

港樂
HKPhil

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9 PM! 九點鐘 爵士樂 JAZZ

17 & 18 MAY 2013
FRI & SAT

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

梵志登 Jaap van Zweden
音樂總監 Music Director

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Jerry Herman	<i>Hello, Dolly!</i>
Duke Ellington	<i>It Don't Mean a Thing (If It Ain't Got That Swing)</i>
Duke Ellington	<i>Don't Get Around Much Anymore</i>
Herb Alpert	<i>Tijuana Taxi</i>
Herb Alpert	<i>Spanish Flea</i>
Duke Ellington	<i>Mood Indigo</i>
Duke Ellington	<i>C Jam Blues</i>
Hoagy Carmichael & Sidney Arodin	<i>Up a Lazy River</i>
Billy Strayhorn	<i>Take the "A" Train</i>
Cat Anderson	<i>El Gato</i>
Duke Ellington, Billy Strayhorn & Johnny Mercer	<i>Satin Doll</i>
Lalo Schifrin	<i>Mission Impossible</i>

Benjamin Northey	指揮 conductor
James Morrison	小號、長號、鋼琴 trumpet, trombone, piano
Sylvain Gagnon	低音大提琴 double bass
Eugene Pao	電結他 electric guitar
Anthony Fernandes	套鼓 drum-set



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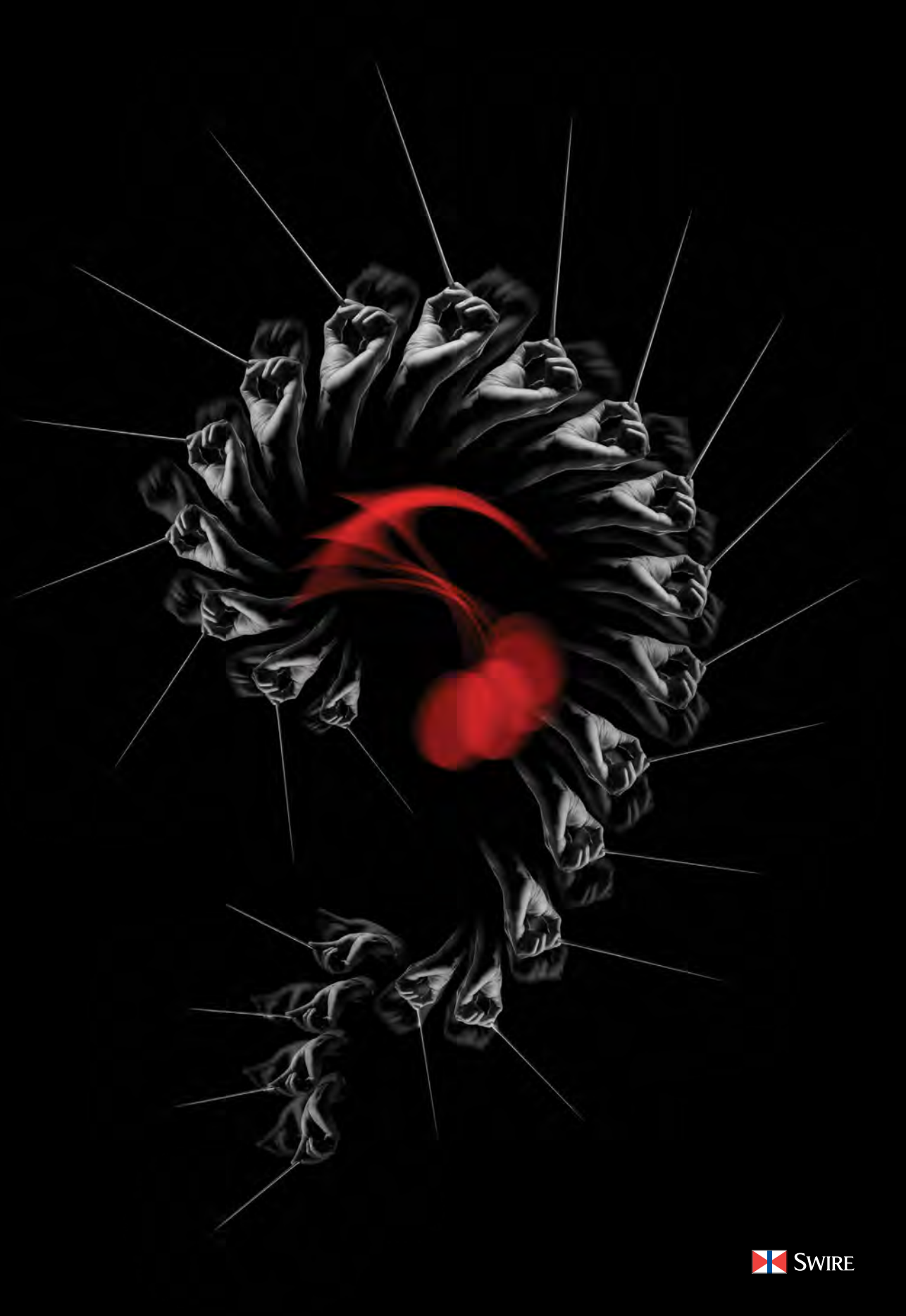


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A SOUND COMMITMENT 弦諾



J A A P

VAN ZWEDEN

[🗣️) Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
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- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing
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- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

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(梵志：清淨之志，登：達到)



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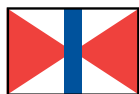
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港樂低音大提琴手費利亞和你細說爵士樂

JAZZ DENIM, JAMES MORRISON

HK Phil's Sam Ferrer writes about his love of jazz

在歐洲音樂最初傳到美國這個「大熔爐」的時候，沒有人會想到，曾經活在奴隸枷鎖之下的一群人，他們的後代將會挑戰歐洲音樂和聲理論、透過不斷改造、革新及演化，創出一種全新的藝術形式。爵士樂是二十世紀上半部最成功的音樂發展成果，非裔美國人透過他們音樂傳統中擊鼓、即興創作及靈活自由的韻律（這種韻律後來化成「Swing」），創造出堪稱最偉大的美國藝術形式。

Swing的韻律概念豐富靈活，容易令人「聽上癮」，很快在美國捲起熱潮，隨即再在歐洲迅速流行起來，ragtime在巴黎和柏林的咖啡室及俱樂部風行一時。古典音樂在十九世紀的華麗音樂廳及歌劇院大受歡迎、演奏效果理想，但規模較小的室樂作品卻只能在私人聚會或內廳演出，才能讓觀眾真正聽出作品的精妙處，場地的環境噪音對演出構成頗大問題。但是爵士樂卻使用套鼓（發明於新奧爾良及芝加哥，將不同的敲擊樂器集成一組）、薩克管（由一位比利時人在巴黎發明，但爵士樂面世前卻甚少被採用）、以及後來的揚聲技術，較大的音量非常適合在咖啡室及俱樂部演奏。而爵士樂，也真的在這些場地開始發揚光大。

不過，爵士音樂家卻不滿足於演奏背景音樂或只為人伴舞。他們在即興演奏和旋律等藝術範疇上不斷挑戰自我，觀眾漸漸開始純為聽音樂而來，較大的場地亦開始邀請爵士樂隊演出，為規模日漸增長和成熟的樂隊提供更佳的演出平台。漸漸地，連處於古典樂邊緣位置的一些樂曲節奏，其邊界也開始愈擴愈闊。爵士樂最後更登上美國紐約卡奈基音樂廳及歐洲各音樂殿堂，許多人覺得爵士樂和古典樂的地位同樣值得認同，標誌著爵士樂成功的另一頁。隨著柯普蘭、史特拉汶斯基及米堯等許多古典音樂作曲家

When European music came to the “Great Melting Pot” of the United States, it couldn't have foreseen that it would be the grandchildren of the nation's slaves who would confront, adapt, and bend its harmonic theory until they had created an art-form altogether new. Indeed, jazz would become the most successful development in music during the first half of the 20th century. African-Americans took their traditional emphasis on the energy of drumming, their creativity for improvisation, and a less strict feeling of rhythm – “swing” as it would eventually be called – to give birth to what is considered by many the greatest art-form to originate in America.

“Swing” (a supple and highly addictive rhythmic concept), once it had been established, took America by storm, and it was not long before Europe became just as swept up in its popularity, ragtime becoming hugely popular in the cafes and clubs of Paris and Berlin. While classical music had been successful in the grand concert halls and opera theaters of the 19th century, its smaller form, “chamber music”, had to at least be presented in the quietude of private salons or chambers so that listeners could adequately hear the intricacies of the performance and compositions. Ambient noise would otherwise be a problem. But with the use of instruments such as the drum-set (developed in New Orleans and Chicago as a consolidation of various percussion instruments), saxophone (invented by a Belgian in Paris, but used sparingly until the advent of jazz), and eventually the use of amplification, the volume of jazz allowed it to thrive in most club or café settings. And thrive it did.

But its artists were not content to merely be background or dance music. They pushed themselves in the art of improvisation and rhythm until audiences would come just to hear the music outright, leading to invitations to larger stages that better presented the increasing sizes and sophistication of the bands. Eventually, it even became common to push the perimeters of harmony typically only heard in the more marginalized repertoire of classical music. Success was ultimately realised on the stages of Carnegie Hall and the greatest concert venues of Europe, when it was argued that the art-form deserved the same recognition as classical music. Indeed, the history of jazz came full circle when classical composers such as Aaron Copland, Igor Stravinsky, and Darius Milhaud, to name but a few, wrote their music with overt jazz influences.

開始創作明顯受爵士樂影響的作品，這種音樂可說是回歸到歷史的起點。

爵士樂運動裡最光最熱的一顆明星，也許要數「公爵」艾靈頓。他主要投入音樂創作及擔任樂隊領班，發展出爵士樂的「大樂隊」。這種樂隊一般有十七人，跟一個小型樂團差不多，亦需要更縝密的編曲。艾靈頓是這種精緻藝術的大師，爵士樂所講的編曲，相等於古典音樂的配器。他在爵士樂的地位，亦等同於拉威爾在古典樂的位置（拉威爾是古典樂配器大師之一），不管多簡單的音樂主題或旋律，在他手下亦可透過得宜的編曲，把音樂裡的潛質發揮得淋漓盡致，甚至更上層樓。他後來更涉獵交響樂及合唱音樂等範疇，不過還是他的作曲成就最深入民心。

艾靈頓「公爵」1899年出生，原名愛德華·甘乃迪·艾靈頓，是一位非裔美國人。他是美國有史以來最重要的作曲家：比歌舒詠更細緻入微、比班尼·古德曼或格倫·米勒更精密優雅。他和作曲夥伴史崔韓的合作，比偉大的美國作曲/填詞組合羅傑斯和漢默斯坦出品更豐富，並帶來更多驚喜。在長達五十載的音樂事業裡，他曾創作超過一千首樂曲。艾靈頓的樂思彷彿源源不絕，經常要在衣袖上即席寫下樂譜來記下旋律靈感。今晚的演出曲目，就包括了他的多首傑作。

艾靈頓於1974年離世，而在六十年代到七十年代最受敬重的電影音樂人，則要數曾獲四項格林美得獎及六項奧斯卡提名、深受爵士風格影響的阿根廷作曲家舒夫林。他的《Theme for Mission Impossible》〔史匹堡《職業特工隊》原著電視劇的配樂〕以較少見的5/4拍寫成，是最受歡迎的作品之一，《Enter the Dragon》則為另一熱門樂曲。

Duke Ellington, perhaps more than any other figure, trail-blazed the jazz movement. With his emphasis on song writing and band leading, he developed the jazz ensemble as it grew to its “Big Band” dimensions (often around seventeen players), a kind of small orchestra that necessitated elaborate arrangements. Ellington was the master of this delicate craft – arranging being the jazz version of classical orchestrating. He was to jazz what Ravel was to classical music; any theme or tune, no matter how simple, could achieve greatness if arranged to its full potential (or even exceed it). Eventually, his oeuvre would diversify to the symphonic and choral domains. Yet, the legacy most attributed to him now was his skill as a song-writer.

An African-American born in 1899, Edward Kennedy “Duke” Ellington became regarded as the most significant song-writer America had ever known: more nuanced than George Gershwin, more sophisticated than Benny Goodman or Glenn Miller, and with sometimes composing partner Billy Strayhorn, even more prolific than the great American song-writing team of Rodgers & Hammerstein (and less predictable). In a career that spanned more than fifty years, he wrote over a thousand compositions, inspiration coming so often that he was known for taking a pen to his shirt sleeves to draw musical staves and fill them in so as to capture his melodic ideas. More than a few of these songs are showcased in tonight’s programme.

Moving along to the era around his death in 1974, no name in cinematic music from the 1960s and 1970s carried more gravitas than jazz-influenced composer, Argentinean Lalo Schifrin, who received four Grammy Awards and six Oscar nominations. Most popular amongst his music is the *Theme for Mission Impossible*, written in the relatively uncommon 5/4 time signature. *Enter the Dragon* was another hit.

港樂低音大提琴手費利亞和你細說爵士樂

JAZZ DENIM, JAMES MORRISON

HK Phil's Sam Ferrer writes about his love of jazz

今晚的演出曲目還包括《Tijuana Taxi》和《Spanish Flea》，由錄音界鉅子兼小號演奏家、A&M唱片的創辦人之一阿爾拔創作，樂曲來自他擔任Tijuana銅管樂隊領班的日子。此外，《Hello, Dolly!》由百老匯作曲家赫爾曼創作，《Up a Lazy River》由「霍奇」·卡爾米高創作，流行於美國經濟大蕭條的年代。

我首次聽到澳洲演奏家 James Morrison 的名字，是在1990年。我到居於洛杉磯的格林美得獎監製兼編曲家小克雷頓府上作客，他把唱片「Snappy Doo」放進唱機。是一段長號演奏，獨奏樂段光芒四射。我還未開口，他便搶著說：「慢著，還有呢」。跟著出場的是小號獨奏，炫技演奏令人驚嘆。他告訴我，演奏的是同一個人。接著，更多的獨奏段落接踵而來，各式各樣的樂器，全部由同一人演奏。我實在不敢相信這全是一個人的演出，就是已經聽過這唱片的克雷頓，還是覺得難以置信。每種樂器他都奏得精彩絕倫而不帶矯情，每段樂曲都宣示了該種樂曲可以奏得如何神妙。

今晚和 James Morrison 同台演出的還有香港最優秀的幾位爵士樂手，為了今晚演出聚首一堂。能夠親睹香港最有名的爵士樂手包以正、常常在演出路上馬不停蹄的 Anthony Fernandes 及 Sylvain Gagnon (兩位常與亞洲超級巨星巡迴演出)，以及世界上最傑出的其中一位爵士樂手 James Morrison 的演奏，的確教人莫名興奮。

中譯：施文慧

Rounding out the programme are songs by trumpeter and recording industry behemoth (The "A" of A&M Records), Herb Alpert, whose *Tijuana Taxi* and *Spanish Flea* herald from his "Tijuana Brass" band years (1960s), Broadway composer Jerry Herman's *Hello, Dolly!*, and "Hoagy" Carmichael's Depression era hit, *Up a Lazy River*.

The first time I heard the name of Australian James Morrison, it was 1990 and I had been told to take a seat in the Los Angeles home studio of Grammy award-winning producer and arranger, John Clayton Jr. He put on the CD, "Snappy Doo". I had understood I was listening to a trombonist. After hearing a blazing solo I was told, "Wait - there's more". An equally virtuosic trumpet solo followed, and I was informed it was the same soloist. More solos ran on the heels of each other, different instruments, the same player. I couldn't believe what I was hearing, nor could John, even though he had already heard it before. There were no gimmicks involved; every instrument sounded utterly brilliant, each one a statement at the highest level that such an instrument can achieve.

And one final note: it is a rare treat when Hong Kong's finest jazz musicians are all back in town at the same time. It is refreshing to see Eugene Pao - this city's biggest name in jazz - and busy roadmen, Anthony Fernandes and Sylvain Gagnon (too often away on tour with Asia's mega-stars), all on the same stage presenting the kind of music they hold most dear, in support of one of the world's greatest.

Samuel Ferrer

太古輕鬆樂聚

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George Gershwin recorded his *Rhapsody in Blue* on player piano in the 1930s. Now the composer himself can be soloist, playing 'live' on piano and accompanied by the HK Phil.



2 & 3-5-2014

差利·卓別靈—城市之光

CHARLIE CHAPLIN - CITY LIGHT

適逢卓別靈誕生一百二十五年，以及其經典角色「小流浪漢」一百周年，港樂將隆重呈獻這位喜劇大師的兩套電影—《城市之光》及《威尼斯兒童賽車記》。

Celebrating 125 years since the birth of Charlie Chaplin, and 100 years since he created his iconic character The Tramp, the HK Phil will present two Chaplin films - *City Lights* and *Kid Auto Races at Venice*.



16 & 17-5-2014

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羅菲

BENJAMIN NORTHEY

指揮 Conductor



羅菲2011年獲委任為墨爾本交響樂團的副指揮，六年前開始冒起，現已成為澳洲最頂尖的音樂人物之一。他於著名的芬蘭西貝流士音樂學院畢業，曾指揮的樂團包括：倫敦愛樂、薩爾茨堡莫扎特樂團、紐西蘭交響樂團和倫敦的南岸中心小交響樂團。他亦曾經與拉克林、漢穆林、高漢、史法-加堡鋼琴二重奏、凱蒂蓮和艾靈等藝術家合作。

羅菲於澳洲以客席指揮身份與各大交響樂團的合作均備受好評，他又曾經參與多齣歌劇製作，如南澳國家歌劇院的《愛情靈藥》、《荷夫曼的故事》和《夢遊女》，以及澳洲歌劇院的《唐喬望尼》和《女人心》。他亦曾經與墨爾本、悉尼、塔斯曼尼亞、阿德萊德和西澳交響樂團錄音〔ABC Classics〕。

羅菲曾獲獎無數，其中包括2010年的墨爾本傑出音樂家大獎。他現與太太〔著名圖號手蒙塔莎羅〕及其女兒依娃居於墨爾本。

Over the past six years Benjamin Northey has rapidly emerged as one of Australia's leading musical figures, and in 2011 was appointed Associate Conductor of the Melbourne Symphony Orchestra. A graduate of Finland's prestigious Sibelius Academy, he has appeared with the London Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the New Zealand Symphony and the Southbank Sinfonia of London. He has collaborated with artists including Julian Rachlin, Marc-André Hamelin, Arnaldo Cohen, the Silver-Garburg Piano Duo, K. D. Lang and Kurt Elling.

However it is in Australia where Northey has made his mark through his many critically acclaimed appearances as a guest conductor with all the Australian state symphony orchestras as well as opera productions including *L'elisir d'amore*, *Les contes d'Hoffmann* and *La Sonnambula* for State Opera of South Australia and *Don Giovanni* and *Così fan Tutte* for Opera Australia. Recordings include award-winning CD releases for ABC Classics with the Melbourne, Sydney, Tasmanian, Adelaide and West Australian symphony orchestras.

Northey is the recipient of numerous awards, including the 2010 Melbourne Prize Outstanding Musician Award, and currently lives in Melbourne with his wife, an accomplished French Horn player Joanne Montesano, and their daughter Eva.

JAMES MORRISON

小號、長號、鋼琴 Trumpet, trombone, piano



除了小號演奏外，才華橫溢的音樂家 James Morrison 亦擅長吹奏長號、低音號、翼號、大號、薩克管、低音大提琴及鋼琴。他在七歲時，獲得第一件樂器，九歲便自組首隊樂隊，十三歲時於俱樂部作專業演出。他的美國首演，則在他十六歲時於蒙特瑞爵士音樂節舉行。自此，他的足跡便遍佈全球爵士樂迷朝聖地，又與多位傳奇爵士樂手合作，包括：迪吉·葛拉斯彼、蓋伯·卡洛維、伍迪蕭、瑞德·洛尼、喬治·本森、雷·查爾斯等等。

此外，James 又與倫敦交響樂團灌錄「爵士遇上交響樂」、於皇家阿爾拔堂與倫敦愛樂演出、又於高文花園皇家歌劇院演出音樂會。他兩度為伊麗莎白二世女王陛下和美國前總統布殊及克林頓演奏。他於1997年獲頒授澳洲勳章，並剛獲委任為2013年及2015年昆士蘭音樂節的藝術總監。

James 閒時喜愛駕駛私人飛機及參與拉力賽車錦標賽。他又曾為 BBC 主持澳洲版的車迷節目「Top Gear」。展望未來，莫里森還有什麼要做？一如往常，他的答案是「這只是熱身！」

Virtuoso trumpeter and multi-instrumentalist James Morrison also plays trombone, euphonium, flugelhorn, tuba, saxophones, double bass and piano. At the age of seven he was given his first instrument, at nine he formed his first band and at 13 he was playing professionally in nightclubs. James was only 16 when he made his debut in the USA with the Monterey Jazz Festival. Following this he performed in the world's most famous jazz clubs, with many of the legends of jazz; Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles and B. B. King, to name a few.

James has recorded "Jazz Meets the Symphony" with the London Symphony Orchestra, performed concerts at the Royal Albert Hall with the London Philharmonic Orchestra and at the Royal Opera House, Covent Garden. Royal command performances on two occasions for Her Majesty Queen Elizabeth II and for US Presidents Bush & Clinton. In 1997 James was awarded a medal of The Order of Australia and was recently appointed Artistic Director of the Queensland Music Festival for 2013 and 2015.

He relaxes by flying his private plane or driving in a rally championship. He was a host on TV programme Top Gear Australia. When asked, What is there left to do? The typically 'James' reply is "This is just the warm up!"

SYLVAIN GAGNON

低音大提琴 Double bass



來自蒙特利爾的 Sylvain Gagnon 被譽為同輩中最傑出的低音結他手之一，擁有豐富的錄音與國際演出經驗（包括1997年以爵士樂四重奏與加拿大主要爵士音樂節演出、2011/12張學友世界巡迴演出等等）。他曾參與過百張大碟製作，合作的音樂人包括張學友、林子祥、爵士鋼琴家Joey Calderazzo以及多次榮獲格林美獎的鼓手Jeff “Tain” Watts 等等。此外，他又曾為過百首宣傳曲和五十部電影配樂錄音，及於電視和清談節目中亮相。

加拿大廣播公司邀請Sylvain代表加拿大前往歐洲參與不同國際盛事，其現場演出分別於歐洲及加拿大播出。一套以他為主角、長達七十五分鐘的電視特輯亦經常於加拿大和法國播放。2000年，他來到香港，先後為羅文、黎明、林憶蓮、楊千樺等廿多位藝人編曲、錄音及演出。

兼為樂隊領班的Sylvain音樂風格廣闊，從搖滾到爵士、從卡那提克（南印度古典音樂）到非洲音樂、從funk到拉丁音樂，從獨奏到大樂隊演出，來自世界各地不同風格的音樂他都同樣揮灑自如。

One of the best bass players of his generation coming from Montreal, Sylvain Gagnon possesses extensive recording and international touring experiences, including a tour of Canada’s major jazz festivals in 1997 with his quartet and the Jacky Cheung World Tour 2011/12. Sylvain has participated in hundreds of albums with musicians including Jackie Cheung, George Lam, jazz pianist Joey Calderazzo and multi Grammy Award-winning drummer Jeff “Tain” Watts. He has played on over 100 jingles, 50 movie soundtracks, in addition to appearing in TV series and talk shows.

Canadian Broadcasting Corporation chose Sylvain to represent Canada for a series of international events in Europe, where they performed in live concerts broadcasted throughout Europe and Canada. A 75-minute TV programme is dedicated to him and regularly broadcasted in Canada and France. In 2000, Sylvain relocated to Hong Kong, where he arranged, recorded and performed with numerous artists such as Roman Tam, Leon Lai, Sandy Lam and Miriam Yeung.

Also a renowned bandleader, he is well versed in music from many continents and styles, ranging from rock to standard jazz, from Carnatic (classical music from South India) to African music, from funk to Latin music, and from solo to big band.

包以正

EUGENE PAO

電結他 Electric guitar



廿多年以來，包以正對推動香港爵士樂發展不遺餘力，曾合作過的國際爵士樂名家無數，包括Chick Corea、Herbie Hancock、McCoy Tyner、日野皓正、Freddie Hubbard、Bob Berg、Jackie McClean及Joe Pass等等。

包以正剛出道便即獲名家賞識，早期大碟與多位傳奇樂手合作，包括低音大提琴家Eddie Gomez、藍調名家Jimmy Witherspoon及薩克管演奏家Michael Brecker等。他曾灌錄多張廣獲好評的大碟，2006年與日本結他名家渡邊香津美和韓國的李宇鎮組成「亞洲結他超級組合」，匯集各種文化、樂風、政治與宗教。2008年，他獲香港經濟貿易辦事處邀請，以香港爵士樂大使身份於九個歐洲城市演出，又於2009年再獲邀到倫敦演出。2010年，包以正加入亞洲巨星爵士力量四重奏，於亞洲巡迴演出並發表現場錄音大碟，2012年參與著名的倫敦爵士音樂節演出廣獲好評。

他曾為多部電影作曲，並獲提名香港電影金像獎最佳原創電影音樂。此外，他又獲選為《君子》雜誌二十位最具影響力男士之一。

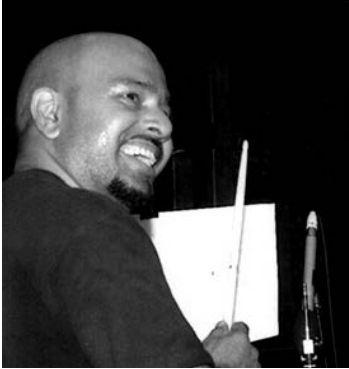
In Hong Kong, Eugene Pao's name is synonymous with jazz, and he has been at the vanguard of promoting jazz in the territory over the last two decades. Jazz greats with whom he has performed on stage over the years include Chick Corea, Herbie Hancock, McCoy Tyner, Terumasa Hino, Freddie Hubbard, Bob Berg, Jackie McClean, Joe Pass, to name but a few.

Recognition for his talent came early from leading international jazz musicians, with recordings featuring such legends as bassist Eddie Gomez, blues great Jimmy Witherspoon and saxophonist Michael Brecker. Many successful albums followed, and in 2006, Eugene joined star guitarists Kazumi Watanabe from Japan and Jack Lee from Korea to form the Asian Super Guitar Project, a unique gathering and mixing of cultures, influences, politics and religions. In 2008, Eugene was invited by the Hong Kong Trade & Economic Office to perform in nine European cities as Hong Kong's jazz ambassador, and in London in 2009. In 2010, he joined the Asian All Stars Power Jazz Quartet on an Asian tour and released a live album. They also perform at the prestigious London Jazz Festival in 2012 to great acclaim.

As a composer, his film soundtracks have been nominated for best original score at the HK Film Awards. Recently, he was featured as one of the 20 most influential men by *Esquire* magazine, Hong Kong.

ANTHONY FERNANDES

套鼓 Drum-set



Anthony Fernandes是香港最受歡迎的鼓手之一，曾經為超過七十五位港台流行歌手演出，及於七百多個流行音樂會上亮相，又經常演出爵士與拉丁音樂會。

Anthony生於印度加爾各答，父親 Ignatius Fernandes 與叔父 Ron Fernandes均為頂尖鼓手。他七歲起在後台觀看父親的樂隊演出，無師自通成為鼓手，十五歲加入聞名的Sonny Lobos樂隊，年僅十八歲便成為該樂隊的領班，是印度最年輕的樂隊領班，帶領其演出十八載。

Anthony於洛杉磯著名的Dick Grove音樂學院學習編曲及作曲，名列優秀學生榮譽榜。其後來到香港，加入世界有名的爵士酒廊為鼓手，曾與Bob Berg、Richie Cole、Eric Marienthal等傳奇爵士樂手同台演出。他曾與格林美及奧斯卡得獎作曲家Michel Legrand合作，並於九年內灌錄二百五十多張大碟。

One of the most popular drum players in Hong Kong, Anthony Fernandes has performed for more than 75 Hong Kong and Taiwan pop artists and played in more than 700 pop concerts, in addition to jazz and latin performances.

Born in Calcutta, Anthony's father Ignatius and uncle Ron Fernandes were top drummers in India. A self-taught drummer (from sitting in with his father's band since the age of seven), his major break came at 15 when he joined the high profile Sonny Lobos Band in Calcutta and became its bandleader at age 18, making him the youngest bandleader in the country. His band was very popular and he worked there for 18 years.

Anthony studied Arranging & Composing at the prestigious Dick Grove School of Music, Los Angeles and was placed on the Dean's List. He later became the house drummer for the world famous Jazz Club in Hong Kong, where he performed with Jazz & Blues greats such as Bob Berg, Richie Cole, Eric Marienthal to name but a few. Anthony has worked with the Grammy and Academy Awards winner Michel Legrand and has recorded on more than 250 albums in less than 9 years.

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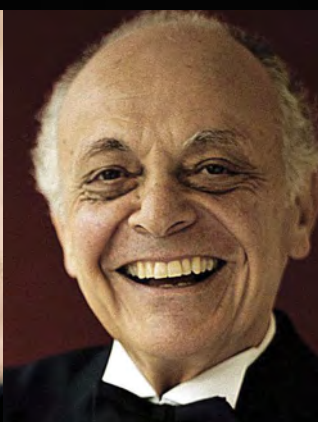
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HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

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Igor Yuzefovich/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/
First Associate
Concertmaster



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Wong Sze-hang/
Second Associate
Concertmaster



朱蓓/第三副團長
Zhu Bei/
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Concertmaster



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桂麗
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Anders Hui



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Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
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潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



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大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
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長笛
Flutes



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Megan Sterling



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Piccolo



施家蓮
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Clarinets



● 史安祖
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小號
Trumpets



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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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更上層樓……發出一
把像歐洲一級樂團那
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周光業《亞洲週刊》

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and conceptually. More, please, maestro.”
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本港精英，組成港樂這隊音樂勁
旅。2012年9月，梵志登正式出任
其音樂總監。在未來的日子，港樂
將繼續創新里程，籌劃國際巡演、
與本地精英更緊密合作及舉辦大型
音樂節目。港樂與拿索斯唱片合作
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