

SWIRE DENIM SERIES
CELEBRATING
JOHN WILLIAMS

太古輕鬆樂聚系列
約翰·威廉斯
電影音樂



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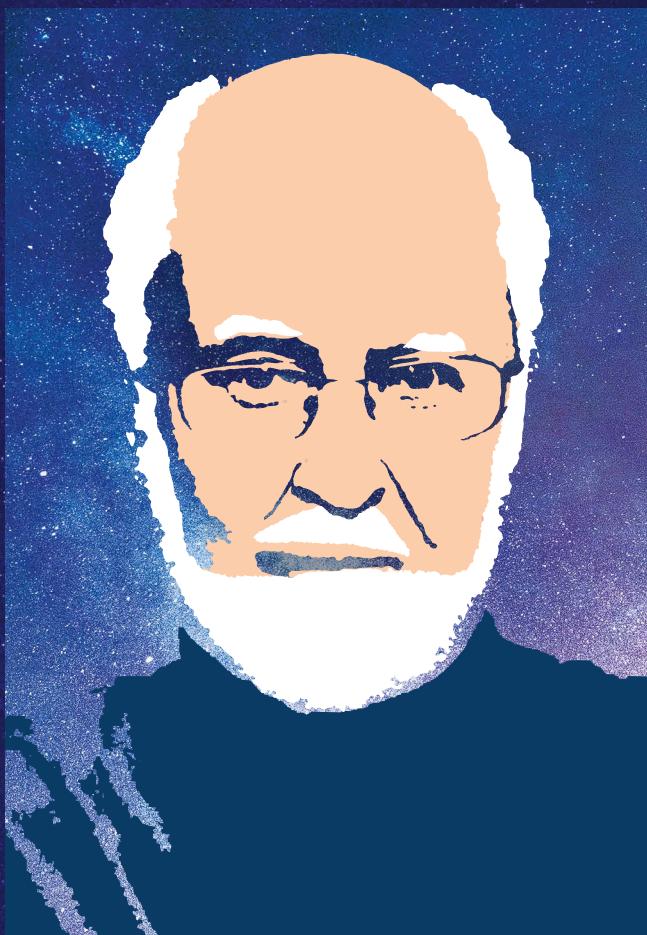
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太古輕鬆樂聚系列

約翰·威廉斯電影音樂

SWIRE DENIM SERIES

CELEBRATING JOHN WILLIAMS

P. 6 約翰·威廉斯 JOHN WILLIAMS

《奧林匹克號曲與主題》(1984) 4'
Olympic Fanfare and Theme (1984)

《鐵鈎船長》：飛越夢幻島 (1991) 5'
Hook: The Flight to Neverland (1991)

《大白鯊》組曲：出海及防鯊籠賦格曲 (1975) 5'
Jaws Suite: Out to Sea & The Shark Cage Fugue (1975)

《舒特拉的名單》主題 (1993) 4'
Schindler's List Theme (1993)

《哈利波特：神秘的魔法石》：哈利的奇異世界 (2001) 5'
Harry Potter & the Philosopher's Stone: Harry's Wondrous World (2001)

《奪寶奇兵》：奪寶奇兵主題曲 (1981) 5'
Raiders of the Lost Ark: The Raiders March (1981)

大號協奏曲：第三樂章 (1985) 5'
Concerto for Tuba and Orchestra: III. Allegro molto (1985)

《E. T. 外星人》：地球歷險 (1982) 10'
E.T. the Extra-Terrestrial: Adventures on Earth (1982)

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《超人》：超人進行曲 (1978) <i>Superman: The Movie: Superman March</i> (1978)	4'
《侏羅紀公園》主題 (1993) <i>Jurassic Park Theme</i> (1993)	5'
《藝伎回憶錄》：小百合主題 (2005) <i>Memoirs of a Geisha: Sayuri's Theme</i> (2005)	4'
《星球大戰》選曲 Selections from <i>Star Wars</i>	22'
《星戰前傳：魅影危機》：安納金主題 (1999) 《最後絕地武士》：叛亂重生 (2017) 《新的希望》：莉亞公主主題 (1977) 《原力覺醒》：X翼戰機諧謔曲 (2015) 《新的希望》：寶座室及片尾曲 (1977) <i>The Phantom Menace: Anakin's Theme</i> (1999) <i>The Last Jedi: The Rebellion is Born</i> (2017) <i>A New Hope: Princess Leia's Theme</i> (1977) <i>The Force Awakens: Scherzo for X-Wings</i> (2015) <i>A New Hope: Throne Room & End Title</i> (1977)	

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羅菲 指揮

Benjamin Northey Conductor

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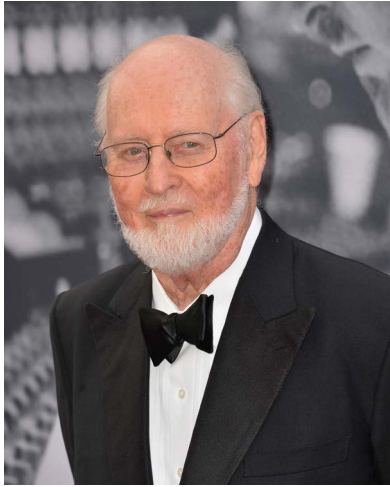
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約翰·威廉斯電影音樂

CELEBRATING JOHN WILLIAMS



約翰·威廉斯 John Williams

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電影人常常說——要是配樂能讓你注意得到，那就是沒做好本份。弔詭的是，這麼說來約翰·威廉斯肯定是電影史上最失敗的作曲家了。因為他的音樂不但惹人注意：你大概無法想像自己至愛的電影失去他的配樂。繼續想像一下：《E.T. 外星人》裡踩單車飛天、《哈利波特：神秘的魔法石》的魁地奇賽、《星球大戰：新的希望》的片頭主題曲，還有《舒特拉的名單》扣人心弦的憂鬱感——承認吧！威廉斯的音樂已在你的腦海裡響起。

威廉斯投身荷里活不久，就對資深電影作曲家赫曼抱怨過，說自己想寫作音樂會作品。赫曼反駁道：「誰不讓你寫了？」到頭來威廉斯的音樂會作品也的確闖出了一片

As they say in the movie business – if you notice a film score, it’s not doing its job. Paradoxically, that must make John Williams one of the least successful composers in cinema history. Because you don’t just notice John Williams’ music: odds are you can’t imagine your favourite film without it. Go on – picture the flying scene in *E.T.* The Quidditch match in *Harry Potter and the Philosopher’s Stone*. The opening titles of *Star Wars: A New Hope*. The haunting melancholy of *Schindler’s List*. And admit it – John Williams’ music is already playing in your head.

In his early days in Hollywood, Williams grumbled to the veteran film composer Bernard Herrmann that he wanted to write music for the concert hall. “Who’s stopping ya?” retorted Herrmann. Williams’ concert music has found its own niche in the repertoire (his 1985 **Tuba Concerto** – which we’ll hear today – is essential for all low brass players). Unsurprisingly, though, he’s had his greatest hits with commissions that play to his cinematic strengths. The **Olympic Fanfare and Theme** for the 1984 Los Angeles Olympics is one of the best – a fanfare that seems to leap for joy, and a theme as stirring as anything he wrote for Luke Skywalker. Williams conducted the premiere during the Olympic opening ceremony, with the Los Angeles Philharmonic wearing matching white baseball caps.

By 1991 it seemed like Steven Spielberg and John Williams couldn’t go wrong. *Hook* was

天，就如今天演奏的**大號協奏曲**（1985）就是所有低音銅管樂手的必備曲目。不過說來也不足為奇：他最受歡迎的委約作品，都是與他的強項相符的——也就是富電影感的音樂。他在1984年為洛杉磯奧運會寫作的**《奧林匹克號曲與主題》**就是其中佼佼者——樂曲歡欣雀躍，主題振奮人心的程度，直逼他為路克天行者寫的主題。在奧運開幕禮上，威廉斯親自指揮樂曲首演，洛杉磯愛樂樂團的樂師也戴著相襯的白色棒球帽演出。

到了1991年，史提芬·史匹堡和約翰·威廉斯這對搭檔看來是不會出岔子的。**《鐵鉤船長》**是小飛俠續集，由羅賓·威廉斯飾演成年小飛俠，茱莉亞·羅拔絲飾演奇妙仙子，德斯汀·荷夫曼則捲著鬍子飾演邪惡但可愛的船長。那麼約翰·威廉斯呢？嗯，就是老樣子，寫迷人的配樂，一首首閃爍著幻想、懷舊與真正的荷里活魔法光芒……回望過去，豪氣的**《飛越夢幻島》**聽起來很有點像《哈利波特》的先驅。

因為合適的音樂比任何特效威力都要大：威廉斯每次也都恰到好處。據威廉斯憶述：「史匹堡拍《大白鯊》的時候，我們還沒有電腦。那條大白鯊只是條在水中馬馬虎虎地游來游去的塑膠模型而已，這樣他就可以拍攝……音樂要表達出不祥、步步進逼、無法阻擋的感覺。」他為**《大白鯊》**（1975）撰寫的配樂堪稱完美：簡單得不可思議卻又十分驚嚇。誰會想到，這麼兩個低音音符，就能把觀眾嚇得連手上的爆谷都掉下來？**《舒特拉的名單》**（1993）需要的音樂卻又截然不同。威廉斯極為重視這次委約，還

a sequel of sorts to Peter Pan, featuring Robin Williams as the grown-up Peter, Julia Roberts as Tinkerbell, and Dustin Hoffman twirling his moustache as the deliciously wicked pirate captain. And John Williams? Well, he did what he always does, and wrote a ravishing score, glowing with fantasy, nostalgia and real Hollywood magic. Looking back, the sweeping **Flight to Neverland** sounds almost like a trial run for *Harry Potter*.

The right music is more powerful than any special effect, and Williams gets it right over and over again. “When Steven made *Jaws*,” Williams recalls, “we didn't have computers. And the shark was just a plastic dummy that sort of moved around in the water, where he could photograph it... The music needed to say something that was ominous and threatening and unstoppable.” His score for ***Jaws*** (1975) is film music at its most perfect: incredibly simple, and yet utterly terrifying. Who'd have thought a couple of bass notes could get audiences dropping their popcorn with fear? Something very different was required for ***Schindler's List*** (1993). Williams took the assignment seriously, engaging the legendary violinist Itzhak Perlman to play the tragic **Theme** – a haunted lament, intended, Williams says, to reflect “the more tender and poignant aspects of Jewish life during those turbulent years”.

John Williams has never been ungenerous about his musical debts. Ever since Tchaikovsky's *Nutcracker*, the tinkling sound of the celesta has been musical shorthand for enchantment, and the opening notes of ***Harry Potter and the Philosopher's Stone*** promise Magic with a capital M. “Wizards flying on broomsticks and mail-delivering

延攬了傳奇小提琴家普爾文演奏哀傷的〈主題〉——威廉斯說，希望在這首淒楚動人的哀歌，反映出「在那個動盪的時代裡，猶太人生活中既脆弱又淒苦的一面」。

對於借鑒別人的作品，威廉斯向來不手軟。自柴可夫斯基《胡桃夾子》之後，要表達施展魔法的效果，方便的寫法就是採用鋼琴叮叮噹噹的樂音。《哈利·波特：神秘的魔法石》

（2001）開端，就保證往後會出現如假包換的魔法。威廉斯說：「巫師騎著掃帚飛行、送信的貓頭鷹——一切都以奇妙的魔幻世界為背景，彷彿為音樂提供了獨特的畫布。」他很清楚這齣由基斯哥倫布執導的電影，無論在麻瓜的世界，還是在巫師的世界，都是萬眾期待的作品。要是電影有丁點糟蹋了J. K. 羅琳的大熱原著，書迷都會抓住不放，毫不猶疑。〈哈利的奇異世界〉在片頭名單播出時響起——輝煌樂觀又有氣勢的音樂，可說是大師最佳作品之一。

那就是約翰·威廉斯的魔法。令人血脈沸騰的節奏，英雄式的小號主題——無論我們身處諾曼第的海灘、霍格華茲的高塔，還是塔圖因星，大家都會馬上明白一件事：我們身處約翰·威廉斯的國度。〈奪寶奇兵主題曲〉明確地揭示了為何大家會有這種感覺——史提芬·史匹堡執導的歷險故事《奪寶奇兵》（1981），主題就像「威廉斯風格大全」。如同夏里遜福的演出一樣，處處帶點趾高氣揚，也帶點機智風趣。片頭名單還沒開始，大家已經知道這齣動作與愛情兼備的電影——妙趣橫生。

owls, all set in a wondrous world of magic, offered a unique canvas for music,” remarks Williams – who was well aware that Chris Columbus’ 2001 movie was being awaited around the world by Muggles and wizards alike, ready to pounce on anything that didn’t live up to J.K. Rowling’s colossally popular books. **Harry’s Wondrous World** plays as the credits roll – a gloriously optimistic sweep of music by a master-composer at the top of his game.

That’s the magic of John Williams. A rhythm to get the blood tingling, a heroic trumpet theme – and whether we’re on the Normandy beaches, the towers of Hogwarts or the planet Tatooine, we know one thing straight away: we’re in John Williams’ country. The **Raiders March** shows us exactly why – the main theme from Steven Spielberg’s 1981 swashbuckler **Raiders of the Lost Ark** is like an A-Z of Williams’ style. Like Harrison Ford’s performance, it’s all done with a hint of a swagger and a twinkle in the eye. The titles haven’t even rolled, but already we know that we’re in for action, romance – and fun.

E.T. The Extra-Terrestrial (1982) is another example of what’s possible when Williams and Spielberg get it absolutely right. As special effects go, the flying sequence from *E.T.* is not the most spectacular of moments, but Williams’ soaring theme turns it into one of the most magical sequences in any Spielberg film. But all that comes at the climax; before that, this concert suite (**Adventures on Earth**) re-tells the story of the film in a musical nutshell.

Sometimes a score outdoes its film: and for many fans, John Williams’ **Superman March** captures the essence of the Man

關於作曲家 ABOUT THE COMPOSER

b. 1932 年生

約翰·威廉斯

JOHN WILLIAMS

約翰·威廉斯於紐約出生及成長，今個2月剛慶祝91歲生辰。在他逾70年的職業生涯中，為許多電影和音樂會作曲配樂，成為當今成就最高的電影作曲家之一。威廉斯為逾100部電影親自譜曲並擔任音樂總監，包括《星球大戰》系列全九部、《哈利波特》系列前三部、《超人》、《驚天大刺殺》、《生於七月四日》、《藝伎回憶錄》、《大地雄心》、《稀客》、《寶貝智多星》和《偷書賊》。他與史提芬·史匹堡合作無間，數十年來合製多部大受歡迎的荷里活電影，包括《舒特拉的名單》、《E.T.外星人》、《大白鯊》、《侏羅紀公園》、《第三類接觸》、《奪寶奇兵》系列、《慕尼黑》、《雷霆救兵》等。他也為1984、1988、1996年的夏季奧運會以及2002年的冬季奧運會創作主題音樂。

威廉斯獲獎無數，擁有五座奧斯卡金像獎獎座，獲53次奧斯卡提名，獲提名次數是奧斯卡史上第二多。他也贏取七個英國電影學院獎、25個格林美獎、四個金球獎、三個艾美獎。2016年獲美國電影學會頒發第44屆「終身成就獎」，成為史上首位獲此榮譽的作曲家。

電影事業以外，威廉斯在古典音樂創作及指揮領域裡也取得非凡成就。他譜寫了不少音樂會演奏作品，包括兩首交響曲、多首協奏曲（小提琴、中提琴、大提琴、長笛、雙簧管、單簧管、巴松管、圓號、小號、大號）等。1980年他出任波士頓流行樂團音樂總監，經歷了14個成績斐然的樂季後，於1993年12月卸任。現為該團之桂冠指揮。

Born and raised in New York, John Williams just celebrated his 91st birthday this past February. In a career spanning seven decades, he has become one of the most accomplished and eminent composers for film. He has composed the music and served as music director for more than 100 films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman: The Movie*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone* and *The Book Thief*. His long-term collaboration with director Steven Spielberg has resulted in many of Hollywood's most successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich* and *Saving Private Ryan*. He also penned themes for the 1984, 1988 and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

He has received five Academy Awards and 53 Oscar nominations, making him the second most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 25 Grammys, four Golden Globes and three Emmys. In 2016, he was awarded the 44th Life Achievement Award from the American Film Institute – the first time in their history that this honour was bestowed upon a composer.

In addition to his film work, Williams is well known as a concert composer and conductor. He has written works for the concert stage, among them two symphonies, and concertos for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet and tuba. He was Music Director of the Boston Pops Orchestra for 14 highly successful seasons from 1980 to 1993. Since his retirement, he has held the title of Boston Pops Laureate Conductor.

當威廉斯與史匹堡合拍到無懈可擊的時候，又會怎麼樣呢？《E.T.外星人》(1982) 就是另一個例子。說特效，《E.T.》中的飛天單車場面算不上最壯觀，但威廉斯那馳騁天際似的主題，卻造就了史匹堡電影裡最美妙的一組鏡頭。不過在這電影高潮時刻出現前，音樂會組曲〈地球歷險〉已扼要地交代。

有時，配樂甚至勝過電影本身：在很多影迷眼中，約翰·威廉斯〈超人進行曲〉比電影《超人》(1978) 更能捕捉這位「鋼鐵英雄」的神韻。很難想像，有甚麼會比威廉斯嘹亮的小號、昂首闊步似的進行曲速度、既硬朗又輪廓分明（程度直逼基斯杜化·李夫的下頷線條）的英雄主題，更適宜代表這位全美超級英雄。是有點過火，但也很美妙——然而一如既往，威廉斯對於處理題材的認真程度，也拿捏得恰到好處。「在某種意義上，這是給小孩的電影，但裡面提及許多神話故事，音樂的角色就是讓這種神秘色彩滲入觀眾的心。像《超人》這種電影，對音樂來說是大好機會。」

史匹堡《侏羅紀公園》(1993) 講述複製恐龍，當中的驚嚇場面靠特效營造：畢竟，怎麼為暴龍來譜曲呢？威廉斯說：「那等同以交響樂製作卡通，工程龐大。你要配合恐龍那些有節奏的旋轉，創造這種滑稽的芭蕾舞。」以小號為主的〈主題〉效果宏偉，與某些巴洛克音樂有異曲同工之妙……當然，以荷里活詞彙來說，巴洛克時期等於史前！真是精彩絕倫！

《藝伎回憶錄》(2005) 是另一挑戰：哪怕是西方最偉大的作曲家，

of Steel better than 1978's *Superman: The Movie* itself. It's hard to imagine what could represent the all-American superhero better than Williams' ringing trumpets, striding march tempo and a hero theme as firm and clean-cut as Christopher Reeve's jawline. It's all wonderfully over the top – but as ever, Williams takes his subject exactly as seriously as it requires. "It's a kiddie's film in a sense, but there's a lot of mythology in it, and this mystical reach into our soul was the role of music. A film like *Superman* is a splendid opportunity for music."

The serious thrills in Steven Spielberg's 1993 cloned-dinosaur spectacular *Jurassic Park* came with the special effects; after all, how do you set a Tyrannosaurus Rex to music? "It's a massive job of symphonic cartooning," says Williams, "You have to match the rhythmic gyrations of the dinosaurs and create these kind of funny ballets." There's a certain baroque majesty to his trumpet-led *Main Title* – of course, in Hollywood terms, the baroque era IS prehistoric! It's glorious escapism.

Memoirs of a Geisha (2005) was another challenge: even the greatest western composers have fallen flat on their face while trying to evoke Eastern cultures – and the story of the courtesan Sayuri's rise through the society of pre-War Japan was unlike anything Williams and Spielberg had tackled before. "The aim was to create an oriental atmosphere by using traditional Japanese instruments that would be supported by a broad, Western harmonic vocabulary," explains Williams, "an emotional framework that's not specifically Japanese but more universal." The haunting *Sayuri's Theme* is exquisitely poised between East and West, and seduction and sorrow.

在營造東方文化氛圍時也無不栽跟斗——故事講述戰前日本藝伎小百合，在社會上掙扎往上爬。威廉斯和史匹堡從沒處理過類似的故事。威廉斯解釋道：「目標是營造東方氛圍，方法是採用傳統日本樂器，但大致以西式和聲語彙襯托。情感框架也不是特別日式，而是普遍通用的。」縈繞於心的〈小百合主題〉在東西方之間、誘惑與哀傷之間取得平衡。

可是儘管約翰·威廉斯多才多藝，但對很多人來說，「約翰·威廉斯」就是《星球大戰》的同義詞。1977年——號曲響起；解釋故事背景的文字在銀幕上滾動，令人非常興奮。當時沒有人（大概只有佐治·魯卡斯例外）會想到，《星球大戰：新的希望》會衍生出一個完整的電影宇宙。魯卡斯很清楚自己想重現1930年代的精采傳奇歷險電影，重現那種浪漫情懷與引人入勝的刺激。威廉斯指出「他要的不是未來主義的陳腔濫調」——而威廉斯的音樂就像原力一樣，是維繫著整個擴充中的星戰宇宙的力量。

重點是說故事——還有讓角色活靈活現。選自《星戰前傳：魅影危機》的〈安納金主題〉卻頗為低調：這時安納金還是個九歲小孩，仍未成為絕地武士。尤達說：「被選之人……這小孩也許是。不過，很危險。訓練時，我就有這種恐懼。」威廉斯的主題既天真無邪、充滿希望，但同時有點不安。正如歐比王所言：「我覺得很不安。」現在跳到這個史詩式故事的另一端：選自《最後絕地武士》（2017）的〈叛亂重生〉平靜果斷，既宏偉又有志氣，保證往後同樣驚險。

But for all his versatility, for most people John Williams will always mean **Star Wars**. Back in 1977, when those fanfares sounded and that thrilling opening crawl rolled up the screen, no-one – except maybe George Lucas – imagined that *A New Hope* would grow into an entire cinematic universe. Lucas was clear that he wanted to recreate the romance and edge-of-the-seat excitement of the great 1930s Hollywood swashbucklers. “He didn’t want futuristic clichés,” notes Williams – and his music, like the Force itself, is a presence that binds the whole expanding Star Wars universe together.

It's all about storytelling – and bringing characters to life. **Anakin's Theme** from *The Phantom Menace* though, is quite modest: at this point, he's still a nine-year old boy, not yet a Jedi. Take it from Yoda: “The Chosen One, the boy may be. Nevertheless, grave danger, I fear in his training.” Williams' theme is both innocent, hopeful, and yet still somehow troubled. As Obi-Wan puts it, “I have a bad feeling about this.” Leap forward to the other end of the epic story and the quiet determination and aspiring grandeur of **The Rebellion is Reborn** from *The Last Jedi* (2017) promises that the stakes remain as high as ever.

Princess Leia's Theme, from *A New Hope* (1977) is a bit more expansive. “It really is a fairy-tale princess melody,” says Williams – though as every fan knows, that Danish pastry hairstyle is deceptive: this is a princess who knows how to handle a blaster. A generation later in *The Force Awakens*, the universe has moved on. The new X-Wing Fighters are slicker and fiercer than the older model; and they're attacking not just a space station but an entire planet dominated by

〈莉亞公主主題〉(選自1977的《新的希望》)則較開朗。威廉斯說道：「這個真的是童話故事公主旋律」——雖然所有影迷都知道，人不可以貌相，她那丹麥酥似的髮型是騙人的：這位公主其實懂得用爆能槍。一個世代以後，在《原力覺醒》裡，宇宙繼續運行。新型X翼戰機比舊型號飛得更流暢、戰鬥力更強；攻擊的也不光是區區一個太空站，而是整個被黑暗面主宰的行星。但〈X翼戰機諧謔曲〉風馳電逝，精采絕倫，也同樣令人腎上腺素上升。反抗軍這時再度奮起。

大家在1977年所知道的是，死亡星被毀滅是電影的高潮，也是故事的結束。佐治·魯卡斯和約翰·威廉斯就以宏偉的終曲——〈寶座室〉——為電影畫上句號。威廉斯以一氣呵成的壯麗音樂，加強了整個結束場景的效果：在無言場景（至多差了伍基人的古怪叫聲），先以艾爾加和霍爾斯特風格的慶典進行曲開始，一眾英雄上前鞠躬。這基本上就是大型謝幕場面——有何不可？韓索羅說過：「假宗教與古老的武器，比不上身邊性能好的爆能槍。」但當約翰·威廉斯是副駕駛員時，原力會與你同在——無時無刻。

節目介紹中譯：鄭曉彤

the Dark Side. But this brilliant, lightning-paced **Scherzo for X-Wings** delivers the same unmistakable rush of adrenalin. The Resistance is back in business.

And since, as far as anyone knew in 1977, the climactic destruction of the Death Star would be the end of the whole story, George Lucas and John Williams ended *A New Hope* with a truly grand finale. In **Throne Room**, Williams underscored the entire closing scene in one majestic sweep of unbroken music: beginning with a ceremonial march in the style of Elgar and Holst for the wordless (give or take the odd Wookiee-howl and droid-squeak) scene in which our heroes step forward to take their bow. It's basically one huge curtain call – and why not? “Hokey religions and ancient weapons are no match for a good blaster at your side,” as Han Solo once put it. But when John Williams is your co-pilot, the Force will be with you – always.

Programme notes by Richard Bratby

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羅菲 BENJAMIN NORTHEY

指揮 Conductor

PHOTO: Laura Manariti

澳洲指揮羅菲現任基督城交響樂團總指揮及墨爾本交響樂團駐團首席指揮。在此以前，他為澳洲普藝室樂團的駐團客席指揮（2002-06）和墨爾本室樂團的首席指揮（2007-10）。羅菲獲《Limelight》音樂雜誌選為2018年澳洲藝術家。

羅菲定期為澳洲各大樂團擔任客席指揮。他曾為澳洲歌劇院指揮《杜蘭朵》、《愛情靈藥》、《唐喬望尼》、《女人心》、《卡門》等，又為紐西蘭歌劇院指揮《魔街理髮師》，為南澳國家歌劇院指揮《夢遊女》、《愛情靈藥》和《霍夫曼的故事》。羅菲經常到世界各地演出，曾合作的樂團計有倫敦愛樂樂團、東京愛樂樂團、薩爾斯堡莫扎特樂團、哥倫比亞國家交響樂團、馬來西亞愛樂、紐西蘭交響樂團、奧克蘭愛樂、基督城交響樂團等。

他處理曲目的手法開明多元，吸引了各擅勝長的音樂家與他合作，包括小提琴家雲基洛夫、拉克林及五明佳廉，鋼琴家蘭恩，大提琴家傑哈特及莫沙，薩克管演奏家艾美·迪生，結他演奏家格利高嚴以及鋼琴家兼作曲家漢穆林；以及Tim Minchin、KD Lang、Kate Miller-Heidke、Barry Humphries、Kurt Elling、James Morrison、Tori Amos等流行音樂家。

2022年，他指揮基督城交響樂團、紐西蘭交響樂團及澳洲六個國家交響樂團。

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-06) and Principal Conductor of the Melbourne Chamber Orchestra (2007-10), *Limelight Magazine* named him Australian Artist of the Year in 2018.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte* and *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore* and *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

In 2022, he conducted the Christchurch and New Zealand Symphony Orchestras and all six Australian state symphony orchestras.

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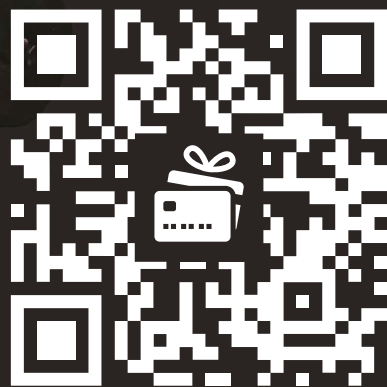
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雷科斯 PAUL LUXENBERG

大號 Tuba

PHOTO: Eric Hong

生於美國加州，雷科斯於2001年加入香港管弦樂團（港樂），現任首席大號；並任教於香港浸會大學、香港演藝學院及香港中文大學。

他在茱利亞音樂學院取得音樂學士及碩士學位，自始與世界各地樂團合作，包括紐約和洛杉磯愛樂；洛杉磯和莫斯科室樂團；以及墨爾本及新加坡交響樂團。合作演出由馬捷爾、沙羅倫、提勒曼、迪布戈斯、梵志登、迪華特等著名指揮執棒。

他曾在港樂、上海廣播交響樂團及香港演藝學院管樂小組擔綱獨奏演出，且於美國、日本、香港、澳門、台灣、中國內地、泰國、新加坡、南非等地教授大師班和舉行獨奏音樂會。雷科斯同時是港樂銅管五重奏的成員。

雷科斯曾是洛杉磯青年樂手基金會首演樂團的首席大號，並隨荷里活錄音藝術家莊遜學習。師承已退休的紐約愛樂前任首席大號德克，雷科斯通過試音成為上海廣播交響樂團首席大號，遂於2000年3月移居中國。

他亦曾參與美國亞斯本、以色列斯拉及日本太平洋等國際音樂節。

雷科斯現為布菲·克林龐品牌藝術家，使用B&S及Meinl Weston大號。

Principal Tuba of the Hong Kong Philharmonic Orchestra since 2001, Californian tuba player Paul Luxenberg is also on the faculty of Hong Kong Baptist University, The Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong.

Having earned a bachelor's and master's at Juilliard, he has worked with the New York and Los Angeles Philharmonic orchestras, Los Angeles and Moscow Chamber Orchestras, Melbourne and Singapore Symphony Orchestras, under the batons of such conductors as Lorin Maazel, Esa-Pekka Salonen, Christian Thielemann, Rafael Frühbeck de Burgos, Jaap van Zweden and Edo de Waart.

Paul has soloed with the HK Phil on multiple occasions, Shanghai Broadcasting Symphony Orchestra and Hong Kong Academy for Performing Arts Wind Ensemble. He has given recitals and masterclasses in the US, Japan, Hong Kong, Macau, Taiwan, Mainland China, Thailand, Singapore and South Africa. He is also a member of the Hong Kong Philharmonic Brass Quintet.

Paul was Principal Tuba of the Young Musician Foundation Debut Orchestra, Los Angeles, and student of Hollywood recording artist Tommy Johnson. As a student of Warren Deck (retired Principal Tuba, New York Philharmonic) he won the tuba audition with the Shanghai Broadcasting Symphony, subsequently moving to China in March 2000. International music festival experience includes Aspen (US), SHIRA (Israel) and Pacific (Japan).

Paul is a B&S and Meinl Weston artist under the Buffet Crampon Group.



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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 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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* 樂師輪流於第一及第二聲部演出
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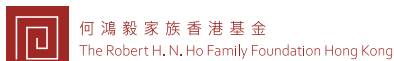


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- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
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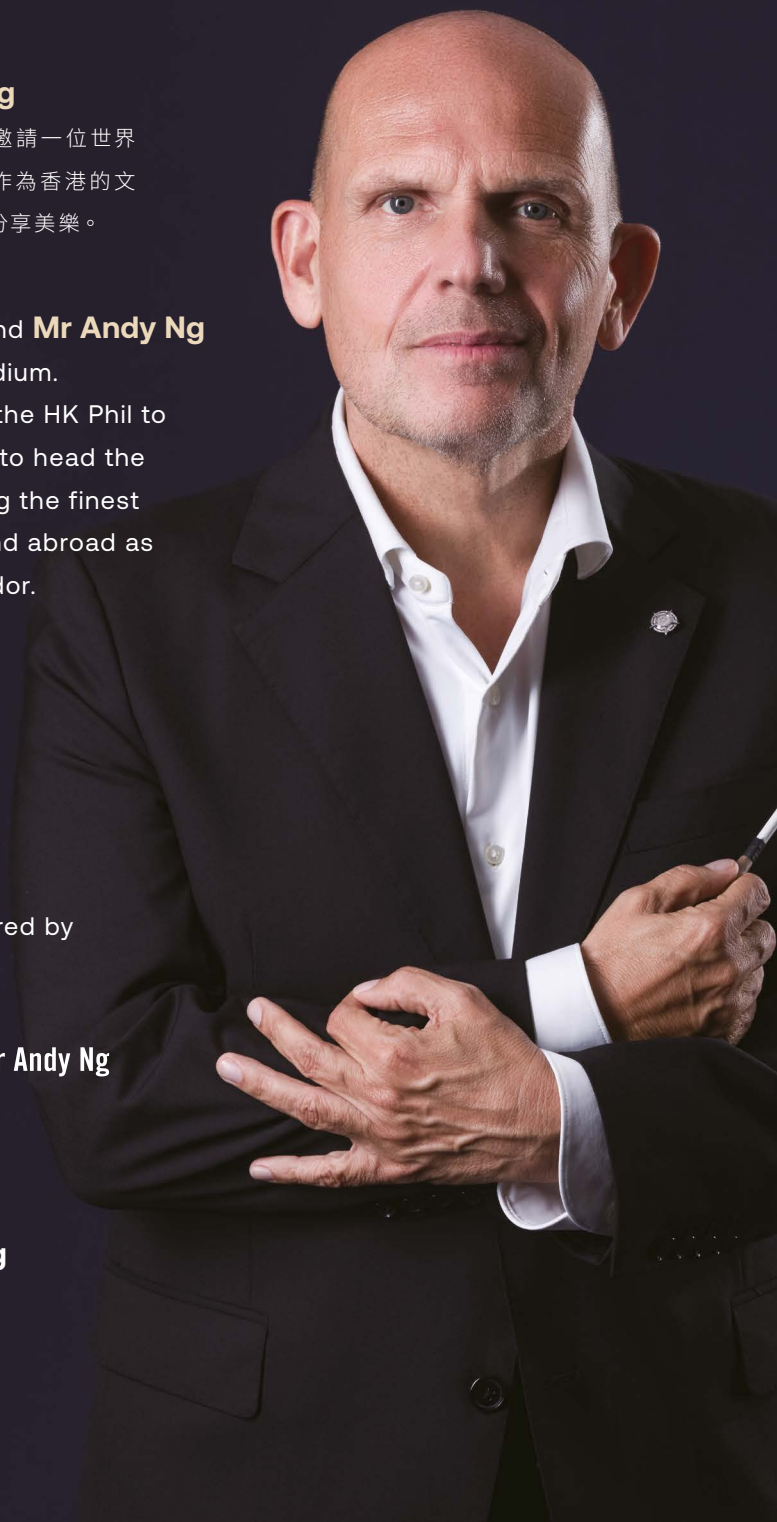
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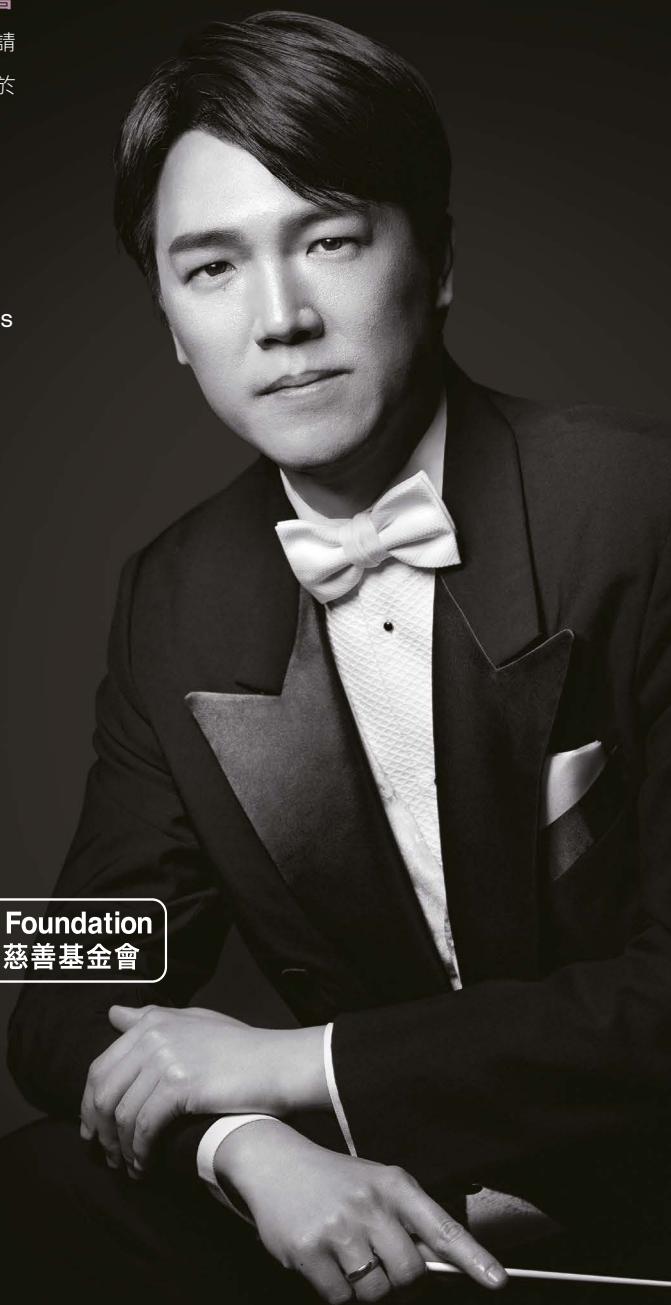
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