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梁皓一 作曲  
Elliot Leung  
COMPOSER  
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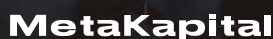
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## 元宇宙交響曲

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# METaverse SYMPHONY

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## 梁皓一 Elliot LEUNG

P. 3

《穿越雲霧，走進黑暗》(2023) (世界首演)

7'

*Through the Fog, Into the Darkness* (2023) (World Premiere)

P. 5

第一交響曲，「元宇宙」(2023)

45'

Symphony no. 1, *The Metaverse* (2023)

港樂與亞洲協會香港中心聯合委約作品·世界首演

Co-commissioned by HK Phil and Asia Society Hong Kong Center, World Premiere

數碼時代

The Digital Age

光纖：向高錕爵士致敬

Fibre Optics: An Homage to Sir Charles Kao

萬物互聯網

The Internet of Things

元宇宙

The Metaverse

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Gerard Salonga Conductor

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朱力行 數碼藝術家

Henry Chu Digital Artist

許安頌 執行製作

Emmanuel Hui Line Producer

莫曉霖 電子音樂製作

Olivia D. Mok Electronic Music Producer

(「元宇宙」交響曲第三樂章)

(3<sup>rd</sup> movt of *The Metaverse* Symphony)

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# IN HARMONY

b. 1995 年生

梁皓一

ELLIOT LEUNG

《穿越雲霧，走進黑暗》(2023)(世界首演)

*Through the Fog, Into the Darkness* (2023) (World Premiere)

《穿越雲霧，走進黑暗》有力地提醒大家武裝衝突中會遇到的難題。

「戰爭迷霧」(意思是戰場上變幻莫測，充滿困惑和混亂的特性)令參戰者難以得悉身邊正在發生的事，也難以判斷自己應當如何反應。這些精神與情緒上的重擔，日後會導致創傷後壓力症，出現記憶回閃、噩夢、不安、抑鬱、離群等症狀。作曲家梁皓一沒有在樂曲中歌頌戰爭和超級英雄主義(雖然在他大部分電影音樂作品裡很適合)，反而坦率地述說他眼中暴力衝突的複雜情況。

樂曲以大膽的大提琴獨奏與低音弦樂動機掀開序幕，代表人類的靈魂以及人類對未知事物的恐懼。密集的和弦營造出軍事部署開始前的張力，之後高音弦樂名副其實「懸於一線」，然後爆發出連串高潮似的樂句，恍如「或戰或退」的生理反應。樂曲雖以英雄歸來作結，卻並非凱旋而歸——因為戰爭中沒有贏家，只有受害者。哀婉的低音大提琴流露出憂心忡忡之情：戰爭中的罪過，成了人人餘生都要背負的重擔。

*Through the Fog, Into the Darkness* is a powerful reminder of the challenges of armed conflict. The fog of war – the uncertainty, confusion and chaos of the battlefield – makes it difficult for combatants to know what is happening around them, and what is expected of them. The mental and emotional burden afterwards leads to post-traumatic stress disorders (PTSD) symptomised by flashbacks, nightmares, anxiety, depression and isolation. Instead of a glorification of battle and superheroism (as appropriate for most of his film work), Elliot Leung writes this piece as a more truthful retelling of how he perceives the complexities of violent engagement.

The piece opens with a bold cello solo and motif carried by the lower strings, representing the human soul and its trepidation for what's to come. Dense chords evoke a sense of tension pre-deployment, leading to an upper register of strings literally and metaphorically “hanging on a thread” which then *erupts* into a climactic fight or flight sequence. The piece concludes with the hero's return, although the journey is not one of victory, as there are no winners in war but only victims. The double basses grieve with a haunted encumbrance of the sins transpired, to be carried by all for the rest of their lives.

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、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(其一兼高音小號)、兩支長號、低音長號、大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets (one doubling piccolo trumpet), two trombones, bass trombone, tuba, timpani, percussion and strings.

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梁皓一

ELLIOT LEUNG

第一交響曲，「元宇宙」(2023)

Symphony no. 1, *The Metaverse* (2023)

港樂與亞洲協會香港中心聯合委約作品 · 世界首演

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數碼時代

光纖：向高錕爵士致敬

萬物互聯網

元宇宙

The Digital Age

Fibre Optics: An Homage to Sir Charles Kao

The Internet of Things

The Metaverse

### 樂章1：數碼時代

「電腦」面世之後，再發展出「個人電腦」——從「個人電腦」出現的一刻開始，電腦對人類的意義已經徹底改變。人類的集體知識，只消點擊一個按鈕就唾手可得。多工處理與即時通訊，也從「創新」變成「理所當然」。

第一樂章刻劃梁皓一的親身體會，述說在21世紀數據驅動化大潮之下，生活在香港到底是怎麼一回事。作曲家刻意讓樂曲彷彿可觸可感，音樂織體的突變，就如手機嗡嗡作響時，大家感受到一股能量注入身體一樣。連續又有點系統的節拍變化，就如大家不斷轉換應用程式。作曲家利用雙調性、混合節拍，以及重複出現的音高集合，強調香港既迅速又嚴酷的大都會音響世界特色。不過，作曲家通過運用「調性中心」，讓觀眾感受到，不管境況如何混亂，也始終保留了一點控制與連貫性。樂章還是有個可辨認的旋律——八聲音階的陣陣躁動，成了構成主題的組件。事實上，作曲家真的將第一樂章好些段落「編程」，將音高組成數字組別（例如0、1、2、4），代表音符之間的相對距離。

### MOVEMENT 1: THE DIGITAL AGE

From the moment that computers became *personal*, what it means to be human fundamentally changed. The collective knowledge of our species became fully accessible at the click of a button. Multitasking and instant communication turned from innovation into expectation.

The first movement represents Elliot Leung's personal experience of what it means to be alive in Hong Kong, in the current of a data-driven 21<sup>st</sup> century. Designed to be musically palpable, textural stabs reflect the injection of energy we feel when our phones buzz. The seamless and almost systematic meter changes mimic our constant app-switching back and forth. Leung uses bitonality, mixed meters and recurring sets of pitches to emphasise the soundscape of the speeding unforgiving metropolis that is Hong Kong. Despite the chaos, there remains a sense of control and coherence, as felt through Leung's use of a tonal centre. There remains a recognisable melody through flurries of octatonism that serve as building blocks of the main theme. In fact, Leung actually literally "coded" parts of the first movement by organising pitches into numbers groups

於演出者來說，〈樂章 1：數碼時代〉極富挑戰。作曲家的原意就是想大家多次聆聽，因為在此亂中有序的音響效果中，每次聆聽皆有新發現。

### 樂章 2：光纖：向高錕爵士致敬

走出〈樂章 1〉宏大的音響世界，〈樂章 2：光纖〉聚焦在讓一切保持連結的微觀線路。「光纖」是令人震驚的電訊學發明，發明者是於香港成長的高錕爵士；2009年，高錕更因這項成就獲頒諾貝爾獎。

作曲家帶領觀眾走上一段旅程，從離散，到因等待而感到沮喪，到最後因連結而喜悅。樂章以疏落的織體開始，樂團零星的呼嘯聲（尤其由水琴奏出的）捕捉了離散的狀態。作曲家名副其實地應用弓毛「纖維」，讓弦樂以各種方式運弓，既有慣用方式，亦有前所未見的方式，營造出對連結的渴望；最終在聖詩風格的聖詠曲裡得到滿足，概括地刻劃了高錕的巔峰之作，以及數碼化、互相連結的人類的特點。

### 樂章 3：萬物互聯網

作曲家在〈樂章 3〉以「連結」的概念為基礎，將公眾人士提交的五秒聲音檔案融合其中，演繹成音樂上條理分明的曲式。與第一、二樂章相比，〈樂章 3〉要調皮一些，也更通俗易懂，歌頌「平凡」——因為「平凡」也有「平凡」的神奇力量。看來似乎隨機、毫無關係的聲音也可以升格，寫成擁有深層連結、意味深長的古典音樂：就像平平無奇的燈泡、雪櫃和吸塵機，連結了互聯網之後（通常也是靠光纖成事），就變得複雜精密得多。網上「萬物」的脈絡，交響曲裡「聲音」的上文下理，也因

such as (0, 1, 2, 4) to represent the relative distance between notes.

A challenging movement to perform, “Movement 1: The Digital Age”, is meant to be listened to multiple times, for new discoveries can be made with every visit to this soundscape of organised chaos.

### MOVEMENT 2: FIBRE OPTICS: AN HOMAGE TO SIR CHARLES KAO

From the massive soundscape of “The Digital Age”, we zoom in to the microscopic wiring that keeps everything connected in the second movement “Fibre Optics”. An astounding invention of telecommunication, fibre optics was invented by Hong Kong’s own Sir Charles Kao, who was awarded the Nobel Prize in 2009.

Leung takes the listener on a journey from being disconnected, to frustration with latency, to finally delight in connection. The movement begins with sparse texturing and sporadic wails from the orchestra (especially from the waterphone), capturing isolation and disconnection. Through the literal use of hair “fibres” by bowing instruments in foreign and familiar ways, Leung evokes a longing for connectivity which is eventually satisfied as a hymnic chorale, encapsulating the apotheosis of Sir Charles Kao and singularity of a digital, connected humankind.

### MOVEMENT 3: THE INTERNET OF THINGS

In the third movement, Leung builds on the concept of connectedness and takes five-second sound submissions from the public to incorporate and interpret into a musically coherent form. More playful and accessible than the first two movements,





梁皓一 Elliot Leung  
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## 關於作曲家 ABOUT THE COMPOSER

梁皓一，首位由香港打入荷里活市場的作曲家，作品包括全球最賣座的非英語電影前十名的其中三部，總票房超過20億美元。《南華早報》認為梁皓一是位「以成熟作風，增強電影魔力的作曲家」。

梁皓一曾入選2022年福布斯「30 Under 30」精英榜和三奪ASCAP獎項，他為賣座電影鉅著配樂而馳名，尤其為史上票房最高的非英語電影《長津湖》配樂，獲金雞獎最佳音樂提名。梁皓一擅於以交響樂說故事，作品包括《紅海行動》、《緊急救援》，還有即將上演的荷里活電影《Freelance》的配樂。其主題寫作風格為他勇奪美國電玩音頻網絡協會兩個獎項，並受邀為PlayStation與Xbox電玩遊戲《法魯賈六日》譜曲。

梁皓一獲獎學金遠赴美國惠頓學院音樂學院進修，師隨著名作曲家 Martin O'Donnell。2017年毅然放棄美國南加州大學的研究生課程，擔任《紅海行動》的首席作曲家。

Elliot Leung is the first and only composer to breakthrough from Hong Kong to Hollywood as a composer. He has composed the scores for three of the top 10 highest-grossing non-English films with his films grossing over US\$2 billion, making him one of the highest grossing composers in Asia. The *South China Morning Post* observed him as “a seasoned composer who enhances the magic of cinema.”

A Forbes 30 under 30 class of 2022 inductee and 3-time ASCAP Award winner, Leung is best known for his blockbuster symphonic scores, most notably for the highest grossing non-English film of all time, *The Battle at Lake Changjin* whose score was nominated for a Golden Rooster Award. Leung's prowess in symphonic storytelling are showcased in films including *Operation Red Sea*, *The Rescue* and *Freelance*, an upcoming Hollywood film. His thematic writing earned him two Game Audio Network Guild Awards, and saw him composing for *Six Days in Fallujah*, a video game for PlayStation and Xbox.

Leung studied at the Wheaton College Conservatory of Music on scholarship, where he was mentored by Martin O'Donnell. In 2017, he gave up his pursuits in graduate studies at the University of Southern California when he was scouted and named lead composer of *Operation Red Sea*.

此比數碼時代之前有著更深刻的意義、價值和用途。

### 樂章 4：元宇宙

隨著實體與數碼世界之間的區隔越來越小，我們的現實生活也漸漸延伸到虛擬世界。前三樂章的主題改頭換面一番之後，會在這個多姿多采又情感豐富的樂章重現。我們生活中的科技模式日新月異，調性中心也彷彿跟隨科技的步伐而不斷轉

the third movement “The Internet of Things” celebrates the magic of the mundane. Seemingly random, unrelated audio can be elevated into deeply connected, profound classical music; much like how humble lightbulbs, refrigerators and vacuum cleaners are made sophisticated by connection to the internet, often through fibre optics. The context of “things” on the internet, “sounds” in a symphony, have greater meaning, value and utility than ever before in the digital age.

變。不過，大家既然已漸漸適應「與網共存」、甚至擁有「網內生活」，那麼在〈樂章4：元宇宙〉大家也更能好好深思，甚至變得審慎。我們可以自行選擇突顯自己的個體特徵，一如獨奏樂器經常在樂章裡出現。大家在第三代互聯網、擴增實境與虛擬實境內瀏覽時，會在種種使用案例與創意應用裡尋找樂趣，跟梁皓一在此借助配器和動機營造的效果如出一轍。全曲以宏偉喜慶的終樂章作結，歌頌科技與互聯網光輝美好的當下與未來。

樂曲剖析中譯：鄭曉彤

#### MOVEMENT 4: THE METAVERSE

With the gap between physical and digital continuously narrowing, our lived reality now extends into the virtual world. In this colourful and expressive movement, themes from previous movements make a return but in different forms. Everchanging tonal centres keep pace with the rapidly evolving technology modalities in our lives. However, being now a better adapted species to living with and even “in” the internet, we have greater capacity to be reflective and even solemn in the fourth movement “The Metaverse”. Our individualities can be highlighted in ways we choose, just as solo instruments are featured in abundance here. As we navigate the proliferation of web 3.0, augmented reality, and virtual reality, let us find delight and amusement in their different use cases and creative applications, just as Leung does with orchestration and motifs in this final movement. The piece ends with a grand celebratory finale, heralding the glorious present and future of technology and the internet.

All programme notes by Line Producer, Emmanuel Hui

#### 編制 INSTRUMENTATION

三支長笛（各兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管、另一兼低音單簧管）、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、低音長號、大號、定音鼓（兼中國鈸和碎音鈸）、敲擊樂器、豎琴、鋼琴/銅片琴及弦樂組。 Three flutes (all doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, bass trombone, tuba, timpani (doubling China cymbal and crash cymbal), percussion, harp, piano/celesta and strings.



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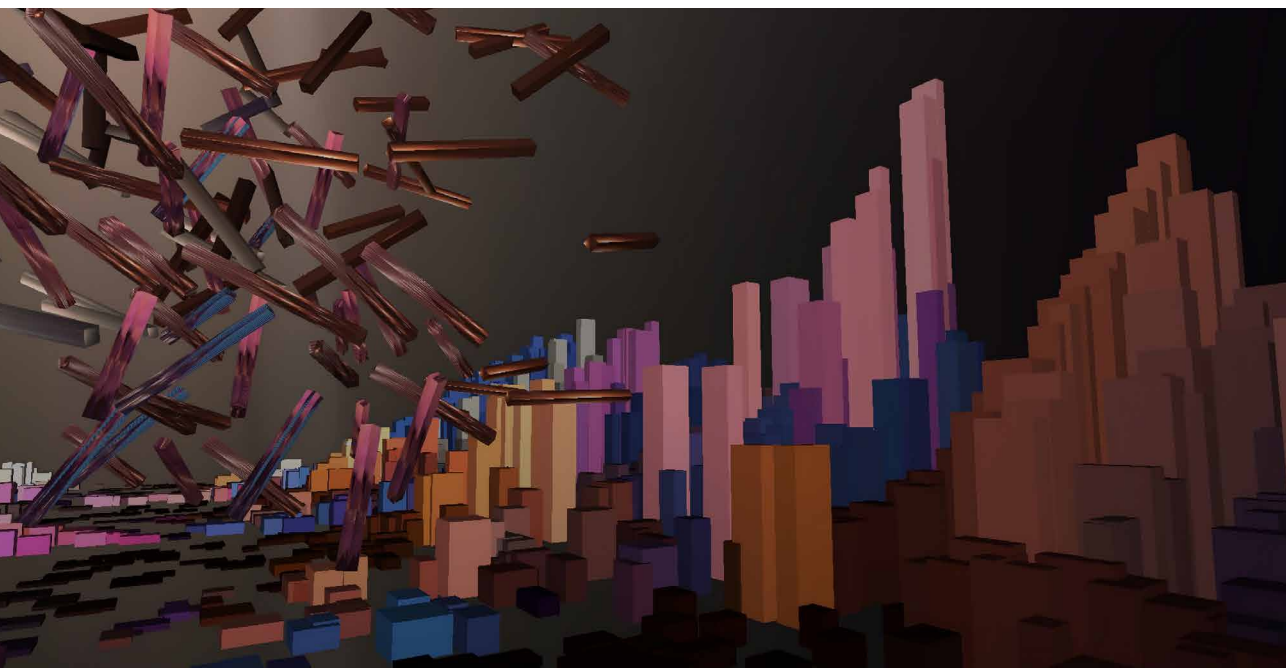
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回應〈樂章1〉(上)與〈樂章4〉(下)之創作  
Artworks responding to Movement 1 (top)  
and Movement 4 (bottom)  
Image courtesy of Henry Chu

## 數碼藝術與音樂

身為一名涉獵人文與科技前沿的數碼藝術家，回應梁皓一的音樂就如一場歷奇探索之旅，我很樂意參與。是次創構的虛擬空間將觸及人類事業的多個範疇。我的創作在有序不紊與無所羈縛之間徘徊，恍如藝術靈魂乃至虛擬宇宙本身的矛盾和拉扯。

四個樂章各有獨立的敘事主旨，每一個都激發了我內心不同的情感，我將它們轉化為四部作品來「伴奏」音樂。因此，屏幕上持續流動變換的色彩、質感及圖案將科技與主觀感受抽象地結合起來。

虛擬空間的前提乃即時性及互動性，所以你看到的四件藝術品都不可能一模一樣地再做一次，因為它們都是我在聆聽樂曲期間即時輸入感受而生成的。由於我也受到演奏現場的氛圍影響，所以觀眾在作品裡也扮演了關鍵的角色。

作品中你可能會看到一些與過往不同、以及一些你熟悉的元素。我使用了顯微鏡來呈現寶石的折射亮度，並將之投影至虛擬空間。在此感謝周生生借出精緻的珠寶。

每場現場演出均帶著自己的興奮期待、驚惶戰慄之感。因為一旦燈光變暗，甚麼都可能發生——故這場「元宇宙」交響曲，也和我們的人生有著異曲同工之妙。

朱力行

## DIGITAL ART & MUSIC

As a digital artist operating at the frontier of humanity and technology, responding to the music of Elliot Leung is an exploratory journey which I wanted to join. The metaverse will touch many fields of human endeavour. My artwork treads a line between order and control, and joyous, unfettered chaos. Such contradictions lie at the heart of art, and of the metaverse itself.

Each of the four symphonic movements has its own narrative core. Each inspired varying emotions within me, which I have transferred into four artworks to accompany the music. The on-screen flow of abstraction through colour, texture and pattern therefore marks a combination of technology and subjective human feeling.

One premise of the metaverse is its immediacy and interactivity. None of the four artworks you see could possibly be replicated. Each depends on the simultaneous input I provide during the performance. Actually, the visuals you see depend on you, too. I am affected by the mood, atmosphere and reception of the music at the live event, in which the audience plays such a pivotal role.

You may notice formations that are unfamiliar, and those you may recognise. I will be using a microscope to bring the refracted brilliance of diamonds into the metaverse. I thank Chow Sang Sang for the loan of these exquisite gems.

Each live performance brings with it its own frissons, excitements and trepidations. Anything can happen once the lights dim. In this respect, *The Metaverse Symphony* is like life itself.

Henry Chu



# 謝拉特·莎朗嘉 GERARD SALONGA

指揮 Conductor

PHOTO: Raymund Isaac

謝拉特·莎朗嘉自2019年1月起出任為馬來西亞愛樂樂團駐團指揮至今。他於2016至18年獲任命為香港管弦樂團助理指揮；2012-20年擔任馬尼拉ABS-CBN愛樂樂團的音樂總監；2021年開始擔任菲律賓青年樂團的音樂總監。

他曾協助或替代多位指揮大師工作，包括梵志登、馬卻、格拉夫、余隆、阿殊堅納西、威格斯沃、史拉健等；亦曾指揮下列樂團：菲律賓愛樂、上海歌劇院交響樂團暨合唱團、昆明聶耳交響樂團、長榮交響樂團、曼谷交響樂團、新加坡交響樂團、南丹麥愛樂、昆士蘭交響樂團、維多利亞交響樂團、悉尼交響樂團等。莎朗嘉又曾亮相於悉尼歌劇院及皇家阿爾伯特音樂廳特著名表演場地。

莎朗嘉能駕御不同類型的節目，從交響曲、芭蕾舞、歌劇到流行音樂、合家歡、電影音樂會等都揮灑自如。而他的管弦樂改編曲亦獲世界各地樂團演出，如港樂、悉尼交響樂團、新加坡交響樂團、愛爾蘭電台音樂會樂團、紐約流行樂團、廣州交響樂團、溫尼伯交響樂團、辛辛那提普及樂團、印第安納波利斯交響樂團、BBC交響樂團、皇家愛樂等。他更以編曲家或指揮家身份，與不同音樂人或組合合作，包括歌手莉亞·莎朗嘉、黎晶、王力宏、倫永亮、陳潔靈、王菀之；獨奏家吳彤、莉卡、東姑阿末依方、萊爾·威廉士、揚·利謝茨基、阿茲伯特·薛多羅娃、艾尼斯；歌唱家沈陽、麥可·波爾、迪妮絲；Taiko太鼓打擊樂團，以及樂隊 Blake、Il Divo、The Beach Boys。

Gerard Salonga is currently Resident Conductor of the Malaysian Philharmonic Orchestra, a position he has held since January 2019. He served as Assistant Conductor of the Hong Kong Philharmonic Orchestra from 2016 to 2018. He also served as Music Director of the ABS-CBN Philharmonic Orchestra in Manila (2012-2020). He began his term as the Music Director of the Orchestra of the Filipino Youth in 2021.

He has assisted and covered distinguished conductors including Jaap van Zweden, Jun Märkl, Hans Graf, Yu Long, Vladimir Ashkenazy, Mark Wigglesworth and Leonard Slatkin, and has conducted the Philippine Philharmonic, Shanghai Opera House Orchestra and Chorus, Kunming Nie-Er Symphony, Evergreen Symphony, Bangkok Symphony, Singapore Symphony, South Denmark Philharmonic, Queensland Camerata, Orchestra Victoria and the Sydney Symphony orchestras, and appeared in iconic venues including the Sydney Opera House and Royal Albert Hall.

Salonga is at home in a wide range of programmes, covering from symphony, ballet, opera, to pops, family and films in concert. His orchestral arrangements have been performed by the HK Phil, Sydney Symphony, Singapore Symphony, Malaysian Philharmonic, RTÉ Concert Orchestra, New York Pops, Guangzhou Symphony, Winnipeg Symphony, Cincinnati Pops, Indianapolis Symphony, BBC Symphony and Royal Philharmonic. Gerard has also collaborated as arranger or conductor with artists including Lea Salonga, Regine Velasquez, Wang Leehom, Wu Tong, Cecile Licad, Tengku Irfan, Paul Archibald, Anthony Lun, Elisa Chan, Ivana Wong, Michael Ball, Blake, Il Divo, Danielle de Niese, TaikoZ, Ksenija Sidorova, Shenyang, Liŷr Williams, James Ehnes, Jan Lisiecki and The Beach Boys.

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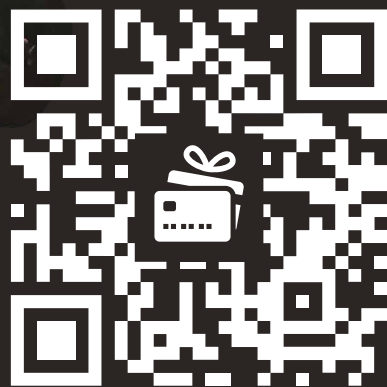
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## 朱力行 HENRY CHU

數碼藝術家 Digital Artist

朱力行是香港新媒體藝術家。他畢業於奧克蘭大學電機及電子工程學系，在2004年創立pill & pillow數碼設計工作室。他的數碼作品獲得超過200個本地及國際獎項，包括康城獅子獎、Webbys及One Show創意獎。

朱力行的作品經常和數據、音樂和肢體動作有關。他所設計的iPad音樂應用程式《Squiggle》曾於2011紐約現代藝術博物館展出。2020年他獲M+藝術館委約創作了卡拉OK生成器《廣東雞尾歌》。2021年他在Digital Art Fair中展出了《區塊鏈鋼琴》，作品能把實時虛擬貨幣價格轉化為音樂，也能以彈奏去買入。在2022年他受委約創作了多個作品和展覽：《聽風的琴》（愛彼Royal Oak 50年展）、《我等到花兒也開了》（匯豐銀行Open to Art）、《不加思索自畫像》（香港藝術館）、《四時樹系列》（香港中銀）、《SURIV》（香港大學醫學院）。他的視像作品《花花世界》於2022年11月1日在蘇富比拍賣中售出。

朱力行亦在TEDxKowloon及TEDxTaipei的設計營商周擔任講者。

Henry Chu is a Hong Kong-based new media artist. Graduated from the Electrical and Electronic Engineering programme at the University of Auckland, he founded digital design studio pill & pillow in 2004. Chu's digital creations have received more than 200 local and international awards including recognition at the Cannes Lions, Webbys and One Show.

Chu always works with data, music and body movements. His iPad music app *Squiggle* was exhibited at the Museum of Modern Art, New York in 2011. In 2020 he created a karaoke generator *Canto Cocktail* for the M+ Museum commission. At the 2021 Digital Art Fair Asia, he presented *Blockchain Piano*, which converts crypto price into music in real-time, and allows visitors to buy crypto through playing a song. In 2022, Chu received multiple commissions, including *Wind Piano* (Audemars Piguet 50 Years of Royal Oak exhibition), *I'm waiting to blossom* (HSBC Open to Art), *Portrait Play* (Hong Kong Museum of Art), the *Quadtree* series (Bank of China HK) and *SURIV* (HKU Faculty of Medicine). His video work *Flower World* was sold at a Sotheby's auction on 1 Nov 2022.

Chu has been a speaker at Business of Design Week, TEDxKowloon and TEDxTaipei.





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# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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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》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as one of 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 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 20<sup>th</sup> 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, JP

## 第一小提琴 FIRST VIOLINS

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  
樂團第二副首席  
Second Associate Concertmaster

朱蓓 Bei de Gaulle  
樂團第三副首席  
Third Associate Concertmaster

艾瑾 Ai Jin  
把文晶 Ba Wenjing  
程立 Cheng Li  
桂麗 Gui Li  
李智勝 Li Zhisheng  
劉芳希 Liu Fangxi  
毛華 Mao Hua  
梅麗芷 Rachael Mellado  
張希 Zhang Xi

## 第二小提琴 SECOND VIOLINS

趙滢娜 Zhao Yingna ●  
余思傑 Domas Juškys ■  
梁文瑋 Leslie Ryang Moonsun ▲  
方潔 Fang Jie  
何珈樑 Gallant Ho Ka-leung  
劉博軒 Liu Boxuan  
冒異國 Mao Yiguo  
華嘉蓮 Katrina Rafferty  
韋鈴木美矢香 Miyaka Suzuki Wilson  
田中知子 Tomoko Tanaka  
黃嘉怡 Christine Wong  
周騰飛 Zhou Tengfei  
賈舒晨 Jia Shuchen\*\*  
李祈 Li Chi\*\*  
沈庭嘉 Vivian Shen\*\*

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 中提琴 VIOLAS

凌顯祐 Andrew Ling ●  
李嘉黎 Li Jiali ■  
熊谷佳織 Kaori Wilson ▲  
蔡書麟 Chris Choi  
崔宏偉 Cui Hongwei  
付水淼 Fu Shuimiao  
洪依凡 Ethan Heath  
黎明 Li Ming  
林慕華 Damara Lomdaridze  
羅舜詩 Alice Rosen  
孫斌 Sun Bin  
張姝影 Zhang Shuying

## 大提琴 CELLOS

鮑力卓 Richard Bamping ●  
方曉牧 Fang Xiaomu ■  
林穎 Dora Lam ▲  
陳屹洲 Chan Ngat-chau  
陳怡君 Chen Yichun  
霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
李希冬 Haedeun Lee  
宋泰美 Tae-mi Song  
宋亞林 Song Yalin

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

\* 短期合約 Short-term Contract

## 低音大提琴 DOUBLE BASSES

林達僑 George Lomdaridze ●  
姜馨來 Jiang Xinlai ◆  
張沛烜 Chang Pei-heng  
馮 榕 Feng Rong  
費利亞 Samuel Ferrer  
林傑飛 Jeffrey Lehmborg  
鮑爾菲 Philip Powell  
范戴克 Jonathan Van Dyke

## 長笛 FLUTES

史德琳 Megan Sterling ●  
盧韋歐 Olivier Nowak ■  
浦翔飛 Josep Portella Orfila

## 短笛 PICCOLO

施家蓮 Linda Stuckey

## 雙簧管 OBOES

韋爾遜 Michael Wilson ●  
王譽博 Wang Yu-Po ■  
金勞思 Marrie Rose Kim

## 英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

## 單簧管 CLARINETS

史安祖 Andrew Simon ●  
史家翰 John Schertle ■  
劉 蔚 Lau Wai

## 低音單簧管 BASS CLARINET

艾爾高 Lorenzo Iosco

## 巴松管 BASSOONS

莫班文 Benjamin Moermond ●  
陳劭桐 Toby Chan ■  
李浩山 Vance Lee ◆

## 低音巴松管 CONTRABASSOON

崔祖斯 Adam Treverton Jones

## 圓號 HORNS

江 簡 Lin Jiang ●  
柏如瑟 Russell Bonifede ■  
周智仲 Chow Chi-chung ▲  
托多爾 Todor Popstoyanov  
李少霖 Homer Lee  
麥迪拿 Jorge Medina

## 小號 TRUMPETS

巴力勳 Nitiphum Bamrungbanthum ●  
莫思卓 Christopher Moyse ■  
華達德 Douglas Waterston  
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- 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

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##### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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

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- 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

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G. B. Guadagnini (1757) "Ex-Brodsky" Violin,  
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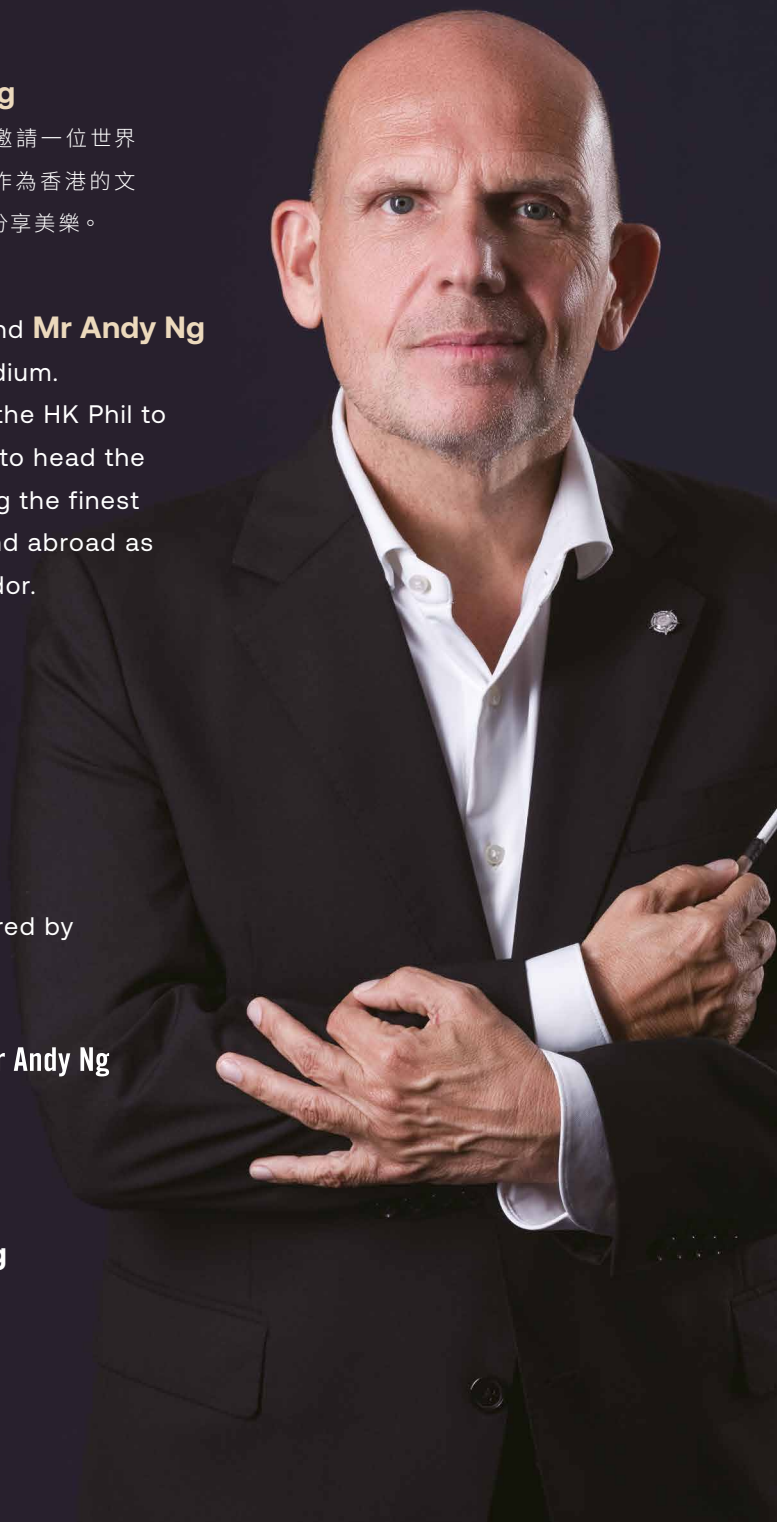
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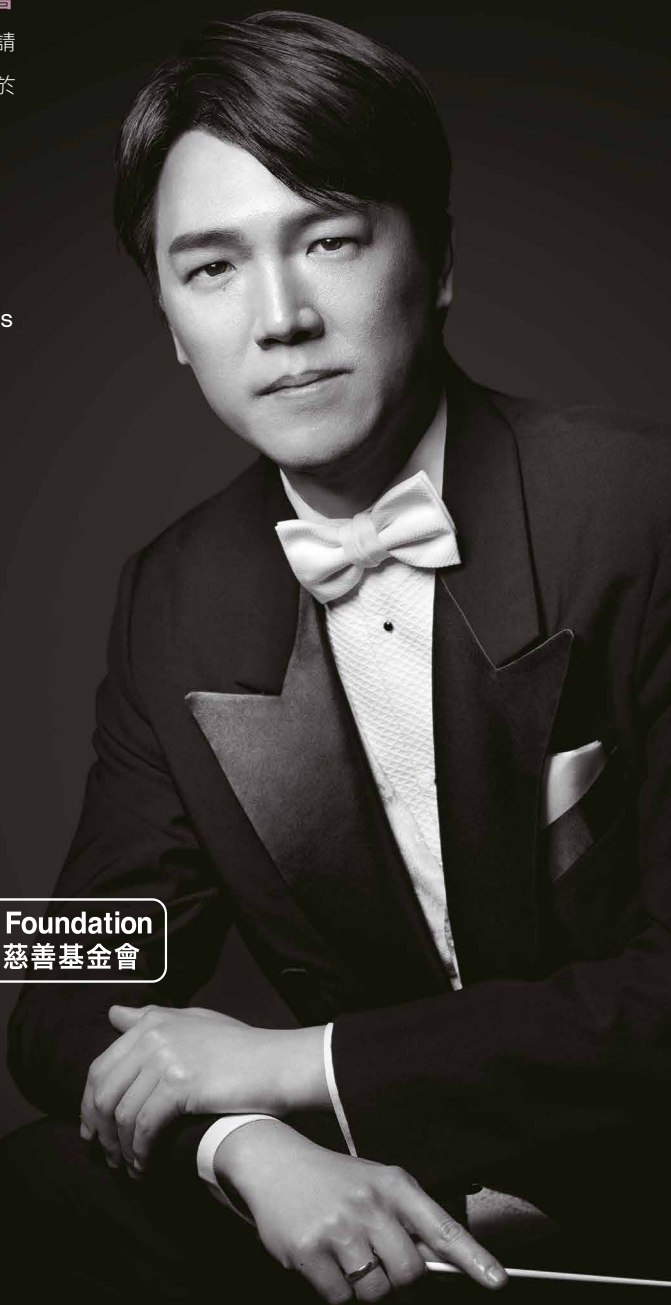
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# Building Homes with Heart

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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」。

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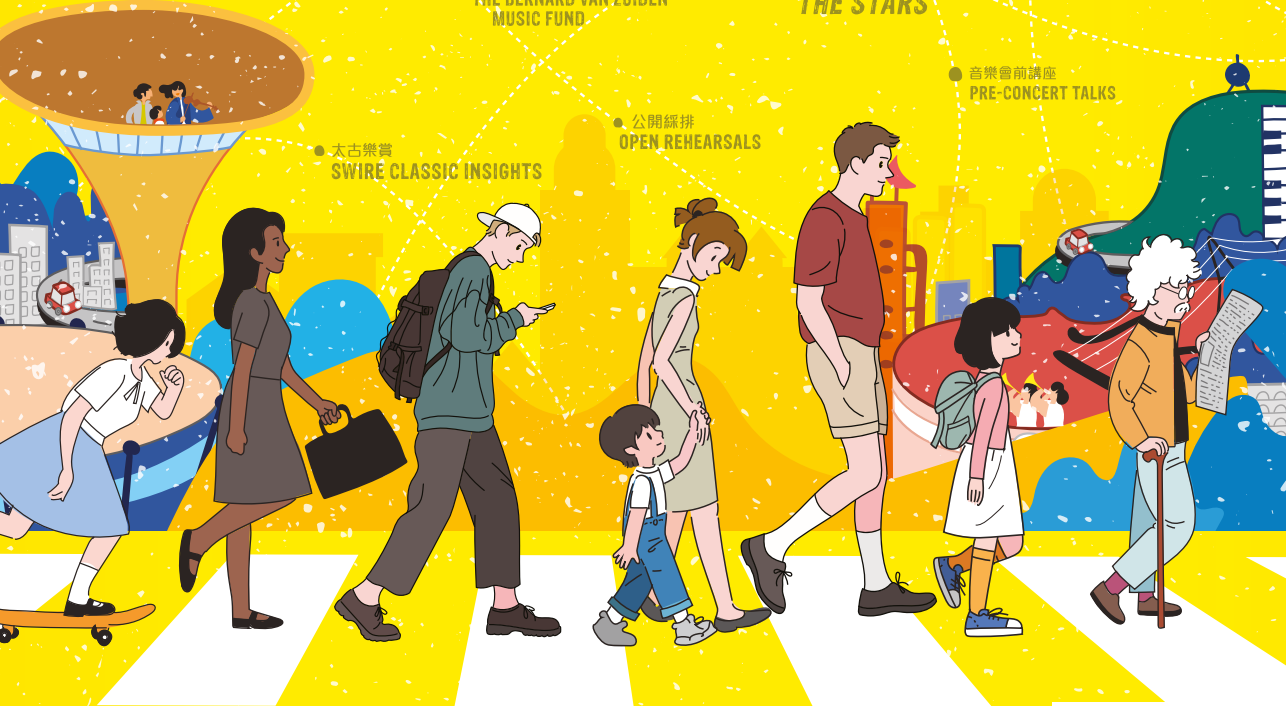
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# Bernard van Zuiden Music Fund 2023/24 Scholarship Application

萬瑞庭音樂基金  
獎學金申請



截止日期  
Application Deadline  
**9.5.2023**  
TUE 6:00pm

「若沒有萬瑞庭音樂基金的慷慨支持，我在紐約便無法盡情投入音樂培訓。」

“I would not have been able to fully experience my music studies in New York without the tremendous support from the Bernard van Zuiden Music Fund.”

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# ANJA BIHLMAIER GERMAN HORN SOUND

德國圓號之聲  
畢美亞

德國圓號之聲四重奏  
German Horn Sound

© Martin Lehnert

**WAGNER**

*The Flying Dutchman*  
Overture

**SCHUMANN**

Konzertstück in F  
for Four Horns and Orchestra

**Erkki-Sven TÜR**

Symphony no. 10,  
*AERIS*, for Four Horns  
and Orchestra

**SCHUMANN**

Symphony no. 4

華格納 《漂泊的荷蘭人》序曲

舒曼 F大調音樂會小品

(為四支圓號與管弦樂團而作)

圖爾 第十交響曲, 「銅管」

(為四支圓號與管弦樂團而作)

舒曼 第四交響曲

畢美亞 指揮  
Anja Bihlmaier  
CONDUCTOR

© Nicolas Luro



柏如瑟 圓號  
Russell  
Bonifede  
HORN

© Eric Hong

江簡 圓號  
Lin Jiang  
HORN

© Keith Ho

2&3  
JUN  
2023

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

門票現於城市售票網公开发售  
Tickets at URB TIX [www.urbtix.hk](http://www.urbtix.hk)  
\$420 \$320 \$220

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# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

12 & 13  
MAY 2023

Fri 8PM  
Sat 3PM & 8PM  
CH  
\$580 \$480 \$380

## 港樂 × 王菀之：「The Missing Something」音樂會 HK Phil × Ivana Wong “The Missing Something” Concert

港樂將演奏王菀之全新編寫的管弦樂作品。這次Ivana以作曲家 and 藝術家身份延續以作品表達和分享，一起遊歷詩般音樂旅程。

This programme features Ivana Wong's new orchestral works. Ivana will take the role of composer and artist to embark on her poetic, musical journey.

陳康明，指揮  
王菀之，作曲/演唱  
Joshua Tan, conductor  
Ivana Wong, composer/vocalist

26 & 27  
MAY 2023

FRI & SAT 8PM  
CC  
\$480 \$400 \$320 \$240

## 張昊辰的拉赫曼尼諾夫 Zhang Haochen Plays Rachmaninov

拉赫曼尼諾夫 《交響舞曲》  
拉赫曼尼諾夫 第三鋼琴協奏曲  
RACHMANINOV Symphonic Dances  
RACHMANINOV Piano Concerto no. 3

余隆，指揮  
張昊辰，鋼琴  
Yu Long, conductor  
Zhang Haochen, piano

30  
MAY 2023

TUE 7:30PM  
Freespace  
\$250  
門票於西九文化區網頁發售  
Tickets available at  
www.westkowlon.hk

## 港樂 × 西九文化區：圖爾與江逸天——風中絮語 HK Phil × WestK Erkki-Sven Tüür & Olivier Cong – The Wind with a Voice

江逸天 《Burning》  
圖爾 《建築主音》之六  
江逸天 《Solace》  
圖爾 《海市蜃樓》，為小提琴、大提琴及鋼琴而作  
江逸天 《The Response》  
圖爾 第二弦樂四重奏，「失落禱告」  
江逸天 《A Prayer of Mine》  
Olivier CONG Burning  
Erkki-Sven TÜÜR Architectonics VI  
Olivier CONG Solace  
Erkki-Sven TÜÜR Fata Morgana, for Violin, Cello and Piano  
Olivier CONG The Response  
Erkki-Sven TÜÜR String Quartet no. 2, Lost Prayers  
Olivier CONG A Prayer of Mine

圖爾，作曲  
江逸天，作曲  
Erkki-Sven Tüür, composer  
Olivier Cong, composer

2 & 3  
JUN 2023

FRI & SAT 8PM  
CC  
\$420 \$320 \$220

## 畢美亞 | 德國圓號之聲 Anja Bihlmaier | German Horn Sound

華格納 《漂泊的荷蘭人》序曲  
舒曼 F大調音樂會小品（為四支圓號與管弦樂團而作）  
圖爾 第十交響曲，「銅管」（為四支圓號與管弦樂團而作）  
舒曼 第四交響曲  
WAGNER The Flying Dutchman Overture  
SCHUMANN Konzertstück for Four Horns and Orchestra  
Erkki-Sven TÜÜR Symphony no. 10, AERIS, for Four Horns and Orchestra  
SCHUMANN Symphony no. 4

畢美亞，指揮  
德國圓號之聲四重奏  
江蘭，圓號  
柏如瑟，圓號  
Anja Bihlmaier, conductor  
German Horn Sound  
Lin Jiang, horn  
Russell Bonifede, horn

4  
JUN 2023

SUN 3PM  
HKU  
\$250  
音樂會招待8歲及以上人士  
For ages 8 and above

## 港樂 × 港大繆思樂季：聚焦管弦：圓號 HK Phil × HKU MUSE Orchestral Spotlights: Horn

是次室樂音樂會主角乃港樂圓號小組成員，他們將透過精選樂曲呈現圓號的音色和技巧。

As part of this chamber music series spotlighting different sections of the orchestra, this programme features the glorious sound of eight horns!

港樂圓號小組  
HK Phil Horn Section

9 & 10  
JUN 2023

FRI & SAT 8PM  
CC  
\$480 \$400 \$320 \$240

## 太古音樂大師系列：丹尼夫的管風琴交響曲 Swire Maestro Series: Stéphane Denève Conducts The Organ Symphony

康奈松 《火之書》  
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POULENC Organ Concerto  
SAINT-SAËNS Symphony no. 3, Organ

丹尼夫，指揮  
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Stéphane Denève, conductor  
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Freespace = 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District

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