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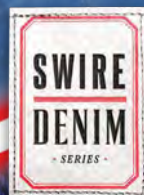
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太古輕鬆樂聚 星球大戰

JOHN WILLIAMS'

STAR
WARS



16 & 17 DEC

2016 Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

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音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region. The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.

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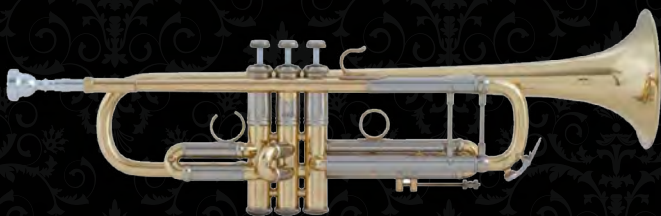
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星球大戰



JOHN WILLIAMS' STAR WARS

《超人》：主題曲

P. 9

Superman: Main Title

《舒特拉的名單》：主題音樂（小提琴獨奏）

Schindler's List: Main Theme (violin solo)

《侏羅紀公園》：主題曲

Jurassic Park: Main Title

《奪寶奇兵》：奇兵進行曲

Raiders of the Lost Ark: Raiders March

《E.T. 外星人》：地球探險記

E.T.: Adventures on Earth

《星球大戰——原力覺醒》組曲

Star Wars—The Force Awakens (Suite)

March of the Resistance • Rey's Theme • Scherzo for X-Wings • The Jedi Steps • Finale

《星球大戰》選曲

Star Wars—Selections

Princess Leia's Theme • Cantina Band • Parade of the Ewoks • Main Title

勞寶，指揮 **Guy Noble**, conductor

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星迷告白：金培達、趙增熹

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Ask the Fans: Peter Kam & Chiu Tsang-hei

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"(van Zweden) takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong."

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10

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4

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emerging Hong
Kong composers

16

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黃牧

「整個演出散發著
唯美般的光彩」


周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 領導港樂
更上一層樓，不僅
是港樂也是香港所有
樂迷之福。」

李歐梵
《明報》



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「我為港樂深感自豪，透過本地及海外的演出和錄音，
令港樂切切實實地成為一個國際知名的樂團。」

梵志登

“I am so proud of this great ensemble. Through our concerts, touring and recordings,
the HK Phil has truly become an internationally renowned orchestra.”

JAAP VAN ZWEDEN



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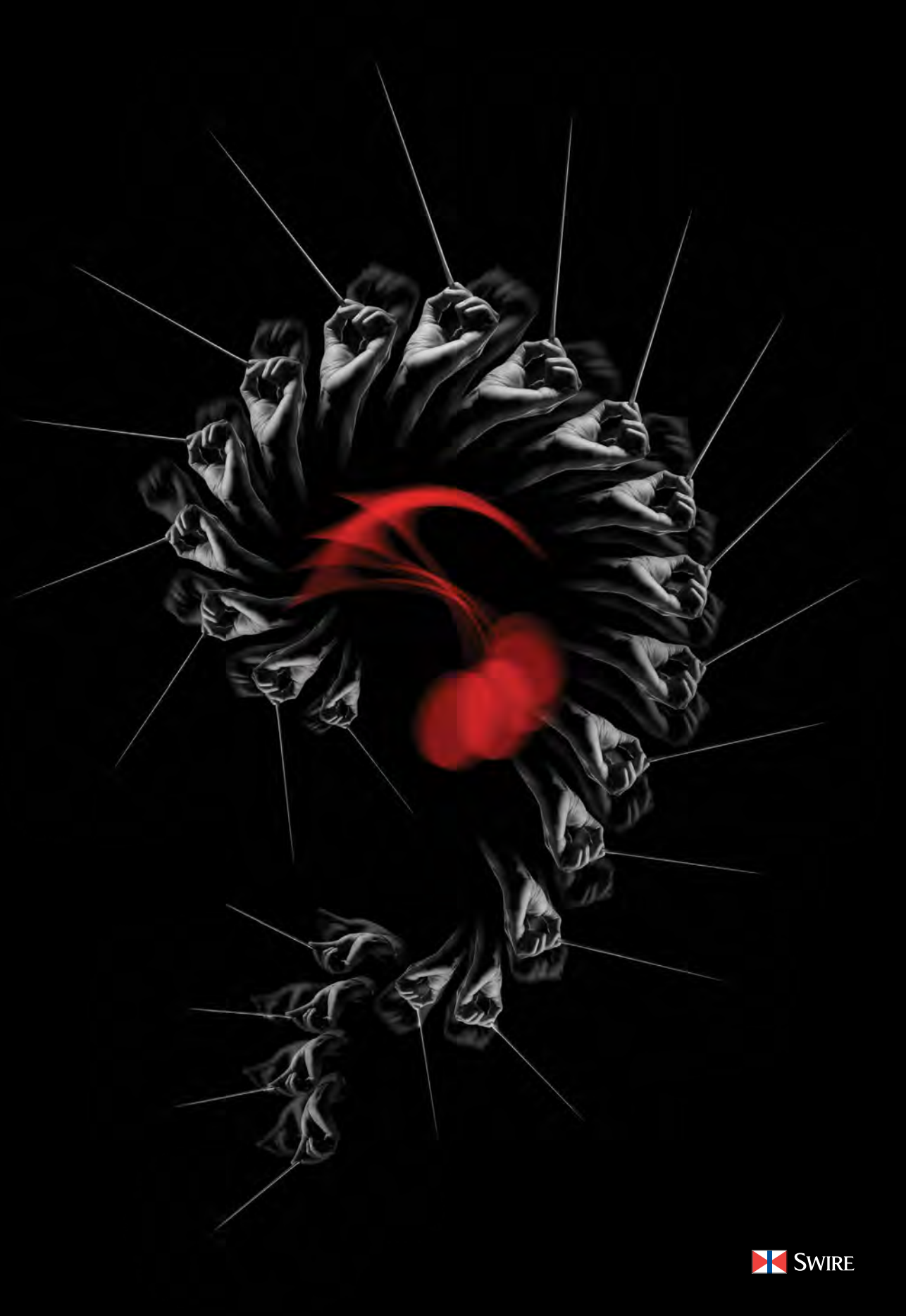
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A SOUND COMMITMENT 弦諾



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銀河系的配樂大師——約翰·威廉斯

JOHN WILLIAMS—THE GREAT FILM SCORE COMPOSER OF OUR GALAXY

有人說，約翰·威廉斯的經典配樂，就如貝多芬的《快樂頌》。意思是，幾粒音符，學會了就不遺忘，多少年後仍是認得到、哼得出的記憶，烙在心上的編碼。

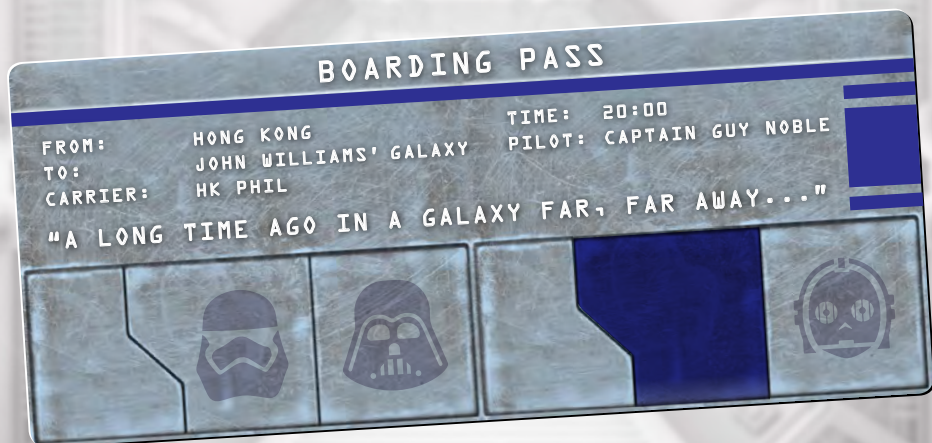
一生人若要創作一組街知巷聞的音符密碼，已不得了！何況在接近60年的創作生涯，反覆留過不知多少回印記。也要多得兩位荷里活大師兼老友：史提芬·史匹堡和佐治·魯卡斯，用影像塑造一個時代，威廉斯同步創作的樂章，也成了時代聲音。「三個小生」，還可以編出幾多時代曲？

今晚，且盡情徜徉於約翰·威廉斯的「快樂頌」。

Some say the film scores composed by John Williams are like Beethoven's *Ode to Joy*. What they mean is that these short music phrases, once learned, are unforgettable. No matter how many years have passed, one can still recognise and recall them, like codes imprinted onto one's heart.

It is already really impressive to compose one set of music notes that are recognised by everyone, not to mention the countless sets of memories created over a musical career spanning nearly 60 years. Of course, this is also thanks to two Hollywood masters and close friends, Steven Spielberg and George Lucas, who have carved out a whole era using their images. John Williams' music, written simultaneously, has also become the sound of footsteps of such an era. How many masterpieces of our time will this veteran trio create in the times to come?

Tonight, let us immerse ourselves in John Williams' "Ode to Joy".



約翰·威廉斯 (1932-) : 星球大戰

John Williams' *Star Wars*

不論年齡、無分國籍，都記得約翰·威廉斯恍若魔法咒語的音符，究竟他如何做到？

先概括威廉斯的強項吧：

1. 電影配樂主旋律鮮明，往往幾粒音、不生枝節，已入觀眾腦袋，並朗朗上口；
2. 明瞭導演意圖，配樂能深化電影主題；
3. 音樂知識零死角。其父是爵士鼓手，他學過鋼琴、交響樂作曲等。

1958年首度獨自完成電影《Daddy-O》配樂，1971年憑《屋頂上的提琴手》贏第一個奧斯卡配樂獎座（他一共得了5座！）。

但說到人生空前成功，必須跳到1975年《大白鯊》。還記得大白鯊每次來襲前，聽到預示的配樂，就會心頭揪緊嗎？他的電影配樂也採用了「主導動機」(Leitmotif)，就如華格納也於其歌劇使用，意指簡單幾個音符，以提示某個角色出場。《大白鯊》是史上成功例子——威廉斯僅用一組半音，已提示大家坐穩，準備接受驚嚇，每次聽都毛管竅。只聽不看《大白鯊》，其實是鬼片經驗：召喚恐懼，啣不過氣。

與史匹堡合作愉快

自此展開威廉斯與史匹堡的漫長夥伴關係（史匹堡作品中，只有1971年電視

Regardless of age or nationality, everyone recognises John Williams' musical magic. How does he achieve this?

Three key features of his music:

1. Catchy, easy to sing melodies that go straight into the listener's mind, often with just a few notes and no unnecessary complication.
2. A clear understanding of the film director's intention. His music can reinforce the theme of the movie.
3. No 'dead end' in his music knowledge. His father was a jazz musician, he himself has studied piano, symphonic music composition, etc.

In 1958, he for the first time completed the film score for *Daddy-O*. In 1971, he won his first Best Music Academy Award for *Fiddler on the Roof* (he has won five altogether).

Nevertheless, one must fast forward to *Jaws* in 1975, for an unprecedented success in his life (thus far). Do you still remember the background music that is played each time before the white shark attacks, and how that makes the heart tighten every single time? In music composition, there is a term called leitmotif. Wagner always used it in his operas. It refers to a few simple music notes that precede the appearances of certain characters. *Jaws* is a successful example in history—with simply two notes, the composer gives people a warning signal—to get ready to be scared. Each time the leitmotif comes on, it makes my hair stand on end. If one is to listen to *Jaws* without watching the images, it is really the experience of a ghost story: it summons fear and leaves one breathless.

約翰·威廉斯 (1932-) : 星球大戰 John Williams' *Star Wars*

電影《Duel》，1985年《紫色》、2015年《換謀者》配樂非出自威廉斯手筆。

1977年的《第三類接觸》，威廉斯反覆使用5粒音構成的主旋律，在電影內是信號，查實表達地球人與外星生物不用言語，也能感通，高章地深化史匹堡的「共融」主題。到此不能不提另一科幻片《E.T. 外星人》。這隻樣子怪怪的E.T.，不是嚇人的異形：「它」與男孩Elliot建立超越銀河系的友誼、「它」的真善，到最後要回家滿載離愁，那種可愛與真摯，威廉斯深刻捕捉。長9分鐘的〈地球探險記〉，以激揚銅管樂與小提琴，展現E.T.在地球的神奇歷險，最難得是，溫暖但不煽情！

來到獨特的1993年。史匹堡與威廉斯完成風格截然不同，又自我超越的大作：《侏羅紀公園》和《舒特拉的名單》。前者是主流巨製，轟動全球，威廉斯的交響主題曲氣勢磅礴，有種為主題公園而寫的壯麗。後者寫猶太人被屠殺的悲歌，威廉斯譜寫的旋律，變得簡約凝練。小提琴的憂傷，像哭泣聲，訴說歷史苦難，聽者無言，卻又不沉溺傷痛，末段提昇為舒特拉的悲憫情操。不得不提，小提琴家伊扎克·帕爾曼的穿透演繹，每個音符都敲進心。帕爾曼，也是猶太人。

Longterm Partnership with Steven Spielberg

The very longterm collaboration between Williams and Spielberg thus began. (John Williams wrote music for all of Spielberg's works except television film *Duel* in 1971, *The Color Purple* in 1985 as well as *Bridge of Spies* in 2015).

In *Close Encounters of the Third Kind* in 1977, the leitmotif tactic is used again, repeatedly employing a main melody made up of five music notes. In the movie, this is a signal, in fact expressing the idea that humans on earth and extraterrestrial beings are able to connect without using words. This is an ingenious way to deepen the director's theme of 'integration'. One must also mention another sci-fi movie, *E.T.* The odd-looking creature is not a scary monster. Instead, it forms a cross-galactic friendship with Elliot, a young boy on earth. Williams profoundly captured its sincerity, its kindness, and its deep sadness when it eventually has to return home, as well as its earnest nature and cuteness. The 9-minute 'Adventure on Earth' makes use of the stirring brass and violins to display E.T.'s amazing journey on earth. The most outstanding achievement is how it conveys a lot of warmth without being melodramatic.

We now move to 1993, a unique year. Spielberg completed two drastically different masterpieces, both exceeding his previous achievements: *Jurassic Park* and *Schindler's List*. The former is a mainstream large-scale production that attracted global attention. Williams' symphonic theme music is grand and stirring, with a touch of "theme park". The melody of *Schindler's List* however is minimalistic and sublime. The sorrow of the violin is like the sound of someone weeping. It speaks

“The contribution of music to film is something that is immeasurable and we really can't quantify that. I think what we have discovered is that music and film can't be separated.”

— John Williams

與魯卡斯交鋒

讓時間回撥，史匹堡拍《第三類接觸》的1977年，介紹了威廉斯給好友佐治·魯卡斯認識。三人首度交手，是一次英雄會。威廉斯為史提芬執導、魯卡斯構思的《奪寶奇兵》的鍾斯博士，寫了首激越、活潑的主題曲，可以想像，三人相處的情景，像陽光男孩，惺惺相惜。順帶一提，另一次為英雄撰曲，是1978年《超人》的主題曲，號角聲響起，像日出，就算人物經歷哪種考驗或磨難，都是光明面勝於黑暗面，也因此深得普世歡心。

若果當初威廉斯沒結識魯卡斯，《星球大戰》系列（包括去年的第7集《原力覺醒》）配樂，會變成怎樣？——這可算是荷里活電影史上最偉大的交響史詩！

而最初魯卡斯壓根兒不想找人配樂，因為科幻經典《2001太空漫遊》也沒有，倒用上史特勞斯的《查拉圖斯特拉如是說》，還有小約翰史特勞斯的《藍色多瑙河》，卻活現浩瀚星際的詩意。威廉斯讀出魯卡斯意圖，《星球大戰》一開始已定了太空宏偉、蒼茫的格調。同時他再用主導動機手法，我永遠記得黑武士出場前那九個音，而莉亞公主與漢蘇奴也自有主題曲。當莉亞公主與漢蘇奴在《原力覺醒》久別重逢，觀眾很快意識到人物的共同命運：革命軍的領袖；

solemnly of the historic tragedy. Those who listen to it cannot find words for the emotions. Yet it does not dwell on the pain. As it approaches the end, the emotions are elevated to the compassionate sentiment of Schindler. Of course, the penetrating performance by violinist Itzhak Perlman strikes every note straight into the heart. Perlman himself is also Jewish.

Close Encounters with George Lucas

Going back in time, Spielberg introduced his good friend George Lucas to Williams when he was making *Close Encounters of the Third Kind* in 1977. The three collaborated for the first time in a heroic encounter, *Indiana Jones*, for which Williams composed a piece of intense and spirited theme music. One can imagine how the three came together and developed deep respect for each other's talents. The other composition for a hero is the *Superman: Main Title* written in 1978. The horn begins like the sunrise and depicts the light's triumph over darkness, no matter what kind of challenges or hardships are faced by the characters, hence its universal appeal.

Had Williams not known George Lucas, what would the film music for the *Star Wars* series have become (including the 7th installment—*The Force Awakens*)? This is arguably the greatest symphonic epic in the history of Hollywood filmmaking.

At first, George Lucas did not want to have someone creating a film score at all, like the sci-fi classic *2001: A Space Odyssey*. It used *Also Sprach Zarathustra* by Richard Strauss, as well as the *Blue Danube* by Johann Strauss II. Nevertheless, a poetic atmosphere was vividly created with these classical pieces,

約翰·威廉斯 (1932-) : 星球大戰 John Williams' *Star Wars*

而他們在一起的時間，從來短暫，愛情有點悲劇氣息。

威廉斯的音符，已進據人的深層記憶。這亦解釋了為甚麼從第一齣《星球大戰》至今40年，配樂風格一以貫之，就算事隔多年，觀眾都不會感到陌生。

樂曲介紹由葉健茵撰寫



embodying the vast and boundless galaxy. Williams in *Star Wars* was able to establish the director's intention—the grandiose and boundless atmosphere of outer space—from the very beginning.

Simultaneously, the leitmotif technique is also utilised. I will forever remember the nine notes that precede Darth Vader's appearance. Princess Leia and Han Solo also have their own themes. When the two reunite in *The Force Awakens*, the audience quickly becomes aware of their joint fate: as leaders of the Rebel Alliance, the time they spend together has always been fleeting. Their love is infused with a touch of tragedy. The music notes written by John Williams have entered into the depths of people's memories. This also explains why for four decades, since the first episode of *Star Wars*, the music style in the whole series has been consistent throughout. Even though many years have passed, the audience will not find it unfamiliar.

PROGRAMME NOTES BY CONNIE IP, TRANSLATED BY SHERYL SZE

威廉斯音樂知多點 Did you know?

約翰·威廉斯的電影音樂成就非凡，他也創作交響曲、協奏曲、室內樂等古典音樂，更於1980至1993年間獲波士頓大眾管弦樂團委任為首席指揮，帶領樂團演奏《星際大戰五部曲：帝國大反擊》電影配樂。他現時是該樂團的桂冠指揮。

John Williams has composed music not only for Hollywood but also classical pieces such as a symphony, concertos and ensembles for the concert stages. He served as music director of the Boston Pops Orchestra between 1980 and 1993, and conducted for the concert *Star Wars V: The Empire Strikes Back*. He is now the laureate conductor of the orchestra.



熱愛音樂的勞寶，多才多藝，指揮家外，還身兼多職：節目主持人、鋼琴家、作家、作曲家、音樂監製、說故事人。他是多個澳洲交響樂團的常客（如阿德萊德、悉尼、墨爾本、西澳洲、塔斯曼尼亞、坎培拉和昆士蘭），也與港樂、奧克蘭愛樂樂團和馬來西亞愛樂樂團合作。此外，他曾任多齣音樂劇的總監及監製，包括《歌聲魅影》、《日落大道》、《南太平洋》、《夢幻騎士》、《吉卜賽人》和《韋伯音樂之旅》。

1999至2001年間，勞寶是澳洲廣播公司古典音樂台清晨節目主持人，現時仍擔任該台客席節目主持。除了在《聚光燈雜誌》定期撰寫專欄，他也曾與多位藝人合作，包括小哈利·康力克、賓·福斯、海灘男孩、威林士樂隊、指針姊妹合唱團、人性樂隊、戴安·利夫、格蘭·費利、蘭迪·紐曼、米高·波頓、名廚瑪姬·比爾、名廚西門·布賴恩及作家克里夫·詹姆斯。

勞寶又為澳洲全國欖球聯賽決賽作曲、撰寫和製作音樂劇《音樂劇卡拉OK》、著書《音樂探險家》、為澳洲唱片品牌ABC古典灌錄了12張唱片，以及為昆士蘭交響樂團和阿德萊德交響樂團主持音樂會。近期的演出包括與悉尼交響樂團合作的《歌劇金曲》、《漫步音樂會的最後一夜》等。

Guy Noble is a conductor, broadcaster, pianist, writer, composer, producer and raconteur who loves all genres of music and has played, conducted or talked about most of them. He has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra Symphony Orchestras, the Auckland Philharmonia, Malaysian Philharmonic and the Hong Kong Philharmonic orchestras and has also been Musical Director and Musical Supervisor of many major musicals, including *Phantom of the Opera*, *Sunset Boulevard*, *South Pacific*, *Man of La Mancha*, *Gypsy* and the *Music of Andrew Lloyd Webber*.

He was the host of the *Breakfast* show on ABC Classic FM from 1999-2001, and is still a regular guest presenter on the network. He writes a regular column for *Limelight Magazine* and has worked with a wide variety of international and local artists including Harry Connick Jr, Ben Folds, The Beach Boys, The Whitlams, The Pointer Sisters, Human Nature, Dianne Reeves, Glenn Frey, Randy Newman and Clive James.

He has created music for the NRL Grand Finals, wrote and produced *Karaoke The Musical* (starring John Paul Young), written a book about music (*The Music Explorer*), recorded 12 CDs for ABC Classics and is the host for both *Music on Sundays* series for the Queensland Symphony and *Classics Unwrapped* for the Adelaide Symphony. Recent concerts include *From Vienna With Love with Conchita Wurst* (Sydney Symphony) and *The Last Night of The Proms* (Sydney Symphony).

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂剛完成旅程的第二部份，音樂會由拿索斯唱片進行現場錄音及發行，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。

同為在梵志登的領導下，港樂完成了台灣和歐洲的海外巡演，更剛於本年十月第二次到訪中國大陸，於上海、天津和北京演出。

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、已辭世

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the second of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has undertaken tours to Taiwan, Europe and, for a second time to mainland China, with recent concerts in Shanghai, Tianjin and Beijing.

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 and Yuja Wang.



"(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong." Prof Leo Lee, *Ming Pao Daily News*

的馬捷爾、安蘇菲·慕達及王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的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，更已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。

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。

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。

港樂於2013/14樂季慶祝其第四十個職業季度。

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

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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.

Thanks to a 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.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

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



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



余思傑
Domas Juškys



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



徐垣
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 Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



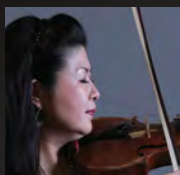
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



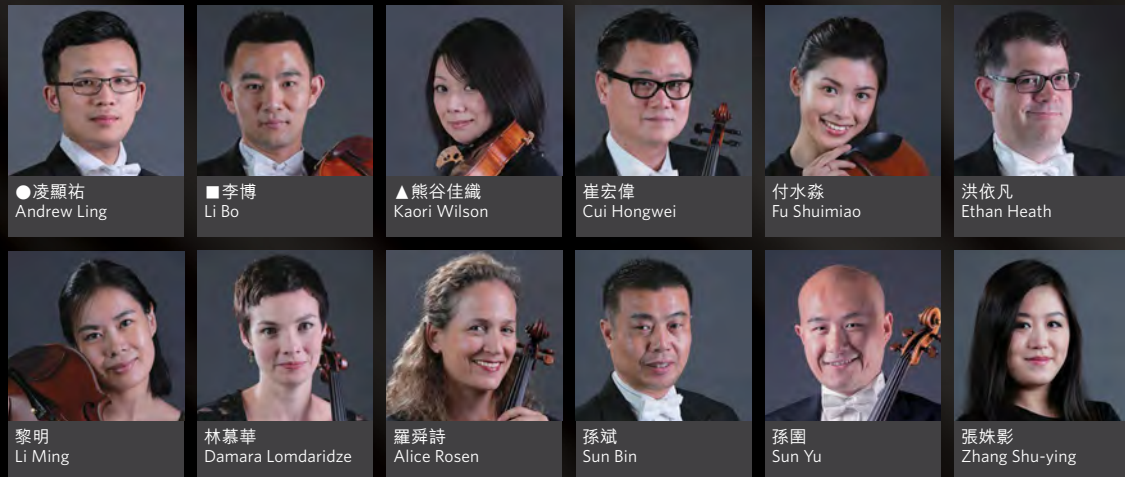
黃嘉怡
Christine Wong Kar-yee



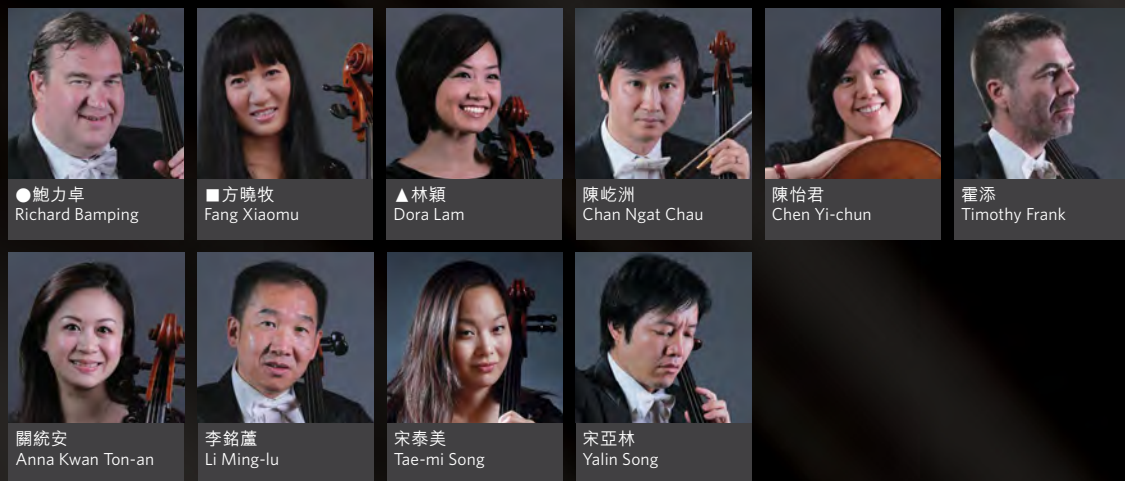
周騰飛
Zhou Tengfei



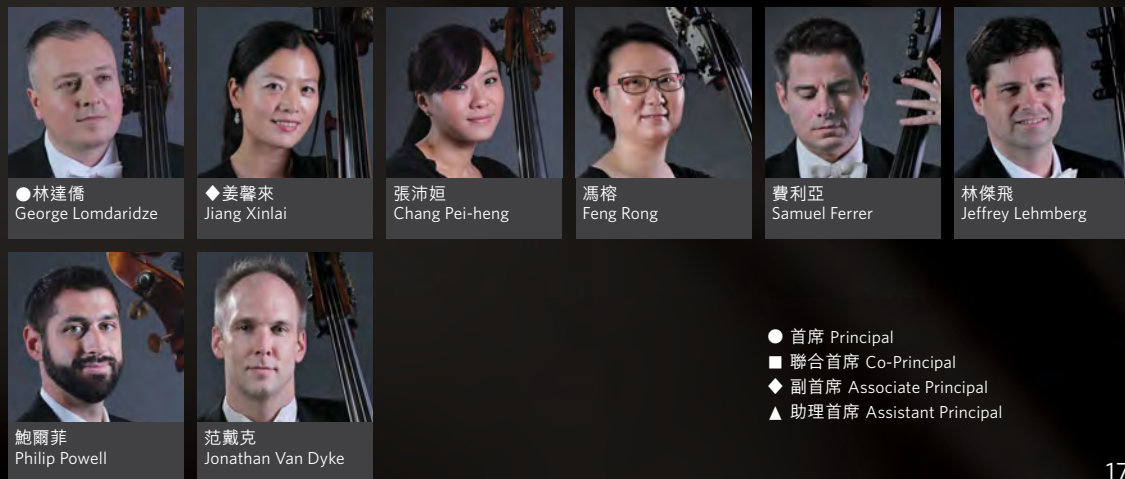
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate 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



■ 盧韋歐
Olivier Nowak



柯布魯
Ander Erburu



施家蓮
Linda Stuckey

短笛 PICCOLO

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 芭葛
Claire Bagot



韋思芸
Vanessa Howells



■ 布若芙 (休假)
Ruth Bull
(On sabbatical leave)

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

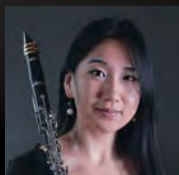
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond

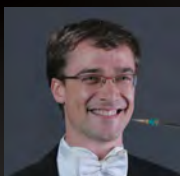


■ 陳劭桐
Toby Chan



◆ 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



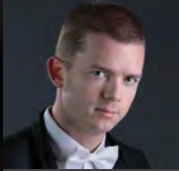
麥迪拿
Jorge Medina



李妲妮 (休假)
Natalie Lewis
(On sabbatical leave)



小號
TRUMPETS



● 麥浩威
Joshua MacCluer



■ 莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號
TROMBONES



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki



湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

大號
TUBA



● 雷科斯
Paul Luxenberg

低音長號
BASS TROMBONE

定音鼓
TIMPANI



● 龐樂思
James Boznos



● 白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

敲擊樂器
PERCUSSION

豎琴
HARP



● 史基道
Christopher Sidenius



● 葉幸沾
Shirley Ip

鍵盤
KEYBOARD

助理指揮
ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



莎朗嘉
Gerard Salonga

特約樂手
FREELANCE PLAYERS

薩克管：陳中豪、古蓮娜、甘學賢

Saxophone : Jeffrey Chan, Lena Cuglietta, Kam Hok-yin

敲擊樂器：何銘恩

Percussion: Jojo Ho

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與港樂和梵志登的四年精彩旅程〔現場錄音由拿索斯唱片發行〕
Wagner's epic *Ring Cycle* with Jaap van Zweden and the HK Phil,
performed over four years, recorded live for the Naxos label

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「音樂會在香港現場錄音……由拿索斯錄製，梵志登指揮的《指環》第二部曲，保持了《萊茵的黃金》的高水準與成功。」——《衛報》

“Recorded in concert in Hong Kong ... the second part of Jaap van Zweden's *Ring Cycle* for Naxos easily maintains the high standard and promise of *Das Rheingold*.” — *The Guardian*

「成就卓爾不凡，感動人心。」——《留聲機》雜誌

“This is an impressive and likeable achievement” — *Gramophone*

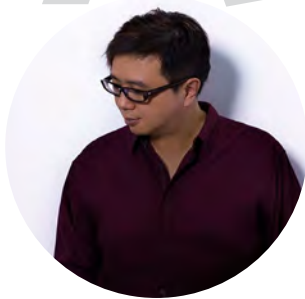
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Q A



金培達，著名音樂創作人，主力作曲、編曲、監製及廣告和電影配樂；先後憑電影《星願》、《忘不了》、《如果·愛》、《伊莎貝拉》、《十月圍城》、《武俠》和《寒戰》，七次獲得香港電影金像獎最佳原創電影音樂獎。金培達早年於美國修讀音樂時，已接觸威廉斯電影音樂，期後從事電影配樂，更對威廉斯讚歎不已。

Renowned music composer **Peter Kam** is most prolific as a song composer, a music arranger, a producer as well as a composer of advertisement music and film scores. Kam is a seven-time winner of the Hong Kong Film Awards Best Original Film Score, for *Fly Me to Polaris*, *Lost In Time*, *Perhaps Love*, *Isabella*, *Bodyguards and Assassins*, *Dragon and Cold War*. He first learned about John Williams' film music when he studied music in the U.S., while his subsequent work in film music composition further reinforced his appreciation for the composer.

約翰·威廉斯哪套電影曲目你最喜歡？為甚麼？

Which piece(s) of John Williams' film music do you like most? Why?

金培達：《E.T. 外星人》，John Williams的音樂大部分都比較正氣，好光明，即使他寫很沉很黑暗的音樂，但總是會讓人感到有希望的……E.T.正是最佳例子，你覺得他一開頭講外星人迷失在地球，這不是好事，但E.T.在異鄉找到友誼，他仍抱希望——即想回家——是全人類都會明白有家歸不得的心情，是很宇宙性的。我喜歡 John Williams 的原因，是他寫到這種心情，從一個小孩看大人世界。

第二個最喜歡的，這個要講因為實在太喜歡了，就是《舒特拉的名單》。如果要搵一段音樂講鄉愁、懷念故鄉，一定是電影的主題曲，很寫到這個情懷，雖然我不是猶太人，但一聽到這段音樂，就覺得自己好像在外漂泊，很想要返回一個地方。他寫的旋律真是很厲害，那時我未看電影，只聽到音樂，但一聽已入心入肺，這就是他的威力。

Peter Kam: One of my favourite pieces is *E.T.* Most of John Williams' music tends to be quite positive and very bright. Even when he was writing music that was really heavy and really dark, it always let people feel that there was hope. *E.T.* is a prime example of exactly that. He started with how an extra-terrestrial being was lost on Earth and could not return. This was not a good thing, but *E.T.* found friendship on foreign soil. His hope—to return home—can be understood by all human beings that *E.T.* had a home but could not return. That is very universal. The reason I like John Williams is that he can express this kind of emotion, a child looking at the grown ups' world.

Another favourite—this must be mentioned because I like it so much—*Schindler's List*. If one is to find a piece of music about homesickness, about missing home, for sure it would be "Theme from *Schindler's List*". It really can portray such a sentiment. Although I'm not Jewish, when I listen to the music I feel as if I am roaming, that I am away from home. As soon as the music comes on, I really feel that I want to return to a certain place. His melodies are so powerful. At the time I first listened to the music, I hadn't watched the movie, yet it instantly tugged at the heartstrings. That is his power.

Q A



趙增熹，著名音樂創作人，從事作曲、編曲、指揮、唱片監製、演唱會音樂總監及電影配樂等，參與電影包括《玻璃之城》、《安娜瑪德蓮娜》、《甜蜜蜜》、《癡癡煩煩》、《色情男女》等，當中以《甜蜜蜜》獲香港電影金像獎最佳電影原創音樂。趙增熹自小學時代看《星球大戰》後，便已成為威廉斯忠實擁躉。

Renowned creative music artist **Chiu Tsang-hei** is active in composition, music arrangement, conducting, record production as well as his work as music directors of pop concerts and film score composition. Known for his work in *City of Glass*, *Anna Magdalena*, *Comrades: Almost a Love Story*, *The Age of Miracles* and *Viva Erotica*, he received the Hong Kong Film Awards Best Original Film Score for *Comrades: Almost a Love Story*. Chiu has been a loyal fan of John Williams ever since he saw *Star Wars* during his primary school years.

身為電影音樂工作者，你有受約翰·威廉斯影響嗎？
As a film music artist, have you been inspired by John Williams?

趙增熹：我其實都有參考 John Williams 的配器方法，因為他用很多不同的樂器都用得很好，例如《E.T.》的〈Over the Moon〉，他用鋼琴來做主要樂器；又例如在《機場客運站》內，他用單簧管；很多時候，他更用上整個管弦樂團，譬如《星球大戰》中〈Darth Raider〉用長號、〈Princess Leia〉用好高音的長笛，他的配器手法有很多東西值得我參考，當我自己為電影配樂時，會不知不覺用了他的思維，即他的配器方法。

他也是一個很拿手用主題去刻劃人物性格的高手，我喜歡的作曲家通常都有這個特質，他是其中一位刻劃得最準繩的，他捕捉到人物性格的內心處，不單止外面；因為自己都有寫電影音樂，這是我很想達到的。

Chiu Tsang-hei: I have in fact drawn inspiration from his orchestration methods, because he uses many different instruments very well. For example, in *Over the Moon* in *E.T.*, he uses the piano as the main instrument; in *Terminal*, he uses the clarinet. He often uses the full orchestra as well; in *Star Wars*, he uses the trombone for *Darth Raider* and the flute in a high register for *Princess Leia*. It is worth referring to many aspects of his orchestration techniques. When I compose film music myself, I would subconsciously make use of his ideas, i.e. his orchestration methods.

He is also a master of using a theme to capture a character's personality. Composers I like often share this quality, while he is among the ones who have the most precise grasp of this. He is able to capture the inner world of a character, beyond the external. Because I compose film music myself, this is what I very much want to achieve.

TRANSLATED BY SHERYL SZE

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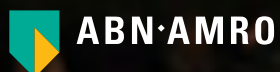
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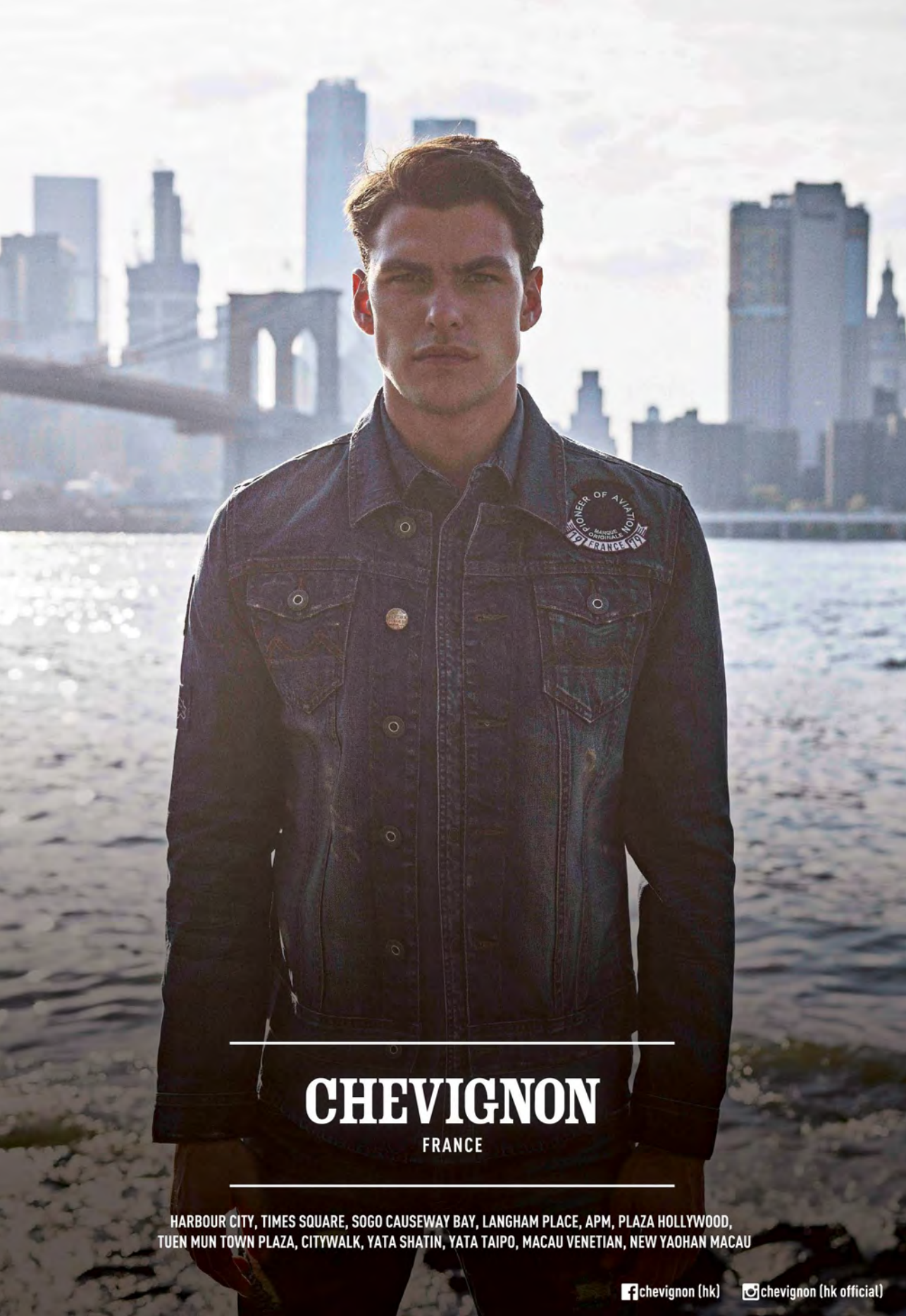
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
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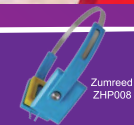
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