

LIO KUOKMAN ROMAN HOLIDAY

羅廖
馬國
假敏
期

中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China

25th 周年紀念
ANNIVERSARY



施家蓮 短笛
Linda Stuckey
PICCOLO

18 JUN
2 JUL
2022

SAT 8PM

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



SEASON
FINALE
樂季壓軸
2 JUL

廖國敏 指揮
Lio Kuokman
CONDUCTOR
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廖國敏 | 羅馬假期 LIO KUOKMAN | ROMAN HOLIDAY



P. 7 雷史碧基 OTTORINO RESPIGHI 15'

《羅馬之泉》 *Fountains of Rome*

破曉時的朱利亞山谷噴泉

The Fountain of the Valle Giulia at dawn

早晨的特里頓噴泉

The Triton Fountain in the morning

中午的特雷維噴泉

The Trevi Fountain at noon

日暮時的麥地奇別墅噴泉

The Villa Medici Fountain at sunset

P. 10 龐樂思 OZNO 20'

短笛協奏曲 (2020) [世界首演, 港樂委約]

Piccolo Concerto (2020) [World Premiere, HK Phil Commission]

中場休息 INTERMISSION

P. 14 雷史碧基 OTTORINO RESPIGHI 23'

《羅馬之松》 *Pines of Rome*

波吉斯別墅之松

Pines of the Villa Borghese

墓地之松

Pines near a Catacomb

哲尼古倫山之松

Pines of the Janiculum

亞壁古道上之松

Pines of the Appian Way

P. 17 廖國敏 指揮 Lio Kuokman Conductor

P. 19 施家蓮 短笛 Linda Stuckey Piccolo

電台錄音 RADIO RECORDING

2022年7月2日晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及rthk.hk) 現場直播, 並將於7月7日下午2時重播。

The concert on 2 July 2022 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk), with a repeat on 7 July (2pm).



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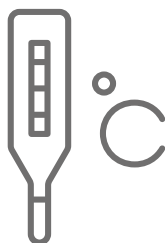
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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



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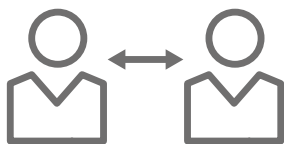
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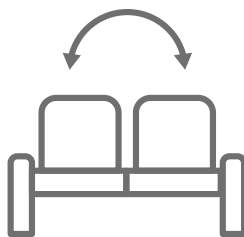
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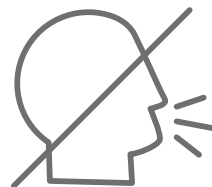
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THE

2021/22

SEASON



獻辭 MESSAGE

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（港樂），衷心感謝各位聽眾、贊助機構和捐款者。你們不懈的支持讓樂團能夠在這個充滿挑戰的樂季，再次呈獻充滿創意和多樣化的音樂會，用最美的音樂啟迪心靈。

2021/22 樂季在音樂總監梵志登的指揮棒下，以充滿戲劇性、令人振奮的貝多芬第七交響曲拉開序幕。緊接而來，太古「港樂·星夜·交響曲」三年來首次重返中環海濱，同時為中環現場觀眾及於西九文化區藝術公園觀看轉播的觀眾演出，港樂的社交媒體亦同步直播。

第五波新冠疫情期間，樂團迫不得已暫停現場演出。我們積極利用網上渠道，推出全新的「與音樂家線上會面」系列，讓樂迷與來自世界各地及本地的音樂家在網上交流。此外，我們的「港玩·港樂」通過休閒活動，連結音樂和健康。幸好疫情很快放緩，音樂廳於樂季尾段重開。我們亦正在排練一系列精彩的音樂會，慶祝香港回歸25週年。

港樂能夠呈獻形形色色的演出，全賴各贊助機構和捐款者的不懈支持。我們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，令香港

On behalf of the Hong Kong Philharmonic Orchestra (HK Phil), I would like to express my deepest gratitude to our audience, sponsors and donors. Your unwavering support has empowered the orchestra to deliver another season of inspiring, creative and diverse music, despite the challenges of the pandemic.

The 2021/22 season opened under the baton of our Music Director Maestro Jaap van Zweden with his dramatic performance of Beethoven's Seventh Symphony. Shortly after, the *Swire Symphony Under The Stars* returned to the Central Harbourfront for the first time in three years, and this time, we played both to the live audience and live-streamed simultaneously to a second audience at West Kowloon Cultural District's Art Park and online through the HK Phil's social media.

When the fifth wave of COVID-19 forced us to halt live performances, we made much greater use of online performances, presenting the brand-new "Meet-the-Artist" Online Series to offer music lovers a close virtual encounter with artists. Our online programme, "Phil Your Life", put music and wellness together through leisure activities. Fortunately the shut-down passed quickly: as we reach the end of the season, the hall is once again open, and we are rehearsing for a wonderful series of concerts to celebrate the 25th anniversary of Hong Kong's return.

Our ability to present this season was possible only through the continued 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

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一直以來的鼎力支持，以積極推廣頂尖的管弦音樂，並推動香港本地的文化活動發展，啟發和培養下一代年輕音樂家。太古與港樂合作多個項目，當中包括每年的太古「港樂·星夜·交響曲」，以及港樂與香港演藝學院共同策劃的管弦樂精英訓練計劃，為有才華的年輕音樂家提供機會與樂團一起訓練和演奏。

另外，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」通過一系列現場及網上活動，為超過220,000名本地學生帶來優質的音樂體驗。

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；何鴻毅家族香港基金贊助作曲家計劃；大華銀行、中國人壽（海外）保險、周生生、招商永隆銀行、天天向上慈善基金會、香港中國企業協會贊助音樂會；港樂大師會會員的鼎力支持；以及捐款予常年經費基金、學生票資助基金和音樂大使基金的善長仁翁。

您的慷慨支持對樂團工作與成就，至關重要。再次向各位表示由衷的謝意。希望您享受愉快的一晚，並期待在9月的新樂季與您再聚。

Department. 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 for their long-standing support in our vision to promote excellent orchestral music, to engage with the broader Hong Kong community, and to inspire and develop the next generation of young musicians. Swire has worked closely with us across many projects, including the annual Swire *Symphony Under The Stars*, and The Orchestra Academy Hong Kong jointly organised with The Hong Kong Academy for Performing Arts, which gives talented younger musicians the opportunity to train and play with the orchestra.

We 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 220,000 local students through an array of online and offline music activities.

Our valued sponsors play an integral role in underpinning the success of the orchestra's work. Our sincere thanks goes to The Tung Foundation for supporting the Young Audience Scheme, Community Concerts, and 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 Hong Kong for sponsoring the Composers Scheme; United Overseas Bank, China Life Insurance (Overseas), Chow Sang Sang, CMB Wing Lung Bank, Foundation for Amazing Potentials and The Hong Kong Chinese Enterprises Association, for concert sponsorships; our Maestro Circle members for their generosity; and the many supporters of the orchestra through the Annual Fund, the Student Ticket Fund and the Ambassador Fund.

Your generous support is essential to the success of the orchestra's work. Once again, thank you; I hope you enjoy tonight's performances, and look forward to seeing you again when the new season begins in September.

 SWIRE

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港樂
HKPhil



IN HARMONY

1879-1936

雷史碧基

OTTORINO RESPIGHI

《羅馬之泉》

Fountains of Rome

破曉時的朱利亞山谷噴泉

早晨的特里頓噴泉

中午的特雷維噴泉

日暮時的麥地奇別墅噴泉

The Fountain of the Valle Giulia at dawn

The Triton Fountain in the morning

The Trevi Fountain at noon

The Villa Medici Fountain at sunset

1916年11月11日黃昏，奧匈帝國海軍四架水上飛機從的里雅斯特附近一個基地起飛，靠著月光導航，飛行180公里到達意大利城市帕多瓦，開始空襲。據當時正飛向火車站的奧地利飛行員報告，火光在25里外也看得見。教宗親自向奧地利皇帝提出抗議。

幾天後，托斯卡尼尼在羅馬演出，指揮套票音樂會系列的第一場。節目以柯瑞里和其他意大利作曲家作品開始，休息後演出華格納《指環》選段。觀眾席馬上傳來憤怒的喧鬧聲。作曲家曼切尼利跳上舞台擁抱托斯卡尼尼以示支持；但到了〈葬禮進行曲〉（選自《諸神的黃昏》），一開始就有人大喊大叫。托斯卡尼尼離開了舞台，更走出音樂廳，發電報給音樂會的主辦團體，說要取消音樂會系列餘下所有場次。不久他就接到意大利政府最高層通知，命令戰爭期間不得在音樂會演出任何「德意志音樂」。

事實上，這項政治決定差點令一首意大利傑出新作首演告吹。雷史碧基給朋友寫信道：「托斯卡尼尼演《羅馬之泉》的事沒著落了。因為第一場音樂會發生了那場著名的『革命』，之後托斯卡尼尼走了，不回來了。」作曲家把對《羅馬之泉》

On the evening of 11 November 1916, four seaplanes of the Austro-Hungarian Navy took off from a base near Trieste and, navigating by moonlight, flew 180km to the Italian city of Padua. There, they began a bombing raid. The Austrian airmen, who had been aiming for the railway station, reported that the flames were visible from 25 miles away. The Pope himself sent a protest to the Emperor of Austria.

A few days later, Arturo Toscanini conducted the first in a series of subscription concerts in Rome. He began with music by Corelli and other Italian composers; then, after the interval, moved on to orchestral excerpts from Wagner's *Ring*. Immediately, there were angry noises from the audience. The composer Luigi Mancinelli jumped on stage and embraced Toscanini in solidarity, but as Toscanini began the "Funeral March" from *Götterdämmerung*, shouts rang out. Toscanini walked offstage and left the hall, informing the management by telegram that the rest of the series was cancelled. Shortly afterwards, he received orders from the highest levels of the Italian government that he was to include no "German music" in his concerts for the rest of the War.

In fact, that political decision nearly wrecked the premiere of a new masterpiece of Italian music. "The performance of *Fountains* with

的滿腔期望都寄託在托斯卡尼尼身上——當時他已經是大家眼中最傑出的在世意大利指揮家了。結果《羅馬之泉》1917年3月11日在羅馬正式首演，由瓜尼耶利代替托斯卡尼尼，不過作曲家對他存厚望。雷史碧基寫道：「我的《羅馬之泉》今天在奧古斯特劇院演出。他們會打開所有水龍頭——是臭水——噴得觀眾全身濕透。唯有寄望他們即便不滿，噓聲也不要太大吧。」

結果噓聲很大，令作曲家非常失望。直到托斯卡尼尼翌年寫信給他，希望他寫一首新作時，雷史碧基才提議托斯卡尼尼再試試《羅馬之泉》。雷史碧基認定這次演出也必失敗收場，所以根本沒有出席。據作曲家的太太愛莎憶述：「事實剛好相反。雷史碧基的出版商利哥迪發電報過來，說演出非常成功，懇求雷史碧基將樂譜出版。」

羅馬又有「永恆之城」之稱；《羅馬之泉》既是一次多姿多采的城中導賞團，也刻劃了這座城市的晨昏景致，從破曉到黃昏全都在這首豐富的樂曲裡展現。首先是黎明前的



Toscanini has come to nothing,” wrote Ottorino Respighi to a friend, “because after the famous ‘revolution’ at the first concert, Toscanini left and is not coming back.” He’d pinned his hopes for *Fountains of Rome* on Toscanini – even then regarded as Italy’s most brilliant living conductor. He didn’t hold out much hope for the substitute, Antonio Guarnieri, who gave the actual premiere in Rome on 11 March 1917. “My *Fountains of Rome* is being given today at the Augusteo,” he wrote. “They’ll open the taps and drench the Roman audience with water – fetid water. Let’s hope they don’t protest by hissing too much.”

They did, and Respighi was deeply disappointed. It was only the following year when Toscanini wrote to him asking for a new piece, that he suggested he try the *Fountains* once more. Respighi didn’t even attend the performance, so convinced was he that it would be a disaster. “Quite the contrary,” recalled the composer’s wife Elsa. “A telegram arrived from his publisher Casa Ricordi, which described the piece’s success, and begged him to publish it.”

The *Fountains of Rome* is both a gloriously colourful guided tour of the Eternal City, and a depiction of a single day – from dawn to dusk – in a single, exuberant span of music. It begins before dawn in the **Valle Giulia** – a small wooded park in a valley, whose fountain is little more than a gently trickling spring. “Droves of cattle pass and disappear in the fresh mists of a Roman dawn,” comments Respighi, and we hear the herders’ pipes. With a blast of the horns, the scene shifts,

朱利亞山谷——那是山谷裡一個綠樹環抱的小公園，這裡的噴泉其實比涓涓小溪也大不了多少。作曲家解說道：「這時，在羅馬清晨潮濕的薄霧裡，牛群走過，漸漸消失不見。」大家會聽到牧人的笛聲。圓號突然響起；情景一變，變成出自貝尼尼手筆的**特里頓噴泉**。這是早上10時左右，大家正身處羅馬繁華的中心地帶，泉水從這口壯麗的噴泉湧出，整個噴泉彷彿在日光中舞動似的（鋼片琴和豎琴營造出閃爍的效果）。作曲家說道：「就像歡欣的呼喚。成群的水泉仙女和雄人魚在互相追逐，在道道水柱間狂亂地四處舞動。」

情景再變——現在是正午時份，大家身處**特雷維噴泉**。這裡有羅馬最大的海神像，乘著由馬匹拉著的海貝馬車風馳電逝，越過翻騰的水面；至於身邊的水（木管樂和弦樂）則不斷翻滾噴灑，傾瀉冒泡；豎琴和鋼琴彷彿以聲音畫出彩虹。景象淡去，英國管奏出憂鬱的主題——作曲家說是「日落時份，緬懷過去」。這時大家走到**麥地奇別墅**，將羅馬全景盡收眼底。在黃昏的日光映照下，天際線閃爍著金黃色。戰火在不遠處肆虐的同時，雷史碧基卻以充滿愛和悲傷的目光，投向這座美麗平和的古城。「空氣中，滿是鐘聲、鳥聲，樹葉也沙沙作響……然後夜幕低垂，萬籟俱寂。」

節目介紹中譯：鄭曉彤

and water bursts from every side of Bernini's magnificent **Triton Fountain**. We're in the bustling heart of Rome, in mid-morning, and the whole fountain seems to dance in the sunlight (celesta and the harp provide the sparkle). "It is like a joyous call," says Respighi. "Troops of Naiads and Tritons pursue each other and mingle in a wild dance between the jets of water."

The scene shifts again, and it's high noon at the **Trevi Fountain**, Rome's largest. Neptune rides the cascading waters on a seashell chariot, pulled by rampaging horses, while the waters around him – the woodwinds and strings – never stop tumbling, foaming and spraying. Harps and piano throw up rainbows of sound. The vision fades, and the cor anglais plays a melancholy theme: "It is the nostalgic hour of sunset," says Respighi, as we move on to the terrace of the **Villa Medici**, overlooking the whole city of Rome. The skyline glows gold in the evening light: while war raged in the world around, Respighi gazes with love and sadness at the beauty and peace of the ancient city. "The air is full of the sound of tolling bells, birds twittering, leaves rustling...Then all dies peacefully into the silence of the night."

Programme notes by Richard Bratby

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、鋼片琴、鋼琴、兩座豎琴、管風琴及弦樂組

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, piano, two harps, organ and strings

b. 1969 年生

龐樂思 OZNO

短笛協奏曲，op. 22 (2020) [世界首演，港樂委約作品]

Piccolo Concerto, op. 22 (2020)

[WORLD PREMIERE, HK PHIL COMMISSION]

「短笛協奏曲」由香港管弦樂團委約創作，為梵志登和施家蓮而寫，是我寫於疫症期間的作品之一，與《社交距離》、《桌上音樂》、《Zoon計劃》、《紅金屬》、《22.4》、《圍棋》等同一系列。每首作品或多或少都反映出疫症的影響。

為由我太太、音樂總監和港樂組成的「夢幻團隊」寫作時，那種經驗實在彌足珍貴。由於我多年來都在樂團當樂手，因此也能在大量不同情況、不同音響效果下，觀察一件樂器的個別特質。短笛是件非常美妙的樂器，我希望強調其中最讓我喜歡的特色，凸顯這些特質；而且，「夢幻團隊」的技術和表現力都好得令人難以置信，這也是我希望突出的。

這首長約20分鐘的樂曲其實是個超現實的旅程：獨奏者彷彿要小心翼翼地行駛，穿過六首環環相扣、一氣呵成的「前奏曲」。梵志登在排練時說過，作曲家「轉台」時，就會像在電視機上頻頻轉台，連帶場景/氣氛都會徹底突然轉變。這個意念在我的作品裡也經常出現。

1. 跳進兔子洞：《愛麗絲夢遊仙境》第一章〈跳進兔子洞〉裡，愛麗絲跟著大白兔跳進地洞，接著

My Piccolo Concerto was commissioned by the Hong Kong Philharmonic Orchestra, for Jaap van Zweden and Linda Stuckey. It belongs to a series of works – *Social Distancing*, *Table Music*, *Zoon Project*, *Red Metals*, *22.4* and *Weichi*, which I wrote during the pandemic. In one way or another, each piece reflects on its impact.

It has been a treasured experience, writing for the “dream team”: my wife, Music Director and the HK Phil. Sitting in an orchestra for many years, one can hear the individual qualities of an instrument in countless situations and acoustics. I wanted to emphasise my favourite characteristics of this incredible instrument, highlighting these qualities, as well as the unbelievable technical and expressive mastery of this “dream team”.

This 20-minute work’s form is a surreal journey for the soloist to carefully navigate through the six interlocking “preludes”. In rehearsals, Jaap has compared a composer completely and abruptly changing scenes or moods in a piece to “changes the channel” – flicking through different channels on a TV. That idea permeates my compositions.

1. Down the Rabbit Hole – In the opening chapter of *Alice’s Adventures in*



作曲家簡介

龐樂思生於芝加哥，2000年加入港樂，擔任首席定音鼓。他以筆名「OZNO」發表作品，至今已建立了相當名氣，作品以範圍廣泛又充滿創意見稱，樂種包括管弦樂、室樂曲、獨奏曲、聲樂、電子音樂以及劇場作品。近期在香港首演的作品包括：《圍棋》、《社交距離》、第一首清唱劇《復活》、第二首清唱劇《預言》、第三首清唱劇《加百列》；還有《家庭》由梵志登與港樂於2016年首演。

PHOTO: Richard Bamping

ABOUT THE COMPOSER

James Boznos was born in Chicago and joined the HK Phil in 2000 as Principal Timpanist. Under the nom-de-plume OZNO, he has also established a reputation as a wide-ranging and innovative composer. He has written music for orchestra, chamber ensemble, solo instruments, voice and electronics, as well as for the theatre. Recent premieres in Hong Kong have included *Weichi* (Go), *Social Distancing*, *Cantata no. 1 Anesti*, *Cantata no. 2 Nevu'ah*, and *Cantata no. 3 Gabriel*. Jaap van Zweden and the HK Phil performed his *Oikogeneia* in 2016. www.jamesboznos.com

就掉進既超現實又荒誕的古怪仙境裡。從這時起直到樂曲結束，短笛演奏家會發現自己經常身處古怪的管弦樂場景裡。〈跳進兔子洞〉結束時，短笛催眠了整個樂團，讓樂團跟隨短笛奏著漩渦式音型，圓號和長號聽起來也像暈呼呼似的。

2. **圖靈測試**：電腦科學家圖靈提出了一個用以測試電腦思考能力的實驗：人類能察覺螢光幕的另一端是台機器，而且自己正在跟機器溝通嗎？如果察覺得到，那麼電腦就不及格了。現在銅管樂奏出一個旋律，短笛以雙倍速度回應，樂章描繪出機器一邊滋滋作響、發出貓兒似的叫聲，一邊做複雜的運算，最後變得過熱的情境。
3. **視訊會議室軟件Zoom**：短笛與幕後的定音鼓奏出「zoom鈴聲」，兩支長笛也分散開——這

Wonderland, “Down the Rabbit-Hole,” Alice follows the White Rabbit into his burrow, which transports her to the strange, surreal and nonsensical world of *Wonderland*. The piccolo player finds herself in strange orchestral scenes for the remainder of the concerto. This movement ends with the piccolo hypnotising the whole orchestra into its swirling patterns, leaving the horns and trombones sounding dizzy.

2. **Turing Test** – Alan Turing proposed a way of testing a computer’s ability to think. Could a human detect that they are communicating with a machine on the other side of their screen? If so, the computer failed the test. Here a melody is proposed by the brass and the piccolo answers twice as fast, the movement paints the buzzing, purring, complex math of the machine, which eventually overheats.
3. **Zoom** – The piccolo has a “zoom call” with the timpanist offstage, and two

也是樂曲裡長笛和定音鼓唯一出現的段落；樂團其他樂器偶然竊竊私語。

4. 喪禮：莎劇《羅密歐與茱麗葉》裡有這樣一句台詞：「我將每天都當成你的喪禮，每晚到你墳前散花哭泣。」短笛在樂團之上奏出閃亮的綿長樂音，彷彿離開了身體的靈魂。

5. 曼舞翩跹：原文標題是英文成語，出自米爾頓《快樂、哀愁與中庸》(1632) 名句「來吧，踏著輕盈美妙的腳步，輕快的走過來吧」，意思是輕盈靈巧地舞動，或隨著伴奏音樂做動作。這個樂章是首讓樂團和獨奏者一同起舞的混合拍子舞曲，非常輕盈靈巧。

6. 安東尼奧的十六分音符：韋華第（全名「安東尼奧·韋華第」）「C大調短笛協奏曲」第一樂章有一段，每逢施家蓮吹奏的時候我都覺得很震撼。這個活潑有趣的樂章向韋華第的十六分琶音音型致敬，而且獨奏聲部也極盡炫技之能事。

我特別要感謝指揮梵志登、廖國敏和港樂行政人員——樂曲之前曾兩度安排首演，可惜音樂會都被取消了。十分感謝他們對這首作品有信心，讓樂曲得以於今晚首演。

樂曲介紹由作曲家撰寫，鄭曉彤翻譯

flutes spread at distance. This is the only appearance of the flutes and timpani in the concerto. The rest of the orchestra whispers occasional gossip.

4. Obsequies – a funeral rite or burial ceremony. In Shakespeare’s *Romeo and Juliet*, “The obsequies that I for thee will keep, Nightly shall be to strew thy grave and weep.” The piccolo shines with long sustained notes over the orchestra like a soul separated from the body.

5. Trip the Light Fantastic – This expression was originated by John Milton in *L’Allegro* (1632): “Come and trip it as ye go, On the light fantastick toe.” To “trip the light fantastic” is to dance nimbly or lightly, or to move in a pattern to musical accompaniment. A mixed-metre nimble dance for orchestra and soloist.

6. Antonio’s 16ths – There is a passage in the first movement of Antonio Vivaldi’s Piccolo Concerto in C that has always impressed me when I heard Linda play it. This playful movement pays homage to the 16th note arpeggiated figure used by Antonio, and pushes the virtuosity of the soloist to the limit.

I would like to give special thanks to Maestro Jaap van Zweden, Maestro Lio Kuokman and the HK Phil management who after two previous attempts of cancelled performances, believed in this work to find its premiere tonight.

Programme notes by OZNO

編制 INSTRUMENTATION

長笛*、中音長笛*、兩支雙簧管、英國管、兩支單簧管、降E調單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號（其一兼翼號）、兩支長號、低音長號、大號、定音鼓*、打擊樂器、鋼琴及弦樂組
Flute*, alto flute*, two oboes, cor anglais, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets (one doubling flugelhorn), two trombones, bass trombone, tuba, timpani*, percussion, piano and strings

*設於後台 Offstage only

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雷史碧基

OTTORINO RESPIGHI

《羅馬之松》

Pines of Rome

波吉斯別墅之松

墓地之松

哲尼古倫山之松

亞壁古道上之松

Pines of the Villa Borghese

Pines near a Catacomb

Pines of the Janiculum

Pines of the Appian Way

雷史碧基的家鄉不是羅馬——他是在波倫亞長大的，所以1913年移居這座大城市時就覺得十分害怕。他想親近羅馬，就以作曲家最擅長的方法入手——也就是創作音樂——《羅馬之泉》實在令世界各地的觀眾都大為驚嘆。是的，意大利人懂寫歌劇，但大家卻沒想過他們還真懂「配器」！現在竟然有位意大利作曲家，配器技術足與李察·史特勞斯並駕齊驅。這下就洩露了一個令作曲家內疚的秘密——他自小喜歡華格納和德布西多於威爾第，求學時期更遠赴俄羅斯，隨配器大師林姆斯基—高沙可夫學習。無疑他也真的學會了一兩手；即使有些意大利同胞對著《羅馬之泉》怒喝倒彩，但世界各地的樂迷卻希望聽到更多類似的作品。

《羅馬之泉》的續集七年後面世。現在的雷史碧基，既愛上羅馬，也深愛著太太愛莎（愛莎是羅馬人）。這次他決定從羅馬生活中較親切的一面汲取靈感：羅馬松樹環抱，處處沙沙作響，飄著松樹清香，樹蔭下是公園和古跡——這些就是他的靈感泉源。雖然作曲家堅稱樂曲表達的，是羅馬在他心中勾起的種種情感，不僅僅是「音樂明信片」而已，但《羅馬之松》的配器卻比《羅馬之泉》更活靈活現，更華麗耀眼。1924年12月

Respighi wasn't from Rome – he grew up in Bologna, and felt distinctly intimidated by the great city when he moved there in 1913. He connected with Rome the best way a composer can – through music – and his *Fountains of Rome* astonished audiences around the world. Yes, Italians could write operas, but they weren't supposed to be able to *orchestrate*! And now here was an Italian giving Richard Strauss a run for his money. Respighi's guilty secret was out – since boyhood, he'd preferred Wagner and Debussy to Verdi, and, as a student, he'd travelled to Russia to study with the master orchestrator, Rimsky-Korsakov. No question, he'd picked up a thing or two, and if some outraged fellow-Italians had booed *Fountains of Rome*, the rest of the musical world demanded more.

The sequel came seven years later. By now Respighi was in love with both Rome and his new (Roman) wife Elsa. This time he decided to take his inspiration from the more intimate side of Roman life: the parks and ruins shaded by Rome's rustling, scented pine trees. And although Respighi was always adamant that the music was about the emotions Rome inspired in him, rather than just a musical "picture postcard", *Pines of Rome* was even more vivid, sumptuous and dazzlingly orchestrated than its predecessor. There were nearly riots at its Roman premiere,

樂曲在羅馬首演時，也幾乎發生騷亂，但作曲家卻不甚在乎：「噓就噓吧——我還在乎甚麼？」下一場演出卻全場爆滿。現在，《羅馬之松》肯定是他最受歡迎的作品。

四個場景演奏時一氣呵成，毫無間斷。在耀眼的陽光照射下，我們身處**波吉斯別墅**裡。波吉斯別墅是羅馬最大的公園，小孩會在那裡跑來跑去。愛莎小時候也跟朋友在波吉斯別墅唱歌玩耍；愛莎把這些小時候唱的歌唱給丈夫聽，雷史碧基就用完整管弦樂團，將這些曲調寫成鮮豔奪目的樂段。音樂突然靜下來，場景一轉，大家就去了**墓地**，在羅馬南面一個洞穴式古墓園裡，嚴肅地沉思。這裡是早期基督徒的避難所，管樂旋律與格里哥里聖詠隔空呼應。然後一陣和風吹過，令松針（鋼琴）抖動，我們也來到**哲尼古倫山**度過一個和暖的晚上，山上還有充滿花香的花園。現在，空氣中瀰漫著的肯定是浪漫曲，但作曲家也採用了很現代化的管弦樂魔法，在樂曲最後幾小節播放了預先錄音的夜鶯歌聲。氣氛再度轉變，緩慢而不安的進行曲節奏傳來；初時遙遠朦朧，漸漸越來越響亮，越來越近；熱烈的小號，沉重的鼓聲，代表步聲如雷的羅馬帝國軍團，浩浩蕩蕩地沿著**亞壁古道**走，穿過聖塞巴斯蒂亞諾門，得意洋洋地走進「永恆之城」。

節目介紹中譯：鄭曉彤

in December 1924 – but Respighi wasn't bothered: "Well, let them boo – what do I care?" The next performance sold out, and today *Pines of Rome* is easily Respighi's best-loved work.

Its four scenes play without a break. With a blaze of glittering sunlight, we're in the gardens of the **Villa Borghese**, Rome's great public park, where children run to-and-fro. Elsa Respighi sang her husband the tunes she and her friends sang as children, while playing in the Villa Borghese, and he turned them out in full orchestral technicolour. With a sudden hush, the scene moves to the **Catacombs**, the ancient burial caverns just south of Rome, for a solemn meditation. These were the refuge of the early Christians, and the wind instruments echo their Gregorian chants. Then a gentle breeze shakes the pine-needles (piano) and we move to a warm night on the **Janiculum** hill, with its fragrant gardens. Romance is definitely in the air now, and with touch of very modern orchestral magic, Respighi has a recording of a nightingale played over the final bars. The mood shifts again, and now we hear a slow, relentless marching rhythm. At first distant and vague, it grows ever louder and closer until, trumpets blazing and drums pounding, the full might of an Imperial Roman legion thunders past along the **Appian Way**, marches through the Porta San Sebastiano and triumphantly enters the Eternal City.

Programme notes by Richard Bratby

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴、管風琴、六支古羅馬圓號（由四支短號及兩支粗管上低音號組成）及弦樂組。本曲目亦引用了夜鶯的預錄鳴聲。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, piano, organ, six buccine (covered by four cornets and two euphoniums) and strings. This piece also calls for recorded nightingale sounds.



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A black and white portrait of Lio Kuokman, a young man with dark hair, looking down and to the left. He is wearing a patterned jacket. The background is dark and out of focus.

廖國敏

LIO KUOKMAN

指揮 Conductor

PHOTO: Ricky Lo | HAIR SPONSOR: kimrobinson | WARDROBE SPONSOR: JOYCE

現任香港管弦樂團（港樂）駐團指揮及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO樂團十場巡演及港樂樂季閉幕音樂會等。其他合作樂團包括美國底特律交響樂團、法國國家電台管弦樂團、馬賽歌劇院樂團、韓國首爾愛樂樂團、日本NHK交響樂團、廣島交響樂團、東京都交響樂團、京都交響樂團、俄羅斯國家交響樂團、莫斯科愛樂樂團、拉脫維亞國家交響樂團等。

廖國敏畢業於香港演藝學院，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，他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；2021年獲選為香港十大傑出青年；2022年獲頒第16屆香港藝術發展獎之「藝術家年獎」（音樂）。

Currently serving as Resident Conductor of the Hong Kong Philharmonic Orchestra (HK Phil) and Programme Director of the Macao International Music Festival, Lio was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

Lio has successfully collaborated with many leading orchestras across the globe. Recently he was invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and he also received an invitation by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO, appeared at Music in PyeongChang festival, and conducted the Season Finale concert with the HK Phil. Other orchestras with which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16th Hong Kong Arts Development Awards.

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施家蓮

LINDA STUCKEY

短笛 Piccolo

PHOTO: Ka Lam

施家蓮由1997年起成為香港管弦樂團（港樂）之短笛及長笛樂師。曾與全球知名的指揮合作，包括梵志登、馬捷爾、杜托華、艾遜巴赫、阿殊堅納西、艾度·迪華特等。曾為港樂和廣州交響樂團，以及中港地區的電台節目、錄音及室樂音樂會擔綱獨奏。

她曾參與多個樂團的演出，包括倫敦交響樂團、悉尼交響樂團、澳洲室樂團、塔斯曼尼亞交響樂團、石荷州節日樂團等。2012年，她以客席首席短笛身份隨亞太聯合交響樂團在歐洲巡演。

自澳洲世界樂團2011年創團以來，她以首席短笛參與年度演出，率領來自世界各地樂團的澳洲音樂家在梅達、梅狄、力圖爵士、西蒙娜·楊等指揮大師下同台演出。

近年，她定期以導師身份參與澳洲青年樂團的國立音樂營組織，包括2019年的荷蘭埃德夏令營擔任駐團導師。施氏任教於香港演藝學院及香港浸會大學，亦教授大師班及私人課程。

Piccolo and Flute player of the Hong Kong Philharmonic Orchestra (HK Phil) since 1997, Linda Stuckey has enjoyed working with some of the world's leading conductors and soloists including Jaap van Zweden, Lorin Maazel, Charles Dutoit, Christoph Eschenbach, Vladimir Ashkenazy and Edo de Waart. She has appeared as soloist with the HK Phil and Guangzhou Symphony Orchestra, as well as in radio broadcasts, recordings and chamber music performances in Hong Kong and the region.

Throughout her career, Linda has performed with many orchestras including the London Symphony Orchestra, Sydney Symphony Orchestra, Australian Chamber Orchestra, Tasmanian Symphony Orchestra, Schleswig-Holstein Festival Orchestra and in 2012, toured Europe as Guest Principal Piccolo with the Asia-Pacific United Orchestra.

Since its inception in 2011, Linda has performed annually as Principal Piccolo of the Australian World Orchestra, which brings Australian musicians from elite orchestras around the world to play together under the baton of conductors such as Zubin Mehta, Riccardo Muti, Sir Simon Rattle and Simone Young.

In recent years Linda has returned regularly to tutor the Australian Youth Orchestra (AYO) National Music Camp organisation, including their residency in Akoesticum, Ede in The Netherlands for the AYO's European Tour in the summer of 2019.

In addition to her full-time role with the HK Phil, Linda has been teaching on the performance faculties of The Hong Kong Academy for Performing Arts and the Hong Kong Baptist University. She also teaches masterclasses and is in demand as a private teacher.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽為亞洲最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 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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Jing Wang
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First Associate
Concertmaster



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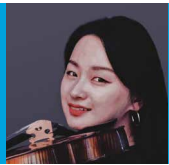


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HONG KONG PHILHARMONIC ORCHESTRA

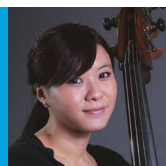
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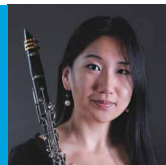
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汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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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

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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 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
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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

- 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

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
- 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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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

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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

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衷心感謝**香港董氏慈善基金會**贊助駐團指揮席位。贊助港樂的指揮席位能有效、直接地支持樂團邀請優秀人才合作，在藝術水平上更臻卓越，以及為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **The Tung Foundation** for sponsoring the Resident Conductor Podium. Sponsorship of our conductors assists the HK Phil to engage outstanding conducting talent, helping the orchestra reach new heights of artistic excellence, as well as providing exemplary examples to aspiring young musicians.

駐團指揮**廖國敏**的席位贊助

The Resident Conductor Podium for **Lio Kuokman** is sponsored by

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您也可以像**邱啟楨紀念基金**般贊助樂團席位，邀請樂師參與活動，從而建立緊密聯繫。贊助人同時可獲贈音樂會門票及中休酒會券，時刻享受精彩美樂。請即支持港樂席位贊助計劃。

The **C. C. Chiu Memorial Fund** forged a relationship with one of our musicians by supporting our Chair Endowment programme. You can do the same, and enjoy unique benefits, including inviting your supported musician to your events, and complimentary concert tickets.

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STAGE & PRODUCTION MANAGER

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ORCHESTRA PERSONNEL MANAGER

Chan Tim-yan
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Lam Yik-wing
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

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ASSISTANT ORCHESTRAL OPERATIONS MANAGER

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SET SAIL WITH HK PHIL

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透過每月捐款，您穩定的支持讓美妙的音樂在更多幼小心靈留下回響！

Every \$1,000 donation allows 8 full-time local students to enjoy HK Phil's performances with half-price tickets. With your stable support through monthly donations, we can maximise opportunities for our young audience to find solace and inspiration in music.



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Building Homes with Heart

以心建家

新鴻基地產發展有限公司秉承「以心建家」的信念，堅持追求卓越，精益求精，是香港最具領導地位的發展商之一。集團用心發展優質項目，興建多項地標物業，彰顯香港國際大都會的地位；其中位於九龍站的環球貿易廣場，為全港最高的建築物，與對岸的中環國際金融中心二期組成宏偉壯麗的香港景觀標誌「維港門廊」。

Sun Hung Kai Properties Limited's spirit of 'Building Homes with Heart' and constant pursuit of excellence have made it a leading Hong Kong property company. It has built many distinctive landmarks over the years and helped define the city as a major international metropolis. ICC at Kowloon Station is the tallest building in Hong Kong and remains a focal point on the skyline forming the stunning Victoria Harbour Gateway with Two IFC on the opposite shore.



新鴻基地產

Sun Hung Kai Properties



榮休之喜

第一小提琴倪瀾將於今個樂季後退休。倪氏於1996年加入香港管弦樂團，至今服務26載；曾與另外三位港樂樂師組成香港弦樂四重奏，先後負責小提琴及中提琴。

衷心感謝倪瀾過去26年對港樂的付出和貢獻。祝願你退休後展開人生新一頁後萬事順利，與親友度過美好健康的時光。

音樂總監
梵志登

HAPPY RETIREMENT

HK Phil First Violin Ni Lan will retire at the end of this season. Joining in 1996, he has played in the orchestra for 26 years. He was the violinist and violist of Hong Kong String Quartet, which included the three other HK Phil players.

I would like to express my sincere appreciation for Ni Lan's dedication and contribution throughout the last 26 years. We wish you all the best on your next chapter in life as you celebrate your retirement. May you have a healthy and happy life with your friends and family.

Jaap van Zweden
Music Director

對我來說，港樂像一個大家庭。

今年是我在港樂的第26個樂季。從入團到現在，我經歷了四任總監，他們帶給我太多各種各樣的感受。對我來說，港樂像一個大家庭，给了我很多回憶。作為一位專業音樂工作者，我很榮幸能在這個大家庭度過我最珍貴的26年。現在是告一段落的時候了，我想這對我是另一個新的開始，同時也祝願港樂所有同仁一切順利，健康永伴！

倪瀾

For me, the HK Phil is like a big family.

This has been my 26th season in the HK Phil. I have worked under four Music Directors who inspired me in different ways. For me, the HK Phil is like a big family, where we share fond memories. As a professional musician, I am grateful for spending the past precious 26 years with this family. Now it is time to start a new chapter in life. I wish all the best to my HK Phil colleagues. Stay healthy!

Ni Lan

2020年父親節音樂會，與兒子倪鎮傑合奏巴赫的二重奏D小調小步舞曲
Ni Lan performed Bach's Minuet in D minor (Duet) with his son Jayden Ni at Father's Day Concert in 2020.



22/23

SEP - DEC 2022
STAY TUNED