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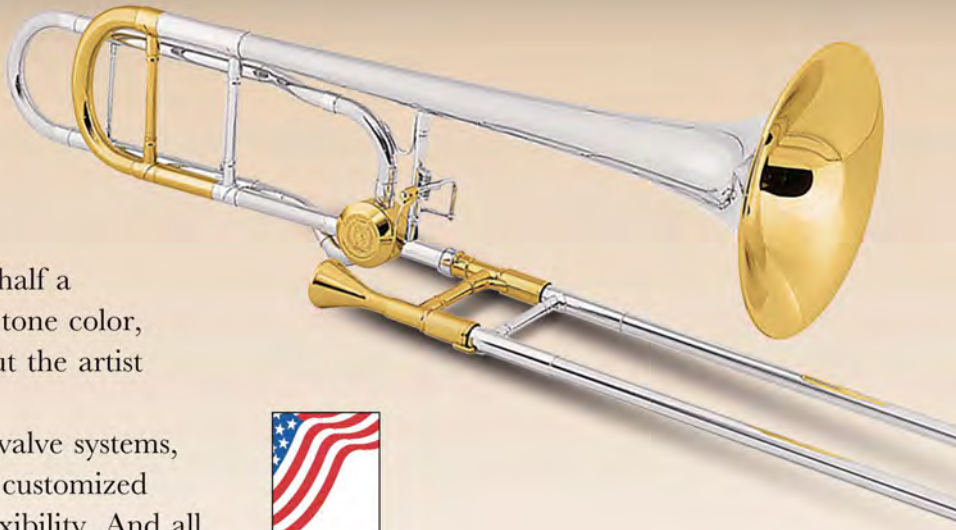


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# 驚慄荷里活



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### HERRMANN

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-8'

赫曼

《迷魂記》組曲

《的士司機》組曲

*Vertigo Suite*

*Taxi Driver – A Night Piece for Orchestra*

P. 8

### RÓZSA

-8'

羅茲薩

《殺夫報》組曲

*Double Indemnity Suite*

### HERRMANN

-3'

-7'

赫曼

《奪魄驚魂》主題曲

《觸目驚心》組曲

*North by Northwest – Main Title*

*Psycho Suite*

### BERNSTEIN

-23'

伯恩斯坦

《碼頭風雲》交響組曲

*On the Waterfront – Symphonic Suite*



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Nick Davies, conductor

P. 17

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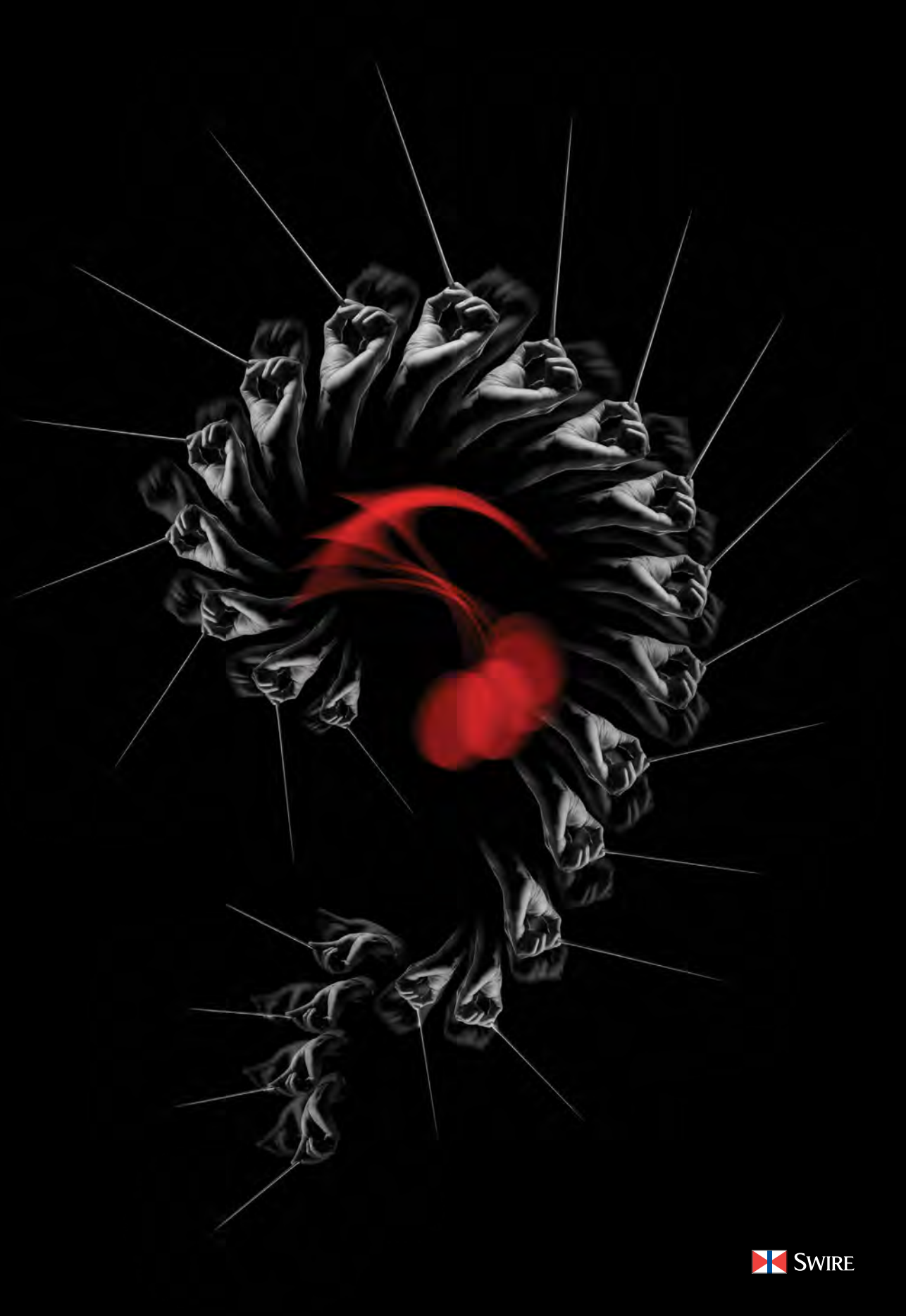
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〔梵志：清淨之志，登：達到〕



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今晚音樂會帶來二十世紀其中兩位最令人振奮的作曲家——我之所以這樣說，是故意不侷限他們僅僅是「美國」作曲家之稱號。赫曼和伯恩斯坦各採取不同的手法創作音樂，從任何標準來判斷，二人的作品在音樂歷史上均佔據著一個永恆不變的地位；而更為重要的是，他們所創作的音樂皆受全球聽眾所共知和擁戴。

伯納德·赫曼是以電影配樂作品而聞名，他在想像音樂的天賦才華令電影故事及影像額外增添一項重要層面，讓他一直以來成為備受尊崇的電影配樂作曲家之一。他所創作的音樂能賦予電影恰到好處的情感品質，以加強它的震撼力，為奧森·威爾斯及阿弗列·希治閣的電影之「經典」地位作出不少貢獻（他們合共創作了七部經典作品）。及後亦為新一代電影導演，包括：法蘭索瓦·杜魯福、布萊恩·狄帕瑪及馬田史高西斯創作電影配樂。無論電影需要的音樂情調或表達的氣氛是恐怖、驚慄、心慌還是浪漫，赫曼皆能將旋律、和音及聲音的色彩完美融和，充分捕捉到人性心理的本質。

赫曼之所以能為電影充分拿捏恰到好處的氛圍，是因為他能省卻陳腔濫調，並經常在創作上破格。作為一位作曲家，赫曼確實與別不同。他最仰慕的作曲家為查理斯·艾維士，他是一位對音樂擁有怪異想像力的美國作曲家，他能打破所有音樂「規則」，創造極具個人風格

Tonight's concert brings together two of the most exciting composers of the 20th century – and in saying that I deliberately leave out the limiter “American”. By any standard, Herrmann and Bernstein, in their quite different ways, created music which has gained a permanent place in music history, and more importantly, is known and treasured by audiences around the world.

Bernard Herrmann's fame is exclusively identified with music for the movies. His brilliance in imagining music that adds an essential extra dimension to film narratives and images has made him one of the most respected film composers of all time. His music could give a movie exactly the right emotional quality to increase its impact, contributing to the “classic” status of movies by Orson Welles, Alfred Hitchcock (they created seven masterpieces together) and, later in life, with a new generation of directors including François Truffaut, Brian De Palma and Martin Scorsese. Whether the movie needed the musical mood or expression to be haunting, thrilling, scary or romantic, Herrmann managed to conjure the right combination of melody, harmony and sound colour to capture the psychological essence.

Herrmann was able to do this so effectively because he avoided clichés and broke rules all the time. As a composer, Bernard Herrmann was different. The composer he most admired was Charles Ives, an American who also had a strange musical imagination, and who broke all manner of musical “rules” to create highly individual sounds. Herrmann's favourite teacher was the Australian composer Percy Grainger, who likewise invested his music with many exotic elements to give himself a richer musical palette to work with. You can hear the influence of both in Herrmann's music: he assembles instruments with an ear for



的音樂。赫曼最喜愛的老師為澳洲作曲家帕西·格蘭傑，他跟赫曼同樣在音樂創作方面注入許多奇異元素，以致其作品溢滿豐富的音樂色彩。你可以在收聽赫曼的音樂作品中體會到這兩位他欣賞的作曲家為赫曼帶來的影響：他結合了能展現奇異及扣人心弦聲響的樂器，亦充分利用豐盈的旋律、狂野的和音及動感的節奏來創作出令人興奮和難以忘懷的樂章。

希治閣依靠赫曼創作配樂的能力，為其電影作品建立令人振奮和充滿懸疑色彩的元素，兩位創作人以一種特別明智的手法合力創作。他們起初對於在電影中哪個位置加入配樂考慮得相當審慎。在《鳥》的電影中，廣為人知的是赫曼沒有在該電影加入任何音樂，然而他確實「創作」出集結鳥兒聲音的配樂。而在《奪魄驚魂》（1959年）的電影中，加利·格蘭被一艘小型飛機（撒農藥的飛機）追逐的場面正表達出赫曼睿智謹慎的處理手法——他只在這場面的結尾加入一小段音樂。下次當你欣賞希治閣與赫曼合作的電影，請留意他倆在配樂方面是如何謹慎儲備，以留待適當的時候充分發揮其效力。

當赫曼應用其音樂作品於電影裡，便注定會製造出非常顯著的震撼效果。試想想，《奪魄驚魂》確實是一齣浪漫喜劇——卻源自希治閣獨有的黑暗和都市感的多樣元素。赫曼能夠提供一個應用於希治閣電影內各個場面正正需要的樂曲：在拉什莫爾山的追逐及高潮迭起的打鬥場面賦予「動作」音樂；在羅渣（加利·格蘭飾演）幾乎即將被捕捉的場面加入令人緊張萬分的音樂；當然還有在羅渣與伊芙琳（伊娃·瑪莉·聖飾演）之間的「冒昧」關係，

strange and compelling sonorities, and he uses all manner of lush melodies, crazy harmonies and driving rhythms to make his music exciting and memorable.

Alfred Hitchcock thrived on Herrmann's ability to build excitement and suspense, and the two composers worked together in a particularly intelligent way. They were careful in the first place about where music should be placed. Famously, in *The Birds*, Herrmann refrained from supplying any music at all, but he did "compose" the way that bird sounds were put together and applied in the film. The scenes in *North by Northwest* (1959) where Cary Grant is chased by a small aircraft (a crop-duster) are a famous demonstration of this intelligent reticence - Herrmann applying only a small musical reference right at the end of the scene. Next time you watch any of the great Hitchcock-Herrmann films, keep in mind how carefully the music is held in reserve.

When Herrmann does apply his music, it is destined to have a very noticeable impact. When you think about it, *North by Northwest* is really a romantic comedy - but of a variety particular to Hitchcock, dark and urbane. Herrmann supplied a score that adapts to provide exactly the kind of music that Hitchcock needed for various scenes: "action" music for the chases and the climactic fight on Mount Rushmore, suspenseful music for the scenes where Roger (Cary Grant) seems impossibly close to being caught, and of course, a luscious love theme that is used in almost ironic ways to suit the "sassy" nature of the relationship between Roger and Eve (Eva Marie Saint).

In his music for *Vertigo* (1958), Herrmann's Romantic musical style comes to the fore, with a lush, passionate love theme to convey Scottie's (James Stewart) obsession with Madeline/Judy (Kim Novak). Its yearning and dramatic chromaticism is often compared to the style of the Richard Wagner, 19th century composer of the love-obsessed opera, *Tristan und Isolde*. The orchestral suite of the music from *Vertigo* opens with dramatic chords over harp



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## 驚慄荷里活 Hollywood Thrillers

以近乎譏諷的手法配上極具魅惑的愛情主題音樂。

在希治閣電影《迷魂記》(1958年)中，赫曼的浪漫音樂風格嶄露頭角，其豐富、熱情澎湃的愛情主題，充分表達了史葛特(占士·史釗活)迷戀瑪德琳/茱迪(金露華飾演)的熱情。其滿懷渴望及激動人心的半音變化經常與十九世紀以癡戀為主題的歌劇《崔斯坦與伊索德》作曲家李察·華格納之音樂風格互相比較。而《迷魂記》的管弦樂組曲以激動人心之和弦加上豎琴之頑固音型揭開序幕，預言厄運之來臨，其後音樂演變為詮釋史葛迪失去瑪德琳之噩夢場面，以狂喜之愛情樂章作結。

在電影《觸目驚心》(1960年)內，赫曼之配樂跟其他的作品截然不同，但同樣地以一貫審慎態度創作而成。迄今這部電影獲評為希治閣與赫曼合作以來最精彩的作品，雖然他們在初期要克服各方面的爭議和反對。《觸目驚心》內的官能刺激及恐怖元素被認為是與希治閣電影系列一貫的高尚品味及藝術質素大相逕庭，然而希治閣所創作之低級電影類別及其「低俗而驚嚇」之故事情節，正正反映他意圖將之轉化為藝術作品，以低俗為主題製造出另類藝術片種。

或許史上沒有其他電影會比《觸目驚心》與音樂建立如此密不可分的連繫：隨著「沐浴場景」所展現的發狂及驚喊音樂，或許是所有電影配樂中最

ostinatos that act as portents of doom, then moves into the music of Scottie's nightmare after losing Madeline, and concludes with the rapturous love music.

Herrmann's music for *Psycho* (1960) is entirely different, but just as carefully designed. Today this movie is rated as the high point of the Hitchcock-Herrmann collaboration, but it had to overcome controversy and disapproval at the start. The elements of sensationalism and horror in *Psycho* were considered contrary to good taste and the artistic quality that had come to be associated with Hitchcock's films. But what Hitchcock did with the low-class genre and its "tawdry shocker" storyline was to transform it into a work of art, making an artistic variation on a lowly theme.

Perhaps no other film in history is so inextricably linked to its music: the maniacal, shrieking music that accompanies the "Shower Scene" is perhaps the most famous single cue in all film music. But this spectacular unity of film and music almost never happened. Hitchcock initially wanted very little music. He harboured great doubts about his film, and at one stage even considered bypassing its cinema release in order to send the film straight to television.

Bernard Herrmann, however, saw something else in it entirely. The film conjured musical inspiration in him right away, including the decision to score the film entirely for orchestral strings. Herrmann uses this austere musical palette to create an elemental musical score that makes its emotional, psychological appeal through primal gestures and means. The melodies, rhythms and harmonies are laid out bare, underpinning each scene with direct musical evocations of uncertainty, dread, suspense and terror.

## 驚慄荷里活

# Hollywood Thrillers

著名之單一表達訊號。然而電影與音樂如此令人驚嘆地融為一體的組合幾乎未曾出現過。其實希治閣最初只需要少量音樂，而且他對這部電影作品心存懷疑，甚至曾一度想過不在戲院上映，直接將影片送到電視台播放。

雖然希治閣有這種想法，但赫曼卻對這部電影有著截然不同的看法。《觸目驚心》立刻喚起他的音樂創作靈感，包括決定全然以管弦樂為整部電影配樂。赫曼利用這簡樸的音樂調色板創作出劇力萬鈞的配樂，透過簡單的音型和及手法展示其感染力。其旋律、節奏及和聲均全然顯露開來，以直接召喚不穩、恐懼、懸疑及驚駭的音樂支撐每幕場景。赫曼緩緩地為不同場景滲入他的音樂構思，而希治閣以漸進的熱忱回應，並贊成引入更多赫曼充滿想像力的音樂元素，為電影注入其變奏不斷的震撼力量。

赫曼與希治閣經過一段長時間的合作後〔他們為電影《衝破鐵幕》的配樂發生激烈爭論，二人的合作關係於1965年毅然決裂〕，赫曼發現自己在不斷變化的電影業漫無目的地飄泊，逐漸與時代脫節。然而，他的成就當然不會被人遺忘。在1970年代冒起的新一代電影導演當中，赫曼為威爾斯及希治閣電影所創作的配樂備受他們擁戴及尊崇，及後當他們有可觀的預算製作電影配樂時，便立刻召喚赫曼回歸電影配樂的軌道上。

Gradually, as Herrmann submitted his musical ideas for the various scenes, Hitchcock responded with growing enthusiasm and agreed to allow more and more of Herrmann's richly-imagined music to lend its transforming power to the movie.

After his long collaboration with Hitchcock (it ended acrimoniously in 1965 in an argument over the music for the film *Torn Curtain*), Herrmann found himself adrift in the changing movie industry, out of fashion with the times. But he was certainly not forgotten. Among the new generation of film directors emerging in the 1970s, Herrmann's scores for the movies of Orson Welles and Alfred Hitchcock were greatly admired and respected, and as soon as they could command respectable budgets for their own film soundtracks, they brought Herrmann back into the fold.

The film *Taxi Driver* brought director Martin Scorsese to fame in 1976, and gave him the chance to work with Herrmann. Herrmann's score achieves its power through its stark contrast of musical atmospheres. A lounge style saxophone conjures the superficial but alluring glamour of a sleazy New York, while militaristic drums, ominous crescendos and dramatic horn statements allude to the pent-up frustrations and gradually unhinging mental state of the taxi driver (Robert de Niro). The resulting score can be enjoyed for the rich combination of its sumptuous melodies and the awesome darkness of its shadow music.

Tonight's concert also features a classic musical expression of the movie genre known as *film noir* in Miklós Rózsa's music for *Double Indemnity* (1944). Rózsa was a highly trained classical composer, and did not compromise on his natural, highly-charged romantic style when writing for films. This brought him into conflict with the boss of the music



電影《[的士司機](#)》於1976年上映，同年令導演馬田史高西斯火速成名，亦讓他有機會與赫曼合作。赫曼的樂曲透過音樂鮮明對比的氛圍取得力量。休閒風格的薩克管令人聯想起庸俗紐約之浮華卻又充滿魅惑之城市魔力；而充滿戰意的鼓聲、充滿不祥預感的漸強效果及激動人心的法國號樂句則帶出一位計程車司機（羅拔迪尼路飾演）飽受抑壓的挫折及徐徐地變得精神錯亂的情節。寫成的配樂讓人體驗到多姿多采的旋律如何變化萬千，亦感受到襯托旋律的背景音樂如何陰沉得令人歎為觀止。

今晚的音樂會亦包羅一種名為「黑色電影」之古典音樂表現形式樂曲，透過米克羅斯·羅茲薩為電影《[殺夫報](#)》（1944年）創作之配樂演繹出來。羅茲薩是一位接受過嚴格訓練的古典作曲家，每當他為電影譜寫配樂時，並不會在其崇尚自然及極致羅曼蒂克的風格稍作讓步，這份堅持令他與派拉蒙電影公司的音樂部頭目路易斯·聶史東發生衝突。聶史東嘗試在電影內丟棄一些音樂，聲稱其高度古典的音調會令觀眾大感抗拒。他希望將配樂轉變成富有情感兼洋溢時尚氣息的風格，但羅茲薩卻堅持自己的曲風，及後其作品被公認為傳達洶湧澎湃的激情及感情之樂曲，令《[殺夫報](#)》這部電影成為經典之作。

羅茲薩及赫曼皆曾經歷多番掙扎，他們「嚴謹」之音樂作品（他們的交響樂作品、聖樂及歌劇作品均被認為是洋溢過時的浪漫感覺），伯恩斯坦令人驚嘆的地方是他有能力勝任一切！作為紐約愛樂樂團的音樂總監、世界頂尖管弦樂團的客席指揮、交響樂的作曲家及其中一部最偉大音樂劇《[夢斷城](#)

department at the Paramount studios where *Double Indemnity* was being made, Louis Lipstone. He tried to have the music ditched from the film, claiming that its high classical tones would drive audiences away. He wanted it replaced with music of a sentimental, popular kind, but Rózsa's score stayed and has become recognised for conveying the turbulent passions and emotions which make *Double Indemnity* a classic.

While both Rózsa and Herrmann struggled to gain acceptance for their “serious” compositions (their symphonic works, oratorios and operas were considered unfashionably Romantic), the amazing thing about Leonard Bernstein was his ability to succeed tremendously at everything! As music director of the New York Philharmonic, guest conductor of the world's great orchestras and composer of symphonies as well as one of the greatest musicals of all time, *West Side Story*, (to name only a number of his achievements), Bernstein's success has never been matched by another musician. That over-worked title, *genius*, applies to Leonard Bernstein as much as it does to any figure in music's history.

Within the rich abundance of Leonard Bernstein's musical compositions, film music is represented by a relatively slim output. Aside from the film versions of his musicals *West Side Story* and *On the Town* (which only uses a portion of his score), Bernstein wrote music for just one film. But it's a classic: [On the Waterfront](#) (1954). Depicting a young dockworker's struggle against gangland violence and crime in the waterfront environments of New York (more precisely of Hoboken, New Jersey, where Frank Sinatra grew up), the film made Marlon Brando into a star – it's where he gives his famous line “I coulda been a contender!”

The film also won eight Academy Awards, including Best Picture and Best Director (Elia Kazan), but Bernstein lost out to his compositional elder Dmitri Tiomkin for Best Musical Score. The powerful story gave Bernstein plenty of opportunity for dramatic



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## 驚慄荷里活 Hollywood Thrillers

西》之配樂原創者〔只提出他的部分成就〕，伯恩斯坦所獲得的空前成功並不能與其他音樂家互相比擬。其極度用心創作的樂曲，令他擁有「音樂天才」這個頭銜，套用於伯恩斯坦及音樂歷史上的任何一位名人也同樣適合。

在伯恩斯坦豐富的音樂作品當中，電影配樂相對產量較少。除了從他的兩套音樂劇《夢斷城西》及《錦城春色》改編的電影版〔只採用了他部分配樂〕之外，伯恩斯坦只為一部電影《碼頭風雲》（1954年）譜寫過配樂，卻足已成為經典作品。這部電影描寫一位年青的碼頭工人在紐約〔更準確的地方為新澤西州的霍博肯市，是法蘭·仙納杜拉成長的地方〕的碼頭區極力與黑社會的暴力及罪案抗爭。這部電影令馬龍·白蘭度一舉成名—其電影中的一句對白—「我本來該是個競爭者！」也成為他的經典電影台詞。

電影《碼頭風雲》贏得八項奧斯卡金像獎，包括最佳電影及最佳導演〔伊利亞·卡贊〕，但至於最佳配樂獎方面，伯恩斯坦卻敗給他的作曲家前輩迪米特里·迪奧姆金。為如此強勢的鉅片配樂，為伯恩斯坦帶來了源源不絕的機會創作更多備受注目的音樂作品，而他撰寫的組曲像交響樂一樣富有音樂情調及情感的變化色彩，由劇烈緊湊氛圍到極度的悲慟深沉，他的作品一直被譽為最耀目、最華麗的愛情主題之一。

musical expression, and the suite he made is like a symphony in its rich variety of musical moods and emotions, ranging from violent intensity to profound tragedy, but crowned by one of the most lustrous, shining love themes of all time.

BY JAMES KOEHNE

# LANG LANG<sup>2</sup>

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## 歷克·戴維斯 NICK DAVIES

指揮 conductor

戴維斯是芬蘭萬塔流行樂團的首席指揮，常以客席指揮身份指揮多個歐洲樂團，包括哈雷樂團、皇家蘇格蘭國家樂團、皇家利物浦愛樂樂團、挪威特隆赫姆交響樂團、克里斯地安桑交響樂團及加利西亞交響樂團等。他經常與英國皇家愛樂樂團合作演出，並為樂團灌錄過多張唱片，包括經典搖滾樂集、迪士尼作品集、電影配樂及近期推出兩張《Here Come The Classics》系列的專輯。他亦曾與意大利托斯卡納樂團及托斯卡尼尼樂團、挪威卑爾根愛樂樂團及斯塔萬格愛樂樂團、芬蘭圖庫愛樂樂團及庫奧皮奧愛樂樂團，以及英國伯明翰交響樂團合作演出。2009年他在澳洲首次演出，為墨爾本交響樂團擔任指揮，自此以後，亦曾再赴澳洲為阿德萊德交響樂團、柏斯西澳交響樂團，以及悉尼交響樂團於悉尼歌劇院擔任指揮。

戴維斯曾於哥德堡歌劇院指揮多齣歌劇，亦曾為紐約市歌劇院製作之羅傑斯和漢默斯坦的音樂劇作品《灰姑娘》擔任音樂總監，該歌劇在日本上演。

2014年，戴維斯與西班牙特內里費交響樂團、芬蘭坦佩雷愛樂樂團及中國貴陽交響樂團合作演出。他亦將於2015年為芬蘭國家歌劇院指揮歌劇《歌聲魅影》。

戴維斯亦是挪威廣播交響樂團的常任客席指揮。自2007年起，他在奧斯陸指揮諾貝爾和平獎音樂會。

Nick Davies is the Chief Conductor for Vantaa Pops Orchestra in Finland. As a guest conductor, he has worked with numerous European orchestras including The Hallé, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra, Trondheim Symphony Orchestra, Kristiansand Symphony Orchestra and Orquesta Sinfónica de Galicia. He performs regularly with the Royal Philharmonic Orchestra; his extensive recordings with them include compilations of classic rock hits, a Disney album, films scores and two of the latest releases from their *Here Come The Classics* series. Davies has also enjoyed collaborations with Orchestra della Toscana and Orchestra di Toscanini in Italy, Bergen and Stavanger Symphony Orchestras in Norway, Turku Philharmonic and Kuopio Symphony in Finland, and the City of Birmingham Symphony Orchestra in the UK. In 2009 he made his Australian debut conducting the Melbourne Symphony Orchestra and has since returned to conduct the Sydney Symphony Orchestra at the Sydney Opera House, Adelaide Symphony and Western Australian Symphony in Perth.

He has conducted numerous productions at Gothenburg Opera and was the Musical Director for New York City Opera's production of Rodgers & Hammerstein's *Cinderella*, which was performed in Japan.

His performances in 2014 include Tenerife Symphony Orchestra, Spain, Tampere Philharmonic, Finland and Guiyang Symphony Orchestra, China. He has also been engaged to conduct *The Phantom of the Opera* for Finnish National Opera in 2015.

He is a regular guest conductor with the Norwegian Radio Orchestra and has conducted the Nobel Peace Prize Concert in Oslo since 2007.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

## 「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.





“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

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，致力推廣藝術活動，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。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟，亦將灌錄華格納聯篇歌劇《指環》。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精彩大型音樂節目。

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The HK Phil’s members come from every corner of the globe, with a strong core of Hong Kong musicians. In September 2012 Jaap van Zweden became the orchestra’s Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships and large-scale concert events. The HK Phil has commenced a multi-CD recording project for Naxos featuring works by Chinese composers and Richard Wagner’s *Ring Cycle*.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/  
Concertmaster



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Leung Kin-fung/  
Associate Concertmaster



王思恆/樂團第二副首席  
Wong Sze-hang/  
Associate Concertmaster



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



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
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



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Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
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余思傑  
Domas Juškys



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Liu Boxuan



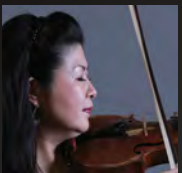
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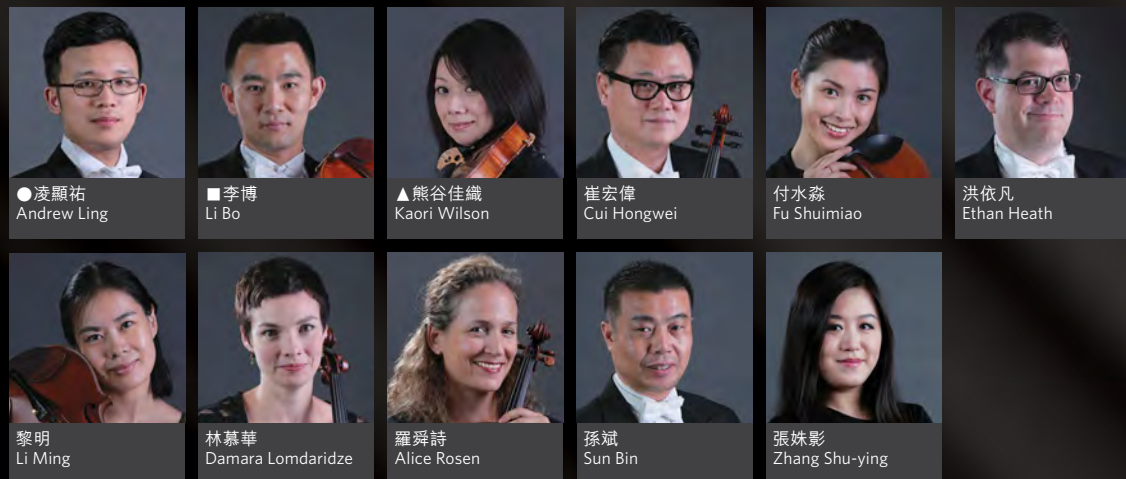


韋鈴木美矢香 (休假)  
Miyaka Suzuki Wilson  
(On sabbatical leave)

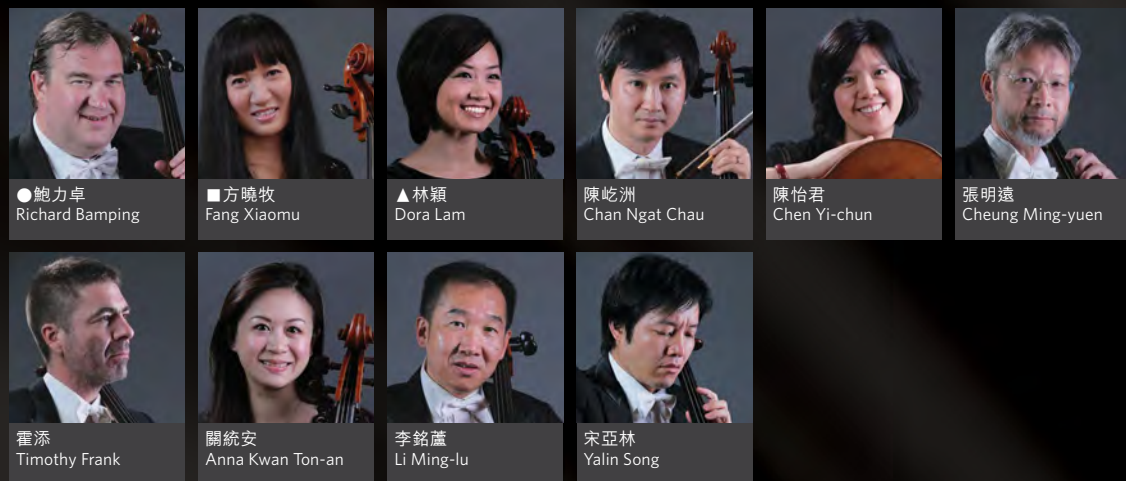




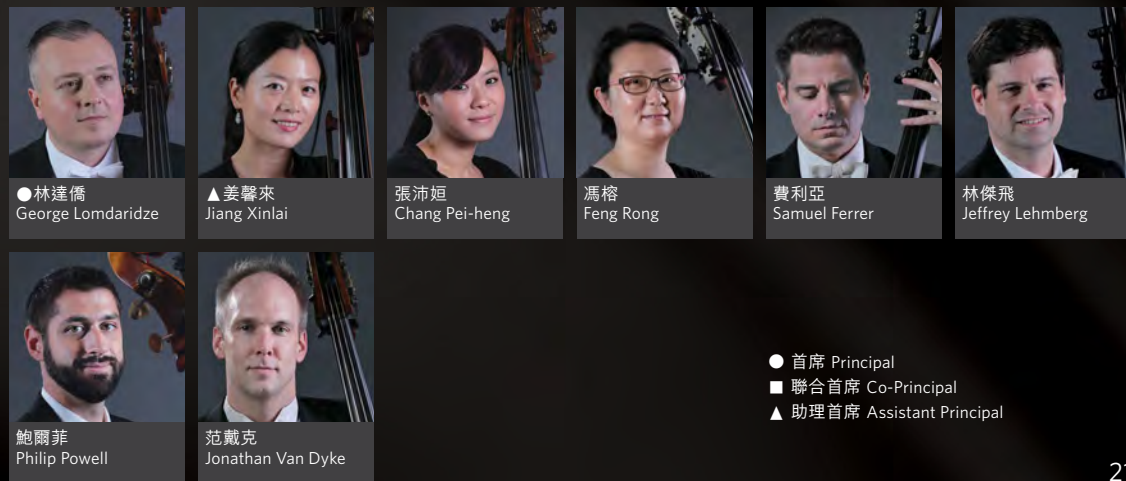
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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

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施家蓮  
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Horn: Tim Summers

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Trumpet: Edwin Wong

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<sup>^</sup>On trial basis

長號：陳學賢<sup>^</sup>  
Trombone: Kelvin Chan<sup>^</sup>

大號：李子進  
Tuba: Samson Lee

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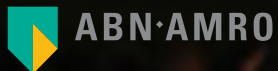
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# 香港管弦協會有限公司

# THE HONG KONG PHILHARMONIC SOCIETY LIMITED

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2014-15

「青少年聽眾」計劃

# YOUNG AUDIENCE SCHEME

yas.hkphil.org

電話 Email :  
yas@hkphil.org

贊助 Sponsored by  
The Tung Foundation  
香港董氏慈善基金會

查詢 Enquiries :  
2312 6103

立即成為香港董氏慈善基金會  
「青少年聽眾」計劃一份子

## COME JOIN THE TUNG FOUNDATION - YOUNG AUDIENCE SCHEME

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，  
讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，  
可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。  
除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

If you are a full-time local primary or secondary school student, come join our scheme and be a  
HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!  
Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you  
exclusive access to your orchestra and world-class musicians. Being a HK Phil Junior, you will enjoy the  
activities, events organized by us, year-round privileges and discounts  
as well as our rewards scheme with souvenirs.

### 會員專享：

- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開候排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠



### MEMBERS WILL ENJOY:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants

# 『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

個人資料 PERSONAL DETAILS 請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) \_\_\_\_\_ (中文 Chinese) \_\_\_\_\_

出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (手提 Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_ \*如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

就讀班級 Class \_\_\_\_\_ 小學 Primary  中學 Secondary

如屬YAS舊會員，請填寫會員編號  
If you are already a YAS member, please fill in your membership number: \_\_\_\_\_

## 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2014 – 31/8/2015

新會員 New Member 會費 Membership fee: HK\$60  舊會員 Old Member 會費 Membership fee: HK\$50

## 付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."  
銀行 Bank \_\_\_\_\_ 支票號碼 Cheque No. \_\_\_\_\_

現金付款 By Cash  
 親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 2:00 – 5:45pm，公眾假期除外 except public holidays)  
 將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。  
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

信用卡付款 By Credit Card  
 VISA 卡 / VISA Card  萬事達卡 / Master Card  
請在我的信用卡戶口記賬港幣 Please debit my credit card account with HK\$ \_\_\_\_\_  
信用卡號碼 Credit Card No. \_\_\_\_\_ 持卡人姓名 Cardholder's Name \_\_\_\_\_  
有效日期至 Valid Until \_\_\_\_\_ 發卡銀行 Issuing Bank \_\_\_\_\_  
簽署 Signature \_\_\_\_\_ 日期 Date \_\_\_\_\_

\* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至向上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.  
\* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.  
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A woman with short, dark hair is shown from the chest up. She is wearing a large, ornate diamond ring on her head, which is the central focus of the advertisement. The ring is set with a large central diamond and surrounded by smaller diamonds in a complex, multi-layered design. The background is a vibrant, abstract red and pink wash with some geometric patterns. The overall mood is romantic and elegant.

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周生生  
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\*適用於CVP-605及CVP-609

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