

同心抗疫 音樂會禮儀

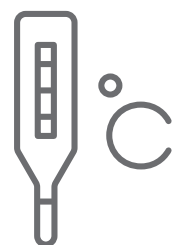
Guidelines for your concert visit under COVID-19

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.



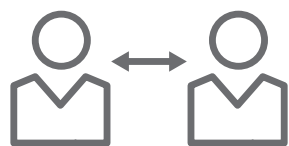
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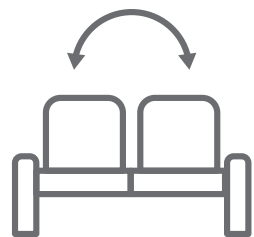
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HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



賽馬會音樂密碼教育計劃 JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME 2021/22

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香港賽馬會慈善信託基金
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場刊

HOUSE PROGRAMME

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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。
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.

梵志登 音樂總監

Jaap van Zweden Music Director

香港賽馬會慈善信託基金獻辭

MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

「興於詩，立於禮，成於樂。」音樂對青少年的全人發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過1,800萬港元，支持香港管弦樂團，展開「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生免費提供一系列的音樂教育活動，全方位培育音樂種子。

計劃踏入十週年里程碑，見證着學習內容愈趨豐富，節目不斷演變革新，除了透過支援校園管弦樂團的培訓、樂器大師班及教師音樂講座等多元化項目，增加師生對古典音樂文化的知識，提升新一代的演奏技巧及藝術涵養，培養自信心及團隊精神外，還舉辦學校專場音樂會，讓學生欣賞美樂之餘，亦認識參與音樂會的禮儀，擴闊視野。

為推廣音樂到社區每一角落，計劃特別於「大館 — 古蹟及藝術館」推出室樂系列，為廣大市民呈獻悠揚樂韻的同時，亦讓觀眾感受這座中區警署建築群的歷史氣息和氛圍，啟迪心靈。

隨着網上學習逐漸成為新常態，計劃在疫情期間靈活地將大部分活動移師線上進行，讓同學們可以隨時隨地繼續進修磨鍊，分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音

As Confucius said: "Be aroused by poetry; structure yourself with propriety; refine yourself with music." Music is important to young people's holistic development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra, with approved total donations of more than HK\$18 million, in implementing the Jockey Club Keys to Music Education Programme since 2012. The initiative offers a myriad of free music education activities for kindergarten, primary and secondary school students, sowing seeds for them to grow into young musicians in a multi-faceted manner.

The programme is approaching its tenth anniversary milestone. Over the past decade, its learning activities and its performances have continually evolved and innovated. It has helped to expand the knowledge of participating teachers and students about classical music and culture, enhance youngsters' playing skills and arts literacy, as well as build confidence and team spirit among our younger generation through many diverse activities, including school orchestra training, instrumental masterclasses, and seminars for music teachers. School concerts have also been held for students to appreciate fantastic music, learn concert etiquette, and broaden their horizons.

Additionally, to bring music to every corner of our city, a chamber music series has been held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy enchanting music and the heritage experience of the revitalised Central Police Station Compound while enlightening the mind.

樂的療癒力量，為有特殊學習需要的學生及其照顧者提供有關心理健康的支援服務。我們欣喜得悉，受惠於計劃各項目的師生總數已超過22萬人次，令人鼓舞。

馬會一直不遺餘力地栽培藝術人才，夥拍多個本地藝術團體推行不同類型的音樂教育計劃，例如「賽馬會音樂兒童果子計劃」及「賽馬會中樂360」等，推動兒童及青年發展，亦為香港注入藝術文化活力，豐富生活，推動創意共融。這正好貫徹馬會致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我要感謝香港管弦樂團為普及音樂教育、推動本地藝術發展所付出的努力。期望計劃繼續以音樂開啟更多孩子的潛能密碼，成就美好的未來。

Given the new normal and the increasing popularity of online learning, most of the sessions have been virtual during the pandemic to enable students to further their studies and spread the joy of music beyond time and physical boundaries. To better support the students with special learning needs and their carers, the project will specially launch online mindfulness activities to provide mental health assistance through the healing power of classical music. To date, the programme has encouragingly benefited more than 220,000 teachers and students in total.

The Club is dedicated to cultivating art talent by organising various music education projects, like Jockey Club Music Children Fruit Programme and Jockey Club Chinese Music 360, in collaboration with different local art groups. These advances exemplify our efforts to further children and youth development, build a culturally vibrant Hong Kong, enrich lives and promote social inclusion, all of which reflect the Club's strong commitment to its purpose – the betterment of society. The Club's efforts are made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to thank the Hong Kong Philharmonic Orchestra for its hard work in music education and local arts development. I am hopeful that this meaningful music programme will continue to help nurture the future pillars of our society.

張亮先生
Mr Leong Cheung

香港賽馬會慈善及社區事務執行總監
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HONG KONG PHILHARMONIC ORCHESTRA

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FOR A BETTER FUTURE



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The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.

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香港管弦樂團
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梵志登 音樂總監
Jaap van Zweden Music Director



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* 此活動為賽馬會音樂密碼教育計劃的活動，由香港賽馬會慈善信託基金贊助
This programme is part of The Jockey Club Keys to Music Education Programme,
sponsored by The Hong Kong Jockey Club Charities Trust
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HK PHIL EDUCATION AND
OUTREACH PROGRAMMES
香港管弦樂團教育及外展活動



節目介紹

PROGRAMME NOTES

解難題、破密碼！ CRACK THE CODES!

b. 1944年生
鮑元愷改編
〈猜調〉

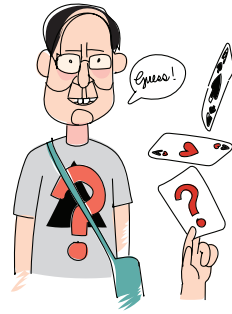
作曲家就是寫音樂的人—就像寫故事的作家、繪畫的畫家一樣。音樂還可以說故事，可以繪畫呢！大家只要聽聽樂團的聲音就行了。這些聲音令大家有甚麼感覺？是快樂還是悲傷？滑稽還是嚴肅？平靜還是好玩？

作曲家有時候會給你一些提示。來自北京的作曲家鮑元愷以〈猜調〉作樂曲標題。大家猜過謎嗎？就是有人問你問題，但這條問題既是玩笑也是謎題？很好玩的啊！大家覺得這謎題是關於甚麼的？是滑稽還是嚴肅，還是兩者都有？看看大家有甚麼想法吧。

1874-1934
霍爾斯特
《行星》組曲：海王星

大家有沒有抬頭看過夜空？那些恆星、行星閃閃生輝，卻又非常遙遠！如果每顆星星都會奏出音樂，那聽起來會是怎樣的呢？

作曲家霍爾斯特來自英國。他很喜歡仰望星空，也知道世界各地有關星星的傳說故事—人們想像宇宙裡



arr. BAO Yuankai
“Song of Riddles”

Composers are people who write music – just like writers write stories and painters paint pictures. And music can tell stories and paint pictures too! You just need to listen to the sounds that the orchestra makes. How do they make you feel? Happy or sad? Funny or serious? Peaceful or agitated?

Sometimes a composer gives you a clue. Bao Yuankai is a composer from Beijing and he calls this piece "Song of Riddles". Have you ever played with riddles? You know – when someone asks you a question and its partly a joke, partly a puzzle? It's fun! What do you think this riddle is about? Is it funny or serious or both? See what you think.

Gustav HOLST
The Planets Suite: Neptune

Have you ever looked up in the sky at night? All those stars, and all those planets – shining so bright, so very far away! If each of them made its very own music, how would it sound?

Gustav Holst was a composer from England and he loved to look up at the sky at night. He knew all the stories that people around the world tell



有金魚、鶴、孔雀和英雄，他就決定用聲音將這些事物畫下來。那就是作曲家的工作！這首樂曲是他畫的行星「海王星」。他覺得樂曲聽起來很神祕。大家又覺得怎樣呢？你會怎樣形容這些聲音？

1825-1899
小約翰·史特勞斯
《藍色多瑙河》

世界各地的人都喜歡跳舞—難道你不喜歡？其中一種與別人一起跳的舞蹈就是「華爾茲」(伴舞音樂就稱為「圓舞曲」)。男士們穿著優雅的西服外套、打著領帶，女士們穿著漂亮的裙子。音樂響起後，他們就隨著音樂翩翩起舞。

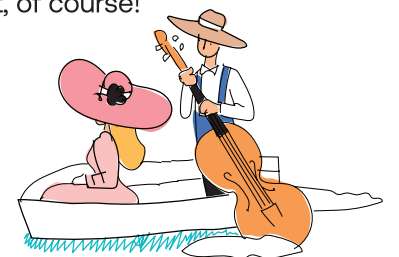
華爾茲約在200年前出現，時至今日仍是一種令人樂在其中的舞蹈。不過這種舞蹈是相當優雅的。這首舞曲寫於百多年前，出自奧地利作曲家小約翰·史特勞斯手筆。由於他寫作的圓舞曲實在太多，所以人們把他叫作「圓舞曲之王」！人人都喜歡他的旋律，他則把這首樂曲叫作《藍色多瑙河》。多瑙河是奧地利的一條河流；音樂流動搖晃，就像水中漣漪一樣。大家何不跟著音樂擺動呢？想動就動吧！

about the stars – how people imagine goldfish and cranes and peacocks and heroes up there in the universe. He decided to paint a picture of them in sounds. That's what composers do! This is his picture of the planet Neptune. He thought it would sound mysterious. But how does the music feel to you? How would you describe these sounds?

Johann STRAUSS II
The Blue Danube

Everybody around the world loves to dance – don't you? One way to dance with another person is to dance a waltz. The men wear elegant jackets and ties, and the women wear beautiful dresses. Then, as the music starts, they move along with it.

The waltz was invented nearly 200 years ago, and it's still a fun way to dance. But it's quite a graceful dance. This one was composed in Austria over 100 years ago by a composer named Johann Strauss II and he wrote so many waltzes that they called him the Waltz King! Everyone loved his tunes, and he called this one *The Blue Danube*. The Danube is a river in Austria and the music flows and sways like ripples in a river. Why don't you sway along too? If you feel like it, of course!



1866-1925

薩替

第一《裸體舞曲》

這首樂曲既是另一種舞蹈，也是一幅圖畫。大家有沒有見過博物館裡的古董花瓶或碟子，上面畫上穿古裝的人？薩替在法國生活，卻想像這些幾千年前的古人，要是能動起來的話，跳起舞來是甚麼樣子的。

大家覺得作曲家設計的聲音怎麼樣？音樂是慢速還是快速？溫柔還是狂放？甚至有點神祕？大家大可隨著音樂擺動。這首樂曲比《藍色多瑙河》慢一點。因為在作曲家想像自己到了很遠很遠、很久很久以前的世界裡去。

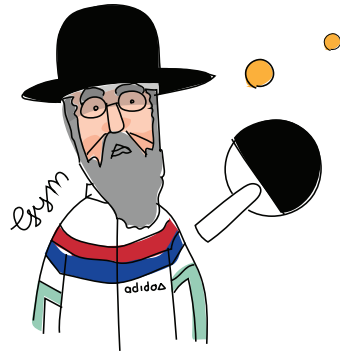


1819-1880

奧芬巴赫

《地獄中的奧爾菲斯》：肯肯舞曲

這種舞蹈又完全不同呢！大家覺得怎麼樣？樂曲一點都不溫柔、一點都不安靜—反而速度快、音量大，還有點瘋狂。這位作曲家名叫奧芬巴赫，最愛引人發笑。150年前，他在法國上演的音樂節目人人都愛看—因為實在是太滑稽了。

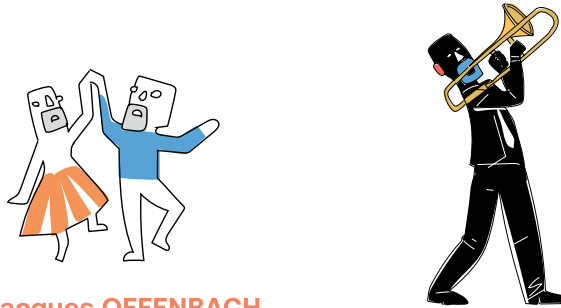


Erik SAITE

Gymnopédie no. 1

This is another kind of dance – but it's a picture as well. Have you ever seen an ancient vase or plate in a museum, with pictures of people on it in old-fashioned clothes? Erik Satie lived in France but he imagined how those people might have danced, thousands of years ago – if they could move.

What do you think of the sounds he makes? Is this music slow or fast, gentle or wild? Even a bit mysterious? Try and sway along to this music too if you like. It's a bit slower than *The Blue Danube*. That's because, in his imagination, Satie was travelling a long, way away and a very long time ago.



Jacques OFFENBACH

Orpheus in the Underworld: Infernal Galop

This is a very different kind of dance! How does this one make you feel? It's not gentle or quiet at all – it's fast and loud and a little bit crazy. The composer was called Jacques (just say "Jack") Offenbach and he loved to make people laugh. In France, 150 years ago, he put on musical shows that everyone wanted to see – they were so much fun.

他的節目事實上也有一點像這首樂曲。作曲家想像，如果在地底深處，神祇、人類和種種生物在舉行派對，瘋癲滑稽甚至有點狂野，那會是怎樣的呢？這種舞蹈又叫「肯肯舞」，穿著華麗舞衣的舞者隨著音樂，將腿踢得高高的。大家可不要在座位上踢腿啊—但聽著音樂點點頭、抖抖身體卻也無妨。奧芬巴赫也想大家玩得高興呢！

1864-1949

李察·史特勞斯

《狄爾愉快的惡作劇》

所以呢…作曲家可以用聲音來繪畫；說故事也行，甚至能讓大家蠢蠢欲動想起來跳舞。不過今天最後一位作曲家想做的還不止這些。他名叫李察·史特勞斯，但與小約翰·史特勞斯沒有親屬關係。(雖然李察也喜歡約翰的音樂)李察·史特勞斯想用音樂來說故事—所以大家只需要聽著聲音，發揮想像就可以了。音樂會令一切都活現眼前。

樂曲說的就是狄爾的故事。「狄爾」這個名字聽起來有點傻…事實上，這人也真是個傻瓜！他幾百年前住在德國，經常戲弄別人，最愛搞惡作劇。大家聽聽音樂一開始時很安靜，像在說「很久很久以前…」似的。音樂變得快速的時候，栩栩如生的狄爾出現了，還開始搗蛋搗怪呢。大家猜猜他到底要搞甚麼鬼吧！

A bit like this piece, in fact! Offenbach imagined what it would be like if deep below the earth, gods and humans and all sorts of creatures were having a crazy, funny party and going a little bit wild. This dance is also called a "Can-Can", and dancers in fabulous costumes kicked their legs high in the air as the music played. Please don't try that in our seat – but why not nod and bounce along instead? Offenbach wanted you to have fun!



Richard STRAUSS

Till Eulenspiegel's Merry Pranks

So then...composers can paint pictures with sounds. They can tell stories too. They can even make you want to dance. Our last composer aimed to do all of that and more. He was called Richard Strauss, but he wasn't related to Johann. (He loved Johann's music though.) Richard wanted to tell stories with music – so all you have to do is listen to the sounds and use your imagination. The music makes it all come to life.

So this is the story of Till Eulenspiegel. Sounds like a silly name...well, he was a very silly man! He lived in Germany hundreds of years ago and he was always playing jokes and getting up to mischief. Listen to the music. It's quiet at first – like the music is saying "Once upon a time...". Then when it gets fast, Till comes to life and starts playing tricks. See if you can guess what he's up to!



節目介紹

PROGRAMME NOTES

謎題，神話與淘氣鬼

THE RIDDLES, MYTHS AND THE MISCHIEVOUS

b. 1944年生

鮑元愷改編

〈猜調〉

作曲家就是寫音樂的人—就像寫故事的作家、發現新事物的科學家、繪畫的畫家一樣。他們可以生活在世上任何地方，而且年齡性別都不限，不過他們全都喜歡用聲音說故事、用聲音繪畫，令大家體會事物有新的發現。大家只管聆聽，作曲家就會協助大家，讓大家對世上的人與事有另一番體會—同時希望大家能從中得到很多樂趣！

有時作曲家會給大家一點提示。這首樂曲的作者鮑元愷來自北京，是天津大學的老師，也寫作了大量電影音樂，所以很懂得如何說故事。這首樂曲的標題叫〈猜調〉。大家給別人出過謎題嗎？就是你向人發問，但這條問題其實既是玩笑也是謎題？大家覺得這個謎題是關於甚麼的？是滑稽的還是嚴肅，還是兩者都有？看看大家有甚麼想法吧。

arr. BAO Yuankai
“Song of Riddles”

A composer is someone who writes music – just like writers write stories, scientists make discoveries and painters paint pictures. They can live anywhere in the world and they can be young or old, men or women, but they all love using sound to tell stories, paint pictures and make discoveries about how we feel. You only have to listen, and they'll help you feel differently about the world – and hopefully give you a lot of enjoyment too!

Sometimes a composer gives you a clue. Bao Yuankai is a composer from Beijing. He's been a teacher at Tianjin University and he's written lots of music for films too. So he knows how to tell a story, and this one is called "Song of Riddles". Have you ever told riddles? You know – when you ask a question and it's partly a joke, partly a puzzle? What do you think this riddle is about? Is it funny or serious – or both? See what you think.



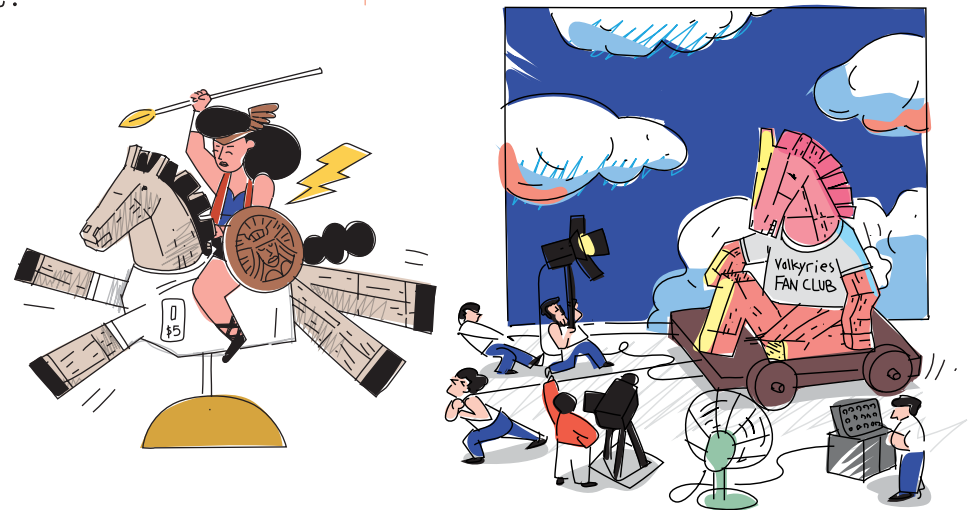
1813-1883

華格納

《女武神》：女武神的騎行

有些作曲家喜歡用音樂複述古老的神話。這一位來自德國—想像一下：暴風雨中，我們身處峻峭的山頂。雷行電閃，狂風怒吼，女武神轟隆隆地穿過雲層而來。她們全是戰士，也是眾神之王胡坦的女兒，身穿鎧甲騎著飛馬執行任務，準備將陣亡將士救回胡坦的法哈拉城宮。

華格納用整個樂團來刻畫呼嘯的風聲(小提琴)、策馬奔馳的女武神(小號)和閃電(鈸)。歡迎大家來到華格納的世界！他的大型歌劇《指環》(1876)是首幻想史詩，裡面由四個故事組成。劇中人以找尋法力無邊的指環為務，故事裡既有黃金、魔法、飛龍，還有神祇和英雄。全劇演出時間長達16小時—但不要擔心啊。這裡只是當中小一部分而已！



Richard WAGNER

Die Walküre: Ride of the Valkyries

Some composers love to retell ancient myths in sound. This one is from Germany – so picture the scene: we're on a craggy mountain-top in a storm. Lightning flashes, the wind howls, and through the clouds thunder the Valkyries, warrior-daughters of Wotan, King of the Gods. Wearing armour and riding flying horses, their mission is to rescue fallen warriors and carry them back to Wotan's castle, Valhalla.

Wagner uses the whole orchestra to show us the howling gale (violins), the galloping Valkyries (trumpets) and the flashing lightning (cymbals). Welcome to the world of Richard Wagner and his huge opera. *The Ring of the Nibelung* (1876) is a fantasy epic, four musical stories of gold, magic, dragons, gods and heroes, all tied together by the quest for an all-powerful ring. It's 16 hours long in total – but don't worry. This is just a tiny bit of it!

1913-1976

布烈頓

《彼得·格林姆斯》：
四首海之間奏曲—風暴

上一首樂曲選自歌劇裡的場景(歌劇是種「音樂話劇」,裡面人人都只唱歌,不說話);這首樂曲則選自另一齣來自英國的歌劇。故事發生在孤獨的海邊市鎮,漁夫彼得·格林姆斯為了謀生,每天都從這裡駕著小艇出海,風雨不改。可是沒有人能將大海置之不理,無論是遠處的粼粼波光、和風裡舞動的海浪,還是在可怕的暴風雨中,拍打在延綿的碎石灘和小小房子上的巨浪。

這個場景裡,風刮得越來越大,漸漸變成可怕的狂風。大家聽見強勁的風聲嗎?現在聽聽強勁的長號—就是排在樂團較後位置那又長又閃閃發亮的銅管樂器—巨浪接二連三衝擊著這個小城鎮,大家可以感受一下那種暴烈的氣氛。

1819-1880

奧芬巴赫

《地獄中的奧爾菲斯》：肯肯舞曲

不是所有歌劇都激烈嚴肅的,有些也很風趣—甚至有點傻瓜。法國作曲家奧芬巴赫寫了過百齣喜歌劇(「輕歌劇」),當時巴黎的觀眾要麼覺得這些歌劇粗俗之至,要麼覺得既放肆又滑稽,但散場時他們卻又唱著剛才聽過的調子啊!作曲家最著名的劇目就是《地獄中的奧爾菲斯》,講述古希臘諸神到地府度假,還發現做壞事比想像中好玩得多呢。

Benjamin BRITTEN

Peter Grimes:

Four Sea Interludes – Storm

So the last piece of music was a scene from an opera – a kind of musical play, in which everyone sings instead of speaking. This is from another opera, this time from England. The Borough is a lonely town on the edge of the sea, where the fisherman Peter Grimes goes to sea every day in his small boat, come rain or shine, just to make a living. But no one can ignore the sea, whether it's shimmering in the distance, dancing in the breeze, or rising to a huge, terrifying storm and smashing against the long gravel beach and the little houses.

In this scene, a terrible gale is rising. Can you hear the wind howling? Listen to those powerful trombones – the long, shiny instruments near the back of the orchestra – and feel the fury as wave after wave builds and smashes against the little town.



Jacques OFFENBACH

Orpheus in the Underworld: Infernal Galop

Not all operas are stormy and serious. Some are fun – and even a bit silly. The French composer Jacques Offenbach wrote over a hundred comic operas (“operettas”) that Paris theatre-goers found either shockingly rude or outrageously funny. But they all came out singing the tunes! In Offenbach’s most famous show, *Orpheus in the Underworld*, the gods of Ancient Greece take a holiday in the Underworld – and find that misbehaving is a lot more fun than they’d thought.

地府最受歡迎的舞蹈就是「肯肯舞」—這種舞要求舞者把腿踢得高高,很不體面。想像一下:地底深處長期舉行瘋狂派對,不但年中無休,而且幹甚麼也行!節目期間,一列列身穿艷麗舞衣的舞者將腿踢得到高高,音樂也變得越來越狂野…

1864-1949

李察·史特勞斯

《狄爾愉快的惡作劇》

大家已經聽過作曲家如何用聲音來繪畫、用音樂來說故事了。其實作曲家還能用音樂複述動人的神話,過程中甚至玩得有點兒高興呢!今天最後一位作曲家想做的還不止這些。他名叫李察·史特勞斯,喜歡用音樂將故事描繪得活靈活現,所以大家只需要聽音樂時發揮想像力就可以了,餘下的都讓音樂效勞吧。李察甚至吹噓說,如果他有意為之,連刀叉都可以用音樂畫出來呢!

這就是李察·史特勞斯複述狄爾的故事的方式。歷史上,狄爾是真有其人:他幾百年前住在德國,而且是個徹頭徹尾的無賴—經常都在戲弄別人,最愛搞惡作劇。作曲家講述狄爾的故事時,卻一個字都沒說。樂曲開始時很安靜—彷彿將「很久很久以前…」這句話用音樂說出來似的。快速的音樂響起時,栩栩如生的狄爾出現了一活潑的圓號旋律響起(圓號就是排在樂團較後位置那些圓型的銅管樂器),開始搗蛋搗怪了。大家猜猜他會搞甚麼鬼!有時,樂團聽起來像一個人伸出舌頭,發出極不禮貌的聲響似的。還有,注意樂曲接近結尾時那些嚴厲得嚇人的鼓聲—似乎狄爾終於受罰了啦…真的嗎?

樂曲剖析中譯:鄭曉彤

The most popular dance in the Underworld is the scandalous, high-kicking “Can-Can”. Imagine the scene down below the surface of the earth, where it’s a wild and crazy party 24/7, and everything is allowed! In the show, rows of dancers in colourful costumes kicked their legs high in the air as Offenbach’s music gets wilder and wilder...

Richard STRAUSS

Till Eulenspiegel's Merry Pranks

So we’ve heard how composers can paint pictures with sounds – and tell stories too. They can retell powerful myths – and they can have a bit of fun with them too! Our last composer wanted to do all of that and more. He was named Richard Strauss, and he loved to bring stories to life with music, so all you have to do is listen to the sounds and use your imagination. The music does the rest. Strauss once boasted that if he wanted, he could even show you a knife and fork in music!

So this is how Richard Strauss retells the story of Till Eulenspiegel. Till was a real person who lived hundreds of years ago in Germany, and he was a total rascal – always playing jokes and getting up to mischief. Strauss tells his story without words. It’s quiet at first – like the violins are saying “Once upon a time...”. Then when it gets fast, Till comes to life, with a lively tune on the horn (one of the circular brass instruments at the back of the orchestra) and starts playing tricks. See if you can guess what he’s up to! At one point the whole orchestra sounds like it’s sticking its tongue out and making a rude noise. And listen out for those stern, scary drums near the end. Sounds like Till is about to get punished at last...or is he?

All programme notes by Richard Bratby



凌顯祐 ANDREW LING

指揮 Conductor

香港土生土長的凌顯祐是一位中提琴和小提琴家、指揮家和音樂教育家，現時為香港管弦樂團（港樂）的首席中提琴。凌顯祐在世界各地的管弦樂演奏和獨奏會上獲得好評，他曾以獨奏家身份與港樂、首爾愛樂樂團、香港中樂團、中國電影樂團合作演出。

作為一位多才多藝的音樂家，凌顯祐更踏足指揮領域，曾指揮港樂、泛亞交響樂團、昆明聶耳交響樂團、芬蘭的塞伊奈約基交響樂團、庫奧皮奧交響樂團等。他更被挑選為艾遜巴赫和已故的馬捷爾大師為港樂進行排練。他曾與不同的指揮大師合作，包括梵志登、艾度·迪華特、馬卻、史拉健等等。凌顯祐更晉身2017年貝桑松國際指揮大賽的決賽。凌顯祐同時與許多著名音樂家合作，包括王羽佳、林昭亮、拉萊度、寧峰、古特曼和上海四重奏。

凌顯祐亦熱衷於培育新一代音樂家，現在任教於香港演藝學院、香港浸會大學、香港中文大學；並曾主持港樂何鴻毅家族基金「駐團學員培訓計劃」。

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor, and music educator. Currently Principal Violist of the Hong Kong Philharmonic Orchestra (HK Phil), Andrew has won acclaim for his orchestral playing and solo recitals worldwide. His appearances as concert soloist have included the HK Phil, the Seoul Philharmonic Orchestra, the Hong Kong Chinese Orchestra and the China Film Orchestra.

A versatile all-round musician, Andrew has brought his musicianship to conducting engagements with the HK Phil, the Pan Asia Symphony Orchestra, Kunming Nie Er Symphony Orchestra, Finland's Seinäjoki City Orchestra and Kuopio Symphony Orchestra. Handpicked to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel, he has worked alongside some of the world's foremost conductors, including Jaap van Zweden, Edo de Waart, Jun Märkl and Leonard Slatkin. He was a finalist in the Besançon International Conducting Competition 2017. He has played with many renowned musicians including Yuja Wang, Cho-Liang Lin, Jaime Laredo, Ning Feng, Michael Guttman and The Shanghai Quartet.

Andrew is passionate about cultivating the next generation of musicians. He holds teaching positions at The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and The Chinese University of Hong Kong, and has also served as director of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme.



郭偉豪 EDMOND KOK

主持 Presenter

本地舞台藝術家郭偉豪，集小丑、演員及服裝設計於一身。早於90年代投身時裝設計的他，夢想是成為演員和喜劇演員。於是乎於2004年遠赴美國，跟隨綽號為“Frosty” Little的小丑大師研習馬戲團小丑創作及表演。

學成後回港成立小丑劇團「怕怕丑丑」，透過製作糅合小丑與戲劇元素的合家歡節目，將歡樂帶給大小朋友。這些製作計有：《小街頭大明星》、《大城小士多》、《豪華衣帽間》、《小吳剛月亮歷險記》、《木偶奇遇記》等等。郭偉豪與他的團隊曾參與港樂合家歡音樂會「魔法王國」、「樂韻英雄」和「小不點的德布西音樂探險」的演出。近年舞台演出劇目包括：《聖誕快樂，天皇萬歲》、《杜甫》、《三國》、《大帽山自梳女鬼》、《我要安樂死》、《尋找快樂時代》等。

自2010年起，郭偉豪從早年的時裝設計加上舞台演出經驗，開始進軍舞台時裝設計，並為港樂社區音樂會「幪面人呢？」和「波萊羅」設計服裝和道具。

郭偉豪亦獲邀參與廣告和電影的演出，例如於電影《一念無名》中飾演精神科醫生。

Edmond Kok is a multi-talented local theatre artist. Starting his career as a fashion designer in the 90s, he realised his passion to be an actor and comedian through participating in various theatre performances. In 2004, he furthered his studies in the US with Master Clown “Frosty” Little and subsequently founded his own clown and theatre company “Clownival Clownival”.

Family and clown productions staged by the company include *Star Shines For Everyone*, *Big City Little Store*, *Kok's Room*, *Adventures on the Moon*, *The Adventures of Pinocchio* and *The Young Hero*. Kok and his team also hosted the HK Phil Family Concerts *It's Magic*, *Heroes in Music* and *Happy Gabby's Debussy Musical Adventure*, and drama productions include *Merry X'mas*, *Long Live Tenno!*, *Du Fu*, *Three Kingdoms*, *Ghost in Tai Mo Shan*, *I Want Euthanasia* and *Unforgettable Era*.

Since 2010, he has expanded his career to become a costume designer based on his knowledge in both fashion design and theatre industries. He was the costume and props designer for HK Phil Community Concerts including “Masks Everywhere!” and “Boléro”.

Kok has been invited to participate in commercial and film productions playing, for example, a psychiatrist in the movie *Mad World*.



趙桂燕 CHARLOTTE CHIU

主持 Presenter

PHOTO: Cheung Wai-lok

趙桂燕於2012/13樂季加入香港管弦樂團（港樂）擔任教育及外展經理。她於香港演藝學院作曲系碩士畢業，畢業後專注音樂教育。她曾任中學音樂科主任，並多次為音樂事務處主講創意音樂及其他音樂介紹；亦曾任國際現代音樂節舉辦的創意音樂計劃的導師。

加入港樂後，趙氏專注策展教育及社區項目方案，並擔任音樂會主持，包括近期的「小不點的德布西音樂探險」和「恐龍音樂之旅」。趙氏也有為多個兒童音樂劇創作音樂和作歌唱導師，作品有《幫人唔駛本》和《雪雪鳥歷險記》。

作為一個劇場愛好者，趙氏也為舞蹈和其他劇場演出創作音樂。作品包括：《尺度線》、《Circle I & II》和《1/5000 Roses》。她更憑《Circle II》創作的音樂，獲頒2015年香港舞蹈年獎「最值得表揚聲音設計及配樂」。

Charlotte Chiu joined the HK Phil as Education and Outreach Manager in the 2012/13 season. A graduate of the Hong Kong Academy for Performing Arts, Charlotte has devoted herself enthusiastically to cultivating young musicians. She has served on the music panel of a local secondary school, and is a frequent guest speaker and instructor for the Music Office and the International Society for Contemporary Music.

At the HK Phil, Charlotte develops content for the HK Phil education and community programmes, and hosts many related concerts and events, the most recent of these being *Happy Gabby's Debussy Musical Adventure* and *The Dinosaur Footprints*. She has also been active conducting music drama workshops for children, composing music, and being a singing coach. Recent workshops have included *Panda, Panda* and *The Adventure of Two Snow Mountain Birds*.

Passionate about theatre, she has also composed music for dance and other theatrical performances. Productions have included *Linear*, *Circle I & II* and *1/5000 Roses*. Charlotte was awarded Outstanding Achievement in Music for Dance 2015 for her original score for *Circle II* presented by the Hong Kong Dance Awards.



PHOTO: Cheung Wai-lok

香港管弦樂團

願景

呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月獲委任為駐團指揮。

2019年港樂榮獲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。

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

HONG KONG PHILHARMONIC ORCHESTRA

Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works and nurtures local talent. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's Ring Cycle. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since the 2015/16 season. Lio Kuokman has been recently appointed as Resident Conductor.

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.

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

第一小提琴 FIRST VIOLINS

王敬 Jing Wang
樂團首席
Concertmaster

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

許致雨 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
Third Associate Concertmaster

艾瑾 Ai Jin
把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
李智勝 Li Zhisheng
劉芳希 Liu Fangxi
毛華 Mao Hua
梅麗芷 Rachael Mellado
倪瀾 Ni Lan
徐姮 Xu Heng
張希 Zhang Xi

第二小提琴 SECOND VIOLINS

趙滢娜 Zhao Yingna ●
余思傑 Domas Juškys ■
梁文瑄 Leslie Ryang Moonsun ▲
方潔 Fang Jie
何珈樑 Gallant Ho Ka-leung
劉博軒 Liu Boxuan
冨異國 Mao Yiguo
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
冨田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong
周騰飛 Zhou Tengfei

中提琴 VIOLAS

凌顯祐 Andrew Ling ●
李嘉黎 Li Jiali ■
熊谷佳織 Kaori Wilson ▲
蔡書麟 Chris Choi
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
黎明 Li Ming
林慕華 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 Yichun
霍添 Timothy Frank
關統安 Anna Kwan Ton-an
宋泰美 Tae-mi Song
宋亞林 Song Yalin

低音大提琴 DOUBLE BASSES

林達橋 George Lomdaridze ●
姜馨來 Jiang Xinlai ◆
張沛烜 Chang Pei-heng
馮榕 Feng Rong
費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmborg
鮑爾菲 Philip Powell
范戴克 Jonathan Van Dyke

長笛 FLUTES

史德琳 Megan Sterling ●
盧韋歐 Olivier Nowak ■

短笛 PICCOLO

施家蓮 Linda Stuckey

雙簧管 OBOES

韋爾遜 Michael Wilson ●
王譽博 Wang Yu-Po* ■
金勞思 Marrie Rose Kim

*一年合約 One-year Contract

英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

單簧管 CLARINETS

史安祖 Andrew Simon ●
史家翰 John Schertle ■
劉蔚 Lau Wai

低音單簧管 BASS CLARINET

艾爾高 Lorenzo Iosco

巴松管 BASSOONS

莫班文 Benjamin Moermond ●
陳勁桐 Toby Chan ■
李浩山 Vance Lee ◆

低音巴松管 CONTRABASSOON

崔祖斯 Adam Treverton Jones

圓號 HORNS

江蘭 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

(空缺 Vacant) ●
莫思卓 Christopher Moysse ■
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

低音長號 BASS TROMBONE

區雅隆 Aaron Albert

大號 TUBA

雷科斯 Paul Luxenberg ●

定音鼓 TIMPANI

龐樂思 James Boznos ●

敲擊樂器 PERCUSSION

白亞斯 Aziz D. Barnard Luce ●
梁偉華 Raymond Leung Wai-wa
胡淑微 Sophia Woo Shuk-fai

「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS

沈庭嘉, 小提琴
Vivian Shen Ting-chia, violin

李思熹, 低音大提琴
Victor Lee, double bass

許嘉晴, 長笛
Alice Hui Ka-ching, flute

陳敬熙, 巴松管
Fox Chan King-hei, bassoon

陳健勝, 小號
Kinson Chan, trumpet

陳梓浩, 敲擊樂器
Samuel Chan, percussion

特約樂手 FREELANCE PLAYERS

長笛: 莊雪華
Flute: Chuang Suet Wah, Ivy

雙簧管: Jennifer Shark、吳卓恩
Oboe: Jennifer Shark, Viola Ng

單簧管: 車勁聰
Clarinet: Daniel Chair

首席客席小號: 巴力勳
Guest Principal Trumpet: Nitiphum Bamrungbanthum

鋼片琴: 嚴翠珠
Celesta: Linda Yim

管風琴: 唐展煌
Organ: Gary Ton

豎琴: 譚懷理、施盈琳
Harp: Amy Tam, Sze Ying Lam

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