Rochester

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廖國敏 LIO KUOKMAN

指揮 Conductor

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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、法國電台愛樂樂團、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.



鄺勵齡

LOUISE KWONG

女高音 Soprano

PHOTO: Giulia Hrvatin

著名女高音鄺勵齡在音樂上的成就廣受肯定，先於2014年獲香港藝術發展局頒授年度藝術新秀獎（音樂），後於2019年獲選為香港十大傑青。

踏上國際舞台的鄺氏，在2018於意大利羅馬歌劇院出演《波西米亞人》的咪咪一角，後再於羅馬卡拉卡拉出演《卡門》中米卡拉一角，她的足跡遍布歐洲不同的歌劇院，包括阿姆斯特丹音樂廳、奧地利格拉茨歌劇院等。2017年，鄺氏於北京國家大劇院出演《這裡的黎明靜悄悄》中麗達一角，廣受好評。

鄺氏曾出演的劇目眾多，其中包括《蝴蝶夫人》的秋秋桑、《波西米亞人》中的咪咪、《杜蘭朵》的柳兒、《鄉村騎士》中的薩陶莎、《費加羅的婚禮》中的伯爵夫人、《女人心》的費奧迪麗姬等。

鄺氏曾獲多個國際歌唱獎項，包括：奧地利第18屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎；意大利柳金國際聲樂比賽第一名、以賽奧國際聲樂比賽第一名；以及比利時第七屆美藝國際聲樂比賽第二名。

Louise Kwong's musical achievements have been recognised by the HKSAR government by being awarded as one of the Ten Outstanding Young Persons Award in 2019 and receiving the Young Artist Award in 2014 by the Hong Kong Arts Development Council.

Internationally, she made her debut at the Rome Opera House as Mimi in *La Bohème* and as Micaëla in *Carmen* at Caracalla Rome in 2018. She has also performed at the Concertgebouw Amsterdam and Graz Opera House of Austria. In 2017 she debuted at the National Centre of Performing Arts in Beijing in the role of Rita in the opera *The Dawn Here is Quiet*. As a lyric soprano, other roles include Cio-cio-san in *Madame Butterfly*, Liù in *Turandot*, Santuzza in *Cavalleria Rusticana*, La Contessa in *Le Nozze di Figaro* and Fiordiligi in *Così fan tutte*.

Kwong has been a prize-winner in numerous international competitions: 2nd prize, Audience prize and Best Soprano prize at the 18th International Singing Competition Ferruccio Tagliavini in Austria; 1st prize in the Singing Competition Salice d'Oro 2015 in Italy; 1st prize in the Singing Competition Città di Iseo 2015 in Italy; and 2nd prize in the 7th International Singing Competition Bell'arte in Belgium.

蘇千尋

PALOMA SO

小提琴 Violin



蘇千尋現於美國喬特羅斯瑪麗中學和茱莉亞音樂學院預科班就讀，並跟隨韋萊斯坦和 Catherine Cho 研習小提琴。蘇千尋四歲開始學習鋼琴，五歲開始學習小提琴；2014年首踏台板，與香港管弦樂團合作演出。年紀輕輕的她已活躍於國際樂壇，獲不同樂團邀約擔任獨奏家，並於各大音樂節獻藝，包括瑞士茵特拉肯音樂節，還於茵特拉肯大師班隨布朗教授習琴。

2015年，蘇千尋在波蘭盧布林舉行的第13屆維尼奧夫斯國際青年小提琴家大賽17歲以下組別中勇奪第二名。翌年，當時年僅10歲的她成為新西伯利亞小提琴大賽史上最年輕的參賽者，並順利摘冠。

千尋已獲歐洲和亞洲各大樂團邀約演出，包括柏林交響樂團、倫敦愛樂樂團、中國愛樂、廣州交響樂團、昆明聶耳交響樂團、上海交響樂團、廈門愛樂樂團、港樂、泰國愛樂樂團等。2017年她是中國愛樂亞洲巡演隨團獨奏家，於亞洲多個著名音樂廳亮相。其他重要演出場合計有倫敦白金漢宮和於澳洲舉行的G20高峰會晚宴。

千尋能駕御廣泛的曲目，其超卓的造詣和特殊的天賦，為她贏得一致讚賞。她亦致力服務社區，近年於多個慈善音樂會演出，為Childline Thailand和香港大自然保護協會籌款。

Paloma So is currently a student at Choate Rosemary Hall and Juilliard Pre-College, US, studying the violin under Prof Donald Weilerstein and Prof Catherine Cho. She started learning piano at the age of four and violin at five, and made her debut with the Hong Kong Philharmonic Orchestra in 2014. She has been active in her performance career, participating in several music festivals, including the Interlaken Music Festival in Switzerland where she studied under Prof Zakhar Bron.

Paloma won the 2nd prize in the “17 and below age group” at the prestigious 13th International Wieniawski Competition for Young Violinists in Lublin, Poland in 2015. She won 1st prize at the Novosibirsk Violin Competition the following year at the age of 10, being the youngest participant in the history of this competition.

Paloma has been invited to perform with prestigious orchestras in Asia and Europe, including China Philharmonic, Guangzhou Symphony, Kunming Nie Er Symphony, Shanghai Symphony, Xiamen Philharmonic, HK Phil, Thailand Philharmonic, Berlin Symphony and London Philharmonic Orchestras. She was invited to tour several major concert halls in Asia with the China Philharmonic Orchestra in 2017, and as a soloist has performed in distinguished venues/events including Buckingham Palace and the G20 Gala Dinner (Australia).

Paloma masters a wide range of concerti repertoire, and displays an artistry recognised by many. Active in serving the community, in recent years she has been a part of several philanthropic concerts, fundraising for Childline Thailand and the Nature Conservancy Hong Kong.



洪嘉揚 THOMAS HUNG

大提琴 Cello

大提琴家洪嘉揚生於1999年，2012年入選民政事務局局長嘉許計劃，以表揚其在音樂上的傑出表現。洪嘉揚自幼在父母的教導下學習大提琴，期間亦隨康雅談和史蒂芬·波波夫學習。他現於香港演藝學院隨王磊學習大提琴，並任學院的大提琴教員。洪氏亦曾參加馬友友、王健、大衛·樊格、大衛·斯特蘭治、沙巴·晏塞、科倫·卡爾等著名大提琴家的大師班。

作為一位年輕演奏家，除了在香港演出，洪氏曾在澳門青年交響樂團，以及拉脫維亞和台灣的樂團音樂會擔任獨奏演出。他亦於上海之春國際音樂節、台北的海峽兩岸文化交流活動中舉行獨奏會。2021年6月，洪氏作為首位香港演藝學院學士畢業生，獲康文署邀請於「音樂顯才華」系列的獨奏會中首度公演。

2012年，洪氏參加在拉脫維亞舉行的第七屆戴維杜夫國際大提琴比賽，贏得了亞軍。2018年，在第七屆全國青少年大提琴比賽（18歲以上組別），他以最年輕的參賽者身份進入了總決賽。2019年，洪氏獲亞洲文化協會授予全額獎學金，參加美國艾斯本音樂節，接受培訓。另外，在2017年他曾代表香港演藝學院，參與由杜達美指揮的「未來樂團」，於諾貝爾獎頒獎典禮上演出。

Born in 1999, cellist Thomas Hung was awarded in the Secretary for Home Affairs Commendation Scheme in recognition of his musical achievements in 2012. Hung started learning the cello with his parents, and also received lessons from Artem Konstantinov and Stefan Popov. He is currently studying with Ray Wang at The Hong Kong Academy for Performing Arts and serves as a member of the cello faculty at the academy. He took part in masterclasses with, among others, Yo-Yo Ma, Jian Wang, David Finckel, David Strange, Csaba Onczay and Colin Carr.

An active young performer, Hung has appeared as soloist with the Macao Youth Symphony Orchestra, as well as with orchestras in Latvia and Taiwan. He has given recitals in the Shanghai Spring International Music Festival as well as in cross-strait cultural exchanges in Taipei and Hong Kong. In June 2021, as the first undergraduate student from HKAPA, Hung made his debut recital in LCSD's Our Young Music Talents Series.

In 2012 Hung won the 2nd prize of the 7th International Karl Davidov Cello Competition in Latvia. As the youngest participant, he was also a finalist in the 7th National Youth Cello Competition (18 and above) in 2018. He was awarded a full scholarship by the Asian Cultural Council in 2019 to attend the Aspen Music Festival and School as a fellow. He participated in the "Orchestra of the Future" under the baton of Gustavo Dudamel for the performances at the Nobel Prize Award Ceremony in 2017.

港樂
HKPhil

香港管弦樂團
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



Cheers for the Talented

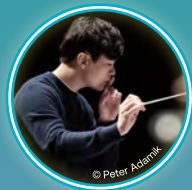
THE HK PHIL FUNDRAISING CONCERT 香港管弦樂團籌款音樂會2022

誠邀大家參加港樂籌款音樂會，共享音樂時光！

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梵志登 音樂總監
Jaap van Zweden Music Director

余隆 首席客席指揮
Yu Long Principal Guest Conductor

觀眾問卷調查

歡迎掃描QR碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

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Please scan the QR code or visit hkphil.org/Survey2021 to complete an online survey and win two HK Phil concert tickets. The information collected will be kept confidential and will be used solely by the HK Phil. Thank you very much for your valuable feedback.







BLOOM IN HARMONY



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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

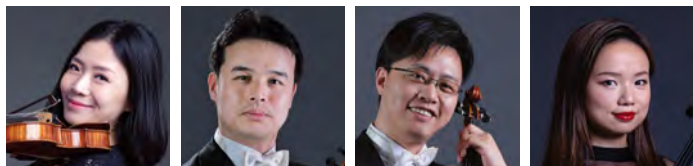
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

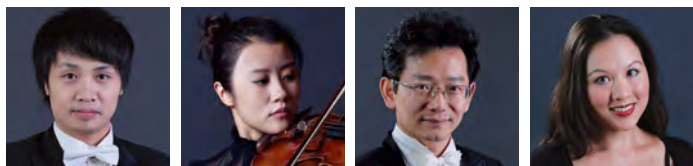


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

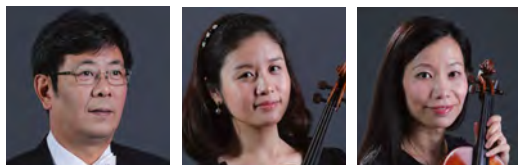


李智勝
Li Zhisheng

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 Moonson



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



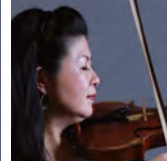
冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張殊影
Zhang Shu-ying

大提琴 CELLOS



●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



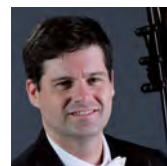
張沛姬
Chang Pei-heng



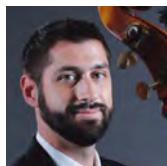
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

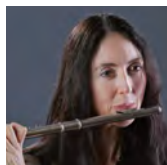


鮑爾菲
Philip Powell

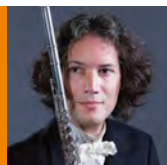


范戴克
Jonathan Van Dyke

長笛 FLUTES

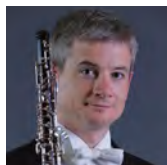


●史德琳
Megan Sterling

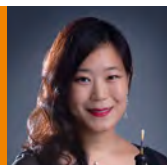


■盧韋歐
Olivier Nowak

雙簧管 OBOES



●韋爾遜
Michael Wilson



金勞思
Marrie Rose Kim

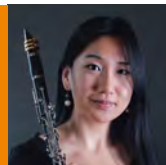
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



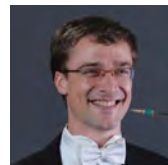
關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



區雅隆
Aaron Albert

大號 TUBA



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

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

特約樂手

FREELANCE PLAYERS

小提琴：張文蕊、賈舒晨*
Violin: Kitty Cheung, Jia Shuchen*

長笛/短笛：莊雪華
Flute/Piccolo: Ivy Chuang

小號：陳健勝
Trumpet: Kinson Chan

長號：盧國軒
Trombone: Lo Kwok-hin

大號：黎得駿
Tuba: Lai Tak-chun

敲擊：鄭美君、王偉文、雲維華
Percussion: Emily Cheng, Raymond Vong, Ivan Wan

豎琴：譚懷理
Harp: Amy Tam

銅片琴：嚴翠珠
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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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- 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
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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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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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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
- A set of Wagner Tubas
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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,
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港樂三寶（左起：蘇近邦、陳國義、簡宏道）
於2016年在上海演出時拍攝。

Beloved members of the HK Phil
family (from left: So Kan-pong,
Steven Chan and Russell Kan)
in Shanghai, 2016.



後會有期

今個星期演出過後，第二小提琴樂師簡宏道、舞台顧問陳國義及舞台及運輸主任蘇近邦將會榮休。他們畢生獻身港樂，我們向三位致敬。陳國義45年來都是港樂重要一員，簡宏道和蘇近邦則分別服務了41及39載。我們為三位送上摯誠祝福，希望他們退休生活健康愉快。港樂音樂總監梵志登藉此為三位同事送上衷心致謝：

宏道：很高興能與你這樣優秀的音樂家同台演奏。自我認識你以來，你總是樂團裡出色的同事、熟悉的臉孔。要返來探班啊！

國義：感謝你這個後台支柱，在我們踏上舞台之前，你必定把所有事都準備妥當。有你這樣可靠可敬的同事是我們的榮耀。祝你退休生活幸福快樂，我們會很掛念你的！

近邦：感激你對我們每一位都如此友善仁慈。有你在背後默默付出，讓我們都可以安心地依靠著你。恭喜你光榮退休！

後會有期。

音樂總監
梵志登

BIDDING FAREWELL

This will be the final concert week with our 2nd violin section player Russell Kan Wang-to, Stage Advisor Steven Chan and Stage and Transport Officer So Kan-pong, as they will retire from the orchestra. We salute their lifelong dedication to the orchestra. Steven has been a pivotal part of the HK Phil family for 45 years, Russell for a long 41 years, and So for 39 years. We would like to express our greatest gratitude as they bid farewell to the HK Phil, and we wish them all the best in embarking on a new stage in life. Our Music Director Jaap van Zweden sends them his heartfelt messages:

Russell – It has been a pleasure to work with such an incredible musician like you. You have always been a great colleague and a familiar face in the orchestra ever since I came to know you. I truly admire your dedication to the orchestra. Do come back and visit us!

Steven – Thank you for always supporting us backstage and making sure that everything is well prepared for us before we step on stage. We have been blessed with a resilient and respectable colleague like yourself. All the best and we will miss you.

So – Thank you for being so kind to everyone all the time. We are truly honoured to have your support in all situations, and we can always rely on you to be the most prepared. Congratulations on your retirement!

So long!

Jaap van Zweden
Music Director

心懷感激 GREATEST GRATITUDE

若果說我們所演奏的音樂如成長中的花朵，需要悉心照料，那麼我就是一滴水、一點養份。在港樂這個大家庭四十載，我非常有幸，遇到您這樣的樂迷，非常感謝您一直以來對港樂的支持。我會想念你們，懷念你們的掌聲，惦念這個舞台，還有我最親愛的各位同事！

We might say the music we make is like growing beautiful flowers – it requires great care – and I am just like that drop of water, that drop of nutrient. Over the past four decades of service to the HK Phil, I have been extremely lucky and grateful to have audiences like you. Thank you so much for always supporting the HK Phil. I will miss you, miss your applause, and miss this stage as well as my dear fellow musicians!

簡宏道，第二小提琴

Russell Kan Wang-to, Second Violin



李銘蘆 Li Ming-lu
大提琴 Cello



李少霖 Homer Lee
圓號 Horn



史安祖 Andrew Simon
單簧管 Clarinet



梁偉華 Raymond Leung Wai-wa
敲擊 Percussion



梁錦龍 Sammy Leung
辦公室助理 Office Assistant



蘇碧華 Vonee So
行政及財務高級主任 Senior Administration & Finance Officer

長期服務表彰 LONG SERVICE RECOGNITION

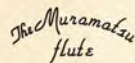
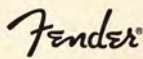
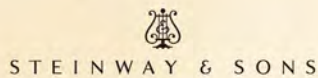
除了即將榮休的三位同事，我們還要感謝六位在港樂這個大家庭超過30年的成員，多謝你們一直以來對公司的貢獻，為此我們心存感激！

Apart from the three members who will be bidding farewell to the orchestra today, there are also six HK Phil family members who have served for over 30 years and counting. We would like to say thank you very much, and that we sincerely appreciate your long service to the organisation.

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