

RAINING PETALS— AN ORCHESTRAL RE-IMAGINING

FLORAL PRINCESS 65TH ANNIVERSARY CROSSOVER CREATION

合作機構 Collaboration



帝女花65週年跨界創意
落花滿天·
管弦光影之旅



23&24 DEC 2022

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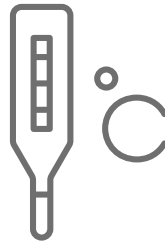
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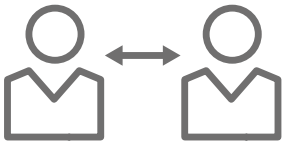
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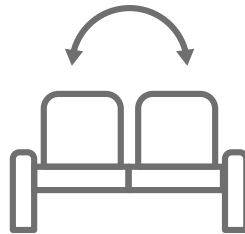
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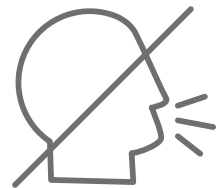


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落花滿天·管弦光影之旅

帝女花 65週年跨界創意

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第一章《末代青蔥》

Chapter One: *Apocalypse of Youth*

第二章《罡風盟約》

Chapter Two: *Promise amidst Calamity*

第三章《戰火洗禮》

Chapter Three: *Baptism of Fire*

第四章《離散重遇》

Chapter Four: *Separation and Reunion*

中場休息 INTERMISSION

第五章《化作春泥》

Chapter Five: *Fending for the Flower*

第六章《歸去來兮》

Chapter Six: *Returning to Court*

第七章《落花蔽月》

Chapter Seven: *Raining Petals Veiling the Moon*



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李哲藝 作曲

Lio Kuokman Conductor

Joseph Chan Sinn-gi & Ip Ka-po Directors-general

Maurice Lai Producer

Rex Ng Director/Scriptwriter/Film Editor

Lee Che-yi Composer

製作團隊 PRODUCTION TEAM

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陳佩儀 燈光設計

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蘇孝良先生 Mr So Hau-Leung

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Film excerpts from *Flora Princess*, courtesy of Mr Kwan Chee-kin and Eng Kin Film Company Limited

張浩強先生借出現代水墨畫作

Modern ink paintings, courtesy of Mr Edward Cheung

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IN HARMONY

與導演及作曲家訪談 Interviews with Director and Composer

以唐滌生創作粵劇經典《帝女花》為主題，為香港管弦樂團編寫全新作品，融合名伶任劍輝與白雪仙的演出選段。為了讓觀眾更加了解製作背景和意念，我們特地與導演吳國亮及作曲家李哲藝訪談。

Based on the classic *Floral Princess* created by Tong Tik-sang, this brand new orchestral re-imagining is complemented by the exquisite on-screen interpretation by renowned acting duo Yam Kim-fai and Pak Suet-sin. We are delighted to have interviewed director Rex Ng and composer Lee Che-yi on the making of this cross-over collaboration.

聖誕前夕看「落花滿天·管弦光影之旅」 A Christmas Eve with “Raining Petals – An Orchestral Re-imagining”

Q = 港樂

A = 吳國亮

Q: 粵劇戲寶《帝女花》本身已是一個相當成熟的藝術作品，為何想要以此劇為基礎做一個全新創作的管弦作品？

A: 今年是《帝女花》65週年，是時候思考從不同藝術形式再延伸出各種可能性。《帝女花》已不單是粵劇世界的寶藏，而是藝術文化的經典，經典之所以為經典，因為當中人文上、藝術上的蘊藏都很豐富。桃花源粵劇工作舍的《帝女花》一系列九個項目，其中五項是跨界、變奏，甚至是創新創目。

世界上每個城市都各自擁有不同特色和文化，例如上海的《梁祝》小提琴協奏曲是由地道上海越劇衍生出來，成為一個城市的代表品牌；今次「落花滿天·管弦光影之旅」是由香港粵劇衍生出來的全新管弦樂創作，在古典音樂的格式上屬交響詩。

Q = HK Phil

A = Rex Ng

Q: The Cantonese opera classic, *Floral Princess*, is a sophisticated work of art in itself, so why did you use it as the basis for a brand-new orchestral work?

A: This year is the 65th anniversary of *Floral Princess*' premiere and it's time to think about deriving various possibilities from different artistic forms. Today *Floral Princess* is not only one of the most cherished Cantonese operas, but also a classic of Hong Kong culture, as it is rich in humanistic and artistic values. Utopia Cantonese Opera Workshop has undertaken nine crossover projects based on *Floral Princess*, and five of them are interdisciplinary projects, variations or even new creations.

Every city embraces its own cultures and characters. For instance, *Butterfly Lovers*, which owes its roots in Shanghai Yue opera, has become a brand representative of its city of origin. “Raining Petals – An Orchestral Re-imagining” – a symphonic poem

Q: 管弦樂和粵劇音樂是兩個不同的音樂系統，怎樣整合在同一個作品之中？

A: 我的構思要在管弦樂現場演奏中融合半世紀之前任白的聲腔、粵劇音樂及鑼鼓的錄音。等於將兩種不同的音樂結合，是相當有挑戰性。起初，大多數的反應是不可能，走到今天，是充滿期待與祝福，在此感謝所有參與的同行者。特別感謝與桃花源合作多年的台灣作曲家李哲藝願意和我們一起接受挑戰。他為傳統戲曲譜奏新樂的經驗非常豐富。我寫好文本、分場，選好《帝女花》電影片段和任白唱段，再交予李哲藝創作音樂。

Q: 雖然由戲曲作品出發，你卻捨棄了傳統戲曲的講故事形式，為何有此決定？

A: 「落花滿天」定位不是一齣粵劇，而是一個管弦樂作品。粵劇或戲劇強於說故事，音樂的擅長是言情，進入感知世界的不同層次。所以由《帝女花》出發寫成的管弦樂，重點不是說故事，我的處理方式是將《帝女花》每個章節的情感交給音樂燃亮，發光發熱。這部管弦樂作品分為七章，但不會沿用〈香夭〉、〈上表〉等場次名稱。例如，〈庵偶〉及〈相認〉我按感情推進合而為〈離散重遇〉，是緣來緣去的無常之痛，〈迎鳳〉改為〈化作春泥〉一章，因為這是駙馬對公主的守護與犧牲。

Q: 你似乎是以現代戲劇方式，去發掘粵劇角色的內心世界？

A: 你可以這樣說。例如，〈庵遇〉一段，長平公主在活著比死更難受的時刻重遇周世顯，卻不肯承認自己的真正身份。我沒有着眼於周世顯不斷

to be performed by the Hong Kong Philharmonic Orchestra – is a brand new orchestral work inspired by Hong Kong Cantonese opera.

Q: Western orchestral music and the music of Cantonese opera are very different in many ways. How do you put them together in a single work?

A: I intend to incorporate the recordings of the legendary duo Yam Kim-fai and Pak Suet-sin's vocals, Cantonese operatic music, as well as gongs and drums from five decades ago in a live orchestral performance. It is pretty challenging to blend two different kinds of music. Most people told me it was impossible at the beginning, yet it has developed into a project filled with blessings and anticipation today. I would like to thank all participants, especially Taiwanese composer Lee Che-yi, who has been working with the Utopia Cantonese Opera Workshop for years and was willing to take up this challenge with us. He is very experienced in rewriting Chinese traditional operatic music. After I penned the script and outline, selected suitable scenes and musical excerpts from the film version of *Floral Princess*, I would pass the materials to Lee for composition.

Q: Although “Raining Petals” is based on a Cantonese opera, you did not adopt the storytelling approach of this traditional genre. How did this decision come about?

A: “Raining Petals” was positioned as an orchestral work, not a Cantonese opera. While Cantonese opera or drama is better at storytelling, music is better at conveying emotions and lead the audience to various levels of the perceptible world. Therefore, the focus of an orchestral work based on *Floral Princess* isn't storytelling. My approach is to let

試探她的情節，而是發掘她不願相認的心理狀態。某程度上，公主可能也不知道為甚麼不願相認，國破家亡，她的人生忽然翻天覆地，而明朝的覆亡又比其他朝代更複雜，她被前朝舊臣相救卻又再被出賣，她要如何自處？所以她不願和周世顯相認的心情究竟有幾多層次，我覺得可以透過音樂去發掘，呈現。

Q: 是甚麼吸引你多次做唐滌生和任白戲寶的跨界新編？

A: 上世紀50年代末，唐滌生和仙鳳鳴合作的那幾年，是粵劇發展很重要的幾年，唐哥和仙姐的表現都是大躍進，他們的才華是上天賜給人們的禮物，作為後來者的我不應單純地重複他們的成果，而是要從他們的經驗和成果之中學習。

Q: 對入場的任白戲迷有何寄語？

A: 無論是樂迷或戲迷，首先不要視今次的作品為電影配樂音樂會，因為不是。面對沒有前科的新形式，沒必要硬套參考個案；七分感性三分想像，清空耳目，打開心扉，讓音樂光影與自己私語。

Q: 聖誕前夕上演「落花滿天」，有何深意？

A: 我覺得，聖誕不只是普天同慶同消費，背後更深的意義是關乎人的命運和上天的關連。這也是《帝女花》觸及的命題。「落花滿天」的重點是透過音樂同樂同哀，古時和今天，時空雖然不同，但感覺仍是相通的。

the music shine and express the emotions in every scene.

There are seven chapters in “Raining Petals”, but the traditional scene titles like “The Fragrant Death” and “Negotiating with the Qing Emperor” are abandoned. I grouped “Reunion at the Nunnery” and “Recognising Each Other” based on the emotional dynamics and named it “Separation and Reunion”. I also renamed “Welcome Princess” as “Fending for the Flower” because the princess’ fiancé is exactly trying to protect and sacrifice for the princess.

Q: It seems that you intend to explore the inner self of the characters in *Floral Princess*?

A: You may say so. For example, in “Reunion at the Nunnery”, the princess meets Chow, her fiancé, again when her life was a living hell, but refuses to reveal her true identity. I do not pay much attention to the tactics Chow uses to verify her identity, rather I try to explore the princess’ psychological status while refusing to reunite with Chow. To some extent, the princess may not even know why she wants to shun this reunion. Her country was conquered. Her family members died. Her world was turned upside down. The fall of the Ming dynasty was also more complicated than other dynasties: she was saved by a high official of his father’s court, but this man also surrendered to the conqueror. For the princess, the threat of betrayal is always there. What can she do? Her refusal to reunite with Chow, therefore, consists of multiple psychological implications, which can be explored and represented by music.

關於導演

ABOUT THE DIRECTOR

「落花滿天·管弦光影之旅」導演、文本及剪接；桃花源粵劇工作室創辦人之一，吳國亮乃香港演藝學院演藝深造文憑（粵劇）首屆畢業。驚豔於YPT任白唐（任劍輝、白雪仙、唐滌生）三位粵劇先行者的作品，體會到藝術創作必須「百川匯流」，傳承粵劇必須「百花齊放」。

曾為不同藝術類別的製作擔任導演，例如重塑唐滌生經典的粵劇《三界·人鬼神》；影片×粵劇的跨界實驗創作《香天·夢遊仙縱鳴留別》、舞蹈×粵劇《紫玉成煙》；原創粵劇《拜將臺》及《殉情記》；劇場演唱會《香天·生死相許蝴蝶夢》；短片作品《關錦鵬眼中的女性群像》、第二十屆香港電影金像《終身成就獎白雪仙短片》等。

Director, scriptwriter and film editor of “Raining Petals”, Rex Ng is one of the founders of Utopia Cantonese Opera Workshop. He graduated with an Advanced Diploma in Cantonese opera at The Hong Kong Academy for Performing Arts in 2003. Inspired by the works of the three Cantonese opera pioneers Yam Kim-fai, Pak Suet-sin and Tong Tik-sang, Ng has devoted his career to inheriting and passing on Cantonese opera creatively.

Ng has directed a wide range of creative productions including Cantonese opera *Human, Ghost & Deity*, a reinterpretation of Tong Tik-sang’s classics; crossover works such as *A Fading Flower* (video × Cantonese opera) and *Waiting Heart* (dance × Cantonese opera); original Cantonese operas like *ArenA* and *Juliet & Romeo*; theatre concert *His Butterflies* and short video works including *Females in the Eyes of Stanley Kwan* and *Pak Suet-sin, Life Time Achievement Award winner* (at the 20th Hong Kong Film Awards Ceremony).

Q: What are attractions that drive you to undertake another crossover project based on works by Tong Tik-sang and the Yam-Pak duo?

A: The late 1950s – during which Tong and Sin Fung Ming Opera Troupe collaborated closely – was very critical in the development of Cantonese opera. Both Tong and the Yam-Pak duo became increasingly masterful in their trades, and their talents were godsend gifts to us indeed. As a younger generation, I should not simply repeat what these talents had done, but learn from their experiences and achievements.

Q: Is there anything you’d like to tell fans of the Yam-Pak duo who are coming to this concert?

A: First, I would like to ask music and theatre fans not to take this concert as one presenting the *Floral Princess*’ film soundtrack. It isn’t. When it comes to a new form without prior examples, there is no need to refer to other works. Just open your mind and ears to feel your feelings and expand your imagination. Let music and images whisper in your soul.

Q: “Raining Petals” is scheduled to be performed on Christmas Eve. Is there any particular implication?

A: I think that Christmas is not only a time for celebration, but a holiday that has a deeper underlying meaning: the relation between fate and providence, which is also a theme present in *Floral Princess*. “Raining Petals” focuses on sharing joy and sorrow with the audience. Then and now – times are different, but sympathy remains the same.



Canto-opera 中英文字幕 English & Chinese surtitles



鳳閣龍樓成火海 飄渺間往事如夢情難認
Palace engulfed in flames | Love obscured by surreal events

帝女花

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管弦樂結合戲曲創作

On Crossing Over Western Orchestral Music and Cantonese Opera

Q = 港樂

A = 李哲藝

Q: 你致力推動西方管弦樂台灣化並為各界推崇，可否談談過去廿多年你在這方面的嘗試。

A: 我專門研究台灣人寫的音樂，或以台灣的文化素材去創作音樂。我在台灣為歌仔戲、京劇、崑劇這三類戲曲的重新編曲，已做了近20年。現在戲劇圈都希望讓傳統戲曲和西方的音樂戲劇概念結合，打開傳統戲劇表演的更多可能性。

在過去20年我一直有機會接觸這方面的創作，因為我沒有排斥這樣的創作意念。有些作曲家會比較排斥這方面的創作，覺得傳統戲曲和西方音樂的距離比較遙遠，而且要了解傳統戲曲需要不少時間去研究。

Q = HK Phil

A = Lee Che-yi

Q: You have been trying to “Taiwanise” Western orchestral music and have won considerable respect from Taiwanese people. Would you please talk about the projects you did over the past two decades?

A: I specialise in studying music written by Taiwanese composers or compose music based on Taiwanese cultural materials. For nearly two decades, I have been arranging Gezai operas, or Taiwanese operas, Peking operas and Kunqu operas for Western orchestra. Nowadays, the theatre industry in Taiwan cherishes conceptual and stylistic fusion of traditional Chinese opera and Western musical theatre, hoping to open up more possibilities for traditional theatrical performance.

Over the past 20 years, I have always had chances to be involved in creative projects of this sort, because I don't object to such artistic ideas. Some composers are against this, thinking that traditional Chinese opera and Western music are worlds apart, and much time has to be spent in order to understand traditional Chinese opera in the first place.

Q: 語言，對作曲家的創作有多大影響？

A: 語言，對作曲家的創作有很大影響。語言的音樂性，跟語言的音韻有關。廣東話有九音，閩南語有八音，是中國語言之中，音最多的兩種語言，所以它們的變化亦更多。普通話只有五音，轉韻便沒有那麼多。作曲家創作旋律是跟音韻有關的，音韻愈多產生的旋律變化和轉折必須更多，才能符合語言的需求。傳統西方歌劇用很多和聲、節奏去堆疊，因為西方語言都只有一個音。

Q: 為何有興趣參與粵劇戲寶《帝女花》的跨界創作？

A: 過去七、八年我跟香港的桃花源粵劇工作舍一直都有不同的合作。這些年我用了不少時間去認識中國戲曲，發現戲曲是非常棒的藝術。東方的音樂家、作曲家如果可以找到一些素材是西方沒有的，然後用西方的創作手法去創造它，這會讓我們東方作曲家的音樂和西方作曲家的完全不一樣。所以我非常熱衷這方面的創作。

所以桃花源找我為《帝女花》作曲，我是非常非常有興趣，雖然廣東話我不是太懂。剛好趁這次機會了解粵劇藝術的細節。

Q: How much does the chosen language matter in a composer's creative process?

A: The chosen language matters a great deal in a composer's creative process. The musicality of the [Chinese] language is manifested in the tonal contour formed by adjacent syllables. [Also, different Chinese dialects have different tonal systems:] Cantonese has nine tones, while the Minnan dialect has eight – these two Chinese dialects have the most complicated tonal systems. Putonghua has five tones only, so the resultant tonal contour is much less complicated. When a composer writes music for a text, s/he has to construct the lines according to the tonal contour formed by the text. In a dialect with more tones, the tonal contour of the text would be more tortuous and intricate, and the musical line has to follow suit, otherwise the two will not fit each other. In traditional Western operas, texts are often set to music with complicated harmonies or rhythms. This can be done because Western languages are not tonal by nature.

Q: Why are you interested in this crossover project based on *Floral Princess*?

A: I have been working with Utopia Cantonese Opera Workshop in various projects for seven to eight years. I have spent quite some time to learn about Chinese opera over the years. I find it a fantastic art form. If Asian musicians and composers can identify elements unique to Asian art and incorporate them in Western genres, then the resultant work will be very different from those written by Western composers. That's why I am keen on such projects. So when the Utopia Cantonese Opera Workshop called on me to write music for *Floral Princess*, I was very much interested. Although I wasn't familiar with Cantonese, I thought this was a chance to study Cantonese operas in detail.

Q: 今次的創作，和你之前為歌仔戲、京劇、崑劇作曲有何不同？

A: 《帝女花》在多數香港人心目中是一個非常經典的作品。之前已有作曲家將粵劇寫進流行曲，絕大部分都是用管弦樂本體作為創作形式。這次吳國亮想要比較多原來的粵劇元素，包括影像、聲音，出現在作品裏面，不只是由管弦樂團表演粵劇作品。當中涉及的技術和跨領域的結合，其實相當複雜。

例如，傳統戲曲當中有些很自由的表現方式，這種表現方式放到西方龐大的管弦樂團中，要讓樂團能理解，必須在樂譜上非常清楚地表達，不然他們沒有辦法好好演奏。

Q: 粵語本身的音樂性已如此豐富，對作曲家而是禮物還是挑戰？

A: 廣東話多變的音韻，對作曲家而言是禮物也是挑戰。語言本身這麼多變化，我得到素材已非常豐富，而挑戰是語言原本的規格限制了我，有些表現手法我不能用，例如部分和聲的變化，不太適合用於某些戲曲，因為會造成這些戲曲音韻跟音準的衝突。作品保留《帝女花》唱腔選段對我而言是禮物，但同時亦要面對上述的挑戰。

觀眾不要覺得是來看原來的《帝女花》，但大家還是能從我們的作品之中深深感受到《帝女花》原本感動的力量。

訪問由Pianda主持及撰寫，鄭曉彤英譯

Both interviews conducted and written by Pianda, translated by Eos Cheng

Q: How was this project different from the other genres you had worked on, like Gezai opera, Peking opera and Kunqu opera?

A: *Floral Princess* is a classic for most Hong Kongers. There were attempts at adapting Cantonese operatic excerpts into popular songs, and the majority of these songs are orchestral by nature. For this project, Rex wanted the new work to incorporate more elements from the original, including both image and sound, instead of just being a Cantonese opera played by a Western orchestra. The technical aspects involved and the crossover between art forms make this a rather complicated project.

For example, certain passage in Chinese opera can be performed rather freely. Therefore, if such a passage is going to be played by a large Western orchestra, the composer has to take great care to write down instructions clearly on the score, otherwise the passage can't be played properly.

Q: Cantonese is highly musical in this respect. Is it a gift or a challenge?

A: For a composer, the intricate tonal system of Cantonese is both a gift and a challenge. The intricate tonal system itself provides rich resources ready for me, while at the same time, the musicality of the text also posts restrictions on me: certain expressive means cannot be used. I have to avoid using certain harmonic progressions in certain Chinese operatic excerpts, otherwise mismatches between the tonal contour of the text and the melodic contour of the line will occur. Writing a work that has on-screen operatic excerpts from *Floral Princess* incorporated is a gift for me, yet I also have to face the challenges mentioned above.

Concert goers should not expect to see the *Floral Princess* as in the original. But I think the audience can still feel the emotive power of *Floral Princess* through our new work.



李哲藝 Lee Che-yi

關於作曲家 ABOUT THE COMPOSER

李哲藝現任灣聲樂團音樂總監暨駐團作曲家。已經累積創作了約2,000首作品，各類編曲作品近5,000首，作品涵蓋音樂劇、舞蹈劇場、舞台劇、兒童劇、電影、電視、廣告配樂等不同範疇。自職業演奏生涯以來，他已指揮逾2,000場次，於多個國際音樂節獻藝；並為海內外不同職業藝團作曲、編曲及配樂；製作約110張唱片。

李哲藝曾40次入圍金曲獎，並分別於第23及27屆金曲獎榮獲最佳作曲人及最佳創作獎。2015年獲香港舞蹈年獎最佳年度舞蹈音樂獎；曾兩度獲中國十大發燒唱片的最佳古典音樂演奏專輯、入圍2010年華語金曲獎的最佳古典音樂演奏專輯。

Currently, Lee Che-yi has composed about 2,000 works and arranged nearly 5,000 works of various types. His works include musical theatre, dance drama, stage play, all kinds of cross-border theatre, children's drama, film and TV commercial soundtracks. Since the beginning of his professional career, he has conducted more than 2,000 performances and performed at dozens of international arts festivals. He has composed songs, arrangements, and soundtracks for hundreds of professional performing groups, both at home and abroad. He has also produced about 110 albums.

Lee has been nominated for the Golden Melody Awards (GMA) 40 times. He won the Best Composer Award at the 23rd GMA and the Best Creation Award at the 27th GMA. He also received the Best Annual Dance Music Award at the Hong Kong Dance Awards in 2015, and the Best Classical Music Album Award of China's Top Ten Hot Records twice. He was one of the finalists in the Chinese Music Awards 2010 for the Best Classical Music Album Award.

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廖國敏 LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang | CURATION: Cerine Lee



廖國敏現為香港管弦樂團（港樂）駐團指揮、澳門樂團首客席指揮兼藝術顧問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十場巡演等。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、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，以及日本NHK、廣島、東京都、京都交響樂團等。

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。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）及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra (HK Phil), Principal Guest Conductor and Artistic Advisor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman 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.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He recently completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang festival. 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 and appointed a Justice of the Peace by the HKSAR Government.

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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。

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》

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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 will hold until 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, JP, was appointed Resident Conductor in December 2020 .

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.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. 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。

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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

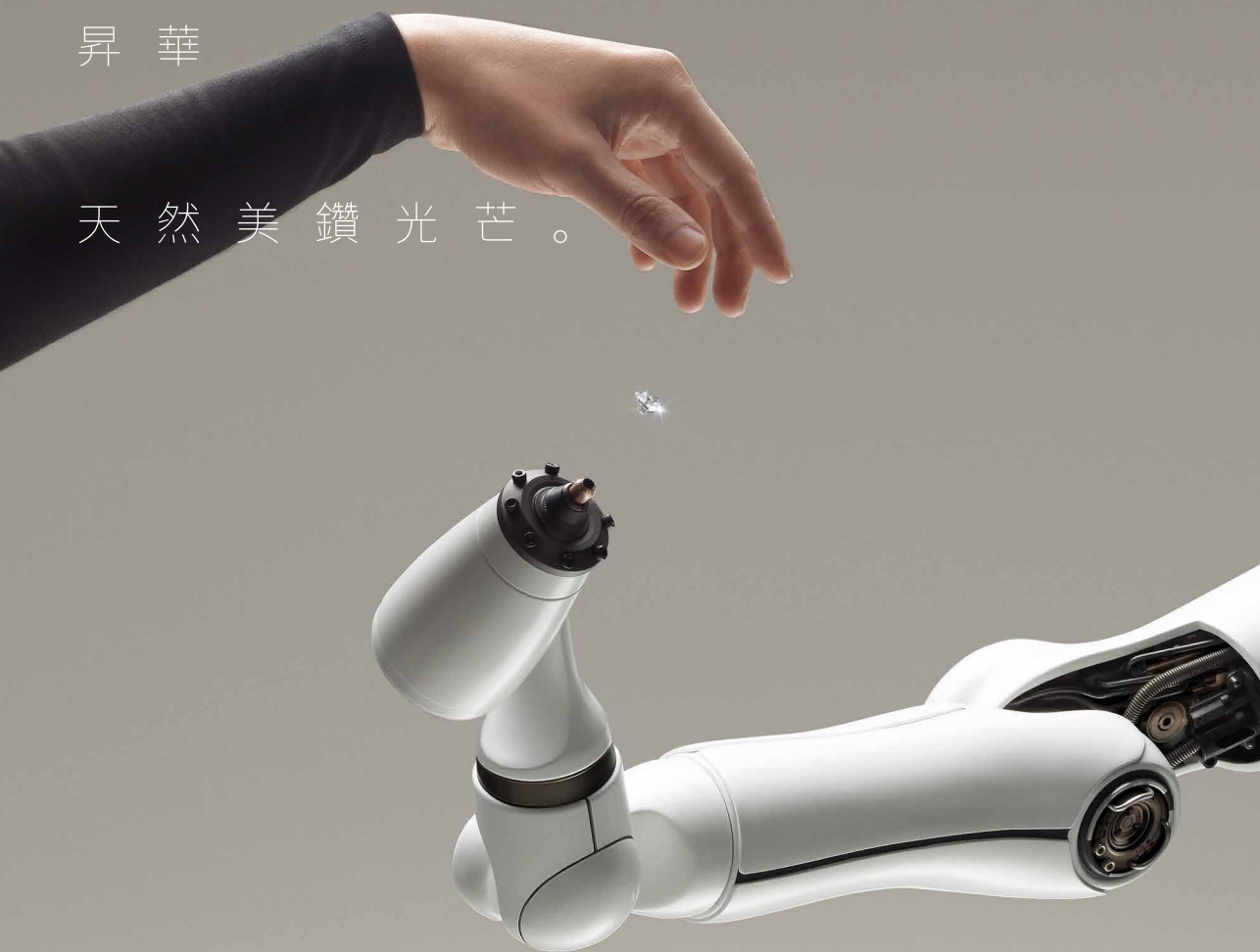
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- Mr Pascal Raffy
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- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

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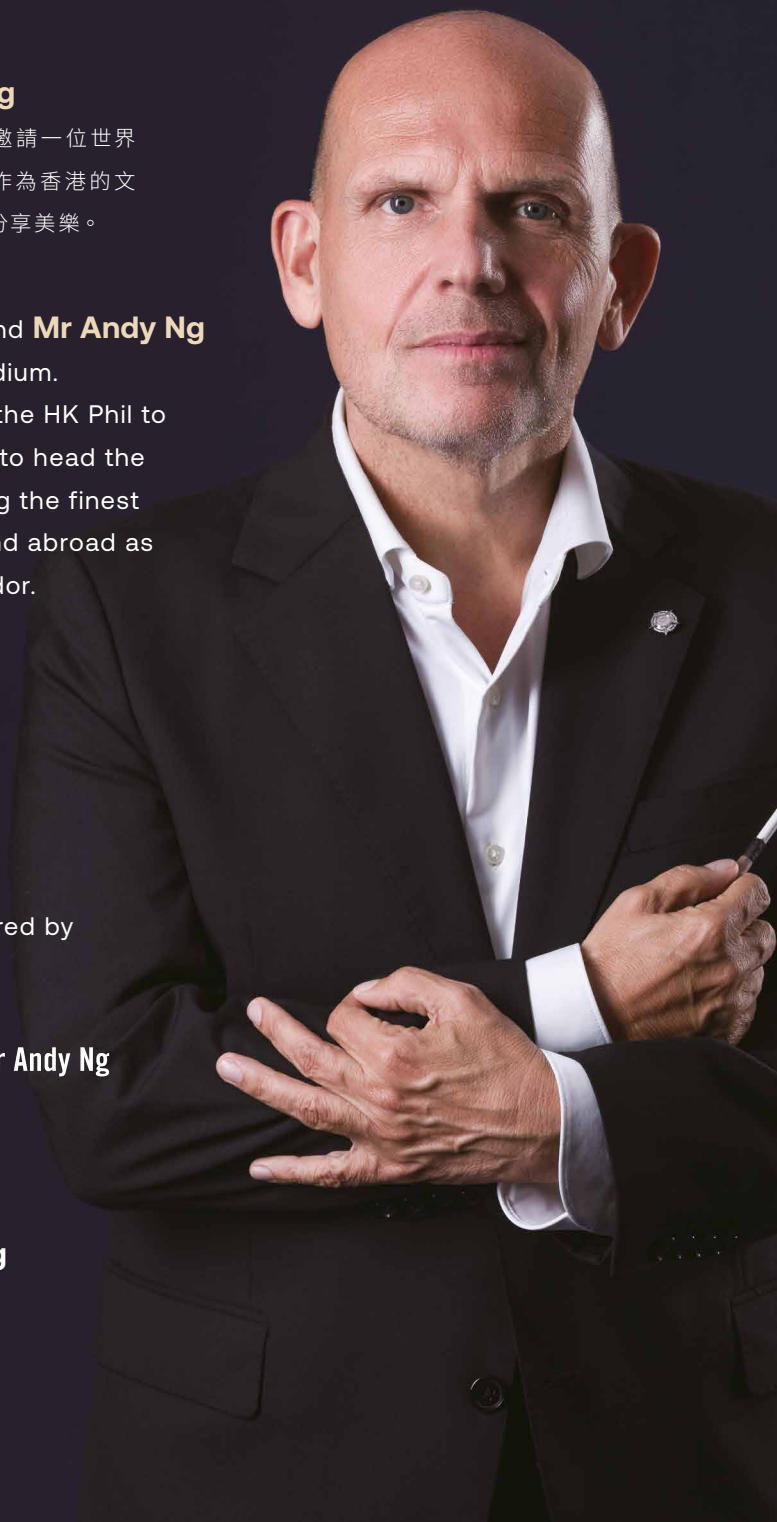
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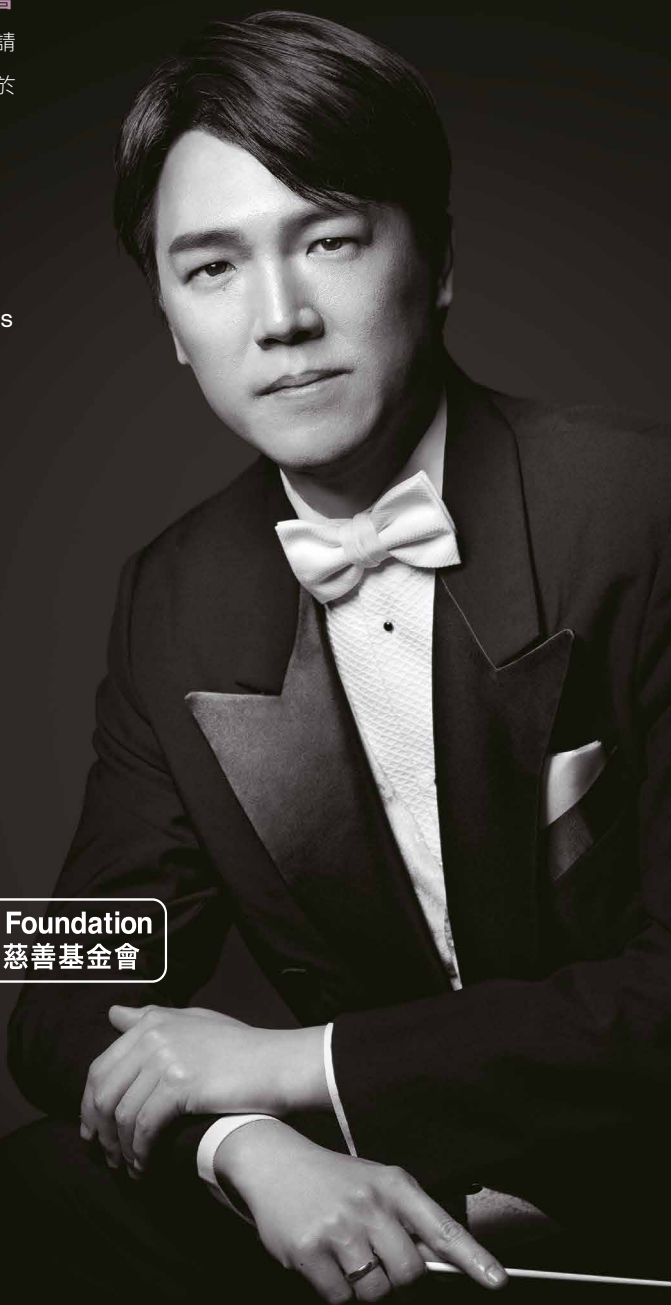
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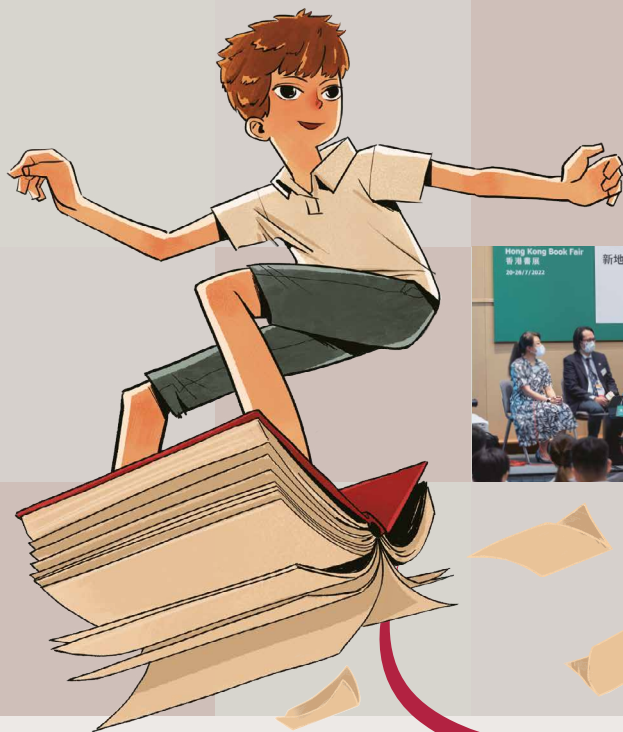
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