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DUKE ELLINGTON	<i>Don't Get Around Much Anymore</i> <i>Mood Indigo</i>	
CHARLIE PARKER	<i>Cherokee</i>	
MILES DAVIS	<i>All Blues</i>	
DIZZY GILLESPIE	<i>Manteca</i>	
JOAO GILBERTO/ STAN GETZ	<i>Desafinado</i>	
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JOE ZAWINUL	<i>Birdland</i>	

莫里森 JAMES MORRISON, 小號 trumpet P. 14

凱特 HETTY KATE, 歌唱家 vocalist P. 15

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蕭凡·紀朗 SYLVAIN GAGNON, 低音大提琴 double bass P. 19

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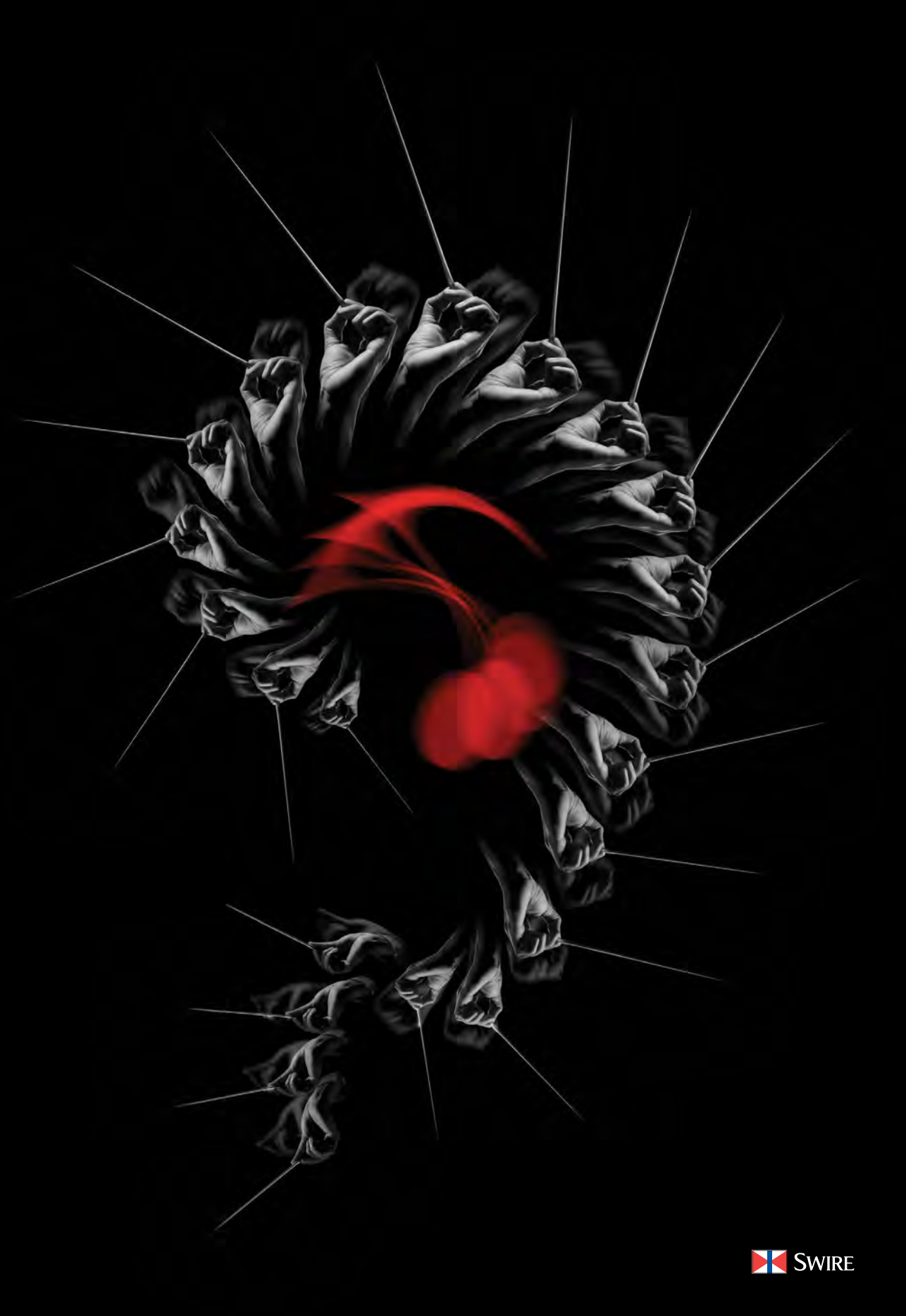


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林凡

志登

〔梵志：清淨之志，登：達到〕



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「爵士樂合奏是民主的最佳例子」—美國第一夫人米歇爾·奧巴馬

威士禮·J·華特健斯博士推出了「爵士與民主計劃」，利用爵士樂教導學生認識民主。他認為「爵士樂大師是以聲響形式實踐美式民主理想的人」。這種想法，源於每個在台上演奏爵士樂的人都會即興演奏，也因此每個人某程度上都是作曲家。譜上的音樂不過是骨幹：旋律與和弦進行是指定的，大致的律動和速度是大家都同意的；可是在這個框架下，憑自身的創造力奏出音樂，卻是表演者本人的責任。華特健斯教授認為，正因如此，在爵士樂裡表演者往往比作曲家更受推崇，與古典音樂的情況相反。爵士樂樂手演奏指定曲調時，即使樂隊領班也要將大部分時間讓給其他樂手發揮。爵士樂最重視聆聽、反應、呼應以及每個樂手從隊友身上所得的啟發。

路易斯·岩士唐是爵士樂史上一位父親般的人物。他將小號即興演奏水平帶到新高峰，他那慈祥又別樹一幟的歌聲更瘋魔全球。20世紀上半葉，美國國內黑人與白人仍然壁壘分明，岩士唐憑著才華與魅力跨越了社會鴻溝，緩和了國內嚴重的種族問題，成為第一批舉世知名的黑人藝人。風騷撩人的《內港街怨曲》出自史賓沙·威廉斯手筆，內容以新奧爾良的紅燈區為背景，1928年由岩士唐灌錄成唱片之後一炮而紅。

同樣是20世紀初，美國大蕭條時單簧管手暨樂隊領班**班尼·固德曼**在舞廳找到合適的位置。除了被譽為「搖擺之王」外，他還經常獲尊為「搖擺風

“There is no better example of democracy than a jazz ensemble,” - U. S. FIRST LADY MICHELLE OBAMA

The founder of the “The Jazz and Democracy Project”, Dr. Wesley J. Watkins, uses the jazz idiom as a means to teach democracy to his students. His thesis, that “the jazz masters are practitioners of American democratic ideals in sonic form,” is based on the idea that, in jazz, everyone on stage is a composer in some form or another through their improvisation. The written music is only a kind of skeleton chart; the melody and harmonic chord progressions are dictated, a general groove and tempo is agreed upon in advance, but it is the performer’s responsibility to create a body of music over this framework through his or her own creative sensibilities. Consequently, in jazz, the performer is exalted over the composer, whereas the opposite is true in classical music, professor Watkins opines. With jazz, even a bandleader has to stand aside for much, if not most, of a given tune. Jazz is first and foremost about the listening, the response, the dialogue, and the inspiration each musician draws from the others.

LOUIS ARMSTRONG is a father-figure in the history of jazz who took trumpet improvisation to a new level and charmed the world with his distinctive, avuncular singing. His talent and charm crossed the societal boundaries of the early and mid-20th Century and disarmed the severe racial lines that divided the USA. He was one of the very first black entertainers to gain world-wide celebrity. *Basin Street Blues*, composed by Spencer Williams, was made famous in 1928 when he recorded it. It is a sultry song set in the New Orleans red light district.

Also in the early 20th Century, clarinetist and bandleader **BENNY GOODMAN** found his niche in the dance halls of the Great Depression. As “The King of Swing” he is often credited for its birth. The infectious



格」鼻祖。「搖擺風格」的節奏富於感染力，而這種節奏之所以大受歡迎，不但因為搖擺舞本身大行其道，更因為固德曼是第一位登上卡內基廳舞台的爵士藝人，當日那場史無前例的音樂會更是座無虛席。《七到十一》則捕捉了搖擺年代歡欣的氣氛。

後來名歌手開始冒起，搖擺開始失勢，固德曼也要讓路予歌手艾拉·費茲捷羅了。費茲捷羅被譽為「《美國金曲集》第一夫人」；《美國金曲集》正好收錄了艾靈頓公爵和戈爾·波達不少作品。以純淨的歌聲和「擬聲吟唱」（以即興的音節來演唱，效果類似器樂獨奏）見稱，費茲捷羅令爵士歌曲瘋魔美國內外。《星塵》（荷奇·卡米高作曲）和《忍冬玫瑰》（胖子華勒作曲）都是她經常演繹的首本名曲。

鋼琴家暨作曲家艾靈頓公爵大概是最出色的樂隊領班了，他備受尊崇且能言善辯，在橫跨五十年的音樂生涯裡，憑著過千首作品令爵士樂地位大大提高，甚至榮登「高雅」藝術形式。他無論作曲、編曲和配器方面都才華橫溢，將大型「大樂隊」的藝術水平大幅提高。1927年初出道時他在紐約的傳奇夜總會「棉花夜總會」當駐場樂隊領班。雖然艾靈頓同樣採用搖擺風格（就是固德曼樂隊那種鬆散的節奏觀念），但他的音樂卻更細膩而錯綜複雜，令他的演奏成為完整的音樂會體驗而不僅是舞曲。他的器樂作品《別再到處跑》1940年首次錄音；而《靛藍心情》則是1930年他為一次電台廣播而寫的。

「博普爵士樂」標誌爵士樂踏入成熟階段。「博普」這個詞語來自無意義的音節—就像歌手擬聲吟唱時大家聽到的那種。這種風格顯然不能配合舞蹈，因此速度可以非常快，即興演奏時可以極盡炫技之能事，而且對聽者來說難度也較高。查理·帕克（綽號「鳥」）常被視為博普初期最優秀的薩克管手

rhythm of this style not only gained its popularity through dance, but he was also the first jazz artist to be featured in Carnegie Hall, a sold-out concert of historic proportions. *Seven Come Eleven* captures the effervescence of the swing era.

ELLA FITZGERALD was a singer for whom Goodman had to make way when swing lost some ground to the great vocalists. She was known as “the first lady of the Great American Songbook”, which prominently featured composers such as Duke Ellington and Cole Porter. Known for her pure tone and “scat singing” skills (singing improvised syllables in a manner like an instrumentalist taking a solo) she popularized songs throughout the country and abroad. *Stardust*, composed by Hoagy Carmichael, and *Honeysuckle Rose*, composed by Fats Waller, are staples from her commonly performed repertoire.

Pianist and composer, DUKE ELLINGTON was perhaps the greatest band-leader of them all. A revered and eloquent spokesman, he elevated the stature of jazz to be accepted as a “high” art-form during a career that spanned fifty years and over a thousand compositions. His genius came as a song-writer, arranger, and orchestrator, who raised the bar of what a large-scale “big-band” could achieve. He launched his career at the legendary Cotton Club in New York City in 1927 as the resident bandleader. While his style was also swing - that loose rhythmic concept that also defined Goodman’s band — the nuance and complexity of Ellington’s made it a thorough concert experience rather than a dance one. His composition, *Don’t Get Around Much Anymore*, was first recorded in 1940 as an instrumental. *Mood Indigo* was written for a radio broadcast in 1930.

“Bebop” marked the coming-of-age of jazz music. The term “bebop” was derived from the nonsense syllables one could imagine when listening to a vocalist’s scatting. This style is unequivocally non-danceable and therefore meant it could be very fast and make full allowances for virtuosic improvisation and technique. It demanded more from the listeners as well. Often considered the greatest saxophonist of the early bebop era, CHARLIE

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和博普風格先驅，更發展出在和弦運用變化音的技巧（即採用音階八個自然音以外的不協和音），卻不幸在三十四歲英年早逝。按最初的構思，《切羅奇》（利·努布作曲）原是一首「印第安」（正確地說是「美洲原住民」）組曲的一部分，後來成了帕克的「招牌歌」。《切羅奇》曲調明快，和弦轉換也殊不簡單，對所有爵士樂手來說都是即興才能的考驗。

另一位博普爵士樂先驅邁斯·戴維斯則更出類拔萃，成了後來幾輪爵士樂運動的創始人。戴維斯原是茱莉亞音樂學院學生，但中途輟學，後來幾經艱苦加入偶像查理·帕克的樂隊後，發現自己正身處萌芽中的博普運動核心。可是當他成了樂隊領班之後，卻希望探索新的可能性，不久就開創了爵士樂「酷派」時代。「酷派」風格摒棄了博普快速激烈的本質，即興獨奏時偏向較長、較富旋律性的拱型線條，效果較內斂親切，甚至在合奏裡利用空白，營造氛圍。他領導的樂隊，日後成了爵士樂唱片史上最出色的明星樂隊之一。《怨曲之王》是歷來銷量最高的爵士樂專輯，影響深遠，而酷派的怨曲圓舞曲《盡皆怨曲》則是其中一首收錄作品。

迪斯·葛拉斯彼大力向全球樂迷推廣古巴黑人爵士樂，而且與查理·帕克一樣，都是博普爵士樂發展史裡的關鍵人物。他原本是奇·卡洛維的搖擺樂隊成員，可是為人調皮貪玩，結果終於玩出火：有一次演出途中，有個沾了唾沫的小紙球在卡洛維面前飛過，於是兩人大打出手，最後還被卡洛維趕離樂隊。不過葛拉斯彼充滿魅力又風趣，令他成為博普爵士樂大使。《曼特卡》以古巴黑人爵士風格寫成，是同類風格的名作之一。

祖·招伯圖原本在里約熱內盧發展，但掙扎多年卻未見起色；

PARKER was one of the style's pioneers, developing the use of chromaticism (the use of dissonant notes not on the 8-note diatonic scale) into its harmony. "Bird", as he was nicknamed, died at only 34 years of age. *Cherokee*, written by Ray Noble, was originally intended to be part of an "Indian" (Native American, to be correct!) suite. It became a trademark song performed extensively by Parker, a fast tune with challenging chord changes that tests the improvisational prowess of all jazz musicians.

Another pioneer of bebop, MILES DAVIS, distinguished himself even further as a founding father of later movements of jazz. Abandoning his studies at the Julliard school, Davis eventually nudged his way into the band of his idol, Charlie Parker. There he found himself in the heart of the nascent bebop movement. But when he became a band-leader himself, Davis wanted to explore new possibilities. Soon later, he started the "cool" era of jazz – a style which eschewed the fast-and-furious nature of bebop and conceived of longer, more melodic arches of solo improvisation; the effect was more introverted, intimate, and even gave a role to space and atmosphere within the ensemble. In time, he would lead what is considered one of the greatest all-star bands in jazz history to ever record an album. *Kind of Blue* is the greatest selling jazz album of all time. *All Blues* is a blues waltz from that seminal album, also in the "cool" style.

DIZZY GILLESPIE, along with Charlie Parker, was another pivotal figure in the story of bebop, and was also influential in introducing Afro-Cuban jazz to the world. His mischievous ways got him kicked out of Cab Calloway's swing band when a physical altercation between the two started over, of all things, a spitball flying past Calloway while they were on stage. Nonetheless, Gillespie's charisma and wit established him as the ambassador of bebop. *Manteca* was one his most famous compositions in the Afro-Cuban style.

JOAO GILBERTO pursued his career in Rio de Janeiro, where he struggled for years. It wasn't until he secluded himself at his sister's home in Minas Gerais that he created the widely adored style eventually known as "bossa nova". Unlike "samba", bossa nova uses much lighter percussion in an effort to emphasize melodic and



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後來離開了里約熱內盧到達米納斯捷拉斯，把自己關在姊妹家中，這時才創作出一種大受歡迎的風格——「巴薩諾華」。「巴薩諾華」利用較輕盈的敲擊樂器來加強旋律及和聲，與「森巴」不同；事實上，招伯圖本人演奏時基本上只用獨奏結他（即使八十三歲他仍偶然演出）。五十年代末，招伯圖和他的新派巴西音樂瘋魔全球，知名薩克管手史坦·蓋茲邀請他一同灌錄專輯《蓋茲/招伯圖》。《走音了》本來是招伯圖的拍檔安東尼奧·卡羅斯·索邊的作品，但全憑《蓋茲/招伯圖》才能走紅。

鋼琴家暨作曲家賀比·漢墜是另一位仍然在生的傳奇人物。他早年獲戴維斯邀請加入自己的樂隊——那是戴維斯晚期最有名的陣容，因此漢墜出道不久已經十分成功。後來戴維斯力勸漢墜嘗試在演奏中採用電子樂器和音響合成器；初時漢墜不太情願，不過到頭來他終於成了一個揉合了鄉土爵士樂和節奏怨曲新興樂種中最資深的「跨界」藝術家。1980年代初，漢墜有一首大熱嘻哈器樂曲獲頒格林美獎；2008年再贏得另一項格林美獎——「年度專輯」。第一張獲選為格林美「年度專輯」的爵士樂唱片是《蓋茲/招伯圖》（1965年），第二張就是漢墜這一張。充滿鄉土爵士風格的《變色龍》就是漢墜最受歡迎的歌曲之一。

奧地利鍵盤手祖·札雲努曾參加薩克管大師「砲彈」艾德利的樂隊達九年之久，期間漸漸為人所識，後來獲戴維斯邀請灌錄唱片。這時戴維斯開始發展新風格「融合爵士」，將爵士元素、樂與怒和世界各地的音樂風格共治一爐。札雲努與戴維斯灌錄唱片後，1970年代再與人合作成立風格創新的融合樂隊「天氣報告」；《鳥國》就是他們最紅的商業歌曲。

中譯：鄭曉彤

harmonic content. In fact, Gilberto himself typically only performs with solo guitar (at age 83, he still occasionally performs). In the late 50's Gilberto and his new style of Brazilian music had become a sensation worldwide. Famed saxophonist **STAN GETZ** invited him to record an album together, *Getz/Gilberto. Desafinado* ("Out of Key") was actually written by Gilberto's collaborator, Antonio Carlos Jobim, but made famous via this recording.

Another living legend, **HERBIE HANCOCK**, pianist and composer, owes much of his early success when Miles Davis invited him to join his band's most famous late-years configuration. Eventually, Miles urged him to explore electronics and synthesizers in performance. Initially reluctant to do so, Hancock nevertheless become one of the most established "cross-over" artists of a new genre, incorporating funk and R&B into jazz. He even had a Grammy-award winning hip-hop instrumental hit in the early 1980's. In 2008 he won another Grammy - this time for Album of the Year, which marked the first jazz album to accomplish this feat since *Getz/Gilberto* in 1965. *Funky Chameleon* is one of his biggest hits.

JOE ZAWINUL was an Austrian keyboardist who came to prominence as a member for nine years with saxophone virtuoso "Cannonball" Adderly's band, and then again when Miles, who was developing that jazz-fusion concept late in his career, asked Zawinul to record together. "Fusion", the new style was called, and it combined jazz elements with rock and world-music styles. After this recording with Miles, Zawinul co-founded the ground-breaking 1970's fusion band, "Weather Report". *Birdland* was their biggest commercial hit.

BY SAMUEL FERRER



莫里森

JAMES MORRISON

小號 trumpet

技藝高超的莫里森十六歲已勇闖國際樂壇。除了小號，他還能演奏長號、上低音號、柔音小號、低音號、薩克管、低音大提琴和鋼琴。他先在蒙特利爵士音樂節初試啼聲，繼而在歐洲各大爵士音樂節亮相，與多位傳奇爵士樂大師同台演出，如迪斯·葛拉斯彼、奇·卡洛維、胡迪·蕭、利·洛尼、佐治·本森、利·查理斯、B.B. 金、利·布朗和雲頓·馬沙利斯。過去，他與倫敦交響樂團灌錄過唱片《爵士遇上交響樂》，經典演出則包括為英女王伊莉莎白二世作御前演出、為前美國總統布殊和克林頓獻藝，還有聯同標·寇斯比與群星在荷里活露天劇場表演。他曾為多位樂手作客席演出，包括賀比·漢郭、昆西·鍾斯和傳奇搖滾樂隊 INXS。2000年悉尼奧運會的開幕號角曲正是出自莫里森手筆，莫里森更在開幕禮上親自演奏。

莫里森獲澳洲政府頒發澳大利亞員佐勳章，表揚他對澳洲藝術，尤其是音樂教育的貢獻。近期，他在南澳洲甘比爾山創辦了莫里森音樂學院，學院講求創新，主力教授爵士樂，又提供音樂副學士學位課程。世界各地的教育工作者在這裡聚首一堂，藉著對爵士樂的啟發與熱愛，為年輕音樂家的生命帶來轉變。

Bursting on to the international stage at the age of 16, James Morrison is a true virtuoso. Besides the trumpet, he also plays trombone, euphonium, flugel horn, tuba, saxophone, double bass and piano. He made his début at the Monterey Jazz Festival and followed this up with appearances at Europe's major jazz festivals alongside such legends as Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles, B.B. King, Ray Brown and Wynton Marsalis. He recorded *Jazz Meets the Symphony* with The London Symphony Orchestra, and gave concerts on two occasions for Her Majesty Queen Elizabeth II and for US Presidents Bush and Clinton. He has also performed at the Hollywood Bowl with Bill Cosby's All Stars and guested with artists as diverse as Herbie Hancock and Quincy Jones and rock legends INXS. In 2000 James composed and performed the opening fanfare for the Olympic Games in Sydney.

James has been recognized for his service to the arts in Australia by being appointed a Member of The Order of Australia, with particular mention of his contribution to music education. He has recently established the James Morrison Academy of Music in Mount Gambier, South Australia, an innovative school dedicated to teaching jazz and offering an Associate Degree in Music. This exciting initiative involves educators from all over the world, transforming young musicians' lives with inspiration and a love of jazz.



凱特 HETTY KATE

歌唱家 vocalist

墨爾本女歌手凱特聲線「十分自然而且充滿音樂感」，以抒情的演繹、純淨的聲音和甜美的搖擺風格見稱。她的歌喉令她縱橫北美、歐洲和亞洲各地，演唱會一票難求，樂迷也經常將她與年輕時的佩姬李、當今女歌手史黛西·肯特和絲莉亞·妮嘉相提並論。

凱特曾與澳洲多位樂壇名人合作過，包括莫里森、祖·齊達莫和西門·達德慈。對凱特來說，2014年是充實的一年。她曾與莫里森、墨爾本交響樂團和塔斯曼尼亞交響樂團攜手，在漢默音樂廳舉行「爵士A到Z」音樂會，樂迷反應熱烈；同年，她發行了兩張專輯，又參與另外兩張專輯演出；既在國家電視台演唱，也在墨爾本著名的賽馬盛事中演唱國歌。她的精彩演出包括在麥古斯克的音樂劇《世界末日的艾華》飾演主角艾華·嘉德納。凱特至今共發行了十一張專輯，最近的《Dim All The Lights》是她首張由 ABC Jazz 發行的專輯。

爵士樂評人克里斯·梅形容凱特是位「魅力和技巧超凡的歌手。她引人入勝的音色帶有佩姬李、尊·克莉絲蒂和茱莉·倫敦的韻味」，墨爾本電台名嘴李察·菲德斯熱情地讚揚凱特，說她的「聲音十分自然，而且充滿音樂感」。

凱特曾在多個音樂節亮相，包括墨爾本國際爵士音樂節、史通寧頓爵士音樂節、旺加拉塔爵士音樂節，以及紐西蘭和日本的音樂節。2014年12月，莫里森與墨爾本交響樂團現場錄音的唱片《爵士A到Z》正式發行。對於能來港與港樂攜手，凱特感到十分興奮。

Melbourne vocalist Hetty Kate, whose voice has a 'natural musicality' is known for her lyrical delivery, pure tone and sweet swinging style. Her voice has led her to perform sell out shows in North and South America, across Europe and throughout Asia and she is often compared to a young Peggy Lee or present day chanteuses such as Stacey Kent or Silje Nergaard.

Closer to home, Hetty has performed with a number of Australia's musical luminaries including James Morrison AM, Joe Chindamo and Simon Tedeschi. During a busy 2014, Hetty sang with James Morrison and the Melbourne and Tasmanian Symphony Orchestras as part of the sell-out concert the 'A to Z of Jazz' at Hamer Hall, released two albums, appeared on two more, sang on national television and performed the national anthem at Melbourne's most famous horse racing event. Her career highlights include landing the lead role as 'Ava Gardner' in Eric McCusker's musical 'Ava At The End Of The World', and releasing a total of eleven albums. Her latest release, *Dim All The Lights*, is her debut under the ABC Jazz label.

Jazz reviewer Chris May describes Hetty as "a charismatic and technically gifted vocalist, whose gorgeous timbre carries echoes of Peggy Lee, June Christy and Julie London", and Melbourne radio stalwart Richard Fields enthuses "Hetty Kate's voice overflows with a natural musicality."

Festival appearances include the Melbourne International Jazz Festival, the Stonnington Jazz Festival, Wangaratta's Festival of Jazz as well as festivals in New Zealand and Japan, and December 2014 saw the release of James Morrison's live album *The A to Z of Jazz* with the MSO Melbourne. She is thrilled to be visiting beautiful Hong Kong and to be performing with the Hong Kong Philharmonic.

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包以正 EUGENE PAO

結他 guitar

在香港，「包以正」就等於「爵士樂」。他是本港最廣為人知的爵士樂手，三十多年來不斷演出和灌錄唱片，是城中推廣爵士樂的先驅，得享盛譽可說實至名歸。

1980年代中，結他高手包以正自美國學成歸來後在城中四出演奏，嶄露頭角，出道不久已享負盛名，更獲國際樂壇上多位爵士樂手賞識。他早期的錄音已與傳奇樂手合作，例如低音大提琴手艾迪·高美斯、怨曲名家占美·韋特潘，還有薩克管高手米高·布力加與積克·狄佐納。

多年來，包以正曾與多位爵士樂大師同台演出，包括日野皓正、卜·貝格、烏夫·韋勒、厄尼·華特斯、馬田·泰勒、詹士·穆迪、標·布魯福、捷夫·伯林、波比·麥非年、艾力·馬林托、李察·加利亞諾、佐治·菲和羅拉·費琪等等。

過去三十年間，包以正早已成為香港頂尖爵士結他手。他一直周遊列國，在國際爵士音樂節、音樂廳和爵士俱樂部獻藝，也參與灌錄唱片。他曾為無數電視廣告作曲，電影配樂作品曾獲提名角逐香港電影金像獎之最佳原創電影音樂獎。

《君子雜誌》創刊二十週年時，包以正獲選為二十位本地最具影響力男士之一，榮登該期雜誌封面。近期，PRS結他公司也邀請包以正擔任代言人，並為他製作刻上簽名的特別版結他。

Simply put, Eugene Pao is Hong Kong's most publicly recognized jazz musician and his name is synonymous with jazz in our city. Such reputation cannot be more deserving as Eugene has been at the vanguard of promoting jazz in the territory through his performances and recordings over the last thirty plus years.

Hong Kong first discovered its own guitar hero in the mid 1980's when Eugene returned from studies in the U.S. and began playing around town. Recognition came early from leading international jazz musicians. Some of his early records featured such legends as bassist Eddie Gomez, blues great Jimmy Witherspoon and saxophonist Michael Brecker and Jack DeJohnette.

Jazz greats with whom he has performed on stage over the years include Terumasa Hino, Bob Berg, Ulf Wakenius, Ernie Watts, Martin Taylor, James Moody, Bill Bruford, Jeff Berlin, Bobby McFerrin, Eric Marienthal, Richard Galiano, Georgie Fame, Laura Fygi and many more.

Over the last three decades, Eugene Pao has truly established himself as Hong Kong's premier jazz guitarist. He continues to travel the world for performances at international jazz festivals, concert halls and jazz clubs, and to take part in selected recording projects. As a composer, he had contributed music to countless TV commercials, and his film soundtracks have been nominated for best original score at the HK Film Awards.

Esquire Magazine featured him on the cover as one of the 20 most influential men on their 20th Anniversary Issue and recently the PRS guitar company asked him to join their artist endorsement program and custom built a signature guitar specially for him.



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蕭凡·紀朗 SYLVAIN GAGNON

低音大提琴 double bass

原本居於加拿大的蕭凡·紀朗，2000年移居香港，之後一直忙於錄音和演出，灌錄過的唱片多達數百張，又經常與本地及外國音樂人巡迴演出，包括張學友的世界巡迴演唱會，是亞洲最繁忙的低音大提琴手之一。

除了低音大提琴，紀朗還能彈奏低音電結他和以多種風格編曲，因此成為區內炙手可熱的低音大提琴手之一。他最新的唱片《Blue Moon - Sylvain Gagnon + Bianca》2014年底發行，是暢銷唱片。

紀朗在加拿大期間已遠赴世界各地巡迴演出，又曾經營唱片品牌 Lost Chart Records。他曾與多位音樂家合作演出或錄音，包括張學友〔1/2世紀世界巡迴演唱會〕、張敬軒、方大同、詹士·莫里森〔與香港管弦樂團合作〕、香港小交響樂團、祖怡·卡達拉索、侯活·麥卡里、捷夫·坦·華特斯、史葛·漢慕頓、D.D. 積遜、胡夫·華肯尼斯、李察·格里安奴、側田、包以正、蘇永康、衛蘭、楊千嬅、林子祥、鍾鎮濤、成龍和羅薩里奧·朱李安尼等。

One of the busiest bassist in Asia since his relocation in Hong Kong in 2000, Sylvain has been active in studio and performing, playing on hundreds of CDs and touring with local and international artists including a world tour with Jackie Cheung.

His ability to play Doublebass, electric bass, arrange in a number of styles make him one of the most in demand bassist in the region. His latest CD, *Blue Moon - Sylvain Gagnon + Bianca* has been a best seller since his release at the end of 2014.

When he resided in Canada, he ran his own record label, Lost Chart Records and toured internationally. Some of the names he performed and or recorded with are Jacky Cheung Half Century World Tour, Hins Cheung, Khalil Fong, James Morrison and the Hong Kong Philharmonic, Sinfonietta, Joey Calderazzo, Howard McCrary, Jeff Tain Watts, Scott Hamilton, DD Jackson, Ulf Wakenius, Richard Galliano, Justin Lo, Eugene Pao, William So, Janice Vidal, Miriam Yeung, George Lam, Kenny B. Chung, Jackie Chan, Rosario Giuliani, etc...



費南迪斯 ANTHONY FERNANDES

套鼓 drum set

費南迪斯是粵語流行樂壇最炙手可熱的鼓手，較早前曾隨歌星張學友周遊列國，在張學友「1/2世紀世界巡迴演唱會」上演出。爵士樂方面，他是本地傳奇爵士樂俱樂部的駐場鼓手，另外又與多位爵士樂巨人合作過，包括格林美獎得主米高·蘭格、卜·貝格、列治·高和艾力·馬林托。

Recently finished the 1/2 Century Tour with Jacky Cheung, Anthony Fernandes is the most sought-after drummers in cantopop and house drummer for the legendary Jazz Club in Hong Kong. Played with Grammy-winner Michel Legrand and other jazz greats including Bob Berg, Richie Cole and Eric Marienthal.



達戴 MARC TADDEI

指揮 conductor

達戴被《新聞報》和《自治領郵報》譽為「貢獻良多的音樂總監」和「傾向大膽而浪漫的真正詮釋者」，《首府時報》指出達戴以「強烈的情感、投入感和對細節的關注」見稱，2007年他獲聘為威靈頓樂團音樂總監。

達戴在紐西蘭所有專業樂團指揮頻密，也經常與國家芭蕾舞團和歌劇團合作。除了在各大澳洲樂團擔任客席指揮外，他每年更隨美國的樂團演出。2012年，他首次與紐約市芭蕾舞團合作過後，旋即再度獲邀在2013年指揮三齣巴蘭欽芭蕾舞劇。去年他首次在中國演出，今年則首度與香港管弦樂團合作。

達戴指揮過多個澳洲和紐西蘭的樂團及歌劇團，計有悉尼交響樂團、墨爾本交響樂團、昆士蘭交響樂團、塔斯曼尼亞交響樂團、阿德萊德交響樂團、維多利亞樂團、紐西蘭交響樂團、奧克蘭愛樂樂團和捷克西里西亞國家歌劇團。他在美國指揮過的樂團有列治文交響樂團、路易斯安那愛樂樂團、俄勒岡交響樂團、高斯堡交響樂團、紐哈芬交響樂團、尤捷交響樂團和西南佛羅里達交響樂團。

達戴曾與多位音樂家合作，包括狄卡娜娃、安妮·蘇菲·馮奧達、朱利安·萊特韋伯、荷拿西奧·古泰利斯、西門·奧尼爾、莊拿頓·拉馬盧、莊舒亞·列德文和詹士·莫里森等。他灌錄了近三十張唱片，收錄的作品既重要又多元化。Sony、BMG、Koch、Columbia、Trust、ASV、Universal、Rattle、Concordance和Kiwi Pacific等多個唱片品牌均曾替他發行唱片，其中許多唱片都已成為《拿索斯線上音樂圖書館》典藏，以串流形式供瀏覽者聆聽。

Celebrated for his “magnificent contribution as Music Director” by *The Press*, lauded as “a real interpreter of boldly romantic inclinations” by the *Dominion Post* and singled out for his “intensity, commitment and attention to detail” by the *Capital Times*, conductor Marc Taddei was appointed Music Director of Orchestra Wellington in 2007.

Marc frequently conducts every professional orchestra in New Zealand, and works often with the national ballet and opera companies. He guest conducts the major Australian orchestras, and returns each year to conduct in the United States. Marc’s 2012 debut with New York City Ballet led to an immediate re-invitation for three Balanchine ballets in 2013. Last year he made his mainland China debut, and this year makes his debut with the Hong Kong Philharmonic Orchestra.

Marc Taddei has conducted the Sydney, Melbourne, Queensland, Tasmanian, and Adelaide Symphony Orchestras, Orchestra Victoria, the New Zealand Symphony Orchestra, the Auckland Philharmonia and the Silesian State Opera in the Czech Republic. In the US, he has conducted the Richmond Symphony, the Louisiana Philharmonic, the Oregon, Fort Worth and New Haven Symphony Orchestras, the Eugene Symphony, and the Southwest Florida Symphony.

Marc has worked with such diverse artists as Dame Kiri Te Kanawa, Anne Sofie von Otter, Julian Lloyd Webber, Horacio Gutiérrez, Simon O’Neill, Jonathan Lemalu, Joshua Redman and James Morrison, among many others. His impressive discography includes nearly 30 recordings of eclectic and significant repertoire on the Sony, BMG, Koch, Columbia, Trust, ASV, Universal, Rattle, Concordance and Kiwi Pacific labels, and many of his discs are featured in streaming audio on the Naxos music library web site.

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）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會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計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

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，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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 also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬/樂團首席
Jing Wang/
Concertmaster



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



王思恆/樂團第二副首席
Wong Sze-hang/
Second 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



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Anders Hui



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Li Zhisheng



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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



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



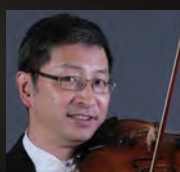
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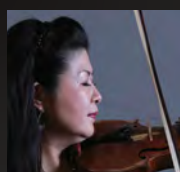
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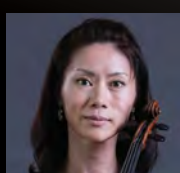
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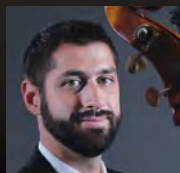
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Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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敲擊樂器：王偉文
Percussion: Raymond Vong

[^] 試行性質
[^] On trial basis



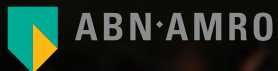
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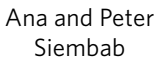

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
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