

# 香港作曲家巡禮 HONG KONG COMPOSER SHOWCASE

9-5-2015  
Sat 8pm  
Tsuen Wan Town Hall  
Auditorium

梵志登 Jaap van Zweden  
音樂總監 Music Director

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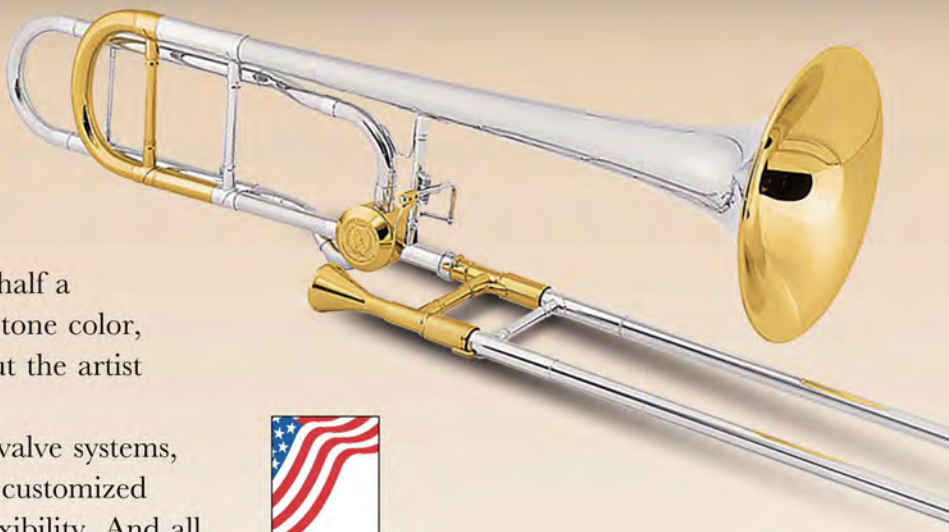


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# 香港作曲家巡禮

## HONG KONG COMPOSER SHOWCASE

**TSE HOI CHAK ROYDON** 謝愷澤：《交響協奏曲》 P. 7  
*Sinfonia Concertante*

-10'

**WONG CHUN WAI** 黃俊諱：《暮雲》 P. 9  
*Clouds in Twilight*

-10'

**MAK YUI KAN RAPHAEL** 麥睿勤：《新時代管弦樂曲》 P. 11  
*Orchestral Piece for a New Era*

-10'

**BRIGHT SHENG** 盛宗亮：《藏舞》 P. 12  
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-9'

中場休息 interval

**WU GUANQING CHRIS** 吳冠青：《香水》 P. 13  
*Das Parfum*

-11'

**STRAVINSKY** 史特拉汶斯基：《紙牌遊戲》 P. 14  
*Jeu de Cartes*

-23'

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盛宗亮，指揮 P. 15  
Bright Sheng, conductor



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# J A A P

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

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

SAM OLLUVER, SOUTH CHINA MORNING POST

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〔梵志：清淨之志，登：達到〕



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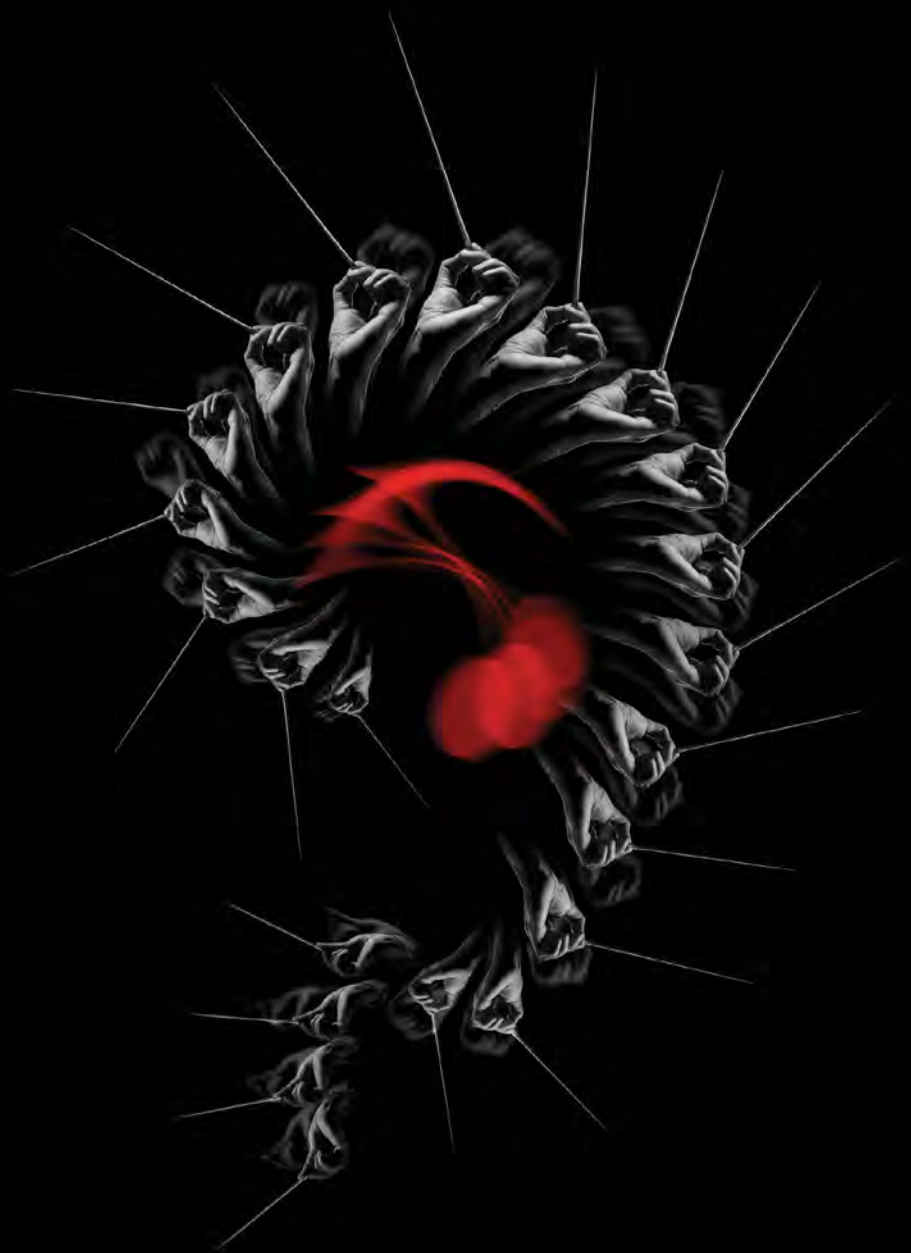
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## 謝愷澤 《交響協奏曲》

# TSE HOI CHAK ROYDON

## *Sinfonia Concertante*

贏得2013年新斯科舍省青年交響樂團青年作曲家比賽後，音樂總監委託我為樂團年輕優秀的敲擊樂手寫一首高能量的協奏曲，名為《交響協奏曲》。其實寫敲擊樂協奏曲的想法已在我腦海中醞釀數年，早在高中管樂團演奏敲擊樂時便開始。我喜愛探索每類樂器的聲音，並開始為敲擊樂和管弦樂團譜寫樂章。因此，當我收到比賽得勝的消息後，我知道是時候實現自己的夢想，為管弦樂團中級至高級的敲擊樂手寫點音樂了。

這首樂章展示了不少敲擊樂樂器的表現範圍，從寧靜閃爍的調諧敲擊樂樂器以至雷鳴般的手鼓和定音鼓。一開始，作品由三個敲擊樂手作出延伸的獨奏，然後慢慢帶出銅管樂和管弦樂。接着出現的是剛勁有力的四音主題樂段，反覆在關鍵位置以不同樂器出現。管弦樂合奏時，正好與樂章中段電鋼琴、鐘琴與管樂、弦樂的對話形成了一個對比。四音主題樂段再次出現，最後樂曲以一場激動人心的華彩樂段作結。

謝愷澤

Commissioned as a result of winning the Nova Scotia Youth Orchestra's Young Composers competition in 2013, *Sinfonia Concertante* is a high energy concerto featuring the fabulous young percussionists in the NSYO. The idea of writing a percussion concerto has been germinating in my mind for several years, and in part began in high school when I was assigned to play percussion for the High School wind ensemble. I loved exploring the sounds of each of the instruments, and began sketching a piece for percussion and orchestra. So when I received the news that I won the competition, I decided that it was time to realize my dreams of writing something that could be played by intermediate to advanced percussionists.

The piece explores the expressive range of percussion instruments, from the scintillating sounds of pitched percussion to the thundering of tom-toms and Timpani. It opens with an extended solo for the three percussionists, which gradually builds to the entrance of the brass and orchestra. A bold four note motif is then introduced, recurring at pivotal points with different orchestration, and on reaching an orchestral tutti, contrast is created as the vibraphone and glockenspiel take part in a dialogue with the winds and strings. The four note motif returns before a thrilling cadenza brings the piece to a close.

BY TSE HOI CHAK ROYDON

### 編制

兩支長笛、一支短笛、兩支雙簧管、兩支單簧管、一支低音單簧管、兩支巴松管、四支圓號、兩支降B小號、兩支長號、一支低音長號、一支大號、定音鼓、敲擊樂器、鋼琴、豎琴及弦樂組

### INSTRUMENTATION

Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets in Bb, two trombones, bass trombone, tuba, timpani, percussion, piano, harp and strings

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黃俊諱 《暮雲》

WONG CHUN WAI

*Clouds in Twilight*

這首作品啟發自台灣淡水迷人的夕陽景緻。白雲謐靜地沐浴於流瀉的陽光中，呈現出廣闊而壯麗的景色，不禁令人想到自身的渺小與無力。雲的形狀和天空的顏色看似毫無變化，但當回頭一看，卻會訝異地發現它們實際上在不斷轉變。作曲家試圖以一個只由兩個音組成的簡樸句型建構廣闊的旋律，加上由和弦和音色形成如萬花筒般的背景描繪這醉人的美景。多種不同的音樂，如民間音樂、西方古典音樂和電影音樂的元素，在作品中被融滙一起，象徵著大自然包容、擁抱著萬物。

黃俊諱

The piece was inspired by the mesmerizing sunset in Tamsui (Taiwan). The stillness of the clouds bathed in the scattered sunlight created a magnificent vision which reminds us how small and powerless humanity is against a backdrop of such vast natural scenery. While the shape of clouds and the colour of the sky do not seem to have varied, it comes as a shock to realise that they are, in fact, ever-changing. It is the composer's intention to depict this scenery with a broad melodic line made up of just a simple two-note figure above a background of kaleidoscope of harmonic and instrumental colours. Diverse influences from folk music, western concert music and film music are all fused together in this piece, symbolizing that Nature embraces everything.

BY WONG CHUN WAI

#### 編制

兩支長笛、一支短笛、兩支雙簧管、一支英國號、一支降E單簧管、兩支單簧管、兩支巴松管、一支低音巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、鋼琴(兼鋼片琴)、豎琴及弦樂組

#### INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, Eb clarinet, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano (doubling celesta), harp and strings



*Allegro assai.  $\text{♩} = 80.$*



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## 麥睿勤 《新時代管弦樂曲》

# MAK YUI KAN RAPHAEL

## *Orchestral Piece for a New Era*

本曲乃受二十世紀末簡約主義音樂〔尤其 Steve Reich 的音樂〕啟發而作，全曲僅四十五個小節，但每個小節均重複若干次。此等音樂自身乃一個過程〔Steve Reich 語〕，引領聽眾專注在靜止的一刻，而非「一般」音樂中的張弛。

本曲以 A-B-A-B-A 的結構寫成。「A」樂思並沒有特定的主題，但清楚地以降 E 大調表；「B」樂思則是一個清晰的 C 小調主題。大木琴和鋼琴的固定低音之上，音樂元素漸漸堆砌，令聲音更豐富。

曲題中的「新時代」確立了新時代的來臨；這是一個社會轉變、未定但樂觀、動態、創意澎湃的新時代。本曲近似「流行」音樂多於「古典」音樂；作曲家認為這兩種音樂的分野將會消失，並希望本曲成為時代的見證。

麥睿勤

*Orchestral Piece for a New Era* was inspired by late 20th century minimalist music, particularly that of Steve Reich. It consists of only 45 bars, but each bar is repeated a number of times. The resulting music, in the words of Steve Reich, is in itself a process, which invites listeners to enjoy the “moment in time” instead of longing for tensions and resolutions as in “conventional” classical music. The piece nevertheless takes a double ternary form (A-B-A-B-A), where the “A” motif, tonally defined as Eb major but less thematically specific, is contrasted with a clearly defined theme in C minor. The music is built up by an additive process with incoming material enriching the sound. All processes take place over a constant ostinato on the marimba and piano.

The piece is abstractly titled *Orchestral Piece for a New Era*, without specifically making reference to any imagery, ideas or programme. The exception is *New Era*, which actively confirms a new era as distinct from the old; it is an era of social change, an era of uncertainty but also of optimism, an era of dynamism, an era of creativity. The musical idiom is closer to “popular” music instead of “classical”; the composer believes that in the new era the two “musics” will become ever closer and it will no longer be significant to distinguish between the two. The composer hopes this piece will stand as a testimony of the new era.

BY MAK YUI KAN RAPHAEL

### 編制

兩支長笛、一支短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、鋼琴及弦樂組

### INSTRUMENTATION

Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano and strings



# 盛宗亮 《藏舞》

## BRIGHT SHENG (b. 1955)

### Tibetan Swing

《藏舞》是盛宗亮「紀念塞基·高謝維斯基和拿塔莉·高謝維斯基」的作品。樂曲由布魯克林愛樂樂團和新加坡交響樂團聯合委約，由高謝維斯基基金提供資金。樂曲2002年4月26日在布魯克林首演，羅拔·史班勞指揮；2003年1月25日在新加坡新落成的濱海音樂廳舉行亞洲首演。

文化大革命爆發時，盛宗亮才十五歲。他離開老家上海，下鄉到青海省的民族歌舞團當鋼琴手和敲擊樂手，在青海省逗留了七年——這段日子對盛宗亮後來的作曲事業影響深遠。青海省鄰近西藏，盛宗亮日後的作品因此或多或少可見西藏音樂的蹤影。2000年舊地重遊，更令盛宗亮想起這地方對他的影響有多大：「青海彷彿如我的第二故鄉。這是我立志當音樂家的地方；我的初吻也在這裡發生。我在青海群山之間初嘗民歌之美，那一直為我的音樂帶來靈感。」於是他馬上寫下多首與西藏音樂息息相關的作品，包括營造西藏舞蹈音樂效果的《藏舞》。柳鼓、康加鼓、小型低音鼓為樂曲掀開序幕，率先奏出典型的西藏舞蹈節拍，令人聯想起舞彩袖和頓足動作。西藏及其他中式旋律和節奏，還有西樂樂器色彩，都在《藏舞》巧妙地並置在一起。盛宗亮自言他「嘗試描繪既優美又粗豪的山區舞蹈。」

中譯：鄭曉彤

Commissioned jointly by the Brooklyn Philharmonic and the Singapore Symphony Orchestra with funds provided by the Koussevitzky Foundation and dedicated "to the memory of Serge and Natalie Koussevitzky", *Tibetan Swing* was first performed on 26 April 2002 in Brooklyn under Robert Spano and given its Asian premiere in the newly-opened Esplanade concert hall in Singapore on 25th January 2003.

When the Cultural Revolution broke out in China, Sheng, aged 15, left his native Shanghai and spent seven years in the Qinghai Province close to the border with Tibet working as a pianist and percussionist with a folk music and dance troupe. These were to prove formative years in Sheng's future career as a composer and the influence of Tibetan music has, in one form or another, infused much of his subsequent work. Revisiting the region in 2000 he was reminded of how powerful an influence it held over him, "Qinghai was like a second homeland. It was here that I made up my mind to be a musician. It was here that I first kissed a girl. And it was in the mountains of Qinghai that I first tasted the beauty of the folk-songs that remain the inspiration for my works". The immediate response was a number of works closely associated with Tibetan music, including *Tibetan Swing* which evokes the sounds of a Tibetan dance. Bongos, congas and a small bass drum open the work with a typical Tibetan dance beat associated with long sleeve-swinging and stomping of feet. Cleverly juxtaposing Chinese and Tibetan melodic and rhythmic ideas with western instrumental colour *Tibetan Swing*, in Sheng's own words, "tries to evoke both the beauty and savageness of a mountain dance".

BY MARC ROCHESTER

#### 編制

三支長笛（其二兼短笛）、兩支雙簧管、一支英國管、三支單簧管（其一兼低音單簧管、一兼降E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、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組

#### INSTRUMENTATION

Three flutes (two doubling piccolos), two oboes, cor anglais, two clarinets (one doubling bass clarinet/one doubling Eb clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings



吳冠青 《香水》

WU GUANQING CHRIS

*Das Parfum*

這首長笛及管弦樂作品靈感源自作曲家對香水的迷戀。為了在聽覺上營造香氣，樂曲採用清淡而精緻的質感，而位於觀眾席演奏的兩支長笛把舞台上「聲音的氣味」延伸至觀眾席。第一樂章通過上行的全音階和滑奏來捕捉香氣上升的型態。第二樂章中，樂譜上的織體勾勒出香水瓶的形狀。而大部分的音高選擇都來自於品牌香水的名字〔如香奈兒 no. 5、Burberry等〕。通過對音高跳動的控制，音樂成功映射出香水液體狀態時的謐靜。

吳冠青

Composed for two flutes and orchestra, this piece originated from the composer's fascination with perfume. To create the acoustic atmosphere of an aroma, the music takes on a light and delicate texture while the two extra flutes (playing off-stage in the audience area) extend the 'acoustic fragrance' to the audience. The ascending pentatonic scale and glissando in the first movement captures the aroma of the perfume. In the second movement, the scoring outlines the shape of perfume bottles. All the pitches are associated with the names of luxury perfume brands (Chanel no. 5, Burberry, etc.). With limited movement, the music reflects the stillness of liquid perfume.

BY WU GUANQING CHRIS

#### 編制

三支長笛（全部兼短笛）、三支雙簧管、一支降E單簧管、兩支單簧管、三支巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組

#### INSTRUMENTATION

Three flutes (all doubling piccolos), three oboes, E flat clarinet, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussions, harp, piano and strings

# 史特拉汶斯基 《紙牌遊戲》

## IGOR STRAVINSKY (1882-1971)

### *Jeu de Cartes*

一天晚上，史特拉汶斯基在巴黎有聚餐。他乘計程車前往赴約途中，心血來潮想到：不如新一齣芭蕾舞劇就以自己最喜歡的紙牌遊戲之一「撲克牌」為題材，讓舞者扮作撲克牌，按照洗牌和四種紙牌花色的動態來編舞，效果一定很棒。史特拉汶斯基雀躍得馬上邀請計程車司機去喝酒；不消幾天，新的芭蕾舞劇《紙牌遊戲》配樂已經完成。《紙牌遊戲》1937年4月27日在紐約大都會歌劇院首演，全劇分為三大部分，每部分就是一個撲克牌局，「鬼牌」飾演一張狂野放任的紙牌，在牌局中搗蛋。

**第一局：**音樂戲仿一首優雅的進行曲，變得有點稀奇古怪—每局開始前，這個代表洗牌的樂段都會出現，而且在全曲結尾也會重現。牌局開始了；弦樂有如啄啄有聲的鳥兒，木管自信滿滿，都在緊緊守護著自己那手牌。暴烈的鼓聲開始時，「鬼牌」現身，把其中一個玩家趕走。

**第二局：**重新洗牌。充滿王者風範的進行曲響起；四張「Q」出現，卻逐一輸給「A」—不過其中一張「A」卻是「鬼牌」假扮的。

**第三局：**重新洗牌，重新發牌。似乎有大人物加入牌局來（拉威爾《圓舞曲》和羅西尼《西維利亞理髮師》的片段響起）—真是有用的啊：紅心大同花順現身，「鬼牌」輸了。

中譯：鄭曉彤

Travelling to a dinner engagement in Paris in a taxi, Stravinsky suddenly realised that one of his favourite card games, Poker, would make the ideal basis for a ballet, the dancers arrayed as playing cards and the choreography determined by the shuffling and movement of the four card suits. So excited was he that he invited the taxi driver to join him for a drink and, within days, he had written the complete music for this new ballet, which he called *Jeu de Cartes* ("The Game of Cards"). It was first staged at the Metropolitan Opera in New York on 27th April 1937 and is organised into three "deals" of a game of Poker, with the Joker serving as a wild card causing mischief in each deal.

**First Deal:** A vaguely grotesque parody of a courtly march represents the shuffling of the pack (we hear it before each deal and again at the very end of the work), and the game gets under way with pecking strings and confident woodwind all guarding their hands. The Joker appears (heralded by violent drumming) and wipes a player out of the game.

**Second Deal:** The pack is re-shuffled and a regal march ensues as the four Queens appear and are, in turn, defeated by four Aces. But one of those Aces is the Joker in disguise.

**Third Deal:** The pack is shuffled again and the cards dealt. Some big guns seem to have been brought to the table - there are quotes from Ravel's *La Valse* and Rossini's *Barber of Seville* - and it works; the Hearts come up with a Royal Flush and the Joker is defeated.

BY MARC ROCHESTER

#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓、敲擊樂器及弦樂組

#### INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings



## 盛宗亮 BRIGHT SHENG

指揮 conductor

盛宗亮生於上海，現為密歇根大學伯恩斯傑傑出教授及香港科技大學傑出客席教授。

不少重要機構或團體都曾委約盛宗亮作曲，並為他演出委約作品，包括美國白宮、2008年北京奧運、各大城市的交響樂團（波士頓、費城、紐約、克里夫蘭、芝加哥、聖路易、三藩市、洛杉磯和明尼蘇達）、三藩市歌劇團、芝加哥抒情歌劇團、侯斯頓大歌劇團、聖迭菲歌劇團、紐約市芭蕾舞團、三藩市芭蕾舞團、巴黎樂團、荷蘭皇家音樂廳樂團、倫敦英國廣播公司交響樂團、聖西西里亞國家學院交響樂團、漢堡電台交響樂團、丹麥國家電台交響樂團、芬蘭電台交響樂團、西班牙國家交響樂團、東京愛樂樂團、東京都交響樂團、中國國家交響樂團，上海交響樂團以及北美、歐洲和亞洲各大音樂節。

盛宗亮的音樂風格多樣，由澎湃跌宕到婉約抒情無所不包，而且深受東亞和中亞古典音樂傳統影響。2000年起他鑽研絲路文化的音樂現象，並出任馬友友「絲路計劃」藝術顧問。

盛宗亮曾以指揮或鋼琴家身份與多個知名樂團合作，包括三藩市交響樂團、底特律交響樂團、西雅圖交響樂團、紐約室樂交響樂團、大急流城交響樂團、聖彼得堡愛樂樂團、多蒙特愛樂樂團、香港管弦樂團以及中國國家交響樂團，踏足過的演出場地包括卡內基廳、林肯中心、甘迺迪中心以及其他許多國際知名的演藝場地。

Born in Shanghai, Bright Sheng is currently the Leonard Bernstein Distinguished University Professor at University of Michigan and the Distinguished Visiting Professor at Hong Kong University of Science and Technology.

Among the major organizations that have commissioned and performed his works are: The White House, Beijing 2008 Olympic Games, symphony orchestras in Boston, Philadelphia, New York, Cleveland, Chicago, St. Louis Symphony, San Francisco, Los Angeles, Minnesota, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, New York City and San Francisco Ballets, Orchestra de Paris, Royal Concertgebouw Orchestra, London BBC Symphony Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Hamburg Radio Symphony, Danish National Radio Symphony, Denmark, Finnish Radio Symphony, National Symphony of Spain, Tokyo Philharmonic, Tokyo Metropolitan Symphony Orchestra, China National Symphony, Shanghai Symphony, and festivals throughout North America, Europe and Asia.

Sheng's music ranges from dramatic to lyrical and is strongly influenced by the folk and classical music tradition from eastern and central Asia. Since 2000 he has been studying and researching the music phenomenon of the Silk Road culture, and he has also served as the Artistic Advisor to Yo Yo Ma's Silk Road Project Inc.

As a conductor and pianist he has performed with such prestigious institutions as the San Francisco Symphony, Detroit Symphony, Seattle Symphony, New York Chamber Symphony, Grand Rapids Symphony, St. Petersburg Philharmonic Orchestra, Dortmund Philharmonic Orchestra, Hong Kong Philharmonic Orchestra and China National Symphony, and has appeared at Carnegie Hall, Lincoln Center, Kennedy Center, and many other international performing arts centres.



## 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

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

# 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/First  
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



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



● 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



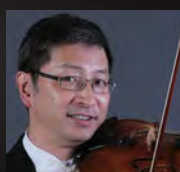
余思傑  
Domas Juškys



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



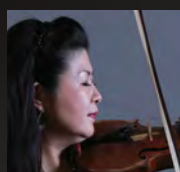
冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



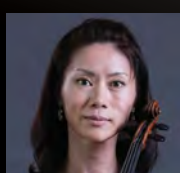
冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



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





## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



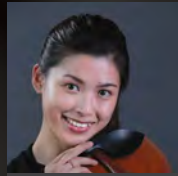
■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



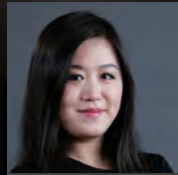
林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



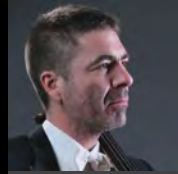
▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



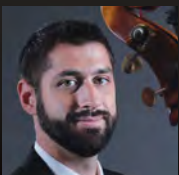
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
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

### 長笛 FLUTES



● 史德琳  
Megan Sterling



▲ 盧韋歌  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

### 低音長號 BASS TROMBONE



韋彼得  
Pieter Wyckoff

### 大號 TUBA



● 雷科斯  
Paul Luxenberg



定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP



● 史基道  
Christopher Sidenius

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

中提琴：凌藝廉  
Viola: William Lane

雙簧管：譚家樂  
Oboe: Daniel Tam

單簧管：區淑儀  
Clarinet: Rita Au

圓號：趙展邦  
Horn: Harry Chiu

小號：王仲揚  
Trumpet: Edwin Wong

大號：翁越  
Tuba: Yongyut Tosspnapiun

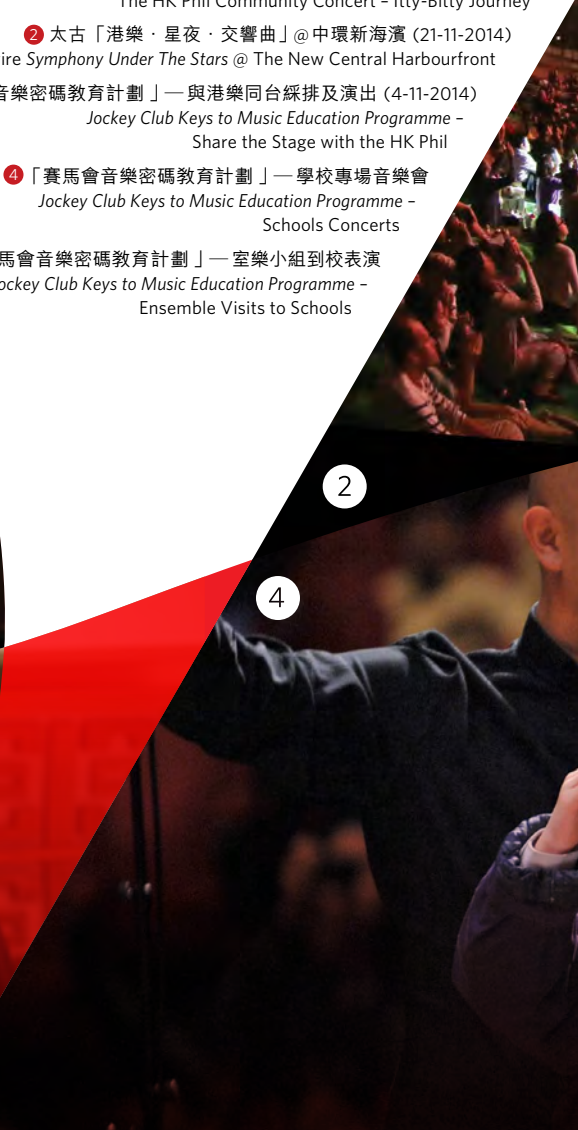


# SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's  
Education and Community Engagement Projects

- 1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)  
The HK Phil Community Concert - Itty-Bitty Journey
- 2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)  
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)  
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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
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為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
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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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辦公室助理

Sammy Leung  
Office Assistant

#### 藝術策劃部

#### Artistic Planning

韋雲暉  
藝術策劃總監

Raff Wilson  
Director of Artistic Planning

趙桂燕  
教育及外展經理

Charlotte Chiu  
Education and Outreach Manager

王嘉瑩  
藝術策劃經理

Michelle Wong  
Artistic Planning Manager

林奕榮  
助理教育及外展經理

Lam Yik-wing  
Assistant Education and Outreach Manager

鄭宇青  
教育及外展主任

Priscilla Cheng  
Education and Outreach Officer

潘盈慧  
藝術策劃主任

Christine Poon  
Artistic Planning Officer

#### 發展部

#### Development

李嘉盈  
發展經理

Jenny Lee  
Development Manager

譚穎敏  
發展經理

Myra Tam  
Development Manager

袁藹敏  
發展助理經理

Yman Yuen  
Assistant Development Manager

#### 市場推廣部

#### Marketing

陳欄欣  
市場推廣總監

Doris Chan Kwok-yan  
Director of Marketing

林映雪  
市場推廣經理 (編輯)

Anita Lam  
Marketing Manager (Editing)

李碧琪  
傳媒關係經理

Becky Lee  
Media Relations Manager

曹璟璘  
市場推廣助理經理

Karin Cho  
Assistant Marketing Manager

劉淳欣  
市場推廣助理經理

Sharen Lau  
Assistant Marketing Manager

何惠嬰  
客務主任

Agatha Ho  
Customer Service Officer

林嘉敏  
客務主任

Carman Lam  
Customer Service Officer

陳沛慈  
市場及傳訊主任

Daphne Chan  
Marketing Communications Officer

#### 樂團事務部

#### Orchestral Operations

鄭浩然  
樂團事務總監

Kenny Chen  
Director of Orchestral Operations

黎樂婷  
樂團人事經理

Erica Lai  
Orchestra Personnel Manager

陳國義  
舞台經理

Steven Chan  
Stage Manager

何思敏  
樂譜管理

Betty Ho  
Librarian

陳雅穎  
樂團事務主任

Wing Chan  
Orchestral Operations Officer

李馥丹  
樂團事務主任

Fanny Li  
Orchestral Operations Officer

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So Kan-pong  
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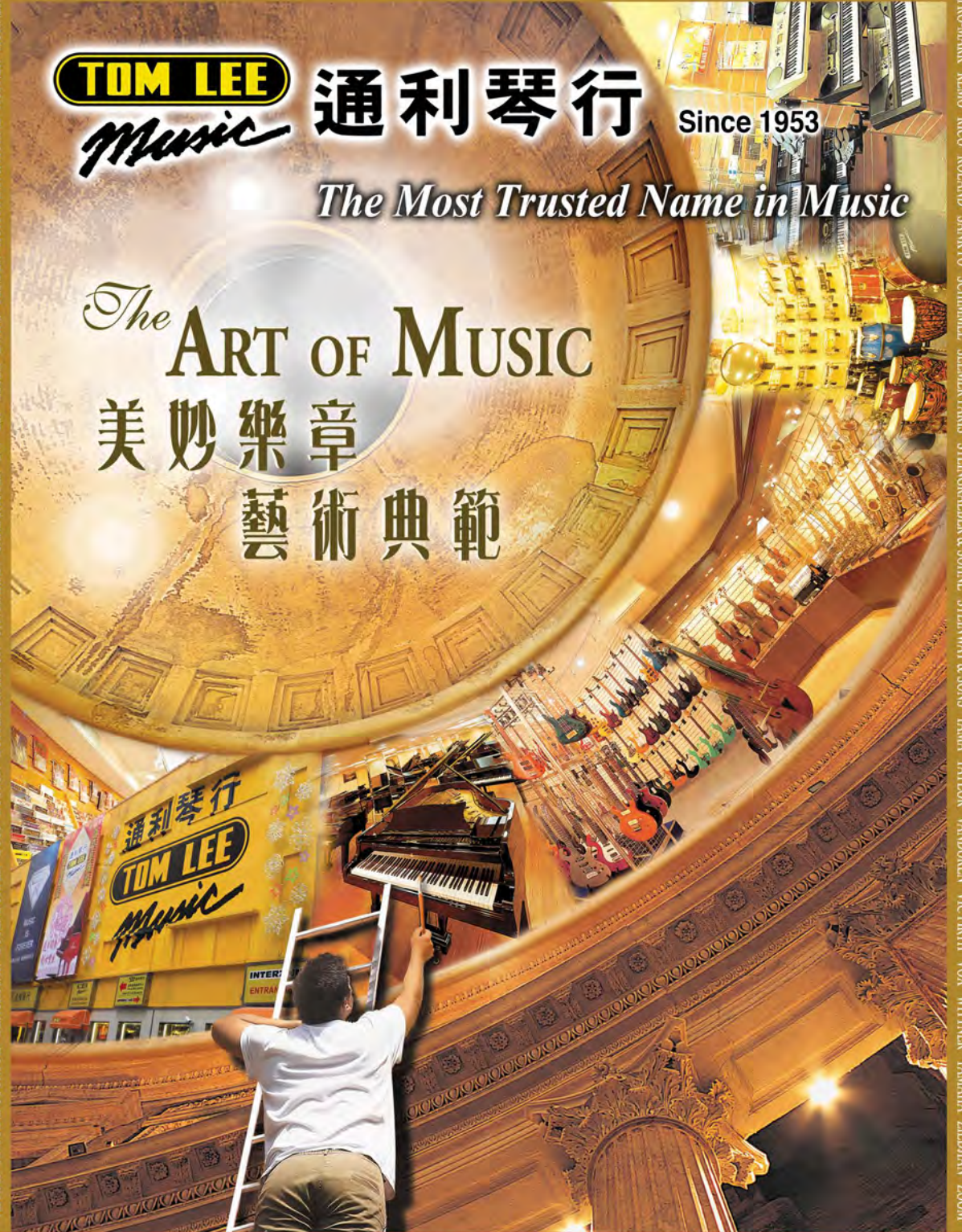
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