



BBC

BLUE PLANET II

LIVE IN CONCERT



Take A Deep Breath

藍色星球 II 音樂會

陳康明 指揮 莫思卓 英語旁述

Joshua Tan CONDUCTOR

Christopher Moyses NARRATOR

20-21
MAY
2022

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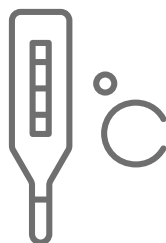
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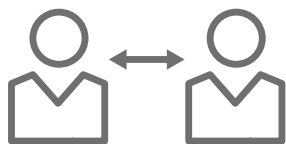
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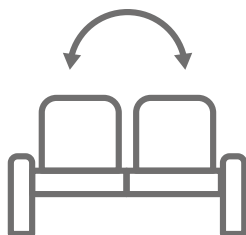
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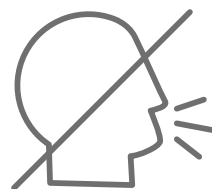
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BBC

BLUE PLANET II
— LIVE IN CONCERT —

Take A Deep Breath

藍色星球 II 音樂會

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漢斯·森瑪、積及·斯雅、大衛·費雷明
Hans ZIMMER, Jacob SHEA, David FLEMING

《藍色星球II》 *Blue Planet II* (香港首演 Hong Kong Premiere)

第一部分 PART ONE

41'

藍色星球II序曲

Blue Planet II Overture

巨浪

Giant Waves

溫馨的家

Home Sweet Home

洶湧

Troubled Water

崎嶇滿途

Rocky Road

藍瓶水母

Man o' War

秘密刺客

Secret Assassin

漁人故事

A Fisherman's Tale

殺人鯨

Killer Whale

中場休息 INTERMISSION

第二部分 PART TWO

47'

瘋狂捕食

Feeding Frenzy

海鸚危機

Puffin Peril

海底撈針

A Cracking Job

深海

The Deep

捉迷藏

Hide and Seek

受熱

Feeling the Heat

最後一潛

One Last Dive

音樂會長約兩小時，包括一節20分鐘的中場休息。

Total running time for the concert is approximately 2 hours, including a 20-minute interval.

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漢斯·森瑪 作曲

Hans Zimmer Composer

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積及·斯雅 作曲

Jacob Shea Composer

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大衛·費雷明 作曲

David Fleming Composer

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陳康明 指揮

Joshua Tan Conductor

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莫思卓 英語旁述

Christopher Moyse Narrator

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香港管弦樂團合唱團
合唱訓練計劃成員

HK Phil Chorus Fellows

黃日珩 合唱指導

Apollo Wong Chorusmaster

製作團隊 PRODUCTION CREDITS

Produced by BBC Studios and Bleeding Fingers Music

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剪接監製 Edit Producers	Ben Roy, Simon Baxter
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技術指導 Technical Director	Kevin Hopgood
製作經理 Production Manager	Michael Schultz
樂譜製作 Score Executive Producer	Russell Emanuel
執行監製 Executive Producers	Jo Shinner, Paula Al-Lach, Mat Way
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樂譜編輯 Music Editor	Jake Schaefer
燈光設計 Lighting Designer	Jose Lorenzo
錄像製作設計 Video Production Designer	Jonathan Bond

製作團隊 (香港) PRODUCTION TEAM (HONG KONG)

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錄像操作 Video Operator	何文權 Ho Man-kuen
音響工程 Sound Engineer	楊嘉俊 Joe Yeung
燈光操作 Lighting Operator	吳永添 Tim Ng

With special thanks to the production team of the *Blue Planet II* television series
(Production Companies are listed below)



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歡迎蒞臨 BBC 藍色星球 II 音樂會

這將是一場視聽慶典。就在四年前，我們為全球數百萬觀眾送上電視節目《藍色星球 II》，製作團隊把海洋生命的種種展示在觀眾眼前，讓他們驚歎萬分，喜悅不已之餘也深感震撼。《藍色星球 II》是製作團隊的心血結晶，他們採用的新科技以及拍攝過程中的新發現更是令人歎為觀止。

這場音樂會讓觀眾有機會重溫這個非凡系列當中許多精彩片段，讓當中的震撼活現眼前：《藍色星球 II》將邁向另一層次，透過舞台上巨大的屏幕，加上管弦樂團 80 多位樂師的現場演奏，觀眾如置身於浩瀚海洋中，親身感受到海洋生命的種種奧妙。

音樂是《藍色星球 II》的重要部分，只要主旋律一響起，觀眾便會屏息以待，準備就緒，跟隨指揮陳康明和香港管弦樂團，走進漢斯·森瑪、積及·斯雅和大衛·費雷明筆下精彩絕倫的音樂世界。

我們即將遨遊四海，從海岸到珊瑚礁，從青綠碧波到大海深處，繞著我們的藍地球航行一圈。請大家深深地吸一口氣，然後潛入浩瀚無邊的藍色海洋吧！

「藍色星球 II 音樂會」團隊
英國廣播公司工作室

A WARM WELCOME TO BLUE PLANET II LIVE IN CONCERT

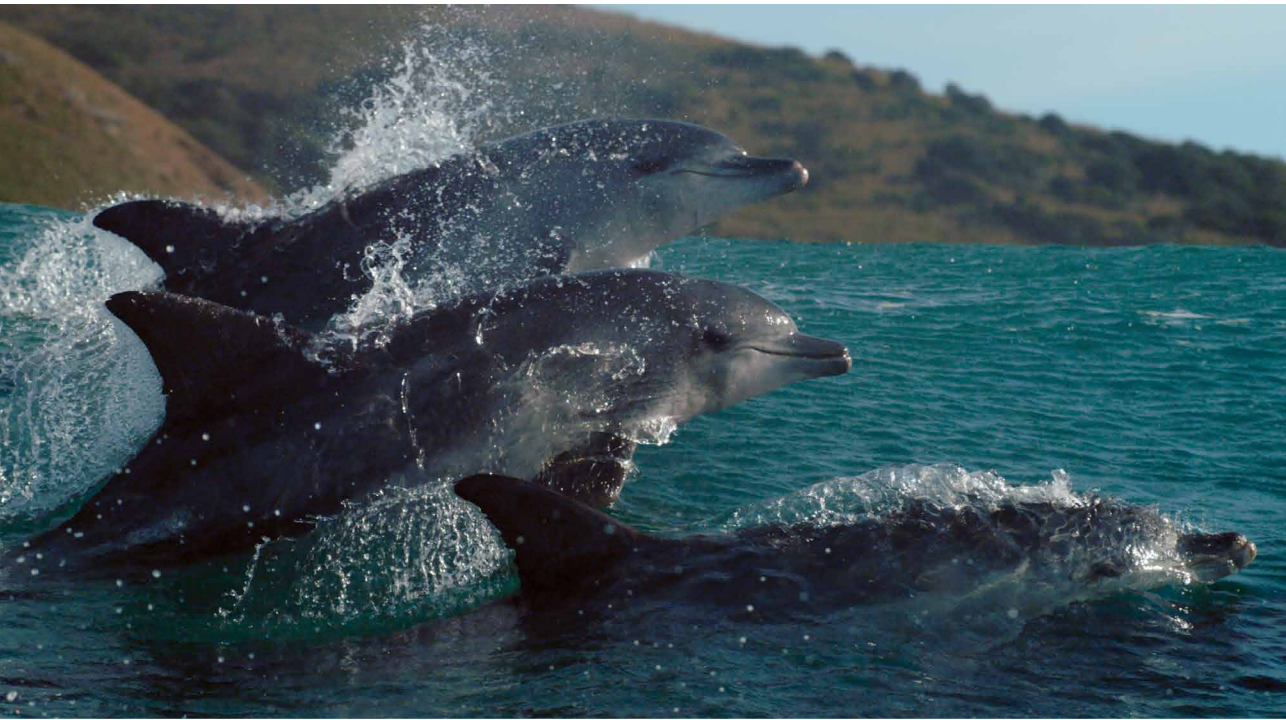
What you're about to see and hear is a celebration. Just over four years ago millions of viewers all around the world were amazed, delighted and sometimes shocked at what the *Blue Planet II* television team showed them about life in our oceans. The new discoveries, new technology, the dedication and sheer hard work that went into that series was simply breathtaking.

This concert is a chance for you not only to relive some of the highlights of that remarkable series but to be blown away all over again: this is *Blue Planet II* on another level, in a concert hall, in front of a giant screen and with live music provided by an 80-piece symphonic orchestra. Get ready to enjoy the most remarkable footage of our mighty oceans, and the life that thrives within.

Music plays such a big part in *Blue Planet II*. Just the first few notes of that swirling theme tune are sure to bring you out in goosebumps! Get ready to be immersed in the majestic work of composers Hans Zimmer, Jacob Shea and David Fleming in a live performance by the Hong Kong Philharmonic Orchestra conducted by Joshua Tan.

Sit back as we journey from coasts to coral reefs, from the green seas to the darkest deeps, for a voyage around our blue planet. Take a deep breath, and dive in!

The Blue Planet II – Live in Concert team
BBC Studios



寬吻海豚正在衝浪（南非狂野海岸）。衝浪可能是寬吻海豚的一種嬉戲方式，對於牠們的社交和認知技能發展非常重要。
Surfing bottlenose dolphins. Wild Coast, South Africa. Surfing may be a form of play in bottlenose dolphins, which is important in developing social and cognitive skills.

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挪威分鱈科魚漁業管理嚴格，使該行業免於徹底崩潰。現時當地鱈魚的數量非常龐大，吸引大批座頭鯨前來覓食，有說這是全球最大的殺人鯨聚集地。
Strict management of the herring fishery in Norway has saved it from complete collapse. The herring numbers are now so numerous, they have drawn in huge numbers of humpback whales and are thought to sustain perhaps the largest gatherings of orca anywhere in the world.

一隻寬吻海豚與同伴在紐西蘭北島海岸與偽虎鯨一起前行。偽虎鯨實際上是大型海豚的一個品種，牠們是捕食能手，總是在追捕其他海豚和鯨魚，但在紐西蘭對開的海岸卻一直與寬吻海豚友好。
A bottlenose dolphin, part of a pod, travelling with False Killer Whales off the coast of the North Island, New Zealand. The False Killer Whale is actually a type of large dolphin. They are a highly effective predator that have been seen harassing other dolphins and whales, but uniquely off New Zealand they have formed long lasting bonds with the bottlenose dolphin.

Photograph © Richard Robinson 2017



綠海龜（馬來西亞婆羅洲）。瀕臨滅絕的綠海龜來到西巴丹島附近的熱帶水域覓食。成年綠海龜是所有海龜當中唯一的嚴格食草動物。牠的下顎有著細小的鋸齒，進食時用來撕開藻類和海草。A green turtle, Borneo, Malaysia. Endangered green turtles come to feed in the tropical waters off the island of Sipadan. Of all the sea turtles, the green turtle is the only strict herbivore as an adult. It has fine serration along its jaw to help it tear algae and sea grass. Photograph © Jason Isley

澳洲大堡礁北部的硬珊瑚礁群。珊瑚通常在熱帶海洋裏溫暖清澈的淺水區域建造石灰岩家園。大堡礁是世上最大的生物結構，從外太空也看得到。Hard coral reef gardens on the Northern Great Barrier Reef in Australia. Corals commonly build themselves homes of limestone in the warm clear shallow seas of the tropics. The Great Barrier Reef is the largest living structure in the world and can be seen from space.

© BBC 2017

澳洲南部懷阿拉的巨型墨魚聚集成群，這是全球最大型的頭足綱動物交配群。牠們只能活一兩年，而且交配後便會死亡。Giant cuttlefish in Whyalla, South Australia, gathering together in the largest mating aggregation of any cephalopod in the world. They live for only one or two years – once mated, they die.

Photograph © Hugh Miller 2017



海象媽媽和小海象在冰山上休息（北極斯瓦爾巴群島）。海象媽媽和幼海象非常親密，牠們的聲音交流和靈敏嗅覺也令雙方關係更加密切。Walrus mother and calf resting on an iceberg, Svalbard, Arctic. The bond between mother and calf is very strong, reinforced by vocal communication and their strong sense of smell.

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於南喬治亞島（南極三島之一）上生活的信天翁，是最大的海鳥一種。

Wandering albatross, South Georgia. It is the largest of all seabirds.

Photograph ©Chris Fallows

岩池中帽貝的主要捕食者是赭色海星。但帽貝也會進行反擊（加拿大卑斯省溫哥華島）。

Ochre seastars are the main predators of limpets in rockpools. But the limpets are known to fight back. Vancouver Island, British Columbia, Canada.

Photograph by Paul Williams ©BBC NHU 2017

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Stories from the Studio

與 Bleeding Fingers Music 成員

漢斯·森瑪·積及·斯雅和大衛·費雷明三位《藍色星球II》作曲家對談

Q&A with *Blue Planet II* composers: Hans Zimmer, Jacob Shea and David Fleming of Bleeding Fingers Music

這次為《藍色星球II》擔任音樂製作，最讓你感到興奮的是甚麼地方？

在經歷過為《天與地II》配樂的那次「壯舉」之後，我們很高興有機會再次合作，為《藍色星球II》配樂。這個項目的範圍寬廣宏大，讓我們以全新方法，為史詩式自然歷史譜寫音樂。《藍色星球II》採用非常先進的攝影系統和科技來探索地球表面和海洋深處，讓我們能夠以前所未見的方式錄得珍貴片段。所以，我們覺得在聲音體驗方面也必須同樣地更上層樓，全力以赴成就另一項重要創舉，讓觀眾全心感受到海洋之美、浩瀚與豐盈生機。

你們之前為《天與地II》製作音樂，現在又替《藍色星球 II》配樂——兩次經驗有何相似或不同之處？

我們為《藍色星球II》的配樂，建基於《天與地II》配樂所建立的聲音詞彙。這次漢斯不僅為節目負責主題旋律，更深入參與全套樂譜的創作。而大衛·費雷明的加盟，更是讓創作團隊如虎添翼。《藍色星球II》每一集雖然涉獵不同範疇，但是全套節目的環境都是水，所以我們希望以更一致的質感連貫整套配樂，這是《藍色星球II》與《天與地II》配樂的主要區別。《藍色星球II》的音色更

What excited you about producing the musical score for *Blue Planet II*?

After our spectacular experience of working on *Planet Earth II*, we were incredibly excited when presented the opportunity to collaborate again on the score for *Blue Planet II*. The scope of the project was immense, giving us the chance to take a whole new approach at an epic natural history score. The camera systems and technology used to explore the Earth's surface and its ocean's depths have evolved to a remarkable extent that we are now able to acquire footage unlike ever before. We felt compelled to provide an equally elevated sonic experience and immerse our team on another important project that brings awareness to and focuses on the beauty, omnipotence, and vibrancy of the environment.

You produced the score for *Planet Earth II* and now *Blue Planet II* – how was the experience similar or different?

With *Blue Planet II*, we took the opportunity to build upon the sonic vocabulary of *Planet Earth II*. This time Hans was intimately involved in the entire score rather than just the theme. We also expanded our team with the addition of David Fleming. The main difference from *Planet Earth II* is that whilst



(左至右) 漢斯·森瑪、大衛·費雷明與積及·斯雅
(From left) Hans Zimmer, David Fleming and Jacob Shea

Photography by Joey Martínez

加統一，為此我們創建了The Tidal Orchestra (潮汐管弦樂隊) 來表達海洋聲音中的律動。

《天與地II》的配樂為自然歷史注入了強烈的戲劇感。你們為紀錄片和電影創作音樂的方式有何不同呢？

我們把《藍色星球II》當作電影那樣處理，這一點與《天與地II》相近。生、死和愛情這些主題都很容易引起共鳴，可以深刻地直達個人的內心深處，也能以全球性的規模緊扣世人心弦。《藍色星球II》裏面的海洋生物以及背後的故事繽紛多元，與電影劇本一樣有著史詩般的奇幻色彩。

有沒有一種管弦樂器特別適合用於重要的自然歷史紀錄配樂？

對於這樣重要的製作，我們想創造一種能夠連貫起整套配樂的聲音。這就是「潮汐管弦樂隊」的緣起。這個概念是要生動地描繪生命的豐盛以及海洋的韻律和振動。我們以非常

each episode is diverse the series is always surrounded by water so we aimed to underpin the score with a more homogenous texture. The sonic palette for *Blue Planet II* is more unified and for this we created “The Tidal Orchestra” to express the motion within the sound of the ocean.

The score adds so much drama to natural history, as we experienced with *Planet Earth II*. How does your approach differ between documentaries and feature films?

Similar to *Planet Earth II*, we approached *Blue Planet II* exactly like a feature film. The themes of life and death and new-found love are relatable and deeply resonate with individuals in a visceral, personal way yet also on a global scale. The variety of underwater life and stories explored in this series are equally as epic and fantastic as any written script.

海洋內連綿不絕的律動，啟發了我們去創造一種聲音：你可以隨著每位樂師、每件樂器的高低抑揚，漂往大海裡去。

——漢斯·森瑪

規的方式，利用管弦樂隊創造出起伏不定的「活」和弦，穿梭於整個節目系列。

我們的靈感來自印象派藝術，更具體地說，是莫奈的畫作和他對水的描繪。我們的概念與此相近，希望表現印象派畫作的活力和動感。畫家以畫筆在畫布上反覆塗抹，我們則讓弦樂樂師以彈撥或顫音的方式演奏和弦的各個音符，以不同速度彈奏，並且可以隨時加入，形成流動的質感，這種效果有別於傳統演奏當中持續拉奏每個音符的方式。同樣的效果也適用於木管樂器、合唱團，或者是多位豎琴手、曼陀羅琴和馬林巴琴在音樂廳的合奏，結果比我們期望的更為壯觀。這些不同的、有機的音樂色彩交織在一起，創造出不同深度的聲音和運動，以之模擬海底的生活。

參與這個製作讓你最深刻的是甚麼？例如，當看到一些壯麗片段而感到振奮的時刻？

斐濟境內一個生機勃勃的珊瑚礁。亞熱帶珊瑚礁是海洋內其中一個最熱鬧的地方。
A bustling coral reef in Fiji. Tropical reefs are some of the busiest places in the ocean.

Photograph © Alex Mustard

Is there a particular orchestral instrument that lends itself well to natural history landmark soundtracks?

For such an important project, we wanted to create a sound that would underpin the entire series. This was the genesis of “The Tidal Orchestra”. The idea is to depict the abundance of life as well as the movements and vibrations of the ocean. By using the orchestra in an unconventional way, we wanted to create “living” chords that ebb and flow throughout the series.

Inspired by Impressionism, more specifically the works of Claude Monet and his depiction of water, our concept was to similarly convey the vibrancy and movement of Impressionist paintings. Like using multiple strokes on a canvas, we had the string players pluck and trem between notes of a chord at varying speeds and entrances forming flowing textures, rather than traditional sustained notes. The same effect was applied to the woodwinds, choir, a hall filled with numerous harpists, mandolins and marimbas. The result was more spectacular than we had hoped as these different organic colours intertwined, creating varying depths of sound and movement and sonically emulating the life at the bottom of the sea.





這個項目其中一個最鼓舞人心的一刻就是「潮汐管弦樂隊」正式登場的時候，當我們聽到各種樂器聲音加入，馬上知道它確實能為音樂注入一種獨有的生命力。在那一瞬間，我們看到一個想法轉化為能夠增添創造力、感動人心的音樂。

《藍色星球 II》另一個特色是首次發現或攝錄得海洋深處的生物和環境。這些體驗讓我們以非常獨特的角度看到這些前所未被發現的生命，也讓我們對自己身處的世界加深了解。這個節目的敘事手法非常多變，從探索世界最底層的海洋、發現新的動物品種，到看到鳥兒捕獲在空中跳躍的魚兒，或智慧生命在自然棲息地繁衍生息，這些都表現了海洋的浩瀚雄偉，同時也暗示我們實際上只是在表面摸索，仍然有極多生物尚待發現。

翻譯：施文慧

What was a highlight for you when working on this project? For example, an inspiring moment such as seeing some of the footage come together?

One of the most inspiring moments working on this project was the culmination of “The Tidal Orchestra”, when we heard all the various sounds of the instruments come in and we knew immediately it would breathe life into the score. It was a moment where we saw an idea translate into a creatively useful and successful delivery that was emotionally moving.

Another highlight of the project was the opportunity to experience the creatures and environments within the depths of the Earth’s oceans as they are being discovered or captured for the very first time on film. It provided us with a unique glimpse into undiscovered life and also a deeper understanding of the world we live in. The variation in storytelling on this project, from exploring parts of the very bottom of the ocean and discovering new animals to seeing fish jump through the air caught by birds or intelligent creatures thriving in their natural habitats, communicates the expansive and majestic nature of the ocean while also hinting that we’re actually just scratching the surface and there is still enormous life yet to be discovered.

“We were inspired by the constant movement occurring within the oceans to create a sound where you can hear the ebb and flow of each musician and each instrument to transport you into the sea.”

~ Hans Zimmer

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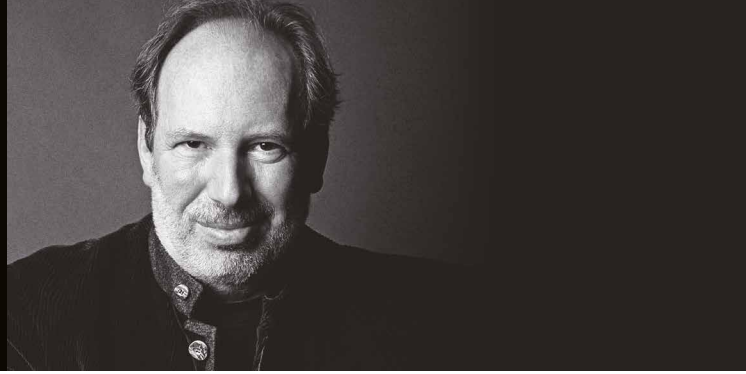
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漢斯·森瑪 HANS ZIMMER

作曲 Composer

© Zoe Zimmer



2022奧斯卡得獎作曲家漢斯·森瑪，歷年參與配樂的電影超逾120部，累積全球票房總收入超過280億美元。他榮獲兩項奧斯卡金像獎、兩項金球獎、三項格林美獎、全美音樂獎以及東尼獎。2003年，美國作曲家、作家與出版商協會向他頒發最高榮譽的亨利·曼西尼終身成就獎，以表揚他的作品超卓，影響深遠。他更於2010年在荷里活星光大道上留下星章。2014年，他再度榮獲蘇黎世電影節終身成就獎。森瑪近期精彩的配樂作品包括繼奧斯卡獲獎電影《被奪走的12年》後又一夥拍史提夫麥昆力作《剋·寡婦》；與斑傑明·華費殊攜手合作、並獲影評人之選大獎最佳配樂提名的電影《銀翼殺手2049》；以及令他獲得第11次奧斯卡金像獎提名的基斯杜化路蘭電影《鄧寇克大行動》。

森瑪近年的其他項目包括英國廣播公司《天與地II》、Netflix《王冠》之主題音樂、動畫《波士BB》、獲奧斯卡和格林美獎提名的《NASA無名英雄》（與菲瑞·威廉斯和斑傑明·華費殊合作）、朗侯活的《地獄解碼》和《一級雙雄》、薩克薛達的《蝙蝠俠對超人：正義曙光》和《超人：鋼鐵英雄》、馬克奧斯賓的《小王子》、彼得蘇列特的《愛是最大權利》、西蒙高特斯的《穿黃金衣裳的女人》、基斯杜化路蘭的《星際啟示錄》、《潛行凶間》和《蝙蝠俠——黑暗之神》三部曲，以及佳烈治的「福爾摩斯」系列電影。

2022 Oscar winning composer Hans Zimmer has scored more than 120 films, which, combined, have grossed more than 28 billion dollars at the worldwide box office. He has been honoured with two Academy Awards, two Golden Globes, three Grammys, an American Music Award and a Tony Award. In 2003 ASCAP presented him with the prestigious Henry Mancini Award for Lifetime Achievement for his impressive and influential body of work. He also received his Star on the Hollywood Walk of Fame in 2010 and, in 2014, was honoured with the Zurich Film Festival Lifetime Achievement Award. Zimmer's recent work highlights include *Widows*, which reteamed the composer with director Steve McQueen after previously working together on the Oscar-winning *12 Years a Slave*; the critically acclaimed *Blade Runner 2049* which he co-scored alongside Benjamin Wallfisch and earned the pair a Critics' Choice nomination for Best Score; and Christopher Nolan's *Dunkirk* which earned him his 11th career Oscar nomination.

Other recent projects have included BBC's *Planet Earth II*, the main title music for Netflix's *The Crown*, the animated *The Boss Baby*, the Oscar and Grammy nominated *Hidden Figures* with Pharrell Williams and Ben Wallfisch, the Ron Howard-directed features *Inferno* and *Rush*, Zack Snyder's *Batman v Superman: Dawn of Justice* and *Man of Steel*, Mark Osborne's *The Little Prince*, Peter Sollet's *Freeheld*, Simon Curtis's *Woman in Gold*, the Christopher Nolan-directed films *Interstellar*, *Inception* and *The Dark Knight* trilogy, and Guy Ritchie's "Sherlock Holmes" films.

積及·斯雅 JACOB SHEA

作曲 Composer

© Jack Web



多才多藝的作曲家積及·斯雅是第一位加盟於2013年成立、專門為電視節目配樂的多產音樂製作社 Bleeding Fingers Music 的作曲家，並曾擔任首席作曲家一職。他最引人注目的工作是與同樣隸屬 Bleeding Fingers 的作曲家沙·喀比，以及作曲大師漢斯·森瑪合作，為BBC的《天與地II》創作榮獲英國電影電視藝術學院獎提名的生動配樂。斯雅重回 BBC Earth，與漢斯·森瑪和大衛·弗萊明一同為《藍色星球II》譜曲。作為森瑪的長期合作伙伴，斯雅亦曾聯同大師，為由摩根費曼主持和旁述、好評如潮的科學紀錄片《穿越蟲洞》創作配樂。

積及·斯雅不拘一格的音樂品味使他能作品中發揮創新豐富的配器手法。同時他亦擅長運用傳統交響樂色彩以及多年來收藏的模擬合成器庫。他喜歡透過尋找令人意想不到的全新聲音紋理，以創新方法解決作曲時遇到的問題。早年他曾為多套電影之配樂製作負責不同環節，包括：《大犯罪家》的音樂編程；《荒失失奇兵2》和《壞蛋獎門人》的編曲；以及《絕地孤軍》、《加勒比海盜：魔盜狂潮》、《變形金剛：黑月降臨》和《超級戰艦：異形海戰》的額外音樂創作。

斯雅現居於洛杉磯。他不是忙於創作音樂，便是為另一份正職奔波：當一位好丈夫和慈父。

Jacob Shea is an established and multi-talented composer who was the first to join the team, and has served as principal lead composer, at Bleeding Fingers Music, a prolific music production house specialising in scoring television series founded in 2013. Most notably, Shea has worked alongside fellow Bleeding Fingers composer Jasha Klebe, as well as composing powerhouse Hans Zimmer, to create the dynamic BAFTA-nominated score for BBC's *Planet Earth II*. He returned to BBC Earth, composing the score for *Blue Planet II* alongside Zimmer and David Fleming. A longstanding collaborator with Hans Zimmer, Shea also co-composed the soundtrack for the critically acclaimed science documentary *Through the Wormhole*, presented and narrated by Morgan Freeman.

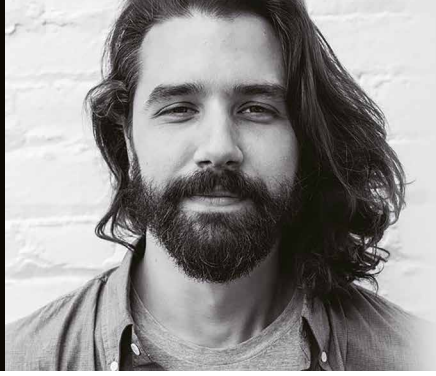
Shea's eclectic musical tastes allow for rich and novel orchestrations in his compositions. Equally adept with a traditional symphonic palette and a self-created arsenal of analogue synthesisers, he enjoys finding new and unexpected sonic textures to solve compositional problems in innovative ways. Previous credits also include work as music programmer for *Public Enemies*, an arranger for *Madagascar 2* and *Despicable Me*, and composer of additional music for *Lone Survivor*, *Pirates of The Caribbean: On Stranger Tides*, *Transformers: The Dark of the Moon* and *Battleship*.

Shea currently resides in Los Angeles, and when not working on new music, is busy with his other full-time job, being a loving husband and father.

大衛·費雷明 DAVID FLEMING

作曲 Composer

© Greg Shappell



美國作曲家大衛·費雷明早年贏得美國廣播音樂公司 (BMI) 基金會的彼特·卡本特獎學金，因而獲得與《律政風雲》作曲家邁克·波斯特共事的機會，從此展開其職業生涯。他及後轉職至電影配樂大師漢斯·森瑪的工作室，並在那裡開始參與一線電影的配樂工作，包括獅門影業的《分歧者·異類叛逃》、《忍者龜：魅影突擊》，以及米高比爾的《變形金剛》系列。費雷明於2017年與森瑪和積及·斯雅組成Bleeding Fingers Music，聯手為英國廣播公司的《藍色星球II》配樂。他的個人電影配樂作品包括奧斯卡依撒主演的《為朱莉報仇》，以及索尼旗下的幕寶電影出品的驚悚片《完美人選》——後者與長期拍檔艾華遜聯合譜寫。

除了電影音樂，費雷明亦以廣告影片配樂著稱，客戶包括軒尼詩、Squarespace、凱迪拉克等品牌。他曾為《刺客教條III》等電子遊戲創作音樂，而他為胡爾夫的美國全國廣播公司大熱電視劇《芝加哥烈火群英》所作的配樂更獲美國作曲家、作家與出版商協會頒發獎項。費雷明現與妻子莫妮卡和愛犬露比居於洛杉磯。

David Fleming is an American composer who began his career by winning BMI's Pete Carpenter fellowship, leading to work alongside renowned *Law & Order* composer, Mike Post. Soon after, Fleming relocated to Remote Control Productions, the studio facility of legendary film composer Hans Zimmer. Here, Fleming began contributing music to major films including Lionsgate's *Divergent*, *Teenage Mutant Ninja Turtles: Out of The Shadows* and Michael Bay's *Transformers* series. In 2017, Fleming composed the score for BBC's internationally acclaimed *Blue Planet II* alongside Zimmer and Jacob Shea for Bleeding Fingers Music. Fleming's own film credits also include *Revenge for Jolly!* starring Oscar Isaac, and the Sony Screen Gems thriller *The Perfect Guy*, for which he co-composed the score with longtime collaborator, Atli Örvarsson.

In addition to film, Fleming is known for his work in cinematic advertising campaigns for Hennessey, Squarespace and Cadillac, among others. He has also contributed music to video games including *Assassin's Creed III*, and his work for Dick Wolf's hit NBC show *Chicago Fire* earned him an ASCAP award. David resides in Los Angeles with his wife Monica and their dog Ruby.

陳康明

JOSHUA TAN

指揮 Conductor

© Alan Lim



陳康明畢業於茱莉亞音樂學院和伊斯曼音樂學院，曾於米特羅普洛斯國際比賽贏得第二獎，並囊括了各大獎學金和獎項，包括新加坡青年藝術家獎、華爾特紀念基金獎、新加坡國家藝術理事會——蜆殼石油獎學金、新加坡交響樂團——教育部獎學金等。他是茱莉亞音樂學院第一位獲頒舒爾夫指揮獎的得獎者。他於2018及2019年所指揮的伯恩斯坦《彌撒》和歌劇《唐帕斯夸萊》連續兩年獲《海峽時報》選為最佳古典音樂會，創下史無前例的佳績。陳康明曾與世界各地樂團合作，計有：聖彼得堡馬林斯基劇院樂團、貝多芬波恩樂團、東京愛樂交響樂團、東京都交響樂團、札幌交響樂團、台北交響樂團、台灣愛樂、中國愛樂樂團等等。他先後跟隨迪普斯、杜托華、冼文、馬素爾等指揮大師學習。

無論是交響樂、歌劇和芭蕾舞劇作品，陳康明都駕輕就熟；對芭蕾、電影和多媒體作品均有充分認識。陳康明現為新加坡國家青年交響樂團的首席指揮，同時擔任亞洲藝術大師團的總監。他成功完成了北京國家大劇院的駐團指揮、桂陽交響樂團的首席指揮，以及新加坡交響樂團副指揮的任期。2021/22樂季，他再次與港樂和新加坡舞蹈劇場合作；另外首度踏足群馬交響樂團指揮台，並於香港呈獻一部全新歌劇的首演。

A graduate of The Juilliard School and the Eastman School of Music, Joshua Tan was 2nd Prize winner of the Dimitri Mitropoulos International Competition and an awardee of numerous scholarships and awards, including the Young Artist Award – Singapore, Bruno Walter Memorial Foundation Award, NAC-Shell Scholarship and the SSO/MOE Scholarship. He was also the first conductor to be presented the Charles Schiff prize from The Juilliard School. For an unprecedented two years running, his performances of Bernstein’s *MASS* and the opera *Don Pasquale* were selected as the best classical concert of the year in 2018 and 2019 respectively by the *Straits Times*. Tan has conducted the Mariinsky Theater Orchestra, Beethoven Bonn Orchestra, Tokyo Philharmonic Orchestra, Tokyo Metropolitan Orchestra, Sapporo Symphony Orchestra, Taipei Symphony Orchestra, Taiwan Philharmonic, China Philharmonic Orchestra amongst others. He has studied with various eminent conductors – James DePreist, Charles Dutoit, David Zinman and Kurt Masur.

Tan is at home with symphonic, operatic and ballet works. He is also equally adept with music for ballet, film and multimedia. Presently Principal Conductor of the Singapore National Youth Orchestra and Director of the Asia Virtuosi, he has served successful stints as Resident Conductor of the National Center for the Performing Arts (China) Orchestra, Principal Conductor of the Guiyang Symphony Orchestra and Associate Conductor of the Singapore Symphony Orchestra. Season 21/22 sees return engagements with the HK Phil, Singapore Dance Theatre as well as debuts with the Gunma Symphony and a new opera premiere in Hong Kong amongst others.

莫思卓

CHRISTOPHER MOYSE

旁述 Narrator

© Wong Kin-chung



莫思卓於2005年，自皇家音樂學院（倫敦）、曼克頓音樂學院畢業及於英國皇家音樂學院完成研究生課程後，隨即受艾度·迪華特之聘加入香港管弦樂團小號部。莫思卓師承史密夫、郭尼、蘇利雲、白靈士頓、阿茲白特、史來爾、華特臣。

莫思卓生於音樂世家，八歲時於沃辛救世軍銅管樂隊跟隨父親學習吹奏短號，後來他更達成兒時志願，成為救世軍國際員工樂隊的一分子。後來加入布萊頓青少年管弦樂團，初嘗於管弦樂團演奏小號。

他曾以客席首席小號身份與多個樂團合作演出，包括首爾愛樂樂團、新加坡交響樂團、哈雷管弦樂團、阿爾斯特樂團、馬來西亞愛樂樂團、澳門樂團等。

莫思卓分別於香港演藝學院、香港浸會大學和香港中文大學任教。他曾於新加坡楊秀桃音樂學院，以及泰國藝術大學和甘拉雅妮音樂學院擔任客席老師。

莫思卓獲頒「皇家音樂學院副院士」榮銜，表揚他作為畢業生「在音樂專業做出重大貢獻」。

Christopher Moyses was appointed to the trumpet section of the Hong Kong Philharmonic Orchestra by Edo de Waart in 2005, following his studies at the Royal College of Music, Manhattan School of Music and Royal Academy of Music. His trumpet professors included Malcolm Smith, Andrew Crowley, Robert Sullivan, Paul Beniston, Paul Archibald, Howard Snell and James Watson.

Born into a musical family, Christopher began cornet lessons with his father. He played with the Worthing Salvation Army brass band and went on to become a member of the International Staff Band. Early exposure to orchestral playing came through membership in the Brighton Youth Orchestra.

He has performed as guest principal trumpet with several orchestras including the Seoul Philharmonic, Singapore Symphony, Hallé Orchestra, Ulster Orchestra, Malaysian Philharmonic and Macau Orchestras.

As a teacher he serves on the faculties of The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and the Chinese University of Hong Kong. He has also worked with students at the Yong Siew Toh Conservatory, Silpakorn University and the Princess Galyani Vadhana Institute of Music.

Christopher is an Associate of the Royal Academy of Music (ARAM), an award given to “former students who have made a significant contribution to the music profession.”



PHOTO: Ka Lam

香港管弦樂團合唱團

HK PHIL CHORUS

香港管弦樂團合唱團早於1980年成立。歷年，合唱團以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾450名熱愛合唱音樂人士參與面試，重組後的首次演出為韓德爾《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。2020/21樂季成立合唱訓練計劃。

The HK Phil Chorus was established in 1980. Over the years, it has collaborated with the HK Phil to perform a wide range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers including Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors Lorin Maazel, Nicholas McGegan and Jaap van Zweden, amongst others. The Fellows programme was launched in the 2020/21 Season.

合唱團團長

黃日珩

CHORUSMASTER

Apollo Wong

香港管弦樂團合唱團合唱訓練計劃成員

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* 獨唱 Soloist

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HKPhil



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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）獲譽為亞洲最頂尖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 orchestras. 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 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 Season, a position he holds through 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 was 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, receiving 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 were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *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」，由太古集團慈善信託基金「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。

港樂獲香港特區政府慷慨資助，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 (HKAPA), 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 Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

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王敬 Jing Wang
樂團首席
Concertmaster

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

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

王亮 Wang Liang
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Second Associate Concertmaster

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艾瑾 Ai Jin
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- 聯合首席 Co-Principal
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李思熹，低音大提琴
Victor Lee, double bass

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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劉元生伉儷慷慨借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
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Generously loaned by Mr and Mrs Y. S. Liu

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

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

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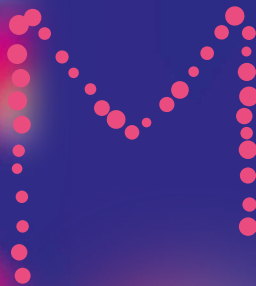
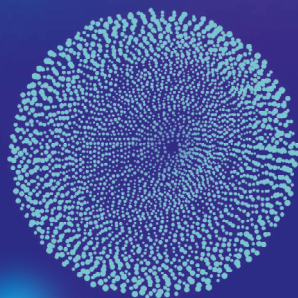
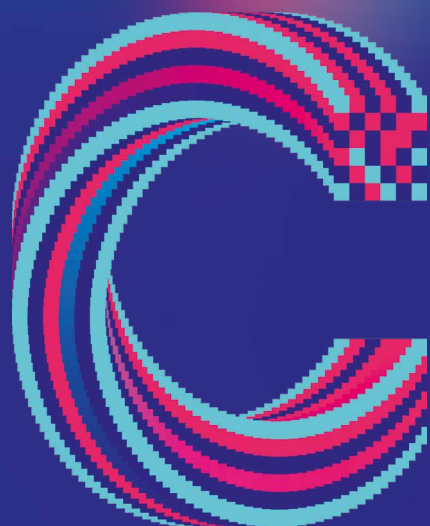
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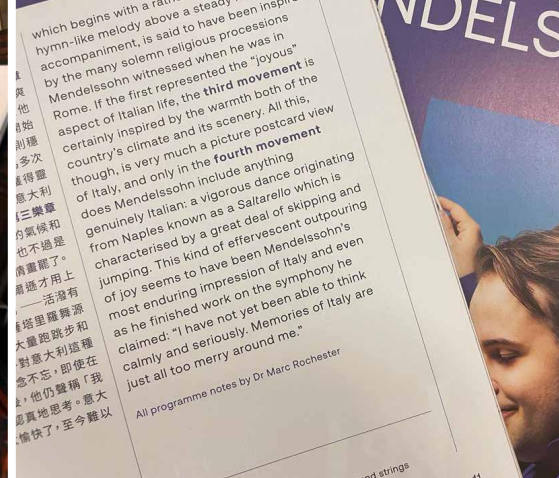
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港樂場刊樂曲剖析者 MARC ROCHESTER 博士離世 IN MEMORY OF DR MARC ROCHESTER

香港管弦樂團場刊資深樂曲剖析者 Marc Rochester 博士於2022年5月5日離世。港樂深表哀痛，謹此向他的家人致以衷心慰問。

Marc 是港樂長期的工作伙伴，自2004年起至今從不間斷地撰寫樂曲剖析，他最後一份撰文刊於上星期「孟德爾遜精選」的音樂會場刊。Marc 同時擔任港樂的英文編輯，經常迅速回應我們急趕要求之餘，不時附上英式幽默，令人會心微笑。我們十分感謝 Marc 的極大支持、音樂知識和多年來的友誼。

Marc 同時為馬來西亞愛樂、新加坡交響樂團、BBC 逍遙音樂節等撰稿；長期擔任《留聲機》雜誌的樂評人。寫作以外，Marc 醉心管風琴演奏，他於24歲時獲任為北愛爾蘭德里座堂的管風琴手和合唱團指導，成為當時英國最年輕的教堂管風琴手之一。他每年會抽出兩個月，跑到蘇格蘭高地駕駛巴士和旅遊巴。他在高地有一間小屋，並在那裡走完人生最後一程。

Marc，我們懷念您。

It is with great sadness that we learned that our programme annotator Dr Marc Rochester passed away on 5 May 2022. The Hong Kong Philharmonic Orchestra wishes to express our deepest condolences to his family.

A long-term partner of the Orchestra, Marc has been contributing programme notes since 2004. The last set of programme notes that he penned for us was for the “Magnificent Mendelssohn” programme held last week. He was also our English Editor, always responding to our last-minute requests and delighting us with his humour. We are truly grateful for his tremendous support, musical knowledge and friendship forged over the years.

Marc also served as a contributor to the Malaysian Philharmonic and Singapore Symphony Orchestras, and the BBC Proms, as well as a music critic who was long associated with *Gramophone* magazine. Besides writing, he had a great passion for playing the organ. Marc was appointed Organist and Master of the Choristers at Derry Cathedral in Northern Ireland at the age of 24, one of the youngest British cathedral organists at the time. For two months every year, Marc drove buses and coaches in the Highlands of Scotland, where he had a home, and was peacefully laid to rest.

He will be dearly missed.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

22
MAY 2022

SUN 3PM
CC \$480 \$380 \$280
歡迎3歲及以上大小朋友
For ages 3 & above

太古週日家+賞：
BBC 藍色星球II音樂會
Swire Sunday Family Series:
BBC Blue Planet II Live in Concert

BBC 《藍色星球II》
BBC *Blue Planet II*

陳康明, 指揮
莫思卓, 英語旁述
Joshua Tan, conductor
Christopher Moyse, narrator

23
MAY 2022

MON 7:30PM
JC Cube
\$250

港樂 × 大館：室樂音樂會系列
三人行
HK Phil × Tai Kwun: Chamber Music Series
Trio Rendezvous

羅塔 為單簧管、大提琴及鋼琴而作的三重奏
拉赫曼尼諾夫 《練聲曲》、第二交響曲：慢板
布拉姆斯 為單簧管、大提琴及鋼琴而作的三重奏
ROTA Trio for Clarinet, Cello and Piano
RACHMANINOV *Vocalise & Symphony no. 2: Adagio*
BRAHMS Trio in A minor for Clarinet, Cello and Piano

史安祖, 單簧管
鮑力卓, 大提琴
李偉安, 鋼琴
Andrew Simon, clarinet
Richard Bamping, cello
Warren Lee, piano

27 & 28
MAY 2022

FRI & SAT 9PM
CC
\$480 \$380 \$280

太古輕鬆樂聚系列：
巴洛克到披頭四
Swire Denim Series:
From Baroque to Beatles

夏龐蒂埃 《謝恩讚美頌》：前奏曲
拉莫 《北方的子民》：寧靜的地平線
格魯克 《奧爾歐與尤麗迪采》：復仇女神之舞
格魯克 《在陶里斯的伊菲姬尼》：延長我日子的你
拉莫 《殷勤的印第安人》：夏康舞曲
拉莫 《普拉特》選段
保羅·麥卡尼 《海洋王國》選段
保羅·麥卡尼 《利物浦神劇》：你所降臨的世界
以及披頭四串燒金曲
CHARPENTIER *Te Deum: Prelude*
RAMEAU *Les Boréades: Un horizon serein*
GLUCK *Orfeo et Euridice: Dance of the Furies*
GLUCK *Iphigénie en Tauride: Ô toi, qui prolongeas mes jours*
RAMEAU *Les indes galantes: Chaconne*
RAMEAU *Selection from Platée*
Paul McCARTNEY *Selection from Ocean's Kingdom*
Paul McCARTNEY *Liverpool Oratorio: The World You're Coming Into and The Beatles Medley*

卡羅爾, 指揮
法克絲, 女高音
艾樂冊, 主持
Fayçal Karoui, conductor
Valentina Farcas, soprano
Isaac Droscha, presenter

30
MAY 2022

MON 8PM
Tea House Theatre,
Xiqu Centre
\$250

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www.westkowloon.hk

茶館室樂系列：香港管弦樂團——
遙聽夜鶯
Tea House Chamber Series:
Hong Kong Philharmonic Orchestra
Nightingale in Distance

華夏斯 《密度21.5》
武滿徹 《雨樹》
譚盾 《遙》
龐樂思 《圍棋》(世界首演)
盧凡迪 《夜鶯》，為旁述與七種樂器而作
VARÈSE *Density 21.5*
TAKEMITSU *Rain Tree*
TAN Dun *In Distance*
OZNO *Weichi (Go) (World Premiere)*
LOEVENDIE *The Nightingale, for Narrator and Seven Instruments*

港樂混合小組
何博文, 英語旁述
HK Phil mixed ensemble
Jerome Hoberman, narrator

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

JC Cube = 大館立方 JC Cube, Tai Kwun

Tea House Theatre = 西九文化區戲曲中心茶館劇場 Tea House Theatre, Xiqu Centre, West Kowloon Cultural District



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