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23 JUN 2019

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- P. 2 德伏扎克 ANTONÍN DVOŘÁK 15'
《奧賽羅》序曲 *Othello Overture*
- 孟德爾遜 FELIX MENDELSSOHN 12'
《仲夏夜之夢》：序曲
A Midsummer Night's Dream: Overture
- 《仲夏夜之夢》：結婚進行曲 5'
A Midsummer Night's Dream: Wedding March
- 柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY 18'
《羅密歐與茱麗葉幻想序曲》
Romeo and Juliet, Fantasy-Overture
- P. 6 余隆 指揮 Yu Long Conductor
- P. 7 香港莎士比亞戲劇團 演出嘉賓
Hong Kong Shax Theatre Group Guest Performer
- P. 12 遊戲 Game



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ODE TO SHAKESPEARE



今天音樂會推崇的不但是英國大文豪莎士比亞，還有愛情與情侶。

德伏扎克的奧賽羅

莎士比亞名著《奧賽羅》1603年左右出版，講述奧賽羅與妻子迪斯蒙妮亞的愛情故事，以及後來奧賽羅如何因妒成恨，先弑妻後自盡。捷克作曲家**德伏扎克** (1841-1904) 對這齣劇愛不釋手，1892年更根據《奧賽羅》寫作一首管弦樂序曲。《奧賽羅》序曲沒有把故事一五一十地複述，但以幾個樂思來對應劇中的人物與情節。按作曲家原本的構思，《奧賽羅》序曲是大型管弦樂曲《自然、生命與愛》的最後部分；整體上，《自

Today's concert is not just a celebration of the work of the great English playwright, William Shakespeare, but also of love and lovers.

DVOŘÁK'S OTHELLO

Published around 1603, Shakespeare's *Othello* tells of the love between Othello and his wife Desdemona, and how Othello's jealousy ends up with him murdering her and then killing himself. It was a play which the Czech composer **Antonín Dvořák** (1841-1904) very much enjoyed, and in 1892 composed an orchestral overture which does not attempt to retell the actual story, but includes several musical ideas which correspond to its characters and episodes. Dvořák's *Othello Overture* was originally intended as the final part of a large orchestral work entitled *Nature, Life and Love*, which concerned itself with nature both as a life-giving and a destructive force.

Described as "the finest of the composer's overtures", *Othello* begins calmly with a hymn-like theme which hints at the tragedy ahead. Occasional outbursts represent Othello's burning jealousy and then, above string chords

然、生命與愛》則刻劃大自然既能帶來生命，但也能帶來毀滅。

有人形容《奧賽羅》是「德伏扎克最優秀的音樂會序曲」。樂曲開始時十分平靜，先奏出類似讚美詩的主題，但暗示了往後的悲劇情節。音樂有時突然響亮起來，代表奧賽羅妒火中燒；然後，在弦樂和弦與閃爍的豎琴襯托下，長笛奏出「大自然」主題——作曲家相信「愛」與「妒」都是人之常情。迪斯蒙妮亞、她懇求丈夫相信自己沒有背叛他、令奧賽羅妒火中燒的邪惡耳語，還有奧賽羅報復等人與事，都各有主題代表。樂曲結尾非常強勁，代表奧賽羅最終後悔不已，自殺身亡。

孟德爾遜與他的仲夏夜之夢

孟德爾遜 (1809-1847) 小時候住在柏林，時常跟姐姐芬妮在家中花園演戲，所有角色都由兩人包辦，當中不少是莎士比亞劇目，《仲夏夜之夢》(相傳創作於1595年左右)更是兩人的心頭好之一。月照下，森林裡，既有仙子靈獸，又有王族和年輕情侶，同場還有一群一心要搬演自己的話劇、卻又笨手笨腳的工人——孟德爾遜對此劇愛不釋手，因而17歲時就寫作了序曲，1827年2月首演，當時被譽為「最完美的樂曲之

and a glistening harp, flutes announce the "Nature" theme – Dvořák believed that love and jealousy were all part of the natural life of everyone. There are themes representing Desdemona, her pleading to her husband that she is innocent of any infidelity, the evil whispers which whip up Othello's rage, and, of course, Othello's final act of revenge. The powerful ending to the Overture represents Othello's overwhelming sense of remorse and his suicide.

MENDELSSOHN AND HIS MIDSUMMER NIGHT'S DREAM

As children, **Felix Mendelssohn** (1809-1847) and his sister Fanny often put on plays in the garden of their Berlin home, taking all the parts between them. Shakespeare featured prominently, and one of their favourites was *A Midsummer Night's Dream*, believed to have been written sometime around 1595. Set in a moonlit forest and with a cast which includes fairies, magical beings, royalty, young lovers and a collection of clumsy tradesmen attempting to stage their own play, the young Mendelssohn was so taken by Shakespeare's work that, at the age of 17, he composed an Overture which, at its first performance in February 1827, was hailed as "one of the most perfect pieces of music ever written". 15 years later, Mendelssohn was commissioned by King Frederick IV of Prussia to compose some more music for a production of *A Midsummer Night's Dream* to be staged in Dresden in October 1843.



一」。序曲問世15年後，普魯士國王腓特烈四世委約孟德爾遜為話劇《仲夏夜之夢》創作劇樂，定於1843年10月在德累斯頓上演。

序曲以四個悠長的和弦作為開端和結束，描繪魔法森林，蹦蹦跳跳的小提琴則恍如亂成一團的眾仙子；樂團音量忽然增強，預示仙王奧白朗和仙后泰坦妮亞駕到。眾仙子仍在團團轉，直至波頓（原是紡織工人，但被奧白朗施法變成驢子）冒失闖入——大家可留意樂器模仿驢子叫聲的時刻。**結婚進行曲**響起時，幾對有情人一同舉行婚禮，歌頌真愛帶來的長久快樂。

柴可夫斯基的羅密歐與茱麗葉關於情侶，也許最有名的故事，就是莎士比亞名作《羅密歐與茱麗葉》（1597年出版）。小情人羅密歐與茱麗葉注定劫數難逃，顯然觸動了柴可夫斯基。1869年，**柴可夫斯基**（1840-1893）經歷了一段短暫的戀情，結果令他傷透了心：他瘋狂愛上比利時女高音雅桃，甚至向對方求婚，對方也顯然神女有心，可是不到一個月卻另嫁他人。柴可夫斯基心頭仍在淌血，已開始創作，不消數星期已完成了《羅密歐與茱麗

The four long drawn-out chords which both open and close the **Overture** depict the enchanted forest, while the scampering violins imply the frantic activity of the fairies. A sudden burst of volume from the full orchestra heralds the arrival of the fairy King and Queen – Oberon and Titania – and the fairies continue to rush around until the rude arrival of Bottom, a weaver who has been turned into a donkey by one of Oberon’s magic spells; listen out for the imitation of a braying donkey. The **Wedding March** accompanies several pairs of lovers who have a joint wedding and celebrates the enduring happiness of true love.

TCHAIKOVSKY’S ROMEO AND JULIET

Perhaps the most famous story ever about lovers is Shakespeare’s *Romeo and Juliet*, first published in 1597. This story of doomed love clearly struck a chord with **Pyotr Ilyich Tchaikovsky** (1840-1893) who, in 1869, had experienced for himself the heartbreak of a short-lived love affair. He had fallen madly in love with a Belgian soprano, Désirée Artôt, and had even gone so far as to suggest marriage. She had apparently encouraged his advances, but within a month had married someone else. Still raw from the hurt he had suffered, Tchaikovsky set to work and in a matter of weeks had completed the **Romeo and Juliet, Fantasy-Overture**. It was performed in Moscow on 16 March 1870, but it took Tchaikovsky another 10 years to perfect it into the version we hear today.

Tchaikovsky’s *Romeo and Juliet* opens with a hymn-like melody intoned by the



《**葉幻想序曲**》。樂曲1870年3月16日在莫斯科演出，可是後來作曲家卻花了十年時間潤飾，才演變成今天演出的版本。

樂曲始於聖詩似的木管旋律，代表勞倫斯修士，彷彿故事由他娓娓道來似的，舒徐而平靜，偶然會活躍一點（例如旋律以較快速度奏出，由撥奏弦樂伴奏），但悲劇的暗湧卻仍然清清楚楚。定音鼓滾奏襯托下，張力突然攀升；第二個樂思突然闖入，代表蒙塔古和卡普列兩個家族戰鬥。戰鬥音樂沉寂下去之後，代表羅密歐與茱麗葉的著名愛情主題響起。戰鬥音樂重現，把樂曲推向令人膽顫心驚的高潮，但最後卻由「愛情主題」為樂曲畫上輝煌狂喜的句號。

樂曲剖析中譯：鄭曉彤

woodwind representing the character of Friar Laurence. It is as if the Friar is telling us the story, slowly and leisurely, with occasional small bursts of energy (as when we hear a quicker version of the melody above pizzicato strings), but with an unmistakable undercurrent of the impending tragedy. Above rolling timpani the tension is suddenly screwed up and a second idea bursts in, representing the fight between the Montague and Capulet families. As this fighting music dies away the famous tune representing the love between Romeo and Juliet is first heard, and, while the fighting music reappears to provide a wonderfully thrilling climax to the work, it is the “love” theme which brings the work to its gloriously ecstatic conclusion.

Programme note by Dr Marc Rochester



余隆 YU LONG

指揮 Conductor

PHOTO: Shen Qiang

- 被《紐約時報》譽為「中國古典樂壇最具影響力的人物」
- 香港管弦樂團首席客席指揮
- 現任中國愛樂樂團藝術總監、上海和廣州交響樂團音樂總監
- 上海夏季音樂節聯合總監
- 於1998年創辦北京國際音樂節，連續20年擔任藝術總監
- 2008年帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗本篤十六世演出的中國樂團
- 2018年，簽約德意志留聲機並在全球發行唱片
- 2013年，獲頒中國國家級學術機構的最高藝術大獎「中華藝文獎」，以及中央音樂學院頒發的榮譽院士證書
- Hailed as the “most powerful figure in China’s classical music scene” by *The New York Times*
- Principal Guest Conductor of the HK Phil
- Artist Director of the China Philharmonic Orchestra and Music Director of the Shanghai and Guangzhou Symphony orchestras
- Co-Director of MISA Shanghai Summer Festival
- Founder of the Beijing Music Festival since 1998, and was its Artistic Director for two decades
- Made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform in Vatican at the Paul VI Audience Hall in 2008
- Signed a recording deal with Deutsche Grammophon in 2018 and started global release and distribution partnership
- Received the 2013 China Arts Award and was awarded with an Honorary Academician from the Central Conservatory of Beijing



香港莎士比亞戲劇團 HONG KONG SHAX THEATRE GROUP

演出嘉賓 Guest Performer

PHOTO: Dominic Lee

- 獨立劇團和註冊的非牟利社團
- 駐於香港大學
- 每年公演莎士比亞改編劇目
- 特別重視如何在劇作中發掘並應用於團員自身的文化，以及文本的再建構，以創造屬於劇團的特色，同時保持莎士比亞作品的文字原創性
- 由2017年起，呈獻中英雙語的製作，令廣東話為母語的觀眾更容易接觸莎士比亞劇目
- 獲香港不同學校及團體邀請演出
- 於2020年將有一系列慶祝劇團成立十週年的劇場節目
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- Developing company identity by focusing on cultural adaptations and re-contextualisations, while retaining the literary authenticity of original Shakespearean texts
- Developing bilingual theatre since 2017 in order to bring Shakespearean productions to Cantonese-speaking audiences
- Performing as guest artists at schools and institutions around Hong Kong
- Celebrating its 10th anniversary in 2020 with multiple theatrical projects

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演員 陳以德
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Actors Areon Chan
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對句是指連續兩句句子押韻

Couplets are a poetic form of two rhyming lines.



押韻是指字的韻腳相同

Rhyming means the ending syllables of the words are the same.

例子 ① 音樂、文學 ② 莎士比亞、溫文爾雅

examples ① clarinet, internet ② music, toothpick

你可以配對三對押韻組合嗎？

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創作

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Can you form 3 pairs of rhymes with the words below?

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Panini

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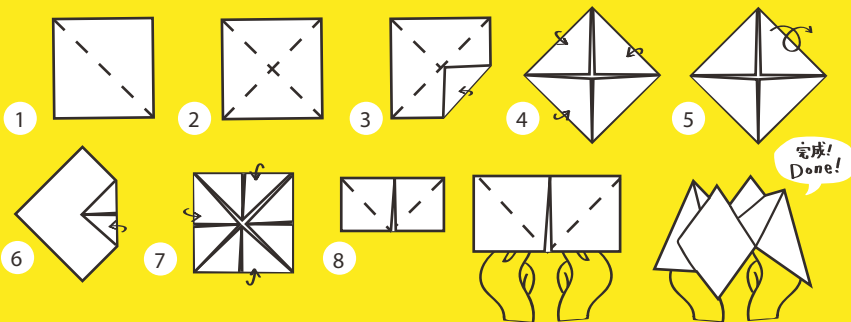
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用右邊的正方形摺出詞語法寶，一起創作對句吧！

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Fold your idea generator using the square on the right! Each keyword will remind you of a different aspect of today's concert. Be inspired and create your own couplet!



晚安，晚安！離別如此甜蜜又悲情

我要一直向你道晚安直到天明。

Good night, good night! Parting is such sweet sorrow
That I shall say good night till it be morrow.





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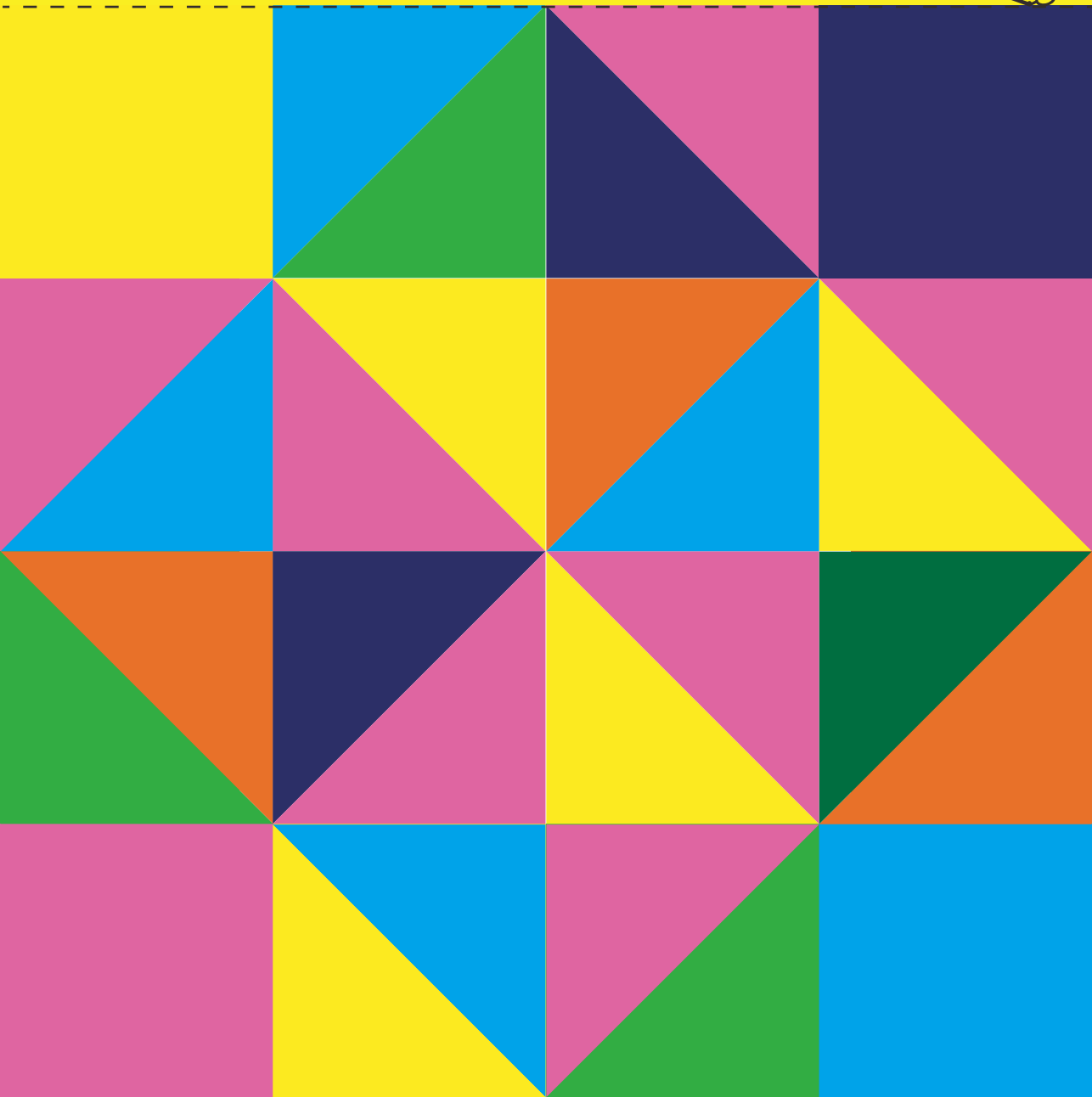
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“(Götterdämmerung) was van Zweden’s and the orchestra’s show, and they were simply stupendous.”

Robert Markow, *Der neue Merker* (Vienna)

「港樂的演奏精彩、精緻、精妙，梵志登的指揮如痴、如醉、如神。二者相加，達到了極高的融合境地。」

景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

“The string playing was...top-notch and the woodwind soloists were superb...”

SCMP

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200,000

個心靈被我們的音樂觸動
PEOPLE REACHED ANNUALLY

to van Zweden's
refinement..." *The Guardian*

「在梵志登策動下，法國號、小號、小提琴、大提琴、敲擊樂、豎琴等各部都全力以赴，發揮出色，所演繹的馬勒，是本地歷來最佳，Hong Kong Philharmonic at its Best!」

劉國業，《星島日報》

「《指環》的成功展示港樂
已踏入另一層次。」

鄧蘭，《澳門日報》

hkphil.org

香港管弦樂團為非牟利藝術團體，除政府資助及票房收入外，實有賴樂友及贊助機構慷慨捐助以支持樂團營運。港樂為香港及全球各地觀眾帶來媲美世界一流樂團的管弦樂，同時也積極舉辦各項教育活動，將美妙的音樂播種到我們的社區裡。現時我們近四分之一收入須依靠熱愛音樂的您及企業支持。

As an arts organisation, in order to flourish, the Hong Kong Philharmonic Orchestra needs support not just from the government and ticket sales but from sponsors and donors like you. We are very proud to be comparable to the best orchestras in the world and to inspire audiences. Your donations support one quarter of the cost of bringing our exceptional music to the community and of our extensive education activities.



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I WOULD LIKE TO SUPPORT THE AMAZING HK PHIL. WHAT SHOULD I DO?

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finest music to Hong Kong**

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您的捐款將有助港樂呈獻多元精彩的節目，邀請國際知名指揮家及音樂家合作，更臻卓越。

Donations to the Annual Fund enable us to present diverse and vibrant programmes, collaborate with internationally renowned conductors and soloists, and maintain the highest standard of our orchestra.

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**I hope more students can
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支持港樂提供半價門票優惠予本港全日制學生，培養年輕一代對音樂的熱忱。

Donate to the Student Ticket Fund to subsidise half-price tickets for local full-time students and nurture the passion of the next generation for the orchestra.

我期待能與樂師拉近距離

**I find the idea of forging
a personal connection
with a musician exciting**

樂團席位贊助 CHAIR ENDOWMENT

贊助港樂樂師席位，協助港樂邁向卓越。贊助人可與港樂樂手建立聯繫、享有貴賓活動及與訪港音樂家會面的獨家邀請。

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**我十分熱愛音樂，希望我的
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欣賞樂季音樂會**

**I am a music-lover and
would love best available
seats all year round for
my guests**

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我們尊貴的企業會員計劃助您預留全年音樂會座位，以精彩節目款待貴賓。

Our prestigious corporate membership scheme provides you with year-round priority tickets reservation for your guests' entertainment.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



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150場音樂會，把音樂帶給超過20萬名觀眾。

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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音剛於2018年11月發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、葛納、侯夫、祈辛、郎朗、馬友友、寧峰、王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and chorus successfully completed an epic four-year journey through Wagner's *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* was released in November 2018.



PHOTO: Cheung Wai-lok

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

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，以拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

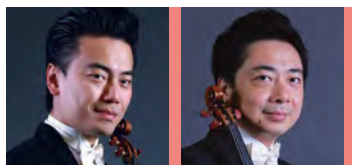
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

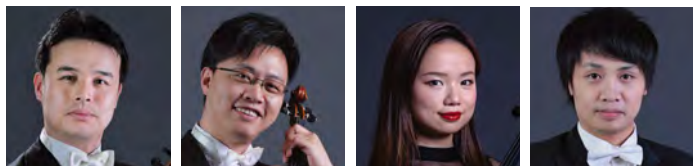
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

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

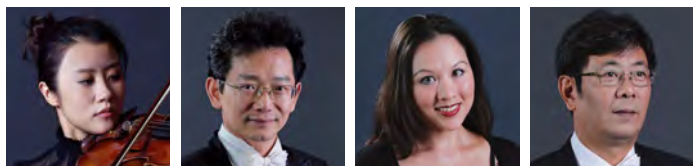


把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

李智勝
Li Zhisheng

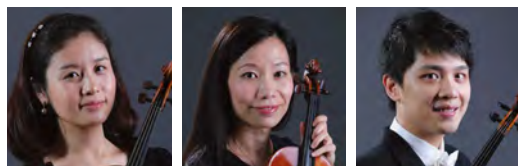


劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado

倪瀾
Ni Lan



徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
Leslie Ryang MoonSun



艾瑾
Ai Jin



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



尊鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

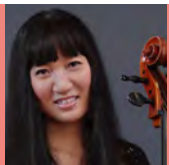


張殊影
Zhang Shu-ying

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



宋泰美
Tae-mi Song



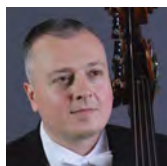
宋亞林
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

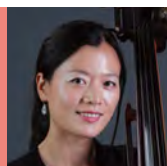
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

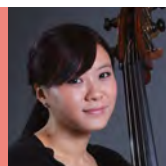
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



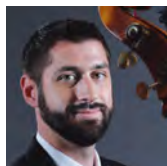
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

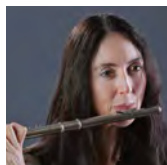


鮑爾菲
Philip Powell

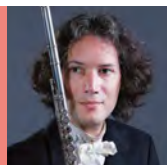


范戴克
Jonathan Van Dyke

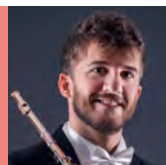
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



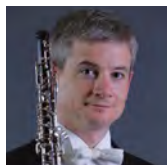
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

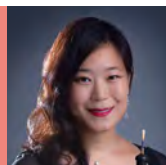
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS

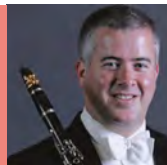


關尚峰
Kwan Sheung-fung

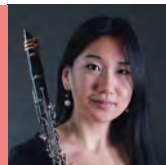
單簧管 CLARINETS



●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 Iosco

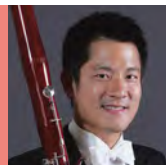
巴松管 BASSOONS



●莫班文
Benjamin Moermond

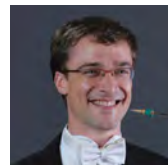


■陳劭桐
Toby Chan



◆李浩山
Vance Lee

低音巴松管 CONTRA BASSOON

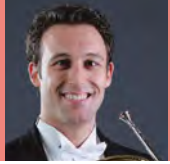


崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

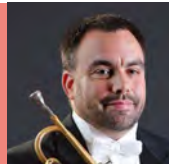
小號 TRUMPETS



●巴達仁
Esteban Batallán



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



韋力奇(休假)
Maciek Walicki
(On sabbatical leave)



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●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



●史基道
Christopher Sidenius

大號 TUBA

豎琴 HARP

特約樂手 FREELANCE PLAYER

長號：符耀基
Trombone: Giuseppe Fu

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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
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