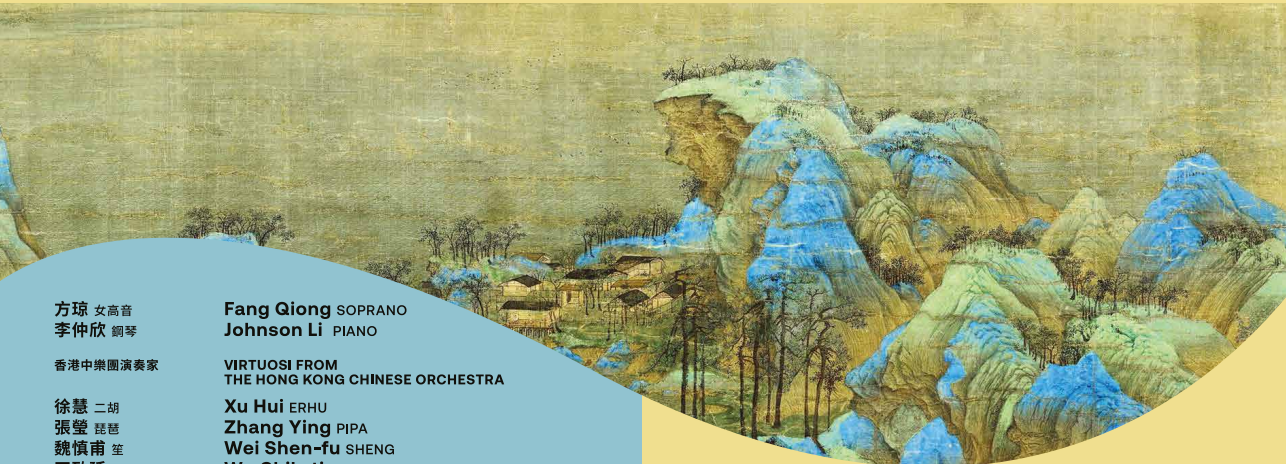


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千里江山

A PANORAMA OF RIVERS & MOUNTAINS



方琼 女高音
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Fang Qiong SOPRANO
Johnson Li PIANO

香港中樂團演奏家

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Xu Hui ERHU
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Wei Shen-fu SHENG
Wu Chih-ting DIZI

北宋 王希孟 千里江山圖(局部)
A section of A Thousand Li of Rivers and Mountains, by Wang Ximeng

30 SEP 2023

SAT
8PM

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

余隆 指揮
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國慶音樂會

千里江山

NATIONAL DAY CONCERT

A Panorama of Rivers and Mountains

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指揮 | 余隆

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香港中樂團演奏家

二胡 | 徐慧

琵琶 | 張瑩

笙 | 魏慎甫

笛子 | 巫致廷

Conductor | **Yu Long**

Soprano | **Fang Qiong**

Piano | **Johnson Li**

Virtuosi from the Hong Kong Chinese Orchestra

Erhu | **Xu Hui**

Pipa | **Zhang Ying**

Sheng | **Wei Shen-fu**

Dizi | **Wu Chih-ting**

呂其明

《紅旗頌》(1965)

LÜ QIMING

Ode to the Red Flag (1965)

9'

趙麟

《千里江山》(2022)

中國音協交響樂團聯盟與包括香港管弦樂團的23隊樂團聯合委約作品；香港首演

ZHAO LIN

A Thousand Li of Rivers and Mountains (2022)

63'

Co-commissioned by the League of China Orchestras and 23 orchestras, including the Hong Kong Philharmonic Orchestra; Hong Kong Premiere

- I. 雲飛起，楚天千里
- II. 水雲溶漾
- III. 月墜松風
- IV. 千疊浩蕩
- V. 崢嶸曙空
- VI. 萬山入海

- I. The Clouds Stretching over the Land of Chu
- II. Clouds Reflected in the Tinkling Spring
- III. Clear Breeze Blows through a Bamboo Forest under the Moon
- IV. Rumbling Rivers Running Forward
- V. Lofty and Steep Mountains Piercing the Sky
- VI. Thousands of Mountains Meet the Sea

電台直播 RADIO BROADCAST

2023年9月30日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場直播，並將於2023年10月5日下午2時重播。The concert on 30 Sep 2023 will be broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), with a repeat on 5 Oct 2023 at 2pm.



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呂其明 (1930年生)

《**紅旗頌**》(1965)

1950年代，由於國內音樂學院開始訓練學生演奏西洋樂器，因此樂團像雨後春筍般相繼成立，十年間共成立了二三十個。雖然這些新樂團以伴奏歌舞團和歌劇團為主，但他們也能演奏一般西洋交響樂曲目。這樣又反過來鼓勵土生土長的作曲家寫作管弦樂。據香港音樂學者劉靖之所言，「他們可以不斷試驗、不斷推敲，將作品修飾得盡善盡美。」1956至1966年是國內交響樂傳統的第一個興盛期，出自國內作曲家手筆的管弦作品多達80餘首——呂其明就是作曲家之一。呂其明生於安徽省無為縣，十歲加入新四軍。抗日期間，遇到一個在巡迴各地演出的文工團，裡面有位樂師燃起了他對小提琴的熱情。後來呂其明為電影《鐵道游擊隊》(1956) 寫作的配樂一炮而紅；他到上海音樂學院接受正統作曲訓練後繼續創作，1965年為上海之春音樂會創作《紅旗頌》，用作當晚音樂會的開幕作品。

呂其明接受中央電視台節目《音樂人生》訪問時，詳述《紅旗頌》的寫作背景道：「多年來我都很想寫一首這樣的曲子。背景我選了1949年10月1日開國大典——那一刻，毛主席莊嚴地向世界宣布中華人民共和國成立，宣布中國人民站起來了。天安門上飄揚著第一面五星紅旗；紅旗升起的時候，人們——特別是從黑暗中走過來的人們——看著就感到無比自豪，那種解放了的感覺，是無法用語言來表達的。」

呂其明說，樂曲所用的音樂元素，來自他多年蒐集得來的大量中國音樂資料：「多年來

我都在建立一個音樂『倉庫』，裡面有各式各樣的素材，大部分來自民間。你不能說那是陝北、四川還是江南音樂。有民間音樂的影子，但不是特定地區的音樂，反而是將大江南北的曲調與風格共冶一爐。我也將國歌當成反覆主題，不時在曲中重現，令人想起紅旗在空中飄揚的景象。」

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

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

LÜ QIMING (b. 1930)
Ode to the Red Flag (1965)

During the 1950s somewhere between 20 and 30 large orchestras were established in Mainland China. This sudden growth in orchestras came as a result of the music colleges having started to train students to play western-style musical instruments, and while many of these new orchestras were principally involved in working with song-and-dance troupes and opera companies, they were also able to perform the standard Western symphonic repertory. This, in turn, encouraged locally-born composers to write orchestral music, and, according to Hong Kong musicologist Liu Ching-chih, “enabled them, through constant experimentation and revision, to hone their works to perfection.” The years 1956–1966 saw the first flowering of the Chinese symphonic tradition, with over 80 significant works for symphony orchestra composed by native Chinese composers, one of whom was Lü Qiming. Born in Wuwei county, Anhui province, Lü joined the New Fourth Army at the age of 10 and had his passion for the violin ignited by a musician who was part of a travelling cultural troupe during the opposition to the Japanese invasion. His film score for *Railroad Guerrillas* composed in

1956 became a big hit, and following formal composition studies at the Shanghai Conservatory of Music, he went on to compose the *Ode to the Red Flag* for the opening of the Shanghai Spring Concert in 1965.

In an interview with the CCTV programme, “Musical Life”, Lü elaborated on the circumstances behind the work’s composition: “For many years I had been wanting to write a piece like that. I chose the National Founding Ceremony on 1 October 1949 as the background – the moment when Chairman Mao solemnly declared to the whole world that the People’s Republic of China had been established, that the people of China would rise from now on, and as the five-star flag flew proudly for the first time above the Tiananmen Square. As the flag was raised, as people watched it rising up the pole, the pride and sense of liberation, especially for those who went through a dark journey in the past, was truly beyond any words.”

Of the musical elements in the piece, Lü suggests that he drew them from a wide variety of Chinese sources which he had collected over the years: “I had been building a musical ‘warehouse’ for many years. It housed a vast range of materials, most of which came from the people. You can’t call it music from Shaanbei, Sichuan or Jiangnan. It alludes to folk music, but is an amalgam of tunes and styles from the north and south rather than to one particular region. I also used the National Anthem as a kind of recurring

theme which appears throughout the piece, evoking the image of the red flag flying in the sky.”

Programme notes by Dr Marc Rochester

Instrumentation

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



呂其明 Lü Qiming

呂其明 LÜ QIMING (b. 1930)

生於安徽無為，十歲參加新四軍，在抗日部隊文工團的軍旅生活期間，受音樂家賀綠汀的啟蒙愛上小提琴。1956年創作融合山東民樂的電影音樂《鐵道游擊隊》，成為他的個人代表作。1959年入讀上海音樂學院學習作曲與指揮，1965年2月應邀為第六屆「上海之春」音樂會創作開幕曲《紅旗頌》，曲名由指揮家黃貽鈞定名，在「上海之春」音樂會開幕式上，由陳傳熙指揮上海交響樂團、上海電影樂團和上海管弦樂團首演。曾為多部電影作曲，包括《紅日》(1963)、《廬山戀》(1980)和《城南舊事》(1982)等。

Born in Wuwei county in Anhui Province, Lü Qiming joined the New Fourth Army at the age of 10. His passion for the violin was inspired by He Luting, a musician who was part of a travelling cultural troupe during the opposition to the Japanese invasion. In 1956, he wrote the film score for *Railroad Guerrillas* which, infused with elements of Shandong folk music, soon became his signature piece. Three years later he entered the Shanghai Conservatory of Music to study composition and conducting. *Ode to the Red Flag* was commissioned in February 1965 for the opening of the Shanghai Spring Concert. The title was suggested by the conductor, Huang Yijun, and the work was premiered by the Shanghai Symphony, Shanghai Film Orchestra and the Shanghai Philharmonic under the baton of Chen Chuanxi. Lü has written scores for many films, including *Red Sun* (1963), *Romance on Lushan Mountain* (1980) and *My Memories of Old Beijing* (1982).



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IN HARMONY

趙麟 (1973年生)

《千里江山》(2022)

中國音協交響樂團聯盟與包括香港管弦樂團的23隊樂團聯合委約作品；香港首演

- I. 雲飛起，楚天千里
- II. 水雲溶漾
- III. 月壑松風
- IV. 千疊浩蕩
- V. 崢嶸曙空
- VI. 萬山入海

趙麟談《千里江山》

我父親趙季平與我都是作曲家，但其實繪畫才是我們家的主流。我的祖父趙望雲是長安畫派的創始人之一，受到家傳影響，我從小就對繪畫特別感興趣，特別是中國傳統繪畫，我看了不少，自己也學過、嘗試過去創作。其實在中國人的繪畫美學裡，我覺得更加強調的是意境與心態的關係，這種描寫方式從宋畫開始就有大量表現：我如何表現我心中的山水、我心中的天地？其實我們在音樂創作中也是這樣，怎麼用音樂來描繪心中的山水，並通過對我心中山水的描繪，來讓大家讀懂我的心理，我對社會、對自然、對人文等等一切的感受。這樣的作品更多地是一種禮讚，是對我們中國傳統文化、傳統思想的禮讚，只不過採用了交響樂與民樂相結合的表現方式來創作。我創作這部《千里江山》是從北宋王希孟的畫作《千里江山圖》，以及中國的古典文化中得到了啟發，希望為這部管弦樂作品注入古典與現代的交織。這部作品一共包含一段序曲與六個樂章，其中的每個樂章都採用了類似《詩經》的「比興」手法，先寫物，再由物及人。

第一樂章的標題是「雲飛起，楚天千里」，這是一個全景式的、純粹的管弦樂樂章，以宏大的視角作為整部作品的主題，在這個樂章裡運用到的主題素材在後面的樂章中都

會反復出現，但是是以不同的表現形式與樂器組合。

第二樂章的標題是「水雲溶漾」，獨奏樂器是笙，這也是第一段有民族器樂加入的樂章。我在這個樂章裡先寫水、寫雲，再寫人的內心感受，表現的是人與大自然之間的關係。

第三樂章「月壑松風」是琵琶與管弦樂隊的協奏，同時還有一個副標題「琅然。清圓。誰彈。響空山」，這首一個比較安靜的樂章，我首先試圖營造一個山谷中月下的感覺，有鳥鳴回蕩在山谷裡，有風吹松針發出的聲音等。之後音樂突然進入快板，也就是「樹欲靜而風不止」的感覺。

第四樂章是二胡與樂隊，我稱之為「千疊浩蕩」，小標題是辛棄疾的詩句「照我滿懷冰雪，浩蕩百川流」。這個樂章更加側重寫人，抒發人在面對浩蕩山河時產生的熱愛與闊達的胸懷。

第五樂章是一個比較激烈的鋼琴與樂隊的樂章，描寫的是豐嶂的山巒，「萬馬迴旋、眾山欲東」的山勢，以及人在面對群山時的感受。這個標題的名字叫「崢嶸曙空」，出自孟浩然的《彭蠡湖中望廬山》，這首詩也是最後一個樂章裡的女高音獨唱的歌詞。

第六樂章名為「萬山入海」，為女高音獨唱、竹笛獨奏與樂隊所作，歌詞是孟浩然《彭蠡湖中望廬山》。為甚麼要用這首詩呢？我在創作這部作品的時候，讀到了余輝先生著《百問千里》，這是他對王希孟《千里江山圖》的解讀，其中就談到了，他認為這幅畫在創作時是有實體作為參照的，而經過大量的研究，他認為主要的參照物應是廬山，或者說畫作裡是有廬山的影子在裡面的。所以我選擇了孟浩然的這首寫廬山的詩，五言十八句。這首詩也反映了中國人的處世哲學，它從對整個環境的描寫，最後寫到人的

心態。在這個樂章裡，人聲與民族樂器、交響樂隊的聲音交相輝映，為整部作品畫上句號。

第六樂章歌詞：

《彭蠡湖中望廬山》

【唐】孟浩然

太虛生月暈，舟子知天風。
 挂席候明發，渺漫平湖中。
 中流見匡阜，勢壓九江雄。
 黯黯凝黛色，崢嶸當曙空。
 香爐初上日，瀑水噴成虹。
 久欲追尚子，況茲懷遠公。
 我來限於役，未暇息微躬。
 淮海途將半，星霜歲欲窮。
 寄言巖棲者，畢趣當來同。

樂曲介紹由趙麟撰寫

編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

ZHAO LIN (b. 1973)

A Thousand Li of Rivers and Mountains (2022)

Co-commissioned by the League of China Orchestras and 23 orchestras, including the Hong Kong Philharmonic Orchestra; Hong Kong Premiere

- I. The Clouds Stretching over the Land of Chu
- II. Clouds Reflected in the Tinkling Spring
- III. Clear Breeze Blows through a Bamboo Forest under the Moon
- IV. Rumbling Rivers Running Forward
- V. Lofty and Steep Mountains Piercing the Sky
- VI. Thousands of Mountains Meet the Sea

ZHAO LIN on *A Thousand Li of Rivers and Mountains*

My father Zhao Jiping and I are both composers, yet a passion for painting runs in the blood of our family.

Significantly influenced by my family members, such as my grandfather Zhao Wangyun who co-founded the Changan Painting School, I have had a great interest in painting since childhood. I particularly have a passion for traditional Chinese painting, which I extensively studied and actively pursued. When it comes to Chinese painting aesthetics, I think that more emphasis is placed on the relationship between conception and mood. Widely used since the Song Dynasty, this way of portrayal requires artists to ask how they express landscapes and the world in their own minds. We composers also ask this key question, and explore

the way to depict these landscapes with music. Such depictions allow the audience to understand my feelings about society, nature, and humanity, among other things. Despite blending elements of symphonic music with folk music, these works are primarily regarded as a tribute to our traditional Chinese culture and philosophy.

A Thousand Li of Rivers and Mountains was inspired by a painting of the same title by Northern Song painter Wang Ximeng, as well as classical Chinese culture. I hope to interweave classical and modern elements in this orchestral work, which is made up of a prelude and six movements. Each movement involves a technique similar to *bixing* that is commonly used in *The Book of Songs*. I start with the depictions of objects from which metaphors are drawn, then I convey one's emotions, thoughts or insights through the metaphors.

Titled "The Clouds Stretching over the Land of Chu", the first movement is a panoramic, purely orchestral movement with a grand perspective used to establish the theme of the entire work. The thematic materials used in this movement recur in later movements, yet in various forms and orchestrations.

Featuring sheng solo, the second movement titled "Clouds Reflected in the Tinkling Spring" is the first movement that includes folk instruments. By focusing on water and clouds before delving into human

emotions, this movement illustrates the relationship between humans and nature.

The third movement named "Clear Breeze Blows through a Bamboo Forest under the Moon" is a concerto for pipa and orchestra, under the subtitle of "Clear and crispy sounds. Someone plucks the strings. Echoes are heard through an empty mountain." With this relatively tranquil movement, I try to create a spatial experience that immerses the audience in a moonlit valley, where the chirping of birds resonates and breezes hiss through pine needles. The tempo changes abruptly to *allegro*, crafting a landscape where "the trees long for stillness, yet the wind refuses to cease".

I named the fourth movement "Rumbling Rivers Running Forward" for erhu and orchestra, and added a subtitle extracted from Xin Qiji's poem: "My soul is as clear as ice and snow. My goal is as grand as the convergence of a hundred flowing rivers." This movement emphasises people, their love and their generosity in the face of vast mountains and wide rivers.

Set for piano and orchestra, the rather intense fifth movement renders the undulating mountains where "thousands of horses whirl around on east-facing slopes", in addition to emotions experienced when gazing upon mountains. I named the movement "Lofty and Steep Mountains Piercing the Sky", using a quote from Meng Haoran's *On Lake Pengli, Gazing Off at Mount Lu*. Part of this poem is also used as libretto of the soprano solo in the last movement.

The sixth movement "Thousands of Mountains Meet the Sea" is composed for

soprano solo, dizi solo and orchestra. The libretto is extracted from Meng's *On Lake Pengli, Gazing Off at Mount Lu*. While composing this work, I read Yu Hui's book, *A Hundred Questions about A Thousand Li*, which includes his interpretation of Wang Ximeng's *A Thousand Li of Rivers and Mountains*. Yu believes that this painting has a particular reference in real life. After a long course of research, he concluded that the primary reference was indeed

Mount Lu as some of its characteristics are reflected in the painting. Hence, I chose this five-character *gushi* penned by Meng, which likewise mirrors Chinese philosophy on life. It starts with the description of the entire environment, and ends with people's insights. In this movement, human voices blend well with sounds of folk instruments and the orchestra, bringing the entire work to an end.

Lyrics of the sixth movement:

“On Lake Pengli, Gazing Off at Mount Lu”

by Meng Haoran (translated by Paul W. Kroll)

In the great void appears a nimbus round the moon;
 The boatman then deems there will be a wind from heaven.
 Hoisting the canvas, he watches for the dawn's breaking,
 Amid the infinite overflow of the flat-stretching lake.
 Then from mid-current Kuang's Mound is glimpsed,
 Contours pressing down, mighty on Nine Rivers;
 Darksome and dim, in hue of clotted kohl,
 Lofted and lifted, against morning's empty sky.
 Incense Burner Peak first rises up with the sun,
 And the waterfall's spray spouts forth into a rainbow!
 For long I have wished to follow Master Shang;
 Here even more do I hold Lord Yuan to heart.
 This coming of mine has been restrained by duties,
 Nor have I yet the leisure to rest my trifling self.
 The Huaihai region remains half the road ahead,
 But under starry frost the year is nearly done.
 – I send word to those who roost on the cliffs:
 My intent at last will be to come and join you.

Programme notes by Zhao Lin (translated by Nichol Chau)

Instrumentation

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp and strings.



趙麟 Zhao Lin

趙麟 ZHAO LIN (b. 1973)

趙麟，筆名趙麟，著名作曲家，中國文聯第十一屆全國委員會委員，中國音樂家協會理事，現任解放軍文化藝術中心文藝部創作室主任。出生於藝術世家，1996年畢業於中央音樂學院作曲系，並獲1996年度中國文化部優秀畢業生稱號，隨後開始專業從事影視音樂的創作工作，並創作了大量優秀的影視音樂作品。

2004年應著名大提琴家馬友友之邀赴美國為他和他的新絲綢之路樂團進行創作，其中三首作品收錄在馬友友專輯《ENCHANTMENT》。2013年、2019年分別應邀為馬友友創作了作品：大提琴與笙協奏曲《度》、大提琴與琵琶協奏曲《逍遙遊》，這兩首作品多次由國內外知名樂團演出並且在國內外獲得了熱烈的反響。2021年擔任國家大劇院版經典民族歌劇《黨的女兒》音樂總監。2022年擔任北京冬奧會開幕式音樂總監。

Zhao Lin currently serves as member of the 11th National Committee of the China Federation of Literary and Art Circles, a board member of the Chinese Musicians Association, and director of Creative Office at the Art Centre of Chinese People's Liberation Army. Born into an artistic family, he graduated with a degree in composition from the Central Conservatory in Beijing and received a Distinguished Graduate Award in 1996. After graduation, he began composing scores for film and TV programmes, for which he gained recognition.

In 2004, he was invited by Yo-Yo Ma to compose for the Silkroad Ensemble, which was founded by the renowned cellist himself in the US. Three of his compositions are included in Ma's album *Enchantment*. Zhao was again invited by Ma to create *Duo*, concerto for cello and sheng, and *A Happy Excursion*, concerto for cello and pipa, in 2013 and 2019 respectively. Both pieces have been performed by major orchestras around the world and have garnered international acclaim. In 2021, Zhao served as Music Director for *The Daughter of the Party*, an opera staged by The National Centre for the Performing Arts. He was appointed as Music Director of the opening ceremony of the Beijing Winter Olympics in 2022.

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余隆 YU LONG

指揮 Conductor

PHOTO: Liu Hui



獲《紐約時報》譽為「中國古典樂壇最具影響力的人物」，指揮家余隆致力於引領中國古典音樂事業的發展，同時推動中國傑出的作曲家和演奏家登上國際舞台。

余隆現於中國最著名的樂團擔任要職：北京的中國愛樂樂團藝術總監和上海交響樂團音樂總監；同時身兼香港管弦樂團首席客席指揮。他也是上海夏季音樂節聯合總監和北京國際音樂節藝術委員會主席，後者由他於1998年創辦並擔任藝術總監至2017年。在執掌達20年後，余隆於2023年卸任廣州交響樂團音樂總監一職，並將繼續擔任終身榮譽音樂總監和藝術委員會主席。此外，余隆還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

在2023/24樂季，余隆受邀執棒費城樂團和紐約愛樂樂團；在國內，他將與鋼琴家侯夫、小提琴家卡華高斯、拉克林等著名藝術家合作演出。2023年11月，余隆將執棒由上海交響樂團與紐約愛樂樂團聯合委約，亞倫齊格曼、馬克甘寶創作的清唱劇《上海！上海！》的世界首演。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” the conductor Yu Long has devoted his career to steering China’s growing connection to classical music while familiarising international audiences with the country’s most eminent musicians and composers. Maestro Yu currently holds the top position in China’s most prominent orchestras – Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of Shanghai Symphony Orchestra – as well as Principal Guest Conductor of the Hong Kong Philharmonic Orchestra. He is also co-director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as Artistic Director until 2017. After 20 years at the helm, Yu recently stepped down as Music Director of Guangzhou Symphony Orchestra and now holds the position of honorary Music Director and the Chair of the Artistic Committee. He is currently Vice President of the China Musicians Association and Chairman of its recently established League of China Orchestras.

In the 2023/24 season, international guest appearances bring Yu together with The Philadelphia Orchestra and New York Philharmonic. At home, he performs with renowned artists including pianist Stephen Hough, violinist Leonidas Kavakos and Julian Rachlin, among others. In the fall, he gives the world premiere of Aaron Zigman and Mark Campbell’s *Émigré* with the Shanghai Symphony Orchestra (SSO), co-commissioned by the SSO and New York Philharmonic.

方琼 FANG QIONG

女高音 Soprano



方琼，著名歌唱家。上海音樂學院聲樂系主任，教授，博士生導師。中國民族聲樂研究會副會長，上海音樂家協會聲樂專業委員會主任。

方琼畢業於上海音樂學院聲樂歌劇系，師從鄭侗、周小燕教授，2000年以公派訪問學者身份赴美國馬里蘭大學音樂學院學習。曾獲第七屆全國青年歌手電視大獎賽民族唱法專業組第一名、上海市育才獎、國務院頒發的全國民族團結先進個人獎及寶鋼教育基金獎，以及上海市勞動模範稱號等。

曾多次擔任中國音協金鐘獎、全國青年歌手電視大獎賽等國家級聲樂大賽評委，在聲樂歌劇系和音樂戲劇系任教20多年來潛心教學，成績斐然，培養的學生屢屢在CCTV全國青年歌手電視大獎賽、金鐘獎等國家級比賽中獲金銀銅大獎。她策劃的上海老歌「海上新夢方琼獨唱音樂會」在全國各大城市及港澳台東南亞地區演出近30餘場，近年來主持的「長相知」古典詩詞演唱的課題項目，成為國家藝術基金支持項目，並獲得國家本科一流課程和國家社科基金一般項目。

Fang Qiong is a renowned vocalist and professor. She now serves as the Director of the Voice and Opera Department of the Shanghai Conservatory of Music (SHCM), the Vice President of the National Vocality and Art Institution of China, and Director of the Vocal Music Professional Committee of the Shanghai Musician Association.

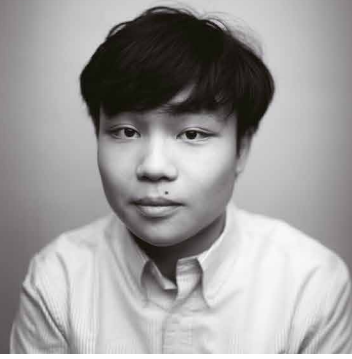
Fang Qiong completed her study at the Voice and Opera Department of SHCM under the tutelage of Professors Zheng Ti and Zhou Xiaoyan. Upon graduation, she went to the US in 2021 as a government-sponsored scholar at the University of Maryland's Music College and started academic activities between China and the US. Fang Qiong has won several significant awards, including the first prize in the 7th National Young Singers Awards Competition, the Shanghai Yucai Award for Educationalist, and Baogang Education Foundation Award. She has also been entitled to honours including Model Individual for National Unity awarded by the State Council of the People's Republic of China, and Shanghai Model Worker.

Fang Qiong has served as a jury member for many state-level vocal competitions, including the Chinese Golden Bell Award for Music and the National Young Singers Awards Competition. As a lecturer and tutor at the Voice and Opera Department of SHCM for more than 20 years, Professor Fang has achieved outstanding results in teaching. Many of her students have won prizes in national vocal contests, including the National Young Singers Awards Competition and the Chinese Golden Bell Award for Music.

李仲欣 JOHNSON LI

鋼琴 Piano

Photo: Thomas Brunot



香港鋼琴家李仲欣現年20歲，自四歲起展開音樂之旅，多年來專注及熱衷於鋼琴演奏，獲得卓越成就。曾以獨奏家身分，在馬卻、余隆及艾遜巴赫的帶領下，分別與香港管弦樂團、中國愛樂樂團、廣州交響樂團攜手演出。他亦曾與倫敦愛樂樂團、多倫多交響樂團、上海交響樂團、深圳交響樂團和廈門愛樂樂團合作，並踏上多倫多萊湯遜音樂廳、東京歌劇城音樂廳及香港文化中心等著名場地的舞台，以精彩獨奏向全球觀眾展現其音樂才華。李仲欣也是炙手可熱的室樂演奏家，現為新晉室樂團阿波羅三重奏的成員，活躍於各種演出，包括茱莉亞音樂學院室樂音樂會系列及2023年卡尼舍音樂節。李仲欣現於茱莉亞音樂學院攻讀鋼琴演奏學士學位，師從麥當奴。曾深受陳子華和黃懿倫的栽培，二人對其音樂風格發展有莫大貢獻。

Johnson Li, a twenty-year-old pianist from Hong Kong, embarked on his musical journey at the age of four. Over the years, his dedication and passion for playing piano have led to remarkable achievements. Taking centre stage as a soloist, Johnson has delivered captivating performances with the Hong Kong Philharmonic Orchestra, conducted by Jun Märkl, the China Philharmonic Orchestra, conducted by Yu Long, and the Guangzhou Symphony Orchestra, conducted by Christoph Eschenbach. Johnson's musical talents have also resonated with global audiences through solo collaborations with the London Philharmonic Orchestra, Toronto Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, and the Xiamen Philharmonic Orchestra. Dazzling audiences with his playing, he has illuminated the concert stage in prestigious venues, including Toronto's Roy Thomson Hall, the Tokyo Opera City Concert Hall, and the vibrant cultural nucleus of Hong Kong, the Hong Kong Cultural Centre. In addition to his solo performances, Johnson is a sought-after chamber musician and a member of the up-and-coming Apollo Trio. He regularly performs in the Juilliard Chamber Music Concert Series and has participated in various music festivals, including the 2023 Kneisel Hall Festival. Johnson is currently pursuing his undergraduate degree in piano performance under the tutelage of Mr Robert McDonald at The Juilliard School. His musical journey has been nurtured by dedicated mentors – Mr Chen Zihua and Ms Eleanor Wong, who have contributed significantly to shaping his musical identity.

徐慧 XU HUI

二胡 Erhu



香港中樂團署理二胡首席，2006年加入樂團。另擔任香港非營利機構藝術團體「文善社」副會長、中國民族管弦樂協會理事、美中華人音樂家協會理事、香港青年會理事、香港江蘇總會和無錫同鄉會理事以及港澳文化交流使者。

中央音樂學院二胡板胡雙主科研究生畢業，師從趙寒陽教授和李恒教授。曾於南京、北京、香港、美國舉辦多場胡琴個人獨奏音樂會，並發行《慧聲慧色》、《花·月夜》等個人專輯。曾與上海民族樂團、山東民族樂團、杭州交響樂團、香港中樂團等合作，並與湯沐海、閻惠昌、王甫建、彭家鵬、劉文金、何占豪、李英等著名指揮家作曲家合作演出，世界首演了有民樂元素的馬勒交響曲《大地之歌》、二胡協奏曲《長恨歌》、板胡協奏曲《貴妃情》、並首演了《雲風》、《萬泉河水》、《幻想》等重奏曲；並與香港中樂團一同出訪中國內地，亞洲國家及歐美等國。

Acting Principal Erhu of the Hong Kong Chinese Orchestra, Xu joined the HKCO in 2006. She is concurrently the Vice President of the Hong Kong Society for Art and Charity Limited, a non-profit arts organisation in Hong Kong; and director of the China Nationalities Orchestra Society, Sino-US Chinese Musicians Association, YMCA Hong Kong, and Federation of HK Jiangsu Community Organisations. Xu is also the director and “Hong Kong and Macau Cultural Exchange Ambassador” of the Wusih Residents (HK) Association.

She holds a double postgraduate degree in erhu and banhu from the Central Conservatory of Music, where she trained under Professors Zhao Hanyang and Li Heng. Xu has given solo recitals in Nanjing, Beijing, Hong Kong and the United States. Her discography includes the solo albums *Hui Sheng Hui Se* and *Moonlight Flower*. Orchestras she has performed with include the Shanghai Chinese Orchestra, Shandong Chinese Orchestra, Hangzhou Philharmonic Orchestra and the HKCO. She has also performed with renowned conductors and composers such as Tang Muhai, Yan Huichang, Wang Fujian, Pang Kapang, Liu Wenjin, He Zhanhao and Li Ying in world premieres including a Chinese rendition of Mahler's *The Song of the Earth*, the erhu concerto *The Everlasting Regret*, and the banhu concerto *Royal Love*. Other premiere performances include *Cloud. Wind, Wanquan River*, and *Fantasy*. She has toured Mainland China, Asia, Europe and America with the HKCO.

張瑩 ZHANG YING

琵琶 Pipa



香港中樂團琵琶首席，2004年加入樂團。另擔任中國音樂家協會琵琶學會理事、香港演藝學院碩士生導師，並任教於香港大學、香港演藝學院、香港浸會大學、香港中文大學、香港教育大學。獲中國音樂學院碩士學位，先後師從趙藝囡、李桂香、吳俊生、任宏、楊靖教授。2004年獲「龍音盃」國際民族器樂比賽琵琶青年專業組第一名；2002年獲文化部舉辦的「中國第一屆民族器樂大賽」琵琶青年專業組銀獎。

曾先後赴美國、英國、新西蘭、加拿大、俄羅斯、韓國、挪威、德國、捷克、新加坡、芬蘭、日本等多個國家及地區演出。近期的演出包括：2023年3月隨香港中樂團於日本四個城市巡迴演奏琵琶協奏曲《幻想伎樂天》、1月隨樂團於新加坡演奏《第二琵琶協奏曲》；於2022年湖北武漢香港周「琴台、江城、水之聲」音樂會、「精選協奏曲之夜」音樂會擔任琵琶協奏。

Principal Pipa of the Hong Kong Chinese Orchestra, Zhang joined the HKCO in 2004. She is also a director of the Pipa Society under the auspices of the Chinese Musicians' Association, a Master's degree programme lecturer at The Hong Kong Academy for Performing Arts, and is teaching at the University of Hong Kong, The Hong Kong Academy for Performing Arts, Hong Kong Baptist University, the Chinese University of Hong Kong and the Education University of Hong Kong. She holds a Master's degree from the China Conservatory of Music and was trained under Prof Zhao Yinan, Ms Li Guixiang, Prof Wu Junsheng, Ms Ren Hong and Prof Yang Jing.

Zhang was the winner of the Silver Award for Pipa Specialism, Youth Section, at the 1st Chinese Instrumental Music Competition organised by the Ministry of Culture in 2002, and the First Prize in the Youth Section at the 3rd "Longyin Cup" International Ethnic Instrument of China (Pipa) in 2004. Over the years, Zhang has performed in the USA, the UK, New Zealand, Canada, Russia, South Korea, Norway, Germany, the Czech Republic, Singapore, Finland and Japan. Zhang's recent performances include performances of *A Fantasy of Flying Apsaras* on a Japan tour with the HKCO in March 2023, and *Pipa Concerto no. 2* on a Singapore tour with the Orchestra in January 2023. She also performed on the "Hong Kong Week @Wuhan, Hubei – Qintai • City on Rivers • The Sound of Water" concert and "A Night of Concerti" concert in 2022.

魏慎甫

WEI SHEN-FU

笙 Sheng



香港中樂團笙助理首席及笙樂器班導師，2018年加入樂團。另擔任香港青少年中樂團聲部導師、香港道教聯合會鄧顯紀念中學中樂團導師。畢業於臺灣藝術大學中國音樂學系，啟蒙於任燕平、鄭千娜；後師從唐富、唐大志、陳奕濂、董穎等多位音樂名家。

2022年12月隨香港中樂團於「精選協奏曲之夜」音樂會中擔任交響音畫《孔雀》笙協奏；2021年7月於「香港浸會大學交響樂團周年音樂會」中擔任笙協奏曲《冬獵》管弦樂版世界首演。2016年榮獲北京中國好笙音「宏福盃」傳統笙項目金獎、鍵笙項目金獎。2015年獲選為國際青年大使，於團中擔任器樂演奏、錄音工程與舞蹈戲劇演出，更為與高級官員交流之重要演奏員，代表台灣前往歐、非兩大洲進行多國參訪演出，甚獲好評。

Assistant Principal Sheng and instrumental class instructor of the Hong Kong Chinese Orchestra, Wei joined the HKCO in 2018. He is also an instructor of the Hong Kong Young Chinese Orchestra and of the Chinese Orchestra of Hong Kong Taoist Association Tang Hin Memorial Secondary School. Wei graduated from the NTUA with a degree in Chinese Music under the tutelage of Jen Yen-ping and Cheng Chien-na. He later also benefitted from the coaching of many virtuosi including Tang Fu, Tang Dazhi, Chen Yi-wei and Dong Ying.

In December 2022, Wei performed sheng solo in the symphonic poem *The Peacock* with the HKCO in the “A Night of Concerti” concert; in July 2021, he performed the sheng concerto *Winter Hunt* (World premiere of the symphony orchestra version) in the HKBU Symphony Orchestra Concert. In 2016, Wei won the Gold Award in both categories of sheng and keyed sheng in the 2016 “HongFuBei” International Art Festival – Chinese Sheng, held in Beijing, China. In 2015, he was selected as one of the International Youth Ambassadors to go with the Taiwan delegation on tour to Europe and Africa, serving as instrumentalist, recording engineer and performer in dance dramas, and he conducted exchanges with the local senior officials, winning acclaim for his excellent work.

巫致廷

WU CHIH-TING

笛子 Dizi



香港中樂團笛子演奏家，2012年加入樂團。香港演藝學院音樂碩士、臺灣藝術大學中國音樂系學士，自幼由台灣歌仔戲大師莊家煜啟蒙笛、簫及嗩吶等吹管樂器，並師事孫永志、李鎮、劉治、林慧珊等。曾獲2002、2004年台灣教育部主辦音樂比賽全台灣區笛、簫獨奏冠軍、2004年獲臺北市立國樂團主辦之臺北市民族器樂笛子大賽冠軍，並於2007年獲選台灣中正文化兩廳院之傳統樂器新秀。

先後加入了臺北市立國樂團擔任兼任樂師，蘭庭崑劇團擔任崑笛伴奏，當代京劇團擔任文場伴奏並隨團參與多次國內外大小音樂節巡演。巫氏為台灣「唯異新民樂」創團團員，其專輯《樂活無界》獲得台灣第21屆金曲獎「最佳跨界專輯」。加入香港中樂團後持續精進音樂藝術至今，其演奏風格全面、音樂真摯，多樣的元素使其不局限於傳統框架，靈活多變的風格往往令人耳目一新。

Dizi virtuoso of the Hong Kong Chinese Orchestra, Wu joined the HKCO in 2012. A graduate from The Hong Kong Academy of Performing Arts (Master in Music) and the NTUA (Bachelor in Chinese Music), Wu studied wind instruments including dizi, xiao and suona since childhood under Chuang Chia-yu, a master in *Gezaixi* (Taiwanese Opera). He also studied music under Sun Yongzhi, Li Zhen, Liu Chih and Lin Hwei-shan.

Wu won the dizi and xiao solo championship in both 2002 and 2004 at the Student Competition of Music of Taiwan, and first prize in the 2004 Taipei Chinese Instrumental Competition organised by the Taipei Chinese Orchestra. In 2007, he was named an “NTCH Young Star of Chinese Music” on the merit of winning first place in the Traditional Instrument Competition organised by the National Theatre & Concert Hall of Taipei.

Wu has performed with the Taipei Chinese Orchestra, the Lanting Kun Opera Troupe, and the Contemporary Legend Theatre, touring to international arts festivals around the world. Wu is one of the founding members of the crossover ensemble “Vita Eterna”, whose debut album, *Beyond Boundaries*, won “Best World Fusion Album” and “Best Musical Arranger” in the 21st Golden Melody Awards in Taiwan. After joining the HKCO, he is renowned for his technical flair and wide gamut of styles, spanning not only traditional Chinese music and Chinese operatic music but also contemporary pop.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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 one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil 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 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He 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. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving 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 were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR 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, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



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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

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Second Associate
Concertmaster

朱蓓

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



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桂麗

Gui Li



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Liu Fangxi



毛華

Mao Hua



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Rachael Mellado



張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



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章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei



賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
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Damara Lomdaridze



羅舜詩
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
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Feng Rong



費利亞
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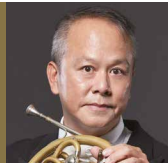
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Homer Lee



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Jorge Medina

小號 TRUMPETS



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Nitiphum
Bamrungbanthum



■莫思卓
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Robert Smith

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Linda Yim[#]

「管弦樂精英訓練計劃」駐團學員

THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫譽祖
Oboe: Julian Wan
Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

特約樂手

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小提琴：李俊霖、王倩兒
Violin: James Li Chun-lam &
Nina Wong

中提琴：楊善衡
Viola: Andy Yeung

小號：黃山
Trumpet: Huang Shan

敲擊樂器：陳梓浩、鄭美君、
許莉莉、鄭敏蔚
Percussion: Samuel Chan,
Emily Cheng, Lily Hoi &
Eugene Kwong

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

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

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
- 華格納大號乙套
- 翼號乙支

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
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- 應琦泓先生

無名氏慷慨借出

G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
由樂團首席王敬先生使用

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

Paganini Project

This project is initiated and organised by
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Donated by Mr Patrick Wang

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

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Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

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

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- 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 Domas Juškys, Co-Principal Second Violin

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

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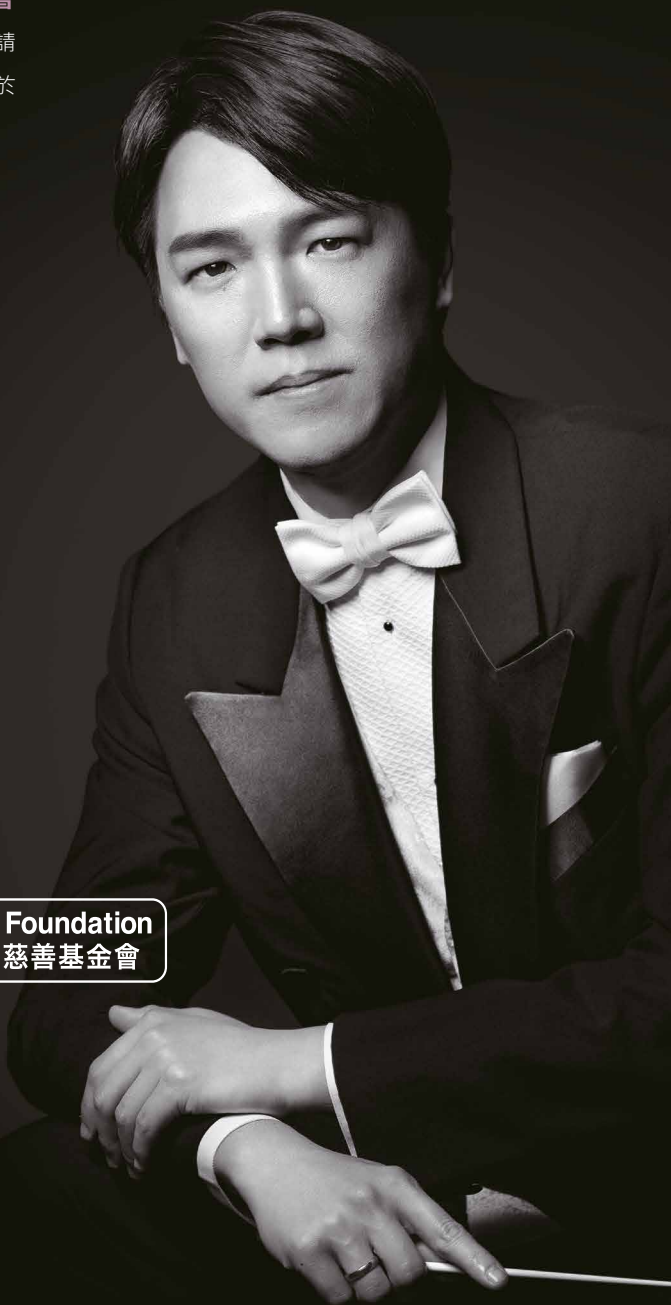
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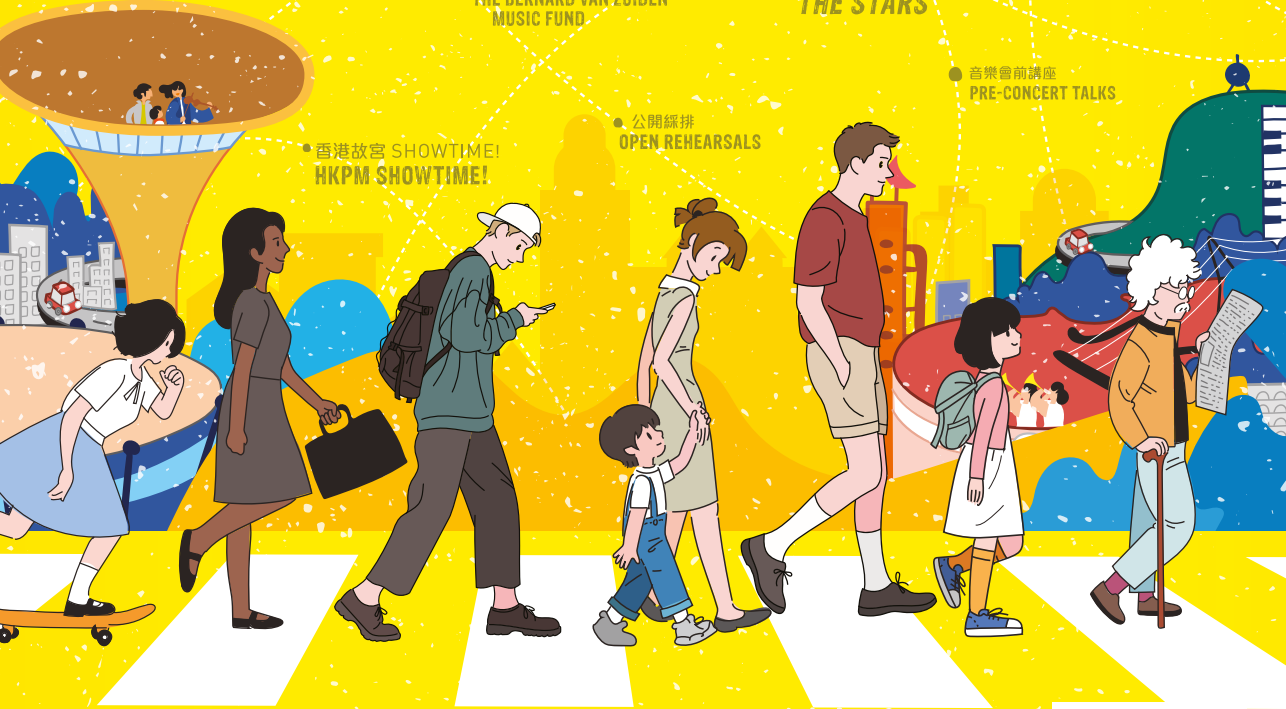
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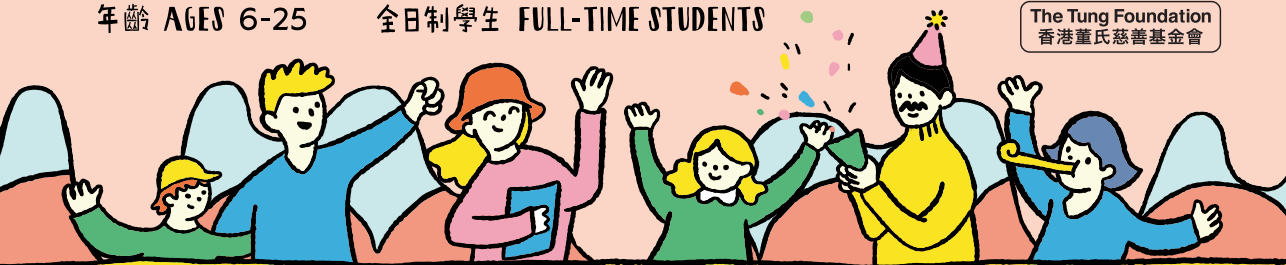


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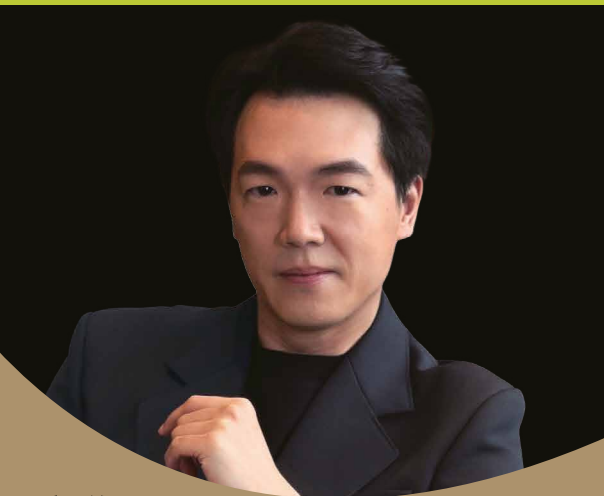
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A MIDSUMMER NIGHT'S DREAM WITH SYLVIA CHANG

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MENDELSSOHN
Incidental Music to
A Midsummer Night's Dream
孟德爾遜

《仲夏夜之夢》序曲及劇樂

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Ladies of the Hong Kong
Philharmonic Chorus

3&4
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FRI & SAT
8PM

張艾嘉 旁白
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蕭斯達高維契
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RAVEL
SHOSTAKOVICH
RIMSKY-KORSAKOV

《圓舞曲》
第一鋼琴協奏曲
《天方夜譚》
La valse
Piano Concerto no. 1
Scheherazade

廖國敏, 指揮
蔣密密, 鋼琴
巴力助, 小號
Lio Kuokman, conductor
Poom Prommachart, piano
Nitiphum Bamrungbanthum,
trumpet

25
OCT 2023

WED 8PM
CC

\$50

韓國巡演前音樂會 梁仁模的西貝遼士 Korea Pre-Tour Concert Sibelius Concerto with Inmo Yang

林姆斯基-高沙可夫
西貝遼士
德伏扎克
RIMSKY-KORSAKOV
SIBELIUS
DVOŘÁK

《西班牙隨想曲》
小提琴協奏曲
第九交響曲, 「自新世界」
Capriccio espagnol
Violin Concerto
Symphony no. 9, *From the New World*

岡扎雷茲-蒙哈斯, 指揮
梁仁模, 小提琴
Roberto González-Monjas,
conductor
Inmo Yang, violin

3 & 4
NOV 2023

FRI & SAT 8PM
CC

\$780 \$620 \$480 \$300

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孟德爾遜
MENDELSSOHN

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Incidental Music to *A Midsummer
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焦元溥, 唱詞翻譯/劇本改編
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Lio Kuokman, conductor
Sylvia Chang, narrator
Vivian Yau, soprano
Dani Zhang Jingdan, soprano
Chiao Yuan-pu,
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dramatic adaptation
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8
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《蕾奧諾拉》第三序曲
《意大利隨想曲》
大提琴協奏曲
Leonore Overture no. 3
Capriccio italiano
Cello Concerto

梵志登, 指揮
馬友友, 大提琴
Jaap van Zweden, conductor
Yo-Yo Ma, cello

1 & 2
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