

# A MUSICAL JOURNEY

# TO AMERICA

樂遊美國



廖國敏 指揮  
Lio Kuokman  
CONDUCTOR

SAT 3PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

hkphil.org

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21  
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2020

梵志登 音樂總監  
Jaap van Zweden Music Director

# 同心抗疫 音樂會禮儀

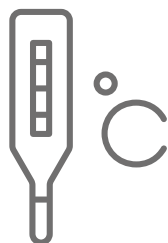
## Guidelines for your concert visit under COVID-19

歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



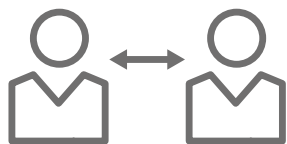
在場地及音樂廳內  
必須全程戴上口罩  
Masks must be worn  
throughout the venue and  
the concert hall



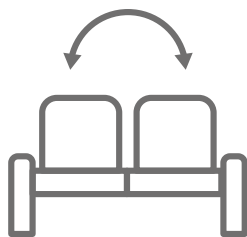
入場前必須量度體溫  
Temperature checks  
are arranged at designated  
entrances



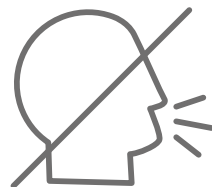
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Use the  
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Always maintain  
social distancing



為配合防疫，  
閣下之座位或需作出調動  
Your seat may have been  
adjusted to meet  
the requirements of  
preventive measures



若有感冒病徵者，及於  
過去14天內與新冠病毒病人  
接觸者，請勿出席音樂會  
Persons with symptoms  
of flu and people who  
have been in contact with  
COVID-19 patients within the  
last 14 days may not attend  
the performance

# 樂遊美國

## A MUSICAL JOURNEY TO AMERICA

- P. 2 **龐樂思 OZNO** 12'  
《社交距離》\* *Social Distancing*  
(世界首演 · World Premiere)
- P. 4 **霍洛維茲 Joseph HOROVITZ** 16'  
爵士協奏曲 (1965) *Jazz Concerto (1965)*  
(香港首演 · Hong Kong Premiere)  
快板 **Allegro**  
慢速藍調 **Slow Blues**  
活潑地 **Vivace**
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弦樂慢板 *Adagio for Strings*
- P. 8 **柯普蘭 COPLAND** 25'  
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- P. 12 **廖國敏** 指揮 **Lio Kuokman** Conductor
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- P. 15 **李偉安** 鋼琴 **Warren Lee** Piano
- P. 16 **林達僑** 低音大提琴 **George Lomdaridze** Double bass
- P. 17 **白亞斯** 鼓 **Aziz D. Barnard Luce** Drums

\*作品由作曲家指揮 conducted by the composer

### 現場錄音 LIVE RECORDING

音樂會由香港電台第四台 (FM97.6-98.9MHz 兆赫及 radio4.rthk.hk) 錄音，並將於稍後播出。請留意radio4.rthk.hk。  
The concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9MHz and radio4.rthk.hk) and will be broadcast at a later date. Stay tuned: radio4.rthk.hk.



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and other electronic devices



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No photography, recording or filming



請勿飲食  
No eating or drinking



演奏期間請保持安靜  
Please keep noise to a minimum  
during the performance



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Please reserve your applause  
until the end of the entire work



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又或於完場後放入場地的回收箱  
If you don't wish to keep your house programme,  
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b. 1969生

# 龐樂思 OZNO

《社交距離》，op. 23b (世界首演)

*Social Distancing*, op. 23b (World Premiere)

## 作曲家

龐樂思生於芝加哥，2000年加入港樂，擔任首席定音鼓。他以筆名「OZNO」發表作品，至今已建立了相當名氣，作品以範圍廣泛又充滿創意見稱，樂種包括管弦樂、室樂曲、獨奏曲、聲樂、電子音樂以及劇場作品。近期在香港首演的作品包括第一首清唱劇《復活》、第二首清唱劇《預言》、第三首清唱劇《加百列》(為獨奏家、合唱團、管弦樂團及mp3而寫)，由香港巴赫合唱團首演；還有《家庭》由梵志登與港樂於2016年首演。《社交距離》是他最新的作品，寫於幾個月前。

## 背景

《社交距離》的靈感來自新型冠狀病毒疫症，尤其音樂家早前長時間被迫停演、現在則需要一邊保持社交距離一邊演出。他寫道：「我的樂團——香港管弦樂團——幾個月以來甚麼演出也沒有。為了讓部分團員回來合奏，我就寫了這首樂曲最初的版本：10件樂器啟應演奏，再加上mp3；完成後不久再改寫成現在的版本，由13件樂器啟應演奏。」他形容《社交距離》是「聲音雕塑」，「樂師的位置高低不一，像立體西洋棋棋盤。我原本的構思是將四位獨奏者當成四個「角色」；疫症期間一個非常有代表性的影像/

## THE COMPOSER

James Boznos was born in Chicago and joined the HK Phil in 2000 as Principal Timpanist. Under the *nom-de-plume* OZNO, he has also established a reputation as a wide-ranging and innovative composer. He has written music for orchestra, chamber ensemble, solo instruments, voice and electronics, as well as for the theatre. Recent premieres in Hong Kong have included Cantata no. 1 *Anesti*, Cantata no. 2 *Nevu'ah*, and Cantata no. 3 *Gabriel*, for soloists, choir, orchestra and mp3 with the Hong Kong Bach Choir, and Jaap van Zweden and the HK Phil performed his *Oikogeneia* in 2016. *Social Distancing* is his most recent work, composed earlier this year.

## THE BACKGROUND

The inspiration behind *Social Distancing* was the COVID-19 pandemic and in particular the need for musicians to perform in a socially-distanced way following the extended period of enforced silence. He writes: “My orchestra, the Hong Kong Philharmonic, hadn’t played for months. In an effort to get some of our band back playing together, I wrote the original version of this piece for 10 antiphonal instruments and mp3. This version for 13 antiphonal strings was written shortly thereafter.” He describes the work as “a sound sculpture” with “musicians on multiple

時刻——人們在家中隔離時，推開窗戶向著外面唱歌。這個情境也令原本的構思更穩固。

## 音樂

作曲家也親自編寫了樂曲簡介：

「寫作這首樂曲時，我想像樂師在不同樓層的窗戶，窗戶團團圍繞著中間的廣場，樂師『唱』出樸素簡陋的旋律；同時，一位舞者以肢體動作表達這些音樂的情感。這段日子，人們都付出了很多。獨奏段都是哀歌——是四首不同的歌曲，講述喪失、絕望、激動、夢幻、精神的巨大痛苦，還有希望。醫護人員、不能抱孫兒的祖父母、去世時沒有親人在旁的人，還有數以百萬計被迫欣然接受孤獨時光的人。到了全曲最後一段，所有旋律同時響起。Mp3播放用以襯托樂器啟應演奏的背景聲音：一個低音持續音，配合金屬敲擊樂。這首樂曲裡，我喜歡揚聲器放在地面，這樣聲音就會從舞台地面散發開來，就像一層漸漸冒升的薄霧。低音(D)從頭到尾貫穿全曲，持續到底，彷彿反思新型冠狀病毒那種無處不在的威力似的。我們雖然也許偶然忘了疫症（就像持續低音的效果一樣），可是疫症仍然滲透在日常生活中。全曲由「七扇窗戶」組成：

1. 中提琴獨奏；
2. 第一小提琴獨奏；
3. 插曲；
4. 第一大提琴獨奏；
5. 第二小提琴獨奏；
6. 插曲；
7. 所有窗戶。

## 編制 INSTRUMENTATION

六把小提琴、三把中提琴、三把大提琴、  
低音大提琴，及mp3。

Six violins, three violas, three cellos,  
double bass & mp3.

levels, like a 3D chessboard. My original conception of four soloists, ‘characters’ was reinforced by one of the iconic images/ moments of the pandemic – people singing out of their windows while home isolated.”

## THE MUSIC

The composer has compiled his own programme note for the work. “While writing this piece, I pictured the musicians on different levels in windows surrounding a central square ‘singing’ their austere melodies while a dancer expressed these musical emotions in motion. People gave so much in these times. The solos are laments – four different songs of loss, despair, agitation, dreaming, mental anguish and hope. The healthcare workers, the grandparents who couldn't hold their grandchildren, the people who died without family at their side, and the millions who were forced to embrace lonelier times. At the final section of the work, all the melodies sound simultaneously. The mp3 is comprised of a low drone and metallic percussion forming a backdrop to the antiphonal instruments. In this piece, I like the sound of the speakers on the floor, which lets the sound emanate from the stage like a rising fog. The low note (D) that sounds through the entire piece reflects on the ever-present power of COVID. Although we may forget about it briefly (like the effect of a drone), it has saturated daily life. The structure of the piece is in seven “windows”:

1. Viola solo;
2. Violin 1 solo;
3. Interlude;
4. Cello 1 solo;
5. Violin 2 solo;
6. Interlude;
7. All windows.

b. 1926生

## 霍洛維茲

# JOSEPH HOROVITZ

爵士協奏曲 (1965) (香港首演)

Jazz Concerto (1965) (Hong Kong Premiere)

快板  
慢速藍調  
活潑地

Allegro  
Slow Blues  
Vivace



霍洛維茲 Joseph Horowitz

### 作曲家

納粹黨崛起，維也納的猶太社區又面臨種族清洗，霍洛維茲一家不得不在1938年逃離維也納，移居倫敦。霍洛維茲當時年僅12歲，已經開始學習音樂了。在英國，他考進牛津大學和皇家音樂學院，之後負笈巴黎隨布朗熱深造。他第一份與音樂有關的差事，就是在布里斯托一所劇院工作；因此日後發展作曲事業時，也就特別集中在劇場音樂，其中包括16齣芭蕾舞劇、歌劇、劇樂以及超過70個電視節目的配樂，還有大量為音樂廳而寫的作品，包括九首協奏曲。

### 背景

爵士協奏曲原本以古鍵琴為獨奏樂器；但採用古鍵琴，也反過來促使作曲家採用自己最喜歡的作曲手法——「仿作」（也就是模仿其他作曲家或音樂語言的風格與聲響）。霍洛維茲其實是「仿作」大師——不但大部分電視節目配樂都建基於「仿作」（目的多半是為了營造滑稽效果，例如以嘲弄韓德爾為務的《心寒神劇》），而且經常在音樂會作品採用同類手法。爵士協奏曲原本採用的是古鍵琴；古鍵琴的主要曲目都集中在「日耳曼巴洛克」風格，因此霍洛維茲襲用了巴赫許多寫作手法和音樂特徵。另一方面，霍

### THE COMPOSER

The rise of the Nazi Party and its purge of the Jewish community in Vienna forced the Horovitz family to flee the city in 1938 and settle in London. Joseph was then aged 12 and had already begun studying music. In England, he continued his studies at Oxford University and the Royal College of Music, and then undertook further studies with Nadia Boulanger in Paris. His first musical appointment was at a theatre in Bristol, and this led to a focus on music for the stage in his subsequent composing career, which has included some 16 ballets, operas, incidental music and over 70 scores for television, as well as a large body of music for the concert hall, including nine concertos.

### THE BACKGROUND

The *Jazz Concerto* was originally written for harpsichord, and this instrument prompted Horovitz to employ one of his favourite compositional devices, pastiche. He is very much a master of pastiche – writing music which imitates the style and sound of other composers and idioms – and while this has been at the root of most of his TV scores, and frequently used for comic effect (as in his mock-Handel *Horroratorio*), he has also used pastiche in his concert works. Referring to the harpsichord's principal area of repertory – the German baroque – he uses many of the

洛維茲也察覺到，巴赫的寫作風格與20世紀初美國爵士樂技術上不無相似之處，於是在協奏曲引入萬花筒似的美國流行爵士樂風格，從散拍到當代爵士樂應有盡有。

### 演出歷史

爵士協奏曲1965年為古鍵琴演奏家馬甘而寫，1966年3月在倫敦甘頓音樂節由馬甘首演。雖然原本採用的是古鍵琴，但作曲家也准許其他演奏者以鋼琴演奏——因為在1960年代中期，古鍵琴仍然相當罕有。

### 音樂

節目介紹由作曲家親自撰寫：「在這首協奏曲裡，我嘗試在個別樂章糅合爵士與古典：既採用傳統爵士樂語言，又套用好些正規主題發展原則。**第一樂章**以奏鳴曲式寫成，**慢速藍調**採用歌曲曲式（ABA，當中B就像華采樂段一樣），**第三樂章**採用輪旋曲式。為了這個目的，我特別著重採用清晰易懂的傳統爵士樂語言，因為過去嘗試採用所謂『高級』和聲語言、配合層層疊疊的『節拍』時，寫出來的都不太像爵士樂，即使『爵士樂』一詞的定義多廣多寬也無補於事。事實上，如果只論拍子，要在荀伯格木管五重奏上加上『節拍』也未嘗不可，不過製成品聽起來仍然不像爵士樂，因為爵士樂暗示一套截然不同的和聲語言。這套語言在這個年代成了音樂界的『世界語』，影響力比好些行家想像的更大。」

### 編制 INSTRUMENTATION

鋼琴獨奏（李偉安）、鼓（白亞斯）、低音大提琴（林達僑）及弦樂組。

Solo piano (Warren Lee), drum (Aziz D. Barnard Luce), double bass (Geroge Lomdarid) and strings.

devices and characteristic features of the music of Bach. However, he also recognised the technical similarity between Bach's style of writing, and early 20<sup>th</sup>-century American jazz, and brought into the concerto a whole kaleidoscope of popular American jazz styles, from ragtime to contemporary.

### PERFORMANCE HISTORY

The Jazz Concerto was written in 1965 for the harpsichordist George Malcolm who gave the first performance in March 1966 at the Camden Festival in London. Horowitz also sanctioned performances featuring the piano since, back in the mid-1960s, the harpsichord was still something of a rarity.

### THE MUSIC

Horowitz has written his own programme note on the work. "In this concerto I have attempted to combine the use of traditional jazz language with some principles of formal thematic development within individual movements. **Sonata** form in the first, song form A-B-A in the **slow blues** (B being a kind of cadenza) and **rondo** form in the last. I emphasise my use of a clearly and easily understood traditional jazz language for this purpose, because past attempts to employ so-called 'advanced' harmonic idioms with super-imposed 'beat' have not been able to produce recognisable jazz, however broadly the term may be understood. It would indeed be quite feasible, metrically that is, to add a 'beat' to Schoenberg's wind quintet but it would then still not sound like jazz because 'jazz' implies a different harmonic language. This language has become the musical *lingua franca* of our age to a far greater extent than some would have us believe."

# 巴伯

## SAMUEL BARBER

### 弦樂慢板

### Adagio for Strings

#### 作曲家

巴伯1910年3月9日生於賓夕凡尼亞州西徹斯特一個祖籍英國的家庭。他家裡環境頗富裕，教育程度又高；姨母更是大都會歌劇院的歌手——大力鼓勵他向音樂發展的人，正是這位姨母。巴伯後來也成了優秀的歌手，但一直以來也對作曲有濃厚興趣。1935年，他獲頒普立茲獎遊學獎學金，負笈巴黎隨布朗熱學習，期間還周遊歐洲列國。「弦樂慢板」正是在歐洲寫成的。戰爭爆發後他也回到美國，後來還成為美國最重要的作曲家之一，作品包括兩首交響曲和三首協奏曲；不過即使如此，今時今日大家印象最深刻的作品，還是這首受歐洲啟發而寫的樂曲——弦樂慢板。

#### 背景

1936年12月，巴伯仍在羅馬美國人學院期間完成一首弦樂四重奏；作品完成後不久，他就遇到指揮家托斯卡尼尼。事實證明，這次會面對巴伯建立「作曲家」的名氣至關重要。因為托斯卡尼尼素來不太欣賞美國音樂，但看過巴伯交給他的作品後卻相當欣賞，還提議巴伯將弦樂四重奏的第二樂章改編成管弦樂曲。弦樂團版以「弦樂慢板」為標題，後來不但大受歡迎，是出自美國作曲家手筆的音樂會

#### THE COMPOSER

Samuel Barber was born into a relatively affluent and well educated family of British descent in West Chester, Pennsylvania, on 9 March 1910. He was encouraged to pursue music by his aunt, who sang with the Metropolitan Opera. He became an accomplished singer, but composition had always been a strong interest and in 1935 he was awarded a Pulitzer travelling scholarship which enabled him to study in Paris with Nadia Boulanger as well as to travel extensively around Europe. It was in Europe that he wrote the *Adagio for Strings*, and although after his return to the US at the outbreak of war, he went on to become one of America's most significant composer producing two symphonies and three concertos, he is still best-remembered today for that one, European-inspired work.

#### THE BACKGROUND

It was in December 1936, during his stay at the American Academy in Rome, that Barber composed a String Quartet. Shortly after composing it, he met the conductor Arturo Toscanini. This proved to be a pivotal meeting for Barber's reputation as a composer, for Toscanini, not known to be a fan of American music, was considerably impressed with the works Barber showed him and suggested that he might like to arrange the slow movement



名作，更是美國官方選用的致哀音樂——羅斯福總統逝世之日，還有甘迺迪總統遇刺之後，演奏的都是這一首。1967年，政府請巴伯為樂曲填上歌詞，準備在國家發生不幸時獻唱致哀（這個清唱合唱版本則以〈羔羊頌〉為標題）。

### 演出歷史

弦樂慢板1938年11月5日在紐約首演，由托斯卡尼尼指揮NBC交響樂團。至於後事如何，正如人們所言，已是眾所周知的了；樂曲除了在美國社會擔當重要角色外，也曾在電影配樂中出現（其中以大衛連治《象人》和奧利華史東《殺戮戰場》最著名）。

### 音樂

第一小提琴蜿蜒綿長的旋律為弦樂慢板掀開序幕；這個旋律也是全曲的基礎。其他樂器將旋律接過，漸漸營造出扣人心弦的高潮，最後回復開端憂鬱抑壓的情緒。說來有趣，雖然樂曲瀰漫著悲慟的氣氛，但寫作靈感卻來自詩人維吉爾的詩句（選自《農事詩》），意味同樣深長，然而本質卻截然不同：

就像大海中間，當遠處有個波浪  
色澤開始變白，匯聚了四方八面的水  
渾圓的胸脯，滾滾推向岸邊  
掉下來的一刻，岩石之間發出巨響，  
大得像座山一樣：但深處  
卻像漩渦一樣翻騰而上，然後吐出  
沉澱在深處海床的渾濁沙泥。

### 編制 INSTRUMENTATION

弦樂組 Strings

of the String Quartet for orchestra. Given the title Adagio for Strings, this has not only grown to become one of the most famous pieces of concert music ever written by an American, but also America's official music of mourning. It was played on the day that President Roosevelt died and again following President Kennedy's assassination, and in 1967 Barber was asked to set it to words so that it could be sung on occasions of national tragedy. (That a-cappella choral arrangement sets the text from the Requiem Mass "Agnus Dei".)

### PERFORMANCE HISTORY

Toscanini conducted the first performance of the Adagio for Strings in New York on 5 November 1938 with the NBC Symphony Orchestra. The rest, as they say, is history; beyond its role in American society, it has also found its way into movie soundtracks (most notably David Lynch's *The Elephant Man* and Oliver Stone's *Platoon*).

### THE MUSIC

The Adagio for Strings is based solely on the long, sinuous tune heard at the outset from the first violins. Other instruments take it over and build it up to a compelling climax before it subsides back to the sombre and subdued mood of the opening. It is interesting to note that, while the prevailing mood would seem to be one of deepest grief, it was originally inspired by profundity of a different nature as depicted in verses from Virgil's *Georgics*:

*As in mid ocean when a wave far off  
Begins to whiten, mustering from the main  
Its rounded breast, and, onward rolled to land  
Falls with prodigious roar among the rocks,  
Huge as a very mountain: but the depths  
Upseethe in swirling eddies, and disgorge  
The murky sand-leees from their sunken bed.*

## 柯普蘭

# AARON COPLAND

## 《阿帕拉契亞之春》組曲

### *Appalachian Spring Suite*

#### 作曲家

柯普蘭被譽為美國最重要的作曲家之一，上週六剛好是他120歲冥壽。柯普蘭生於紐約布魯克林，父母都是移民，不過並非一起來美國：兩人各自從波蘭小村落來到美國，在紐約定居後開店做零售，不但生意不錯，兩夫婦後來還成社區裡有頭有面的人物。夫婦倆共有七個孩子，柯普蘭排行第五。雖然柯普蘭不見得對音樂有特別興趣，不過他一位姐姐還是給他上了幾堂鋼琴課。怎料柯普蘭這就對鋼琴著了迷，除了自費正式學鋼琴之外，更靠著不斷做兼職賺錢，省吃儉用，儲了一筆錢到法國深造四年，隨影響深遠的作曲名師布朗熱（也是巴伯和霍洛維茲的老師）。回到美國後，柯普蘭的名氣也越來越大，音樂界認為他那獨特的美國聲音深受國際樂壇推崇，是第一個有此成就的美國嚴肅作曲家。

#### 背景

1944年，編舞家瑪莎葛蘭姆找上柯普蘭，希望柯普蘭為她全新的芭蕾舞劇《阿帕拉契亞之春》寫作配樂。這齣徹底「美式」的新劇無論故事大綱還是標題，都是瑪莎葛蘭姆的主意：「阿帕拉契亞之春」本身出自克萊恩一首詩作，製作費則由美國女富豪兼文藝贊助人顧列治女

#### THE COMPOSER

A week ago today was the 120<sup>th</sup> anniversary of the birth in Brooklyn of one of America's most significant composers. Aaron Copland's parents had emigrated, separately, from small villages in Poland, settled in New York, developed a thriving retail business and become respected figures in local society. Copland was the fifth of their seven children, and while he showed no particular interest in music, he was given a few piano lessons by one of his sisters. He was so taken by the instrument that he paid for himself to have formal lessons, and using savings from a succession of part-time jobs, paid for his passage to France where, for four years, he studied composition with the influential and famous composition teacher (who also taught both Barber and Horowitz), Nadia Boulanger. Back in the US Copland soon gained a reputation as the first serious American composer to achieve international respect for music with a distinctive American voice.

#### THE BACKGROUND

In 1944 Copland was approached by Martha Graham to write music to go with a new all-American ballet she was devising. She suggested the outline of the story and the title *Appalachian Spring*, which comes from a poem by Hart Crane, while it was left to Elizabeth Sprague Coolidge, a wealthy American patron



南阿巴拉契亞地區的農舍  
Farmhouses in Southern Appalachian

© Library of Congress Prints and Photographs Division Washington, D.C.

## 弦外之音

柯普蘭為了寫出獨特的美國聲音，直接從美國的景致與人民找尋靈感；從廣闊的大草原到令人讚嘆的山脈，從居民大多信奉原教旨主義教派的小鎮，到不斷向外擴張的城市，市內充斥著參差不齊的高樓大廈和熙來攘往的人群。《阿巴拉契亞之春》正是作曲家採用這種民粹風格最著名的例子。

## EXTRA

Wanting to create a distinctly “American” voice in music, Copland took his inspiration directly from the American landscape and people; from the vast expanses of the prairies to the awe-inspiring mountain ranges, from the small-town settlements often populated by fundamentalist religious sects to the great sprawling cities, with their jagged skyscrapers and seething mass of people. His best-known example of this populist style is *Appalachian Spring*.

士出資。《阿巴拉契亞之春》講述19世紀初美國一對年輕新婚夫婦的故事。兩口子在阿巴拉契亞山山麓拓荒，建造家園，準備展開新生活。這一帶又稱「震教徒的國度」；「震教徒」支持信仰復興運動，以歡欣喜樂的歌舞著名，尤以讚美詩旋律為最。雖然故事情節的確發生在春季，但標題裡的「春」也指美國的「青年時期」。希望、新生活、宗教情懷和愛國熱情，全都在柯普蘭的音樂反映出來。

of the arts, to supply the funds. Set in the early 1800s *Appalachian Spring* follows a young couple who marry, set up home, and start out on life together as pioneer farmers in the foothills of the Appalachian Mountains; an area known as “Shaker Country”. The Shakers were a revivalist religious sect noted for their joyful dances and hymn tunes. Although the events take place in the season of spring, the “Spring” of the title refers as much to the “springtime” of the American nation. This combination of hope, new life, religious feeling and patriotic zeal are all reflected in Copland’s music.

## 演出歷史

《阿帕拉契亞之春》1944年10月30日在華盛頓國會圖書館首演時極為成功，《紐約時報》形容此劇「簡單坦率、樸實無華、很有心思；比《阿帕拉契亞之春》更好的作品，大概要大費周章才找得到。」由於樂團可以佔用的空間很有限，所以原版芭蕾舞配樂的樂團只有13件樂器；翌年作曲家選取原配樂的一部分，改編成一首篇幅較短的組曲，讓交響樂團演出。

## 音樂

全曲一氣呵成，開始時速度很慢、很有氣氛，象徵早春時節，年輕夫婦準備一起開始新生活，充滿盼望。親友來到，慶祝兩人新婚之喜和新居入伙，音樂整體變得喧鬧。下一段篇幅頗長，講述一對新人當眾表白對伴侶的愛，情深款款。奮興教派（信仰復興運動支持者）牧師率眾跳起幾支典型的方塊舞，伴奏的鄉間提琴手則熱情得有點過火。新娘歡快起舞，偶然出現的刺耳和聲與彗扭節奏，反映她對新生活惶恐不安。派對結束了，接下來是五段根據震教名曲〈簡單的禮物〉寫成的變奏，代表新人安頓下來，不但相敬如賓，而且對宗教信仰、對要開墾的土地都充滿敬意。

樂曲剖析中譯：鄭曉彤

## 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings.

## PERFORMANCE HISTORY

Premiered in the Library of Congress, Washington on 30 October 1944 *Appalachian Spring* became an instant success, the *New York Times* describing it as “completely simple, homely, dedicated, and a lovelier work you would have to go far to find”. Because the space for the orchestra was so limited, Copland scored the original ballet for an ensemble of 13 instruments and the following year produced the shorter Suite for symphony orchestra from the ballet.

## THE MUSIC

The sections run without a break, beginning with very slow and atmospheric music representing the awakening of spring and the hopes of the young couple as they embark on their new life together. The music takes on an altogether more boisterous character as friends arrive to celebrate the young couple's marriage and to join in their housewarming party. Next comes an extended scene of deep tenderness as the young couple proclaim their love for each other, after which a Revivalist minister and his followers enjoy some typical square dances accompanied by an over-enthusiastic country fiddler. The bride then performs a lively dance, its occasionally sour harmonies and awkward rhythms indicating the fear and trepidation she feels at the new life ahead of her. The party finishes and a set of five variations on the famous Shaker Tune known as “Simple Gifts” represents the couple settling down to their new life with an air of deep reverence for each other, for their religious faith, and for the new land they are helping to cultivate.

All programme notes by Dr Marc Rochester

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# IN HARMONY

# 廖國敏

## LIO KUOKMAN

指揮 Conductor

PHOTO: Tey Tat-keng



獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，廖國敏獲美國費城樂團總監賽甘一聶澤委任為助理指揮，為該樂團史上首位華人助理指揮；並在法國巴黎舉行的國際史雲蘭諾夫指揮大賽贏得亞軍（冠軍從缺），現任澳門國際音樂節節目總監。

廖國敏活躍於國際舞台，曾與美國費城樂團、底特律交響樂團、法國國家電台管弦樂團、韓國首爾愛樂樂團、日本NHK交響樂團、東京都交響樂團、莫斯科愛樂樂團等合作演出。2019/20樂季受邀包括俄羅斯國家交響樂團、法國圖盧茲市國家交響樂團、馬賽歌劇院樂團、日本廣島交響樂團、京都交響樂團、台灣愛樂、拉脫維亞國家交響樂團等。

在歌劇指揮也備受注目，曾指揮過不同的歌劇製作包括《杜蘭朵》、《唐喬望尼》、《費加羅的婚禮》、《卡門》、《鄉村騎士》、《小丑》等；並獲指揮家格吉耶夫之邀請到俄羅斯馬林斯基劇院客席指揮林姆斯基—高沙可夫的歌劇《普斯科夫的姑娘》。廖國敏曾以鋼琴家身份與多個樂團演出，包括奧地利薩爾斯堡室樂團和美國沃斯堡交響樂團等。

在香港演藝學院畢業，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。為推廣室內樂，為澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就。

Praised by the *Philadelphia Inquirer* as “a startling conducting talent”, Lio Kuokman was the laureate at 2014 Svetlanov International Conducting Competition. Lio served as Assistant Conductor to Music Director Yannick Nézet-Séguin at the Philadelphia Orchestra, the first Chinese conductor to be appointed in this position in the history of the orchestra. He is currently Programme Director of the Macao International Music Festival.

Lio has worked with many leading orchestras around the world including the Philadelphia, Detroit Symphony, Radio France Philharmonic, Seoul Philharmonic, NHK Symphony, Tokyo Metropolitan Symphony and Moscow Philharmonic orchestras. Engagements over the past season included debuts and re-invitations with the Russian National Symphony, Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, Hiroshima Symphony, Kyoto Symphony, Taiwan Philharmonic and Latvian National Symphony orchestras.

Passionate in opera repertoire, he has conducted many productions including *Turandot*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and was invited by Valery Gergiev at the Mariinsky Theatre to conduct Rimsky-Kosarkov's *The Maid of Pskov*. As a pianist, he has performed as soloist with many orchestras including the Salzburg Camerata and the Fort Worth Symphony Orchestra.

Lio graduated from the Hong Kong Academy for the Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory. Lio is a founding member and the President of the Macao Chamber Music Association. He has received Certificate of Commendation and Medal of Cultural Merit from both governments of Hong Kong and Macao.

# Swire Symphony Under The Stars *Online*

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廖國敏 指揮  
Lio Kuokman  
CONDUCTOR

陳雋騫 活動創意總監及主持  
Phoebus Chan  
CREATIVE DIRECTOR OF SUTS 2020 & PRESENTER

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梵志登 音樂總監

Jaap van Zweden Music Director



# 龐樂思 OZNO

作曲 / 指揮 Composer/Conductor

PHOTO: Richard Bamping

龐樂思身兼表演者、作曲家及指揮多職，1969年出生於芝加哥，自2000年起加入香港管弦樂團（港樂）成為首席定音鼓，並曾三度為港樂擔當獨奏家，分別演出卡夫茲的兩首定音鼓協奏曲，以及龐樂思本人的定音鼓、輪鼓與樂隊協奏曲。2019年中國愛樂和廣州交響樂團分別首演他的第二定音鼓協奏曲，由作曲家擔任獨奏。

龐樂思經常為亞洲多個樂團擔任客席首席，亦在香港演藝學院及香港大學任教。在加入港樂前，龐樂思定期與芝加哥交響樂團，以及波士頓和芝加哥各大新興樂團合作。他還指揮過台灣愛樂、港樂和芝加哥室樂團，並為施托克豪森《星期四的問候》作美國和亞洲首演。

龐樂思以OZNO為筆名，撰寫管弦樂、室樂、獨奏樂、聲樂、電子音樂及劇場音樂，近期在香港首演的作品包括：第一首清唱劇《復活》、第二首清唱劇《預言》、第三首清唱劇《加百列》（為獨奏家、合唱團、管弦樂團及mp3而寫），由香港巴赫合唱團首演。梵志登與港樂於2016年呈獻他的《家庭》首演；又將呈獻他的短笛協奏曲的首演，由施家蓮擔任獨奏。

[www.jamesboznos.com](http://www.jamesboznos.com)

A versatile musician, James Boznos has been Principal Timpanist of the Hong Kong Philharmonic Orchestra (HK Phil) since 2000. James has been a soloist with the HK Phil on three occasions, having performed both of the William Kraft Timpani Concertos, and his own composition Concerto for Timpani, Roto-Toms and Orchestra. In 2019 the China Philharmonic and Guangzhou Symphony premiered his Concerto no. 2, *Pavilions*, for extended timpani, orchestra and mp3, with the composer as soloist.

He has been a frequent guest principal with the orchestras in Asia and teaches at the Hong Kong Academy for Performing Arts and the University of Hong Kong. Prior to joining the HK Phil, James worked regularly with the Chicago Symphony and the leading new music groups of Boston and Chicago. He has also conducted the Taiwan Philharmonic, HK Phil and the Chicago Chamber Orchestra, including the US and Asia premieres of *Donnerstags-Gruss* by Karlheinz Stockhausen.

As a composer, James Boznos uses the pen name OZNO. He has written music for orchestra, chamber, solo, vocal, and electronic genres, as well as for the theatre. Recent premieres have included Cantata no. 1 *Anesti*, Cantata no. 2 *Nevu'ah*, and Cantata no. 3 *Gabriel*, for soloists, choir, orchestra and mp3 with the Hong Kong Bach Choir. Jaap van Zweden and the HK Phil performed his *Oikogeneia* in 2016, and will premiere his Concerto for Piccolo with Linda Stuckey as soloist.

[www.jamesboznos.com](http://www.jamesboznos.com)



# 李偉安 WARREN LEE

鋼琴 Piano



鋼琴家李偉安的演奏生涯自年少伊始。他早於六歲初登舞台，在香港紅磡體育館與香港管弦樂團合演。那次他走向鋼琴時，差點絆倒在台上。此趟奮勇向前的滑稽模樣時至今日仍舊在YouTube平台上供人景仰。

作曲家巴托曾說：「比賽是為馬匹而設的。」李偉安對大師的言論深表認同，因此在贏得1995年史特拉汶斯基大獎國際鋼琴比賽冠軍後便誓言不再參賽——取而代之的是以演出和錄音工作獻身藝術。他為拿索斯灌錄的唱片包括著名作曲家的滄海遺珠，以至名不經傳的出色佳作。李氏是施坦威藝術家。閣下只需購買一台施坦威SPIRIO鋼琴，便能安坐家中欣賞由他彈奏的中外名曲，從德布西到張學友包羅萬有，恍如鋼琴家本人親臨府上！

如無意外，李偉安應該是眾多施坦威藝術家LSAT和GMAT成績最高的一位。他擁有工商管理碩士學位，現時以攻讀法律學位為樂。他同時是一位多產的創作人，出品包括十多首流行曲、眾多合唱作品、500條視譜練習以及一個商業案例。由於他身兼數職卻面不改容，因此獲頒香港十大傑出青年獎（2012年）、英國皇家音樂學院教學文憑（2015年）及耶魯大學音樂學院伊恩·明尼伯格傑出校友獎（2017年）。李氏另備傳統個人簡介，若不嫌枯燥乏味，請到[www.warren-lee.com](http://www.warren-lee.com)索閱。

Warren Lee began his performing career on the unlikely stage of Hong Kong Coliseum at the age of six (where he almost tripped getting to the piano), appearing with the Hong Kong Philharmonic Orchestra. This infamous tripping performance continues to provide amusement for audiences worldwide on YouTube today.

Inspired by Bartok's saying that "competitions are for horses", Lee vowed not to enter any competition after winning the First Prize of the 1995 Stravinsky Awards International Piano Competition. Instead, he serves his art through performances and recordings, where his extensive discography on Naxos champions forgotten work by famous composers and equally, would-have-been famous work by sadly forgotten composers. As a Steinway Artist, his playing of a wide-ranging repertoire – from Debussy to Jacky Cheung – can also be heard in your living room if you can afford a Steinway SPIRIO piano.

Probably the highest-scoring Steinway Artist who had taken both LSAT and GMAT, Lee holds an MBA degree and is currently pursuing a law degree for fun. A prolific writer, he counts among his publications a dozen pop songs and numerous choral works, 500 sight-reading exercises as well as a business case. For his achievements in juggling the multiple hats (and the PYE shirt) that he wears, he was awarded the Ten Outstanding Young Persons of the Year Award (2012), an Associateship by the Royal Academy of Music (2015) and the Distinguished Alumni Award by Yale School of Music (2017). For his conventional biography, albeit a little less creative, please visit [www.warren-lee.com](http://www.warren-lee.com).



# 林達僑 GEORGE LOMDARIDZE

低音大提琴 Double bass

PHOTO: Phil Shek

林達僑自2011年5月起擔任香港管弦樂團（港樂）首席低音大提琴。1999年，林達僑加入港樂，之後在美國居住兩年，定期參與芝加哥交響樂團和新奧爾良的路易斯安那交響樂團的演出，後來於2002年重返港樂。

林達僑生於格魯吉亞首都第比利斯的一個古典音樂世家，起初學習鋼琴，後來改學低音大提琴；他又兼習小號，最後還跟隨作曲家父親的步伐，鑽研作曲。14歲那年，林達僑贏得第比利斯國家青年藝術家弦樂比賽。16歲，獲指揮大師卡其茲委任，擔當第比利斯歌劇及芭蕾舞樂團助理首席低音大提琴。自第比利斯音樂學院低音大提琴和作曲專業畢業後，林達僑前赴莫斯科音樂學院，跟隨教授列夫·拉科夫學習低音大提琴。在莫斯科求學期間，他是莫斯科電台及電視交響樂團的成員之一。1995年，在莫斯科舉辦的首屆庫賽維茲基國際低音大提琴比賽上，林達僑獲得季軍。

在擔任芝加哥市民管弦樂團首席低音大提琴及芝加哥交響樂團特約樂手期間，林達僑與諸多世界知名指揮家合作。公餘時，林達僑愛與小提琴家妻子林慕華、兒子湯米和女兒娜提亞一同探索香港。

George Lomdaridze has been Principal Bass of the Hong Kong Philharmonic Orchestra (HK Phil) since May 2011. George joined the HK Phil in 1999, and after two years in the US where he played regularly with the Chicago Symphony and the Louisiana Philharmonic in New Orleans, he returned to the HK Phil in 2002.

Born in Tbilisi, Georgia, to a family of classical musicians, George began his musical training studying piano and later double bass. He also studied trumpet and eventually composition, following in the footsteps of his father, the composer Elizbar Lomdaridze. George won the National String Competition for Young Artists in Tbilisi at the age of 14. At 16, George was appointed by Maestro Jansug Kahidze to be the Assistant Principal Bass of the Tbilisi Opera and Ballet Orchestra. After his studies of bass and composition at the Tbilisi Conservatory, George went on to study bass with Professor Lev Rakov at the Moscow Conservatory. While in Moscow, he played as a member of the Moscow Radio and TV Symphony Orchestra. In 1995 George won the third prize in the first Sergey Koussevitsky International Double Bass Competition in Moscow.

George performed under many of the world's renowned conductors as Principal Bass of the Chicago Civic Orchestra and a freelance with the Chicago Symphony. When not playing bass George enjoys exploring Hong Kong with his wife Damara, violist, and their son Tommy and daughter Natia.

A portrait of Aziz D. Barnard Luce, a man with dark curly hair and a goatee, wearing a dark suit jacket, a white shirt, and a light-colored bow tie. He is looking slightly to the left of the camera. The background is a wooden structure with decorative panels.

# 白亞斯 AZIZ D. BARNARD LUCE

鼓 Drums

PHOTO: Phil Shek

白亞斯來自美國華盛頓，於2011年加入香港管弦樂團（港樂），擔任首席敲擊。白亞斯畢業於波士頓大學及新英格蘭音樂學院，成績優異，並兩度考獲鄧肯活音樂中心獎學金。在加入港樂之前，白亞斯是佛羅里達州傑克遜維爾交響樂團的首席敲擊，又跟波士頓交響樂團和波士頓流行樂團合作演出。

A native of Washington D. C., Aziz D. Barnard Luce joined the Hong Kong Philharmonic Orchestra (HK Phil) as Principal Percussionist in 2011. Aziz holds degrees from Boston University as well as the New England Conservatory, graduating with academic honours, and has twice been awarded a Tanglewood Music Center fellowship. Before joining the HK Phil, Aziz was the Principal Percussionist of the Jacksonville Symphony Orchestra in Florida and has performed with the Boston Symphony and Boston Pops Orchestras.

# 2020/21

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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽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。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。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。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。2021年5月，港樂將在歐洲10個城市展開巡演，首次踏足西班牙、盧森堡、比利時，以及德國的科隆與德累斯頓；且更

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

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. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, 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 through to the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since 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. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances and live Naxos recordings were enthusiastically received by audiences, praised by critics at home and abroad, and garnered *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The orchestra will undertake tours to 10 cities in Europe in May 2021, with debuts in Spain, Luxembourg, Belgium, and the German cities of Cologne and Dresden. The HK Phil will also be making its debut at the prestigious Royal Concertgebouw’s Mahler Festival 2021, the first Asian orchestra to perform at this monumental event which is held every 25 years in Amsterdam.



PHOTO: Cheung Wai-lok

獲享譽國際的「馬勒音樂節」邀請，於著名的阿姆斯特丹皇家音樂廳首度登台，成為首個參與此音樂盛會的亞洲樂團。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、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, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin 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

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden, SBS

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余隆  
Yu Long

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Concertmaster

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

許致兩 Anders Hui  
樂團第二副首席  
Second Associate Concertmaster

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

朱蓓 Bei de Gaulle  
樂團第三副首席  
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艾瑾 Ai Jin  
把文晶 Ba Wenjing  
程立 Cheng Li  
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洪依凡 Ethan Heath  
黎明 Li Ming  
林慕華 Damara Lomdaridze  
羅舜詩 Alice Rosen  
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林穎 Dora Lam ▲  
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陳怡君 Chen Yichun  
霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
李銘蘆 Li Ming-lu  
宋泰美 Tae-mi Song  
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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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高基信 Christian Goldsmith  
湯奇雲 Kevin Thompson

### 低音長號 BASS TROMBONE

區雅隆 Aaron Albert

### 大號 TUBA

雷科斯 Paul Luxenberg ●  
(休假) (On sabbatical leave)

### 定音鼓 TIMPANI

龐樂思 James Boznos ●

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梁偉華 Raymond Leung Wai-wa  
胡淑徽 Sophia Woo Shuk-fai

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信託基金於一九八三年由以下機構贊助得以成立。

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

• Joseph Gagliano (1788) Violin, played by

Mr Wang Liang, Second Associate Concertmaster

• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

• Two German Rotary Trumpets

• A set of Wagner Tubas

• A Flugelhorn

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• 安域高·洛卡 (1902) 小提琴·由程立先生使用

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• 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

• 德國轉閥式小號兩支

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為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

• Mr Pascal Raffy

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• Ms Wincey Lam, Mr Raymond Wong,

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A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,

played by Mr Jing Wang, Concertmaster

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李卡多·安東尼亞齊 (1910) 小提琴·

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Jockey Club Keys to Music Education Programme – Instrumental Masterclass

港樂致力以多元的音樂表演和活動培育香港下一代的音樂家和觀眾，每年為超過40,000名學童、老師和大眾送上精彩多姿的教育及外展活動，豐富其音樂體驗。

The HK Phil places great importance on nurturing local musicians, developing audiences and enriching their musical experiences through a wide range of activities. Each season, more than 40,000 students, teachers and citizens benefit from our education and outreach concerts and activities.



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7 香港文化中心30週年活動

8 太古樂賞：全球暖化I@香港大學

9 「賽馬會音樂密碼教育計劃」——  
室樂系列音樂會@大館

10 「賽馬會音樂密碼教育計劃」—— 學校專場音樂會

HKCC 30<sup>th</sup> Anniversary Event

Swire Classic Insights: Global Warming I @ The University of Hong Kong

Jockey Club Keys to Music Education Programme –

Chamber Music Series @ Tai Kwun

Jockey Club Keys to Music Education Programme – School Concerts

[education@hkphil.org](mailto:education@hkphil.org)

# YOUNG AUDIENCE SCHEME

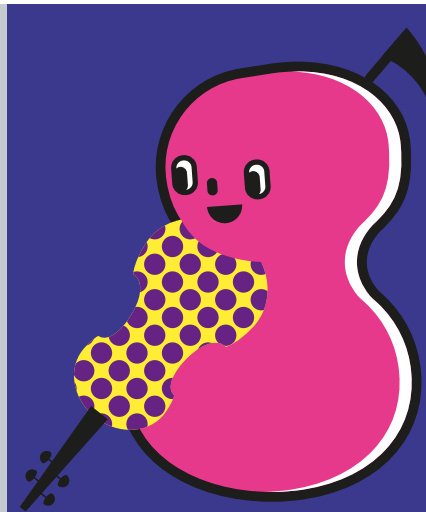


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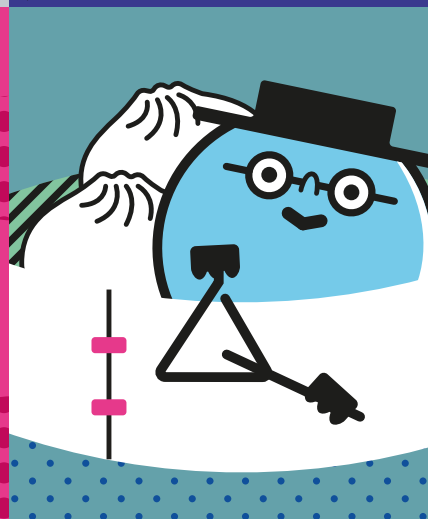
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作為香港的文化大使，港樂希望能跨越時空地域所限，為香港以及世界各地的樂迷繼續演奏，在網上平台及代表香港於國際舞台呈獻動人的演出。請支持全新的音樂大使基金，讓港樂繼續前行。

HK Phil as the city's cultural ambassador believes music transcends boundaries.

Allow us to keep playing for you and music lovers in Hong Kong and beyond, through streaming concerts online and representing Hong Kong on international stages.

Please support the brand new Ambassador Fund and let's keep the music playing together.



[hkphil.org/ambassadorfund](https://hkphil.org/ambassadorfund)

查詢詳情 For more details:

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