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音樂會

JOE HISAISHI IN CONCERT

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JOE HISAISHI
CONDUCTOR / PIANO
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JOE HISAISHI IN CONCERT

久石讓 JOE HISAISHI

- P. 4** **第二交響曲 (2021) (香港首演)** **37'**
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ごあいさつ

香港のみなさんこんにちは、久石譲です。
前回の公演から更に5年が経ちました。ようやく世界中でコンサートができるようになりました。

今回は僕の「Symphony no. 2」、「Woman」、そして「Princess Mononoke Symphonic Suite」を演奏します。ソプラノの Louise Kwongさんとの再共演も楽しみです。

香港フィルは大好きなオーケストラで今回の公演もとても楽しみです。
そして観客のみなさんにも僕の音楽を楽しんでいただけたら嬉しいです。

久石譲

2023年6月

歓迎辭

香港觀眾們，大家好。我是久石讓。
與上次香港演出已相隔五年。現在終於能在世界各地舉行音樂會了。

這次我將指揮自己作曲的第二交響曲、《Woman》和《幽靈公主》交響組曲，期待再次與女高音鄺勵齡合作。

我非常喜歡香港管弦樂團，所以也十分期待這次演出。
希望各位觀眾能喜歡我的音樂。

久石譲

2023年6月

GREETINGS

Hello everyone in Hong Kong! This is Joe Hisaishi.
A long five years have passed since I last performed here.
After the pandemic, we are finally free to go out into the world and give concerts.

This time I will conduct my Symphony no. 2, *Woman* and *Princess Mononoke* Symphonic Suite. I am particularly looking forward to working with soprano Louise Kwong again.

The Hong Kong Philharmonic Orchestra is one of my favourite orchestras, and I am so happy to be able to perform with them again. I sincerely hope that you will enjoy my music and these concerts.

Joe Hisaishi

June 2023

PHOTO: Omar Cruz

b. 1950 年生

久石讓

JOE HISAISHI

第二交響曲 (2021) (香港首演)

Symphony no. 2 (2021) (Hong Kong Premiere)

世界現在是甚麼？

變奏 14

童謠

What the World Is Now?

Variation 14

Nursery Rhyme

我在2020年4月至夏季著手創作第二交響曲，並於翌年完成。2021年夏天由三個樂團於World Dream交響樂團巡演中首演。

原定於史特拉斯堡及巴黎舉行的首演，因疫情被迫延期，之後本由香港管弦樂團於2020年12月作世界首演，為隨後的世界巡演打響頭炮，無奈再度因疫情而取消。最終，史特拉斯堡及巴黎的演出延至2022年5月舉行，6月則在溫哥華、多倫多及其他國家作巡演，此後於世界各地均有演出。

我最初打算創作四個樂章，但後來發現三個樂章已足以構成這部作品。由於疫情關係，我也不想寫太沉重的內容。換句話說，我希望專注於聲音的流動。結果寫成這部長約36分鐘的交響曲。

第一樂章：世界現在是甚麼？

以大提琴展開的樂句是全個樂章的單一動機，後來以一組變奏的形式再現。節奏的變化亦是使音樂表達更多樣化的主要元素。

第二樂章：變奏 14

原本這是作為一首交響曲的兩個

Symphony no. 2 was composed from April to the summer of 2020, and was completed the following year. Three orchestras gave the premiere on the World Dream Orchestra (W.D.O.) tour that summer.

After postponements in Paris and Strasbourg, the world premiere was initially planned to be performed by the Hong Kong Philharmonic Orchestra in December 2020, followed by performances around the world. Unfortunately, the premiere in Hong Kong also had to be cancelled due to the COVID-19 pandemic. Eventually, it was performed in Paris and Strasbourg in May 2022, in Vancouver and Toronto in June 2022, and has since been performed in other cities all over the world.

Initially, I envisioned a total of four movements, but three movements turned out to be sufficient for the piece. Because of the situation of the pandemic, I also wanted to write something that would not be too heavy. In other words, I aimed for a composition that purely focuses on the movement of sound. As a result, this became a work lasting about 36 minutes.

樂章。2020年，鑑於疫情期間的社交距離措施，樂團難以演奏大型作品。於是在「音樂未來」系列第七輯(2020)中，我把作品改寫成〈變奏14〉，由大型合奏團演奏（「音樂未來」是一個演出極簡主義當代音樂的音樂會系列）。此樂章由一個主題、14段變奏及一段結尾組成。這是富有節奏感、如歌似的樂章。許多海外業界人士在網上觀賞音樂會後，均對它予以好評。

第三樂章：童謠

樂章改編自日本童謠，以極簡主義手法探索這首簡單的童謠能編成甚麼程度的管弦樂，甚具實驗性。儘管由中段開始，樂章節奏變快，並出現古怪的拍子記號，但仍保留童謠的不同變奏。我創作時已心想：強調日本一面反而令它更國際化！這個大型樂章全長約15分鐘。

Movement 1: What the World Is Now?

The phrase that starts with the cello is a single motif used for the whole movement, which then appears as a set of variations. Changes in the rhythm are also a major factor in varying the expression of the music.

Movement 2: Variation 14

This movement was originally composed as two movements of a symphony. In 2020, large-scale pieces could not be performed due to social distancing. Therefore, in “MUSIC FUTURE” (MF) Vol. 7 (2020), I presented this movement as “Variation 14” played by a large ensemble. (MF is a concert series that performs minimalistic contemporary music.) The movement consists of a theme, 14 variations and a coda. The result is a very rhythmic, song-like movement. It was well-received by overseas music professionals who watched the concert online.

Movement 3: Nursery Rhyme

Based on a Japanese children’s song, this is an experimental piece of music that uses a minimalistic approach to explore to what extent the simple song can be developed in a symphonic way. It becomes up-tempo music with an odd time signature from the middle section of the movement, but even here it comprises variations of children’s songs. Emphasising the Japanese dimension makes it rather global! I composed the movement with that in mind. It became a large-scale “song” lasting about 15 minutes.

編制 INSTRUMENTATION

兩支長笛（其一兼中音長笛）、短笛、兩支雙簧管、英國管、兩支單簧管（其一兼降E調單簧管）、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組。

Two flutes (one doubling alto flute), piccolo, two oboes, cor anglais, two clarinets (one doubling E-flat clarinet), bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, piano doubling celesta and strings.

《Woman》，為鋼琴、豎琴、敲擊樂與弦樂而作 (2019) (香港首演)
Woman for Piano, Harp, Percussion and Strings (2019)
(Hong Kong Premiere)

Woman
崖上的波兒
冒險者

Woman
Ponyo on the Cliff by the Sea
Les Aventuriers

《Woman》是為鋼琴、豎琴、敲擊樂與弦樂而作的三樂章作品。三首曲目皆出自專輯《Another Piano Stories》。基於以12把大提琴、鋼琴、豎琴與敲擊樂演奏的特別版本，我為World Dream交響樂團巡演重新改編了此作，加上全體弦樂。

Woman is a three-movement work for piano, harp, percussion and strings. These pieces are included in the album *Another Piano Stories*. Based on a special version for 12 cellos, piano, harp and percussion, it was rewritten to include full strings for a World Dream Orchestra tour.

編制 **INSTRUMENTATION**

敲擊樂器、豎琴、鋼琴及弦樂組。

Percussion, harp, piano and strings.



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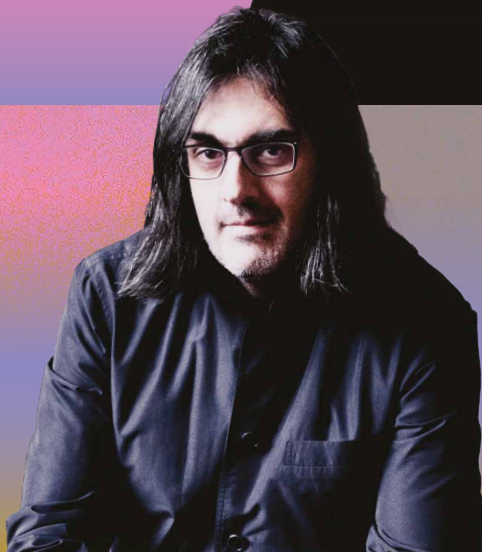
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《幽靈公主》交響組曲 (2021年版本) (香港首演)

Princess Mononoke Symphonic Suite (2021 version) (Hong Kong Premiere)

飛鳥傳奇

邪魔神

向西方的旅程~樹精們

被詛咒的力量~眾神之森

幽靈公主

黃泉世界~死與生的柔調曲

飛鳥與珊瑚

The Legend of Ashitaka

TA-TA-RI GAMI

The Journey of the West ~ Kodamas

The Demon Power ~ The Forest of the Deer God

Princess Mononoke

The World of the Dead ~ Adagio of Life and Death

Ashitaka and San

2016年，我改編了為宮崎駿動畫《幽靈公主》(1997)創作的配樂，寫成一部交響組曲。同年夏天在World Dream交響樂團巡演首演。

然而，即使組曲是出自我手筆，感覺還是不太對勁，可能因為我加入了電影中沒有出現的歌曲。因此，我在2021年再嘗試修改。

創作第二個版本時，我嘗試更忠於電影講述的故事。我把有關世界滅亡的高潮安排在後半部，並在相關部分換上以往在吉卜力工作室世界巡演的管弦樂版本，營造更清晰的戲劇效果，相信能令觀眾更深刻地體會宮崎駿致力描繪的世界。

In 2016, I reworked my score for Hayao Miyazaki's animated film *Princess Mononoke* (1997) into a symphonic suite, which was premiered that summer on the World Dream Orchestra tour.

However, even though I had composed it, the suite didn't feel right, probably because I had included songs that were not used in the film. So I made another attempt in 2021.

For this second version, I tried to make the composition follow the story told by the movie more closely. I placed the climax depicting the world's collapse in the second half and replaced the music related to this with the orchestrated version I had used for the Studio Ghibli Film Concert World Tour. As a result, the drama became clearer, and I think we were able to give a closer sense



PHOTO: Dai Niwa

組曲前半部的〈邪魔神〉大量使用日本鼓和其他敲擊樂器，在海外特別受歡迎。此外，由女高音演唱的主題曲與〈飛鳥與珊瑚〉，會因應不同歌唱家的表現方式而呈現不同演繹，所以每次演出都令我十分期待。

樂曲剖析撰文：久石讓

中譯：周嘉欣

of the world that Hayao Miyazaki was aiming to portray.

In the first half of this suite, Japanese drums and other percussion play a big role in “TA-TA-RI GAMI”, which has become especially popular overseas. In addition, the title song and “Ashitaka and San”, which are sung by a soprano, are always performed slightly differently depending on the expression of the singer, so I personally look forward to each performance of this.

All programme notes by Joe Hisaishi

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano doubling celesta and strings.

歌詞

〈幽靈公主〉

作詞：宮崎駿

はりつめた弓の ふるえる弦よ
月の光にざわめく おまえの心
とぎすまされた刃の美しい
そのきっさきによく似た そなたの横顔
悲しみと怒りにひそむ まことの心を知るは
森の精もののけ達だけ
もののけ達だけ
もののけ達だけ
もののけ達だけ

拉緊的弓上顫動的弦啊
你的心在月光下騷動翻騰
刀刃經打磨後的美麗
那尖銳的刀鋒 就像你的側臉
藏在悲傷和憤怒下的這顆真心
只有森林的精靈 幽靈們知曉
只有這些幽靈們
只有這些幽靈們
只有這些幽靈們

〈飛鳥與珊瑚〉

作詞：麻衣

遙か彼方に眠る人よ
瞳閉じれば 広がる あの日の優しい声
永遠の光が土に返るように
大地の許しが届くまで
信じて 共に生きること そして生まれる強さ
見上げて 遠く離れても 心をひとつに結ぶ愛
希望の空

在遙遠彼方沉睡的人啊
閉上雙眼 那天溫柔的聲音便會傳來
像永恆的光芒重返土壤
直至獲得大地的寬恕
相信吧 一起活下去 還有隨之而來的強大力量
抬頭看吧 即使天各一方 愛仍把心緊緊相繫
希望的天空



Lyrics

“Princess Mononoke”

Lyrics by Hayao Miyazaki

The trembling bowstring of a strained bow
Your heart is stirred by the moonlight
The beauty of a honed blade
Your profile resembles that sharp point
Your true heart lies hidden in sadness and anger
Only the forest spirits, the Mononokes know about it
Only the Mononokes
Only the Mononokes
Only the Mononokes

“Ashitaka and San”

Lyrics by Mai

Oh, those who sleep far away on the other side
If you close your eyes, you can hear the gentle sounds of
that day spreading out
Like the light of eternity returning to the soil
Until one obtains forgiveness from the earth
Believe in living together and the strength coming from it
Look up. Even if we are far apart, our hearts are united as
one by love
The sky of hope

歌詞中譯及英譯：周嘉欣

Lyrics translation from Japanese into Chinese and English
by Nichol Chau



久石讓 JOE HISAISHI

指揮 / 鋼琴 Conductor / Piano

PHOTO: Omar Cruz

久石讓出生於日本長野，於日本國立音樂學院就讀期間開始對簡約主義音樂產生興趣。1982年發表首張個人專輯《Information》，開展獨奏音樂家的生涯。至今他已發行了接近40張個人專輯，包括《Minima Rhythm》(2009)、《Melodyphony》(2010)及近作《Minima Rhythm 4》(2021)。

自《風之谷》(1984)開始，久石讓曾為十部宮崎駿電影創作配樂，包括《龍貓》(1988)、《幽靈公主》(1997)及《風起了》(2013)。他亦為北野武的電影配樂，例如《花火》(1998)，作品享譽國際。他參與了全球80多部電影的音樂製作，並七度獲得日本電影金像獎最佳音樂獎。

2004年7月，久石讓獲任命為新日本愛樂World Dream交響樂團的音樂總監。歷年來，他曾出任古典音樂指揮，並創作多首當代作品，包括《The East Land Symphony》(2016)、《The Border Concerto for 3 Horns and Orchestra》(2020)、《第二交響曲》(2021)、《Metaphysica》(第三交響曲)及《Viola Saga》(2022)。

久石讓是日本國立音樂學院的客座教授、新日本愛樂樂團的音樂合作伙伴、日本世紀交響樂團首席客席指揮，並由2023樂季起擔任西雅圖交響樂團的駐團作曲家。

Joe Hisaishi was born in Nagano, Japan. His interest in minimal music began while he was studying at the Kunitachi College of Music. His career as a solo artist began with the release of his first album *Information* in 1982. Since his debut, Hisaishi has released nearly 40 solo albums, including *Minima Rhythm* (2009), *Melodyphony* (2010) and the most recent *Minima Rhythm 4* (2021).

Starting with *Nausicaä of the Valley of the Wind* (1984), Hisaishi has composed ten film scores with Hayao Miyazaki, including *My Neighbor Totoro* (1988), *Princess Mononoke* (1997) and *The Wind Rises* (2013). He also gained international fame through his music for the films by Takeshi Kitano, such as *Hana-bi* (1998). Overall, he has been involved in the music production of over 80 films worldwide. Hisaishi has received the Japanese Academy Award for Best Music seven times.

In July 2004, Hisaishi took on the position of Principal Music Director of the New Japan Philharmonic World Dream Orchestra. For several years, Hisaishi has also conducted classical music and composed contemporary works including *The East Land Symphony* (2016), *The Border Concerto for 3 Horns and Orchestra* (2020), *Symphony no. 2* (2021), *Metaphysica* (Symphony no. 3) and *Viola Saga* (2022).

Hisaishi is Visiting Professor at Kunitachi College of Music, Music Partner with the New Japan Philharmonic Orchestra, Principal Guest Conductor of the Japan Century Symphony Orchestra, and Composer in Residence with the Seattle Symphony from the 2023 season.



鄺勵齡 LOUISE KWONG

女高音 Soprano

鄺氏在音樂上的成就廣受肯定，先於2014年獲香港藝術發展局頒授年度藝術新秀獎（音樂），後於2019年獲選為香港十大傑青。

踏上國際舞台的鄺氏，在2018年於意大利羅馬歌劇院出演《波希米亞人》的咪咪一角，後再於羅馬卡拉卡拉出演《卡門》中米卡拉一角。她的足跡遍布歐洲不同演出場地，包括阿姆斯特丹皇家音樂廳、奧地利格拉茨歌劇院等。2017年，鄺氏首度於北京國家大劇院出演《這裡的黎明靜悄悄》中麗達一角，廣受好評。

鄺氏曾出演的劇目眾多，其中包括《蝴蝶夫人》的秋秋桑、《波希米亞人》的咪咪、《卡門》的米卡拉、《杜蘭朵》的柳兒、《鄉村騎士》的薩陶莎、《費加羅的婚禮》的伯爵夫人、《女人心》的費奧迪麗姬等。

鄺氏曾獲多個國際歌唱獎項，包括：奧地利第十八屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎；2015年意大利柳金國際聲樂比賽第一名、以賽奧國際聲樂比賽第一名；以及比利時第七屆美藝國際聲樂比賽第二名。

Louise Kwong's musical achievements were recognised by the HKSAR government when she was awarded one of the Ten Outstanding Young Persons Award in 2019 and the Award for Young Artist (Music) in 2014 by the Hong Kong Arts Development Council.

Internationally, Kwong made her debut at the Rome Opera House as Mimì in *La bohème* and as Micaëla in *Carmen* at Caracalla Rome in 2018. She has sung in various renowned performance venues, including the Concertgebouw of Amsterdam and Graz Opera House of Austria. In 2017, she debuted at the National Centre for the Performing Arts in Beijing in the role of Rita in opera *The Dawns Here Are Quiet*.

As a lyric soprano, her roles include Cio-cio-san in *Madame Butterfly*, Mimì in *La bohème*, Micaëla in *Carmen*, Liù in *Turandot*, Santuzza in *Cavalleria rusticana*, La Contessa in *Le nozze di Figaro* and Fiordiligi in *Così fan tutte*.

Kwong is the prize winner of numerous international competitions, namely the Second prize, Audience prize and the Best Soprano prize at the 18th International Singing Competition Ferruccio Tagliavini in Austria, the First prize at the Singing Competition Salice d'Oro 2015 in Italy; the First prize at the Singing Competition Città di Iseo 2015 in Italy; and the Second prize at the 7th International Singing Competition Bell'arte in Belgium.

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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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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

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王敬 Jing Wang
樂團首席
Concertmaster

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

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

王亮 Wang Liang
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
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沈庭嘉 Vivian Shen**

* 樂師輪流於第一及第二聲部演出
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黎明 Li Ming
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羅舜詩 Alice Rosen
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方曉牧 Fang Xiaomu ■
林穎 Dora Lam ▲
陳屹洲 Chan Ngat-chau
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Oboe: Holly Ao Ho-i

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Clarinet: Ryan Wan Tsz-chun

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Viola: Andy Yeung

大提琴：李嘉朗
Cello: Lee Ka-long

圓號：趙展邦
Horn: Harry Chiu

敲擊樂器：陳梓浩、許莉莉、鄺敏蔚、雲維華
Percussion: Samuel Chan, Hoi Lei-lei,
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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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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

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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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Paganini Project

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Rare instruments donated

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- 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

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

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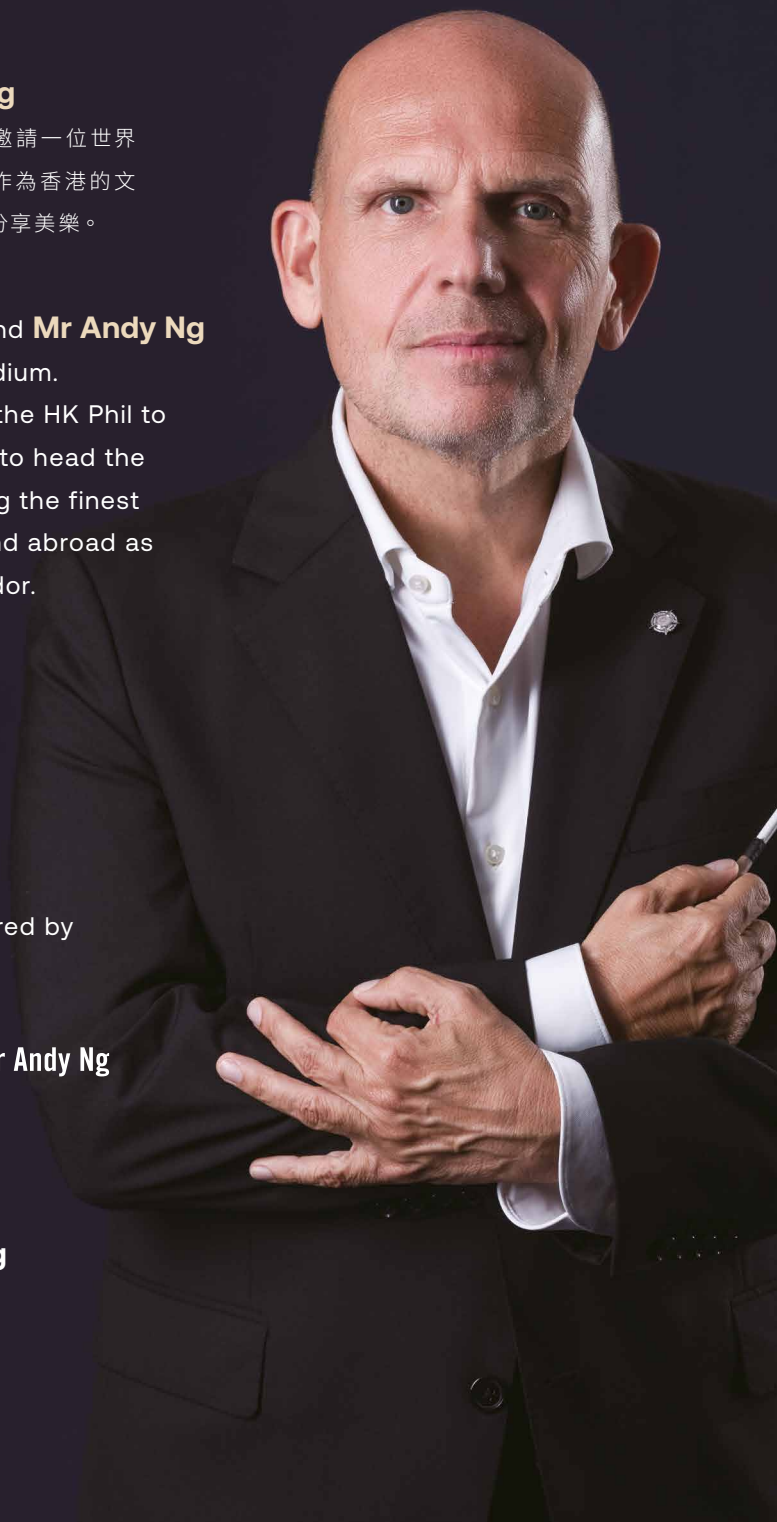
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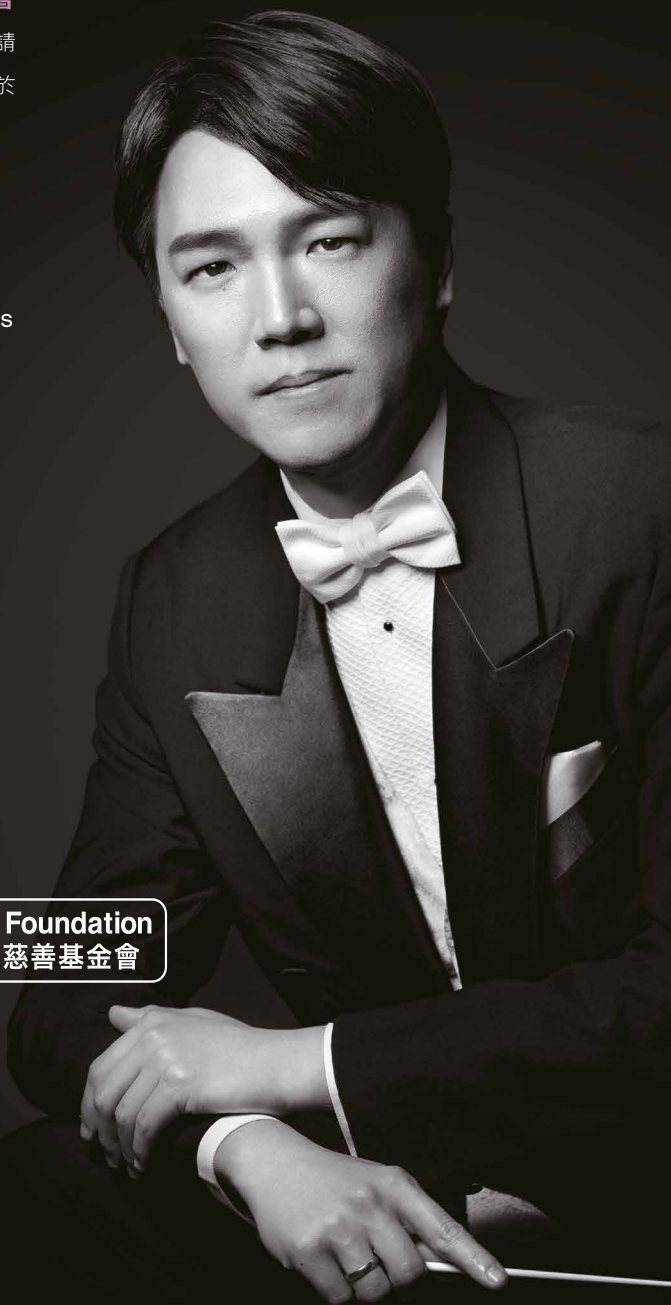
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