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JAN 2024

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漢斯·森瑪電影音樂經典

SWIRE DENIM SERIES



Hans Zimmer's Greatest Hits

羅菲 | 指揮

Benjamin Northey | Conductor

葉穎姿 | 歌手

Reggie Yip | Vocalist

博臣 | 主持/創意總監

Andrew Pogson | Presenter/Creative Director

漢斯·森瑪

HANS ZIMMER

3'

《神探福爾摩斯》: Discombobulate (2009) *Sherlock Holmes: Discombobulate (2009)*

漢斯·森瑪

HANS ZIMMER

5'

《山水喜相逢》: 主題 (1989) *Driving Miss Daisy: Theme (1989)*

漢斯·森瑪 / 克勞斯·巴迪勒

HANS ZIMMER / KLAUS BADELT

9'

《魔盜王》組曲 (2003) *Pirates of the Caribbean Suite (2003)*

漢斯·森瑪

HANS ZIMMER

7'

《狂林戰曲》: Journey to the Line (1998) *The Thin Red Line: Journey to the Line (1998)*

漢斯·森瑪

HANS ZIMMER

4'

《緣份精華遊》: Maestro (2006) *The Holiday: Maestro (2006)*

漢斯·森瑪

HANS ZIMMER

7'

《潛行凶間》組曲 (2010) *Inception Suite (2010)*

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漢斯·森瑪 《獅子王》管弦組曲 (1994)	HANS ZIMMER <i>The Lion King</i> Orchestra Suite (1994)	9'
漢斯·森瑪 / 約翰·包威爾 《功夫熊貓》: Oogway Ascends (2008)	HANS ZIMMER / JOHN POWELL <i>Kung Fu Panda</i> : Oogway Ascends (2008)	2'
漢斯·森瑪 《達文西密碼》: Chevaliers de Sangreal (2006)	HANS ZIMMER <i>The Da Vinci Code</i> : Chevaliers de Sangreal (2006)	4'
漢斯·森瑪 / 占士·紐頓·侯活 《蝙蝠俠》: 「黑夜之神」組曲 (2005–2012)	HANS ZIMMER / JAMES NEWTON HOWARD <i>Batman: The Dark Knight</i> Suite (2005–2012)	6'
漢斯·森瑪 《星際啟示錄》組曲 (2014)	HANS ZIMMER <i>Interstellar</i> Suite (2014)	8'
漢斯·森瑪 / 麗莎·謝拉德 《帝國驕雄》組曲 (2000)	HANS ZIMMER / LISA GERRARD <i>Gladiator</i> Suite (2000)	12'



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漢斯·森瑪的電影音樂

當今的電影觀眾都聽過漢斯·森瑪的配樂。

你可能早已聽過這位作曲家的作品，他絕對是如今荷里活任何領域中最多產的創作人之一。單單在2021年，森瑪已推出了《007：生死有時》和《沙丘瀚戰》等六部賣座電影的原聲配樂，同時為下一年上映的兩部電影和四部電視劇創作配樂。今天，當你看電影（尤其是荷里活規模最大的製作），配樂很大機會是由漢斯·森瑪操刀。他和約翰·威廉斯是少數真正家傳戶曉的電影配樂作曲家之一。

即使在電影院聽不到森瑪的創作，你可能也聽過受他影響的作品。現時的荷里活導演、電子遊戲公司，甚至真人實境節目監製，全都想要森瑪風格的音樂。看《職業特工隊：死亡清算上集》（2023），便會聽到森瑪的門生羅恩·巴夫的配樂，他同時是森瑪設立的 Remote Control 工作室的長期合作夥伴。看《水行俠》（2018），便會聽到由工作室另一位夥伴魯伯·格森-威廉斯創作的原聲配樂。或許，你在小屏幕觀看《權力遊戲》、《西部世界》或《龍之家族》等劇集，便會聽到森瑪另一位門生拉明·賈瓦迪的配樂。這幾位作曲家自有不同才能、技巧和風格，但正如許多從未正式與森瑪合作的人，他們都追隨著森瑪的腳步。森瑪的影響力可謂無遠弗屆。

那麼，漢斯·森瑪是如何改變我們聆聽電影的方式呢？

森瑪在1957年生於德國法蘭克福，母親是音樂家，父親是工程師。正如他在2013年接受採訪時所說，他從小在音樂及科技的浸

淫下成長。這絕對是好開始。儘管兒時對鋼琴課的興趣只維持了兩星期，但他在二十多歲時迅即愛上合成器，並於1970年代的倫敦與幾支搖滾樂隊合作。在The Buggles的〈Video Killed the Radio Star〉音樂錄像中，可以看到他在擔當鍵盤手。他與資深電影配樂作曲家史丹利·梅耶（《獵鹿者》配樂）結緣後，先在英國電影界當學徒，再赴荷里活發展，為《手足情未了》（1988）和《山水喜相逢》（1989）創作配樂。在1990年代，他成為炙手可熱的配樂作曲家，他把略帶傻氣的早期數碼音樂及熟悉的電影管弦樂隊融合在一起，為《末路狂花》（1991）、《紅潮風暴》（1995）和《石破天驚》（1996）等電影帶來一股清新的力量，更憑《獅子王》贏得一座奧斯卡獎。

踏入千禧年，森瑪憑《狂林戰曲》（1998）、《帝國驕雄》（2000，與澳洲的麗莎·謝拉德合作）、《魔盜王》（2003-）和《蝙蝠俠：俠影之謎》系列（2005-2012）等大獲好評的賣座電影，奠定他在荷里活首屈一指的音樂家地位。當時的森瑪不再創作《山水喜相逢》那種典型的1980年代節奏，取而代之的是雄壯有力的音樂。他還深入鑽研一種融合搖滾、流行樂、華格納和馬勒等德國藝術音樂，以及他一路使用及發展多年的數碼工具的音樂語言。

森瑪的配樂一直與科技密不可分。他在1980年代便對作曲家常用的一般電子合成器不太滿意，故迅即轉用採樣器和虛擬樂器作曲，利用非常精密的數碼技術在一台電腦創造管弦樂聲。自此，導演似乎不再需要親臨錄音室和幾百個音樂家一起，才能首次聽到配樂。《帝國驕雄》導演列尼·史葛和剪接師皮特羅·斯卡利亞當年在森瑪的工作室剪片，森瑪則在隔壁作曲，三人可實時分享、測試和辯論想法。如今，森瑪的配樂中以電腦製作的部分，至少跟管弦樂團錄製的部分有相同比重。

作為森瑪最重要的合作夥伴之一，導演基斯杜化·路蘭曾如此評價這位配樂大師：「漢斯是一位極簡主義作曲家，卻擁有近乎極繁主義的製作風格。」從2000年代中期起，森瑪的風格正正變成這樣——音樂念頭簡單，卻充滿極端元素。例如《蝙蝠俠：黑夜之神》三部曲中的蝙蝠俠主題，只有短短兩個音符，恍似簡潔地照亮黑夜的蝙蝠信號。路蘭的《潛行凶間》(2010) 中深受觀眾喜愛的〈Time〉也是例子之一，全首配樂從頭至尾只有四個簡單和弦，以相同的次序一遍又一遍地重複。正是森瑪對劃時代般的恢宏格局的掌控，成就〈Time〉這首令人印象深刻的作品：它始於輕聲細語的琴聲，然後在四分半鐘內，便達到了極強音交響樂團和森瑪的各種數碼製作技巧所能帶來的最強震撼力，令人嘆為觀止。路蘭說：「他們只需將音樂的音量越調越高，因為你意識到電影的動力完全由音樂的結構所定義。」

然而，當你以為整個電影界開始明白森瑪的風格時，他又繼續前進了。森瑪曾說：「你必須學會如何處理科技，同時避免被它牽著走。」這是他的模仿者從未學會的一課。森瑪現時的創作包羅萬有，由《星際啟示錄》(2014) 的教堂管風琴、《銀翼殺手2049》(2017) 中充滿殘響的合成器，到《沙丘瀚戰》(2021) 的低沉轟隆聲及《007：生死有時》(2021) 的懷舊音樂，種類十分多元化。

總而言之，聽過森瑪的配樂後，不僅音樂烙印在腦海，你還會記得配樂的力量，以及森瑪作品中的澎湃情感。你會記得比你自身、比當下更宏大的音樂。你會記得，甚至比漢斯·森瑪本人更偉大的音樂。

樂曲介紹由 Dan Golding 撰寫，周嘉欣翻譯

The Music of Hans Zimmer

Today, when you go to the movies, you'll hear Hans Zimmer.

You might hear the composer himself, who is surely one of the most prolific creatives in any field working in Hollywood today. In 2021 alone, Zimmer released the soundtracks for six major films, including *No Time to Die* and *Dune*, while he worked on another two scores for the following year, as well as music for four television series. Today, especially when you're seeing the biggest productions Hollywood has to offer, chances are they'll be scored by Hans Zimmer, who along with John Williams is one of the few film composers to become a genuine household name.

But even if you don't hear Zimmer himself at your local multiplex, you're still likely to hear his influence. Hollywood directors, videogame studios, and even reality television producers today all want that Zimmer sound. If you go to a movie like *Mission Impossible: Dead Reckoning Part One* (2023) you'll hear music by Lorne Balfe, a protégé of Zimmer's and a long-term collaborator at Zimmer's Remote Control studios. If you go and see *Aquaman* (2018) you'll hear a soundtrack composed by Rupert Gregson-Williams, another Remote Control associate. Or, on the small

screen, tune in for an episode of *Game of Thrones*, *Westworld*, or *House of the Dragon* and you'll hear yet another Zimmer mentee, Ramin Djawadi. Each composer has their own ability, their own skill, and their own sound – but each also follows in the footsteps of Zimmer, as do many who have never officially collaborated with the man himself. Zimmer is everywhere.

So how did Hans Zimmer become the man who changed the way we hear the movies?

Born in Frankfurt in 1957 to a musician mother and an engineer father, Zimmer grew up with “one foot in the music camp and the other foot in the technology camp,” as he told an interviewer in 2013. It was to prove an auspicious beginning. Despite only sustaining interest enough for two weeks of piano lessons as a child, Zimmer quickly took to synthesisers in his twenties and meandered his way through several rock bands in 1970s London including The Buggles, and Zimmer can to this day be seen on keyboards at the back of their music video for “Video Killed the Radio Star”. Falling in with veteran film composer Stanley Myers (*The Deer Hunter*), Zimmer apprenticed in the UK film industry before breaking into Hollywood first with his music for *Rain Man* (1988) and then *Driving Miss Daisy* (1989). He was a man in-demand in the 1990s, with his mixture of slightly dorky early digital music-making and the familiar film orchestra giving the movies he wrote music for, like *Thelma*

& *Louise* (1991), *Crimson Tide* (1995), and *The Rock* (1996) a burst of fresh energy (and, in the case of *The Lion King*, an Academy Award for Zimmer along the way).

The new millennium, and a string of critical and financial successes in the form of *The Thin Red Line* (1998), *Gladiator* (2000, co-composed with Australian Lisa Gerrard), and then the *Pirates of the Caribbean* (2003–) and *Batman Begins* (2005–2012) franchises cemented Hans Zimmer as Hollywood's musical man of the moment. This Hans Zimmer was a long way from the man who composed the very 1980s beat of *Driving Miss Daisy*. This Zimmer's music was muscular and powerful, delving into a musical vocabulary informed by rock and pop, German art music of the likes of Wagner and Mahler, and the digital tools Zimmer used and developed along the way.

Zimmer's music has always been negotiated through technology. Not content with the usual electronic synthesisers used by composers in the 1980s, Zimmer quickly moved on to writing music for samplers and virtual instruments, where highly sophisticated digital technology is deployed to create an orchestral sound on a single computer. Gone overnight, it seemed, were the days where a director would hear their score for the first time with hundreds of musicians at the recording studio. For *Gladiator*, director Ridley Scott and editor Pietro Scalia moved into

Zimmer's music studio to cut the film while Zimmer composed next door, with ideas shared, tested, and debated in real time. Today, Zimmer writes at least partly as much for computer as for orchestra.

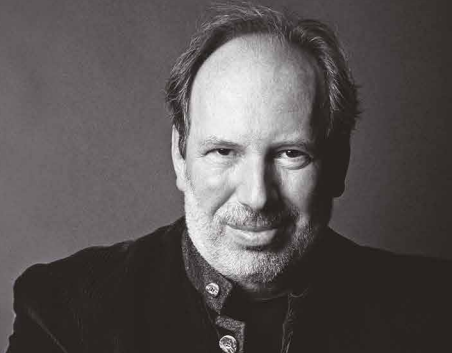
"Hans is a minimalist composer with a sort of maximalist production sense," says director Christopher Nolan, one of Zimmer's most significant collaborators. From the mid-2000s the Zimmer sound became exactly this – simple musical ideas suffused into extremities. His Batman theme from *The Dark Knight* trilogy, for example, is just two notes, like a musical bat-signal illuminating the clouds above in its sign-like simplicity. Zimmer's beloved "Time" from Nolan's *Inception* (2010) is also a case in point, with just four simple chords repeated in the same order over and over from the beginning of the piece to its conclusion. It's Zimmer's sense of epochal scale that makes the track: we begin "Time" whisper-quiet on piano, and over the course of four-and-a-half minutes reach the full might of fortissimo symphony orchestra and Zimmer's bag of digital production tricks. It is breathtaking. "They can just turn the music louder and louder and louder," says Nolan, "because you realise the momentum of the film is entirely defined by the structure of the music."

Yet the moment you think that the rest of the film industry has cottoned on to Zimmer's style, he moves on. "You have to learn how to deal with the

technology so it doesn't drive you," says Zimmer in a lesson that some of his imitators have never learnt. Today, Zimmer's career spans as wide a variety as the church organs of *Interstellar* (2014), the reverb-drenched synths of *Blade Runner 2049* (2017), the rumble of *Dune* (2021), and the musical nostalgia of *No Time to Die* (2021).

In all cases, what you remember is more than music. You remember the power of the soundtrack and the overwhelming emotion of Zimmer's score. You remember music that is bigger than you are, that is bigger than the moment. You remember music that is bigger, even, than Hans Zimmer.

Programme notes by Dan Golding



漢斯·森瑪 HANS ZIMMER

作曲 Composer

Photo: Zoe Zimmer

2022奧斯卡得獎作曲家漢斯·森瑪，歷年參與配樂的電影逾120部，累積全球票房總收入超過280億美元。他榮獲兩項奧斯卡金像獎、兩項金球獎、三項格林美獎、全美音樂獎以及東尼獎。2003年，美國作曲家、作家與出版商協會向他頒發最高榮譽的亨利·曼西尼終身成就獎，以表揚其作品超卓，影響深遠。他更於2010年在荷里活星光大道上留下星章。2014年，他再度榮獲蘇黎世電影節終身成就獎。森瑪近期精彩的配樂作品包括繼奧斯卡獲獎電影《被奪走的12年》後又一夥拍史提夫麥昆力作《剋·寡婦》；與斑傑明·華費殊攜手合作、並獲影評人選擇大獎最佳配樂提名的《銀翼殺手2049》；以及令他獲得第11次奧斯卡金像獎提名的基斯杜化路蘭電影《鄧寇克大行動》。

森瑪近年的其他項目包括英國廣播公司《天與地II》、Netflix《王冠》之主題音樂、動畫《波士BB》、獲奧斯卡和格林美獎提名的《NASA無名英雄》（與菲瑞·威廉斯和斑傑明·華費殊合作）、朗侯活的《地獄解碼》和《一級雙雄》、薩克薛達的《蝙蝠俠對超人：正義曙光》和《超人：鋼鐵英雄》、馬克奧斯賓的《小王子》、彼得蘇列特的《愛是最大權利》、西蒙高特斯的《穿黃金衣裳的女人》、基斯杜化路蘭的《星際啟示錄》、《潛行凶間》和《蝙蝠俠：黑夜之神》三部曲，以及佳烈治的「神探福爾摩斯」系列電影。

2022 Oscar winning composer Hans Zimmer has scored more than 120 films, which, combined, have grossed more than 28 billion dollars at the worldwide box office. He has been honoured with two Academy Awards, two Golden Globes, three Grammys, an American Music Award and a Tony Award. In 2003 ASCAP presented him with the prestigious Henry Mancini Award for Lifetime Achievement for his impressive and influential body of work. He also received his Star on the Hollywood Walk of Fame in 2010 and, in 2014, was honoured with the Zurich Film Festival Lifetime Achievement Award. Zimmer's recent work highlights include *Widows*, which reteamed the composer with director Steve McQueen after previously working together on the Oscar-winning *12 Years a Slave*; the critically acclaimed *Blade Runner 2049* which he co-scored alongside Benjamin Wallfisch and earned the pair a Critics' Choice nomination for Best Score; and Christopher Nolan's *Dunkirk* which earned him his 11th career Oscar nomination.

Other recent projects have included BBC's *Planet Earth II*, the main title music for Netflix's *The Crown*, the animated *The Boss Baby*, the Oscar and Grammy nominated *Hidden Figures* with Pharrell Williams and Ben Wallfisch, the Ron Howard-directed features *Inferno* and *Rush*, Zack Snyder's *Batman v Superman: Dawn of Justice* and *Man of Steel*, Mark Osborne's *The Little Prince*, Peter Sollet's *Freeheld*, Simon Curtis's *Woman in Gold*, the Christopher Nolan-directed films *Interstellar*, *Inception* and *The Dark Knight* trilogy, and Guy Ritchie's "Sherlock Holmes" films.

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Choral Fantasy
Symphony no. 5

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CONDUCTOR

12&13
JAN 2024

FRI & SAT
8PM

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

\$480 \$380 \$280 \$200

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節目詳情
Programme Details



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節目查詢 Programme Enquiries 2721 2332

Hong Kong
Philharmonic
Orchestra
香港管弦樂團

首屆職業樂季演奏會
大會堂音樂廳
一九七四年一月十一日
FIRST PROFESSIONAL SEASON
INAUGURAL CONCERT
CITY HALL CONCERT HALL
11 JANUARY 1974



2024粵港澳大灣區 (廣東)國際青年音樂周 閉幕音樂會

YOUTH MUSIC CULTURE THE GREATER BAY AREA
CLOSING CONCERT



哈丁 音樂總監
DANIEL HARDING MUSIC DIRECTOR



法蘭 小提琴
Vilde Frang VIOLIN



格羅斯茲 中提琴
Amihai Grosz VIOLA

31
JAN 2024
WED 8PM

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

\$580 \$460 \$340 \$220

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羅菲 BENJAMIN NORTHEY

指揮 Conductor

Photo: Laura Manariti

澳洲指揮羅菲現任基督城交響樂團總指揮及墨爾本交響樂團駐團首席指揮。在此以前，他為澳洲普藝室樂團的駐團客席指揮（2002–06）和墨爾本室樂團的首席指揮（2007–10）。羅菲獲《Limelight》音樂雜誌選為2018年度澳洲藝術家。

羅菲定期為澳洲各大樂團擔任客席指揮。他曾為澳洲歌劇院指揮《杜蘭朵》、《愛情靈藥》、《唐·喬望尼》、《女人心》、《卡門》等，又為紐西蘭歌劇院指揮《魔街理髮師》，為南澳國家歌劇院指揮《夢遊女》、《愛情靈藥》和《荷夫曼的故事》。羅菲經常到世界各地演出，曾合作的樂團計有倫敦愛樂樂團、東京愛樂樂團、薩爾斯堡莫扎特樂團、哥倫比亞國家交響樂團、馬來西亞愛樂樂團、紐西蘭交響樂團、奧克蘭愛樂樂團、基督城交響樂團等。

他處理曲目的手法開明多元，吸引了各擅勝長的音樂家與他合作，包括小提琴家雲基洛夫、拉克林及五明佳廉，鋼琴家蘭恩，大提琴家傑哈特及莫沙，薩克管演奏家艾美·迪生，結他演奏家格利高嚴以及鋼琴家兼作曲家漢穆林；以及提姆·明欽、KD Lang、米勒海德、堪富利斯、卻特·艾靈、占士·摩里遜、托莉·艾莫絲等流行音樂家。

2022年，他指揮了基督城交響樂團、紐西蘭交響樂團及澳洲六個國家交響樂團。

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002–06) and Principal Conductor of the Melbourne Chamber Orchestra (2007–10), *Limelight Magazine* named him Australian Artist of the Year in 2018.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte* and *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore* and *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Alban Gerhardt, Johannes Moser, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

In 2022, he conducted the Christchurch and New Zealand Symphony Orchestras and all six Australian state symphony orchestras.



葉穎姿 REGGIE YIP

歌手 Vocalist

Reggie Yip (葉穎姿) 是一位來自香港的舞台音樂表演者和創作者。她是新靈魂樂及獨立搖滾樂團 R.I.D.D.E.M. 的主唱兼作詞家。除了音樂外，她還是一個活躍的配音演員，曾為 Buttercup (《飛天小女警 Smash》), SundayToz, INC 和 Wing Diver (《地球防衛軍5》, Sandlot) 等角色配音。

擁有實驗表演和形體戲劇背景的她，也曾在 Secret Theatre Project (香港) 和《FORE!》(CNP/La Comédie de Saint-Étienne) 等國際作品中登台表演。

她是國際實驗表演團體「It's Us: Ophelia」的共同創辦人。

Reggie Yip is a performer and creator based in Hong Kong. She is the vocalist and lyricist for the neo-soul, indie band R.I.D.D.E.M. In addition to being a musician, she is an active voice actress, having lent her voice to characters such as Buttercup (*The Powerpuff Girls Smash*, SundayToz, INC) and Wing Diver (*Earth Defense Force 5*, Sandlot).

With a background in experimental performance and physical theatre, she has also performed on stage in international productions such as Secret Theatre Project (Hong Kong) and *FORE!* (CNP/La Comédie de Saint-Étienne).

She is the co-founder of the international experimental performance collective "It's Us: Ophelia".



博臣 ANDREW POGSON

主持/創意總監 Presenter/Creative Director

Photo: Melanie Hiluta

博臣是一位製作人、總監及爵士樂手，在音樂行業有超過二十年資歷。他是音樂會製作公司Concert Lab的創辦人及創意總監，並曾在墨爾本交響樂團出任演出主管。

他曾與多位藝術家合作，包括史汀、蘭迪·紐曼、提姆·明欽、賓·福斯、久石讓和吉卜力工作室、米勒海德和Flight Facilities，並與墨爾本交響樂團共同創作及製作不同世界首演，包括「The Doctor Who Symphonic Spectacular」、
「Video Games Unplugged」、
「Babe in Concert」、
「Symphonica featuring Armand Van Helden」、
「The Film Music of Nick Cave & Warren Ellis」，以及與音樂喜劇三人組Tripod的「This Gaming Life」（同時擔任他們的podcast「Perfectly Good Podcast」的主持）。如需聯絡，請瀏覽concertlab.com.au。

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over 20 years. He is the founder and Creative Director of Concert Lab, a concert producing and production company, and was previously the Head of Presentations at the Melbourne Symphony Orchestra.

He has worked with artists such as Sting, Randy Newman, Tim Minchin, Ben Folds, Joe Hisaishi and Studio Ghibli, Kate Miller-Heidke and Flight Facilities, along with creating and producing world premieres with the MSO such as The Doctor Who Symphonic Spectacular, Video Games Unplugged, Babe in Concert, Symphonica featuring Armand Van Helden, The Film Music of Nick Cave & Warren Ellis and This Gaming Life with music comedy trio Tripod (where he also hosts their podcast Perfectly Good Podcast). Find him online at concertlab.com.au.





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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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。為慶祝香港特別行政區成立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. Long Yu 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。

港樂獲香港特別行政區政府慷慨資助，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

Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

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



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

尹守廷

Soojeong Yoon

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



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



沈庭嘉
Vivian Shen



韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



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
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

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



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

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



張沛姮
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



■盧卓歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



◆施家蓮
Linda Stuckey

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON



◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■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



●巴力助
Nitiphum
Bamrungbanthum



■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

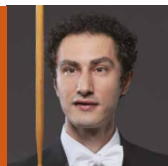


◆區雅隆
Aaron Albert

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

豎琴 HARP



●卡嫦*
Louise Grandjean*

鍵盤 KEYBOARD



●嚴翠珠*
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：溫碧祖
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 FREELANCE PLAYERS

小提琴：李俊霖
Violin: James Li Chun-lam

中提琴：楊善衡
Viola: Andy Yeung

低音大提琴：吳展滔
Double bass: Kelvin Ng Chin-to

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

合成器：張頌欣
Synthesiser: Ronald Cheung

結他：哥連斯
Guitar: Chris Collins

*費利亞和白亞斯將在這場音樂會
分別演奏低音結他和鼓。
In this concert, Samuel Ferrer and
Aziz D. Barnard Luce will be performing on
the bass guitar and drums, respectively.

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- ▲ 助理首席 Assistant Principal

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

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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 Domas Juškys, Co-Principal Second Violin

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

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G. B. Guadagnini (1757) "Ex-Brodsky" Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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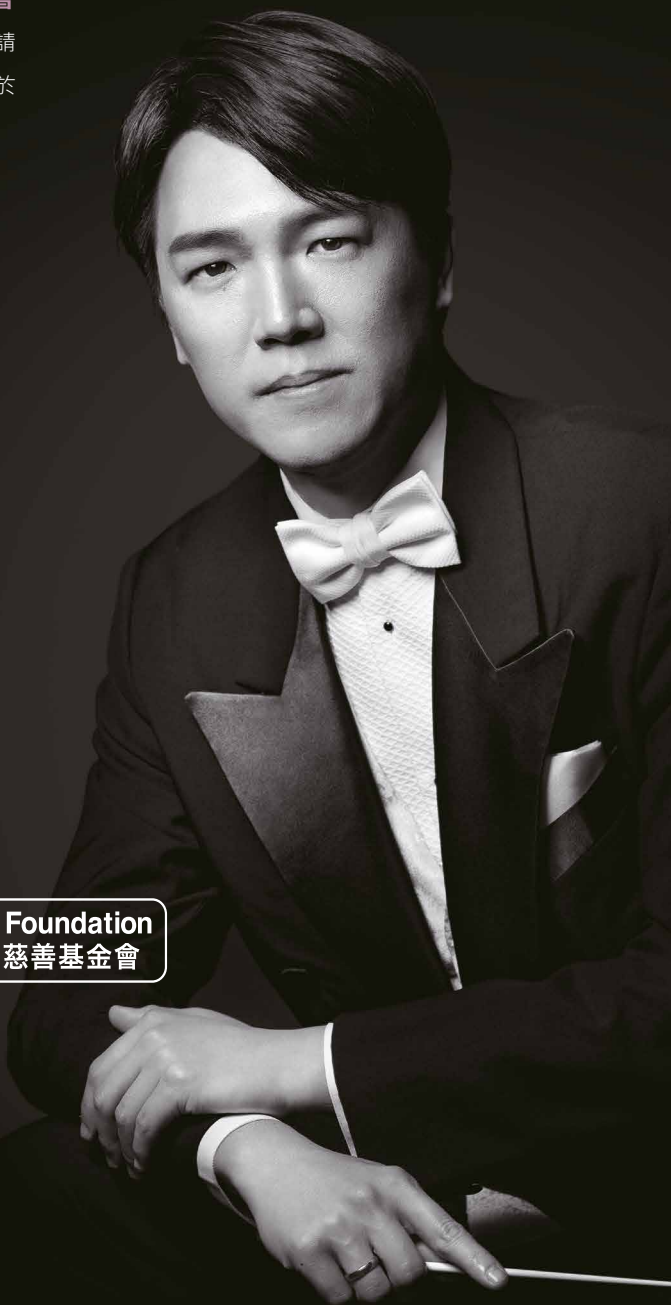
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4 FEB
2024

SUN 3PM

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Hong Kong Cultural Centre
Concert Hall

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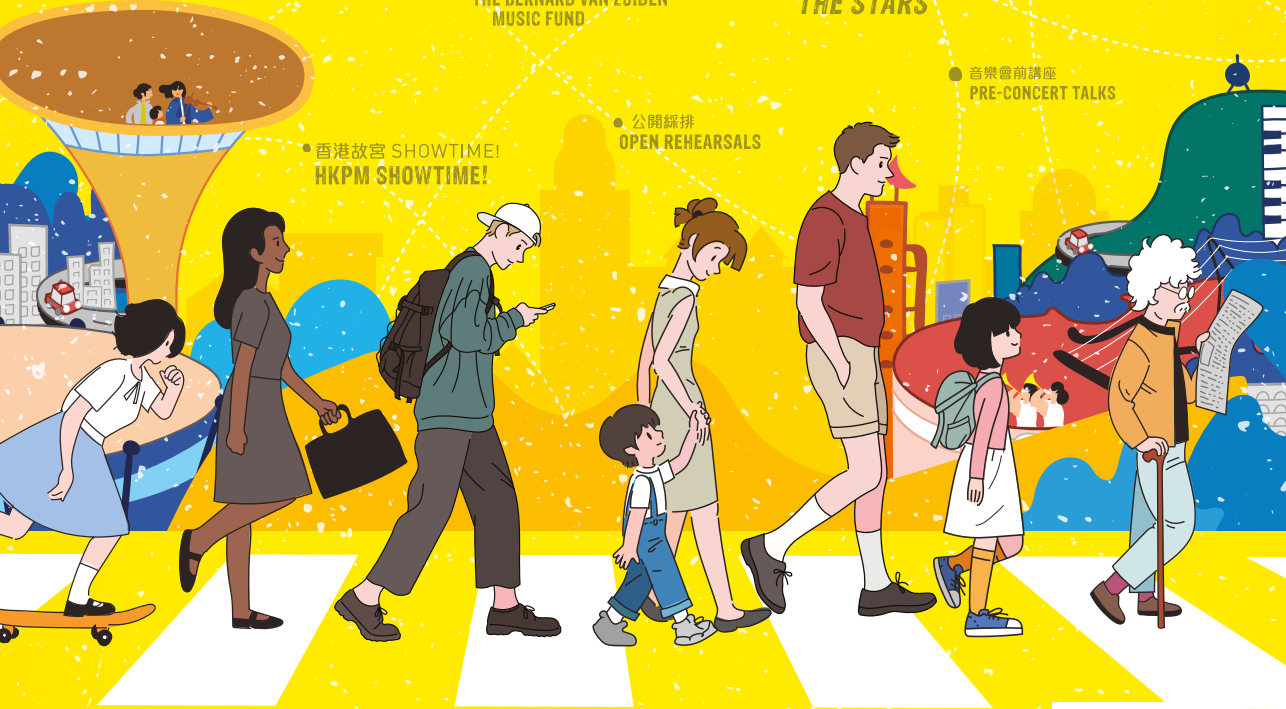
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12 & 13
JAN 2024

FRI & SAT 8PM
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貝多芬 | 合唱幻想曲 Beethoven | Choral Fantasy

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《艾格蒙》序曲
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第五交響曲
Overture to *Egmont*
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Symphony no. 5

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Freddie Tsang, tenor
Apollo Wong, bass-baritone
Rachel Cheung, piano
Hong Kong Philharmonic Chorus

13
JAN 2024

SAT 3PM
CC

\$50

齊唱貝多芬第九交響曲 Sing Along: Beethoven Symphony no. 9

召集熱愛合唱的各位! 港樂誠邀本港合唱愛好者加入音樂會演出人馬, 於文化中心音樂廳一同高唱貝多芬第九交響曲的終曲樂章。

The HK Phil cordially invites all local vocal enthusiasts to join a sing-along session of Beethoven's famous finale from the Ninth Symphony.

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Andris Poga, conductor
Louise Kwong, soprano
Samantha Chong, mezzo-soprano
Chen Yong, tenor
Apollo Wong, bass-baritone
Hong Kong Philharmonic Chorus

15
JAN 2024

MON 8PM
Tea House Theatre
\$250
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賈舒晨, 小提琴
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李希冬, 大提琴
Domas Juškys, violin
Jia Shuchen, violin
Jiali Li, viola
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26 & 27
JAN 2024

FRI & SAT 8PM
CC
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Ted Lo, piano & arranger
Janice Vidal, vocal
Eugene Pao, guitar

31
JAN 2024

WED 8PM
CC
\$580 \$460 \$340 \$220

2024 粵港澳大灣區 (廣東) 國際青年音樂周: 閉幕音樂會 2024 Youth Music Culture The Greater Bay Area: Closing Concert

梁皓一
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MOZART
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《天穹之志: 大灣華章》(香港首演)
交響協奏曲, K. 364
第九交響曲, 「自新世界」
Aureate Skylines (Hong Kong Premiere)
Sinfonia Concertante, K. 364
Symphony no. 9, *From the New World*

哈丁, 指揮
法蘭, 小提琴
格羅斯茲, 中提琴
Daniel Harding, conductor
Vilde Frang, violin
Amihai Grosz, viola
84位來自國內外知名院校的年輕樂手, 將於香港為「2024粵港澳大灣區國際青年音樂周」帶來閉幕演出。
84 young musicians from renowned music schools and universities in China and abroad meet at the 2024 Youth Music Culture The Greater Bay Area (YMCG). The event culminates with a closing concert in Hong Kong.

2
FEB 2024

FRI 8PM
CC
\$680 \$540 \$400 \$260
 \$50

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樂隊協奏曲
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黃佳俊, 指揮
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Kahchun Wong, conductor
Julian Rachlin, violin

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