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Charlie 差利·卓別靈

# CHAPLIN'S CITY LIGHTS 城市之光



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梵志登 Jaap van Zweden  
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# 差利·卓別靈—城市之光



## CHARLIE CHAPLIN - CITY LIGHTS

### 《威尼斯兒童賽車記》

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### *Kid Auto Races at Venice* (1914)

-8'

導演：亨利·勒以曼

音樂：布洛克〔2013〕

Director: Henry Lehrman

Music: Timothy Brock (2013)

### 《城市之光》

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### *City Lights* (1931)

-87'

導演：差利·卓別靈

音樂：布洛克編，原裝配樂為差利·卓別靈所作〔1931/2004〕

Director: Charlie Chaplin

Music: Timothy Brook arranged after the original score by Charlie Chaplin (1931/2004)

史卓貝，指揮

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Frank Strobel, conductor

FILMPHILHARMONIC EDITION



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Music by courtesy of BOURNE MUSIC CO.



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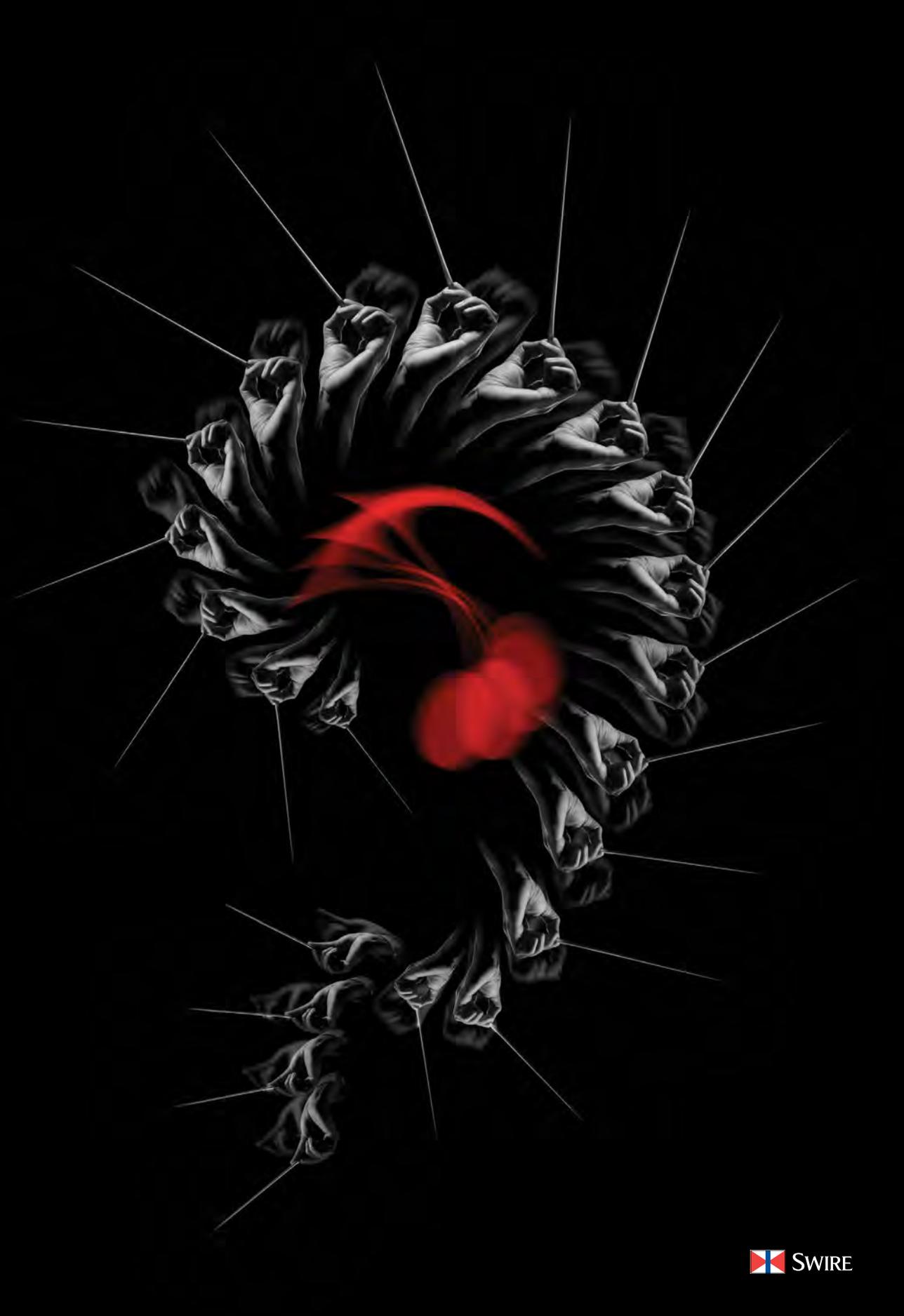


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差利·卓別靈

## CHARLIE CHAPLIN (1889 - 1977)

### 指揮史卓貝對差利·卓別靈的感想：

「我首次看電影便是看差利·卓別靈的作品，當時我只得六歲。我的父母皆從事電影業，他們經營一所為兒童及青年而設的戲院，因此他們對兒童電影特別有感覺。當然，我亦從中得益，看了不少電影！我首次看的電影是《孤兒流浪記》，由那一刻起，我便開始愛上了卓別靈。

基於上述背景，足以解釋到我為何會如此喜愛在音樂廳指揮卓別靈的作品。要欣賞卓別靈的電影，必然要在大銀幕上看他的演出，因為只有這樣你才可以看到他的臉孔、他的模仿技巧及他的各種姿勢。影片配合現場音樂，實是一次異常奇特的體驗，卓別靈兼任電影的作者、製片人、導演及作曲家，我認為他是過去百年來其中一位偉大的奇才。」

### Conductor Frank Strobel on Charlie Chaplin:

“The first movie I ever saw was a Charlie Chaplin movie. I was six years old. Both my parents were in the film business, running a cinema for children and young people, so they had a feeling for film related to children. Of course, I was able to profit from that! The film I saw was *The Kid*, and from that moment, I really fell in love with Chaplin.

That's the background of why I am so fond of conducting Charlie Chaplin in concert halls. You have to see him on the big screen, because there you can really see his face, his mimicry, his gestures. And with live music it is an extra-special experience. He was his own writer, producer, director, and composer. I would say that Chaplin is one of the great geniuses of the last 100 years.”

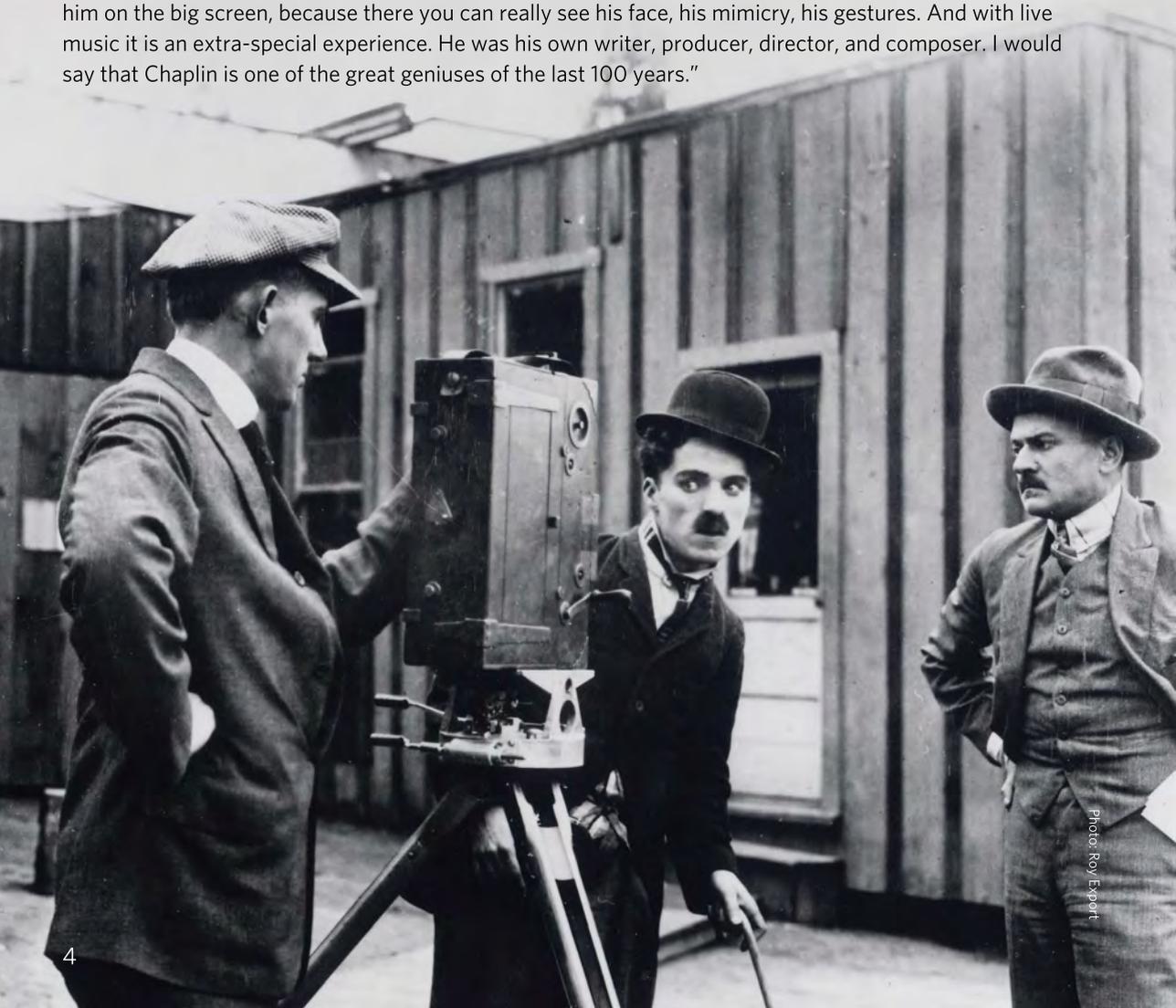


Photo: Roy Export



太古輕鬆樂聚系列 SWIRE DENIM SERIES

# 差利·卓別靈—城市之光 CHARLIE CHAPLIN - CITY LIGHTS

**差利·卓別靈所創造的代表角色「小流浪漢」**

讓他一度成為全球最有名及最多人認識的人物。

適逢這個角色面世一百年誌慶，

我們送上兩套經典影片，

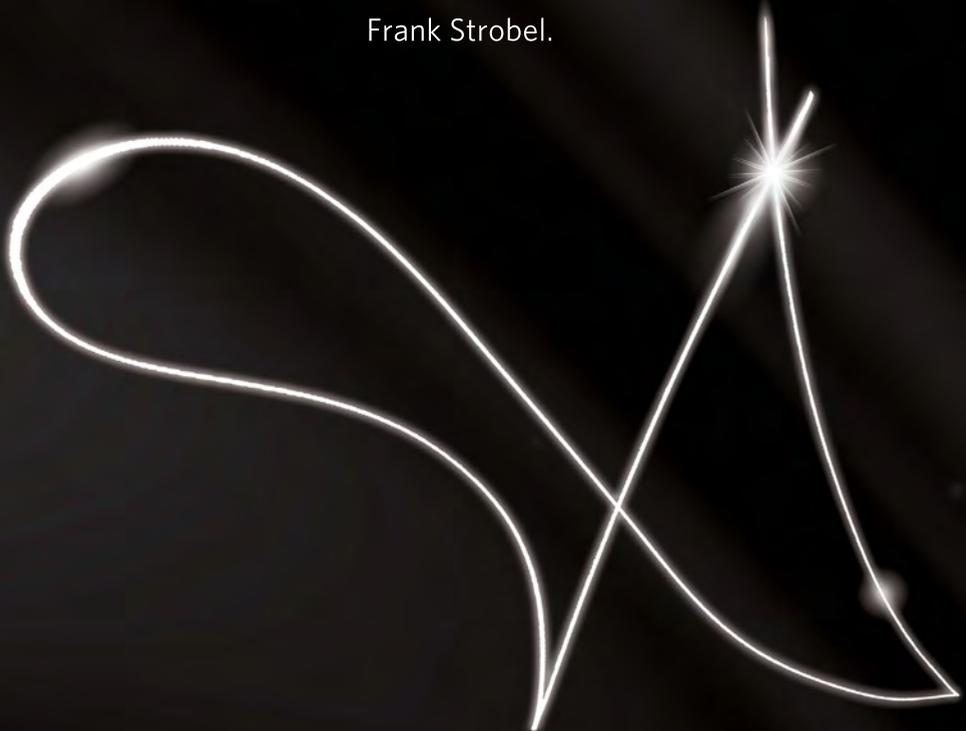
由電影音樂界享負盛名的史卓貝指揮。

**Charlie Chaplin's iconic character The Tramp**

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in the hands of expert conductor

Frank Strobel.



# J A A P

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, SOUTH CHINA MORNING POST

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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 《威尼斯兒童賽車記》

### *Kid Auto Races at Venice (1914)*

差利·卓別靈首次公開飾演「小流浪漢」——一個日後成為卓別靈的代表角色。

這套由基斯東電影工作室製作的短片，是一部彌足珍貴的歷史紀錄，我們可以看到差利·卓別靈首次公開飾演「小流浪漢」(The Tramp)——一個日後成為卓別靈的代表角色。在這部電影中，「小流浪漢」出現在一個真實的公開活動場合——1914年在美國洛杉磯附近舉行的棚車競賽。當「小流浪漢」從人群中走出來時，其中一部看似正在拍攝賽車場面的攝錄機拍下了他的一舉一動，自那一刻起，「小流浪漢」不時以一些新穎而惹笑的姿勢入鏡，經常阻擋著攝錄機的鏡頭，令「製片人」極度懊惱。

這部電影充分利用了賽車場面進行幾近即興的模式拍攝，我們可以看到真正的觀眾，還有棚車賽事。在電影的早段出現一些斜坡畫面，這個斜坡是供給毫無電力裝置的棚車在開始競賽時用。卓別靈與他的拍攝團隊純粹出現在這個競賽場地，利用下午的賽事實況即興拍攝影片——這是有史以來其中一位最偉大的喜劇人物以簡約姿態首次耀目登場。

史卓貝指揮表示：「卓別靈在拍攝期間創造了這個角色，而我們得悉他本身是一名雜耍表演員，具備即興表演的技能。當你仔細觀察片中的他，你會發現有很多細碎的意念都在他後期的電影中再次出現，例如有一刻他踢開了煙蒂——我們將會於《城市之光》再次欣賞到這種即興表演。」

In this short film, Charlie Chaplin making his first public appearance as the character with whom he was to become synonymous - The Tramp.

This short film by Keystone Film Studios is a valuable historical document. We see Charlie Chaplin making his first public appearance as the character with whom he was to become synonymous - The Tramp. In the film, The Tramp is seen at an actual public event - a day of box-car races held near Los Angeles in 1914. Stepping out of the crowd, The Tramp is suddenly caught in the lens of a camera ostensibly filming the races. And once there, he can't help but find new and hilarious ways to stay in frame, blocking the camera's view, to the intense annoyance of the "film-makers".

The making of this film took advantage of the race day in an almost impromptu way. We see actual spectators, box cars and races, and early in the film there are shots of the steep ramp which these unpowered cars needed in order to begin the race. Chaplin and his filming team simply turned up and improvised the film in the space of an afternoon - a dazzlingly simple premiere for one of the great comic characters of all history.

Conductor Frank Strobel says: "Chaplin was creating the character during the filming, and we see his background as a vaudeville performer, his ability to improvise. When you look carefully, there are a lot of little ideas which he used again in his later films. For example, there is a moment when he kicks away a cigarette butt - we'll see that again in *City Lights*."

"Then you can look carefully at the crowd in the film. They don't know what is going on. After all, they were there to see the races, which were a serious event!



「其後，你可以仔細看看影片中群眾各人的表情，在卓別靈的拍攝期間，他們委實不知道正在發生什麼事。說到底，他們只是到那兒觀看賽車的群眾而已，這反映出現場正在舉行認真的賽事！可是，這群看競賽的人當時竟然轉而留意卓別靈，剎那間，電影中的觀眾頓成了戲院觀眾的一面鏡子。」

「你亦可以看到卓別靈贏得了觀眾的同情心—正因為他經常扮演著受害者的角色，他是人所公認的『小流浪漢』。首先，他的服飾已顯示他是一名不折不扣的窮人；此外，他是反抗制度的人—不斷搶鏡，阻礙了『電影導演』的拍攝進度。他雖然一意孤行，但卻惹人憐惜—而後期的電影作品也是以這種表達手法演繹他的角色。卓別靈確實是一位對人性有著深刻見解的人。」

然而，這部電影最出色的創意或許是：卓別靈如何與「第四道牆」—觀察者與動作之間的障礙物一起演出：「第二部攝錄機捕捉了『小流浪漢』如何阻擋著第一部攝錄機的鏡頭，為戲院現場帶來了一個自我投射。在不少人還沒有看過流動影像攝錄機的年代，這種拍攝手法能有助電影從業者將觀眾識別出來。」

雖然這是卓別靈第二部飾演「小流浪漢」一角之電影，但卻是他首部推出的影片。迄今，本片加入了布洛克的全新電影配樂，製成修復版本。布洛克是卓別靈電影的配樂專家，亦是卓別靈遺產的合作夥伴。布洛克根據卓別靈的原創電影配樂風格，以及參照卓別靈後期推出的電影配樂作曲。

中譯：鄺潔冰

But they are watching Chaplin. His audience on film becomes a mirror to his audience in the cinema.”

“What you can see is the sympathy he has from the audience. He was a universal figure as the Tramp, because he was the underdog. Firstly, his costume – The Tramp is obviously a poor man. Secondly, he is reacting against the system – he is fighting against the “film director” by getting in the way. And he gets his own way, but sympathetically – already with the same quality which we see in later films. Chaplin was a person with a deep understanding of humanity.”

But perhaps the greatest innovation in this film is how Chaplin plays with the “fourth wall”, the barrier between observer and action: “A second camera films The Tramp blocking the first camera’s view, providing a self-reflection of cinema. It provides a helpful identification of the audience to the film métier, at a time when many people would not even have seen a moving picture camera.”

This is the second film Chaplin made as The Tramp, but it was the first to be released. The film is now restored with new music with Timothy Brock, a Chaplin expert and collaborator with the Chaplin estate. Brock wrote the score in the style of Chaplin’s own music, with references to later film scores by Chaplin.

BY RAFF WILSON

#### 編制

一支長笛（兼短笛）、一支雙簧管、兩支單簧管（其一兼低音單簧管）、一支巴松管、二支圓號、兩支小號、兩支長號、一支大號、定音鼓、敲擊樂器、兩支中音薩克管，一支次中音薩克管，鋼琴，班卓琴及弦樂組。

#### INSTRUMENTATION

One flute (doubling piccolo), one oboe, two clarinets (one doubling bass clarinet), one bassoon, two horns, two trumpets, two trombones, one tuba, timpani, percussion, two alto saxophones, one tenor saxophone, piano, banjo and strings.

# 《城市之光》

## City Lights (1931)

《城市之光》被譽為差利·卓別靈最出色的電影，也是向肢體藝術和默劇致敬之作，以抵抗有聲電影入侵。配樂由差利·卓別靈親自創作，是他首次撰寫電影配樂。

差利·卓別靈埋首製作默片《城市之光》的時候，正是有聲電影開始瘋魔荷李活的日子。差利·卓別靈經過幾個月苦思，最後決定按照原本構思拍攝《城市之光》—無聲、用配樂、偶然加上音效。「浪漫喜默劇」《城市之光》集傷感、滑稽與幽默於一身，誇張胡鬧，既被譽為差利·卓別靈最出色的電影，也是向肢體藝術和默劇致敬之作，獨力抵抗有聲電影入侵。差利·卓別靈決定在有聲電影面世後三年才發行《城市之光》；而後來將《城市之光》選為1931年最佳電影的影評人也不止一個，足以證明差利·卓別靈的決定頗有道理。

《城市之光》的配樂由差利·卓別靈親自創作。這是他首次撰寫電影配樂，寫作時也得到編曲家莊士敦和音樂總監紐曼的協助。音樂跟隨影片鬆散的結構，令每個大型場景都有屬於自己的音樂。差利·卓別靈採用的主要手法有二：一是以音樂捕捉場景的整體氣氛，二是採用「米奇老鼠式」配樂手法，準確地刻劃畫面上的事件，加強幽默感。伴奏簡單而且起伏型態穩定，因此不少樂段都像馬戲團音樂似的；圓舞

*City Lights* is viewed as Chaplin's greatest film, a combination of pathos, slapstick and comedy. It was a tribute to the art of body language and pantomime – a lone hold-out against the assault of the talking film. Chaplin composed his first film score for it.

Charlie Chaplin was deep into the production of his silent film *City Lights* when Hollywood was overwhelmed by the talkie revolution. After months of anguished contemplation, Chaplin decided to finish the film as it began – in silence, made for a musical score and an occasional sound effect. The melodramatic film is viewed as Chaplin's greatest film, a combination of pathos, slapstick and comedy. It was a tribute to the art of body language and pantomime – a lone hold-out against the assault of the talking film. Chaplin's decision to release the film three years into the talkie era was partially vindicated when more than one critic singled out this "comedy romance in pantomime" as the best picture of 1931.

Supported by Arthur Johnston (arranger) and Alfred Newman (musical director), Chaplin composed his first film score for *City Lights*. The various musical parts follow the episodic structure of the film so that each large scene has its own musical cue. Chaplin uses two principle designs: either the music captures the general mood of a scene or the composer uses mickey-mousing to describe the events precisely and to intensify the humor. Because of their simple, oscillating accompaniments, many of the underscoring pieces sound like circus music. By using waltz rhythms, the music does not only emphasize the pulse of the city, but also Chaplin's dance-like performances. A striking feature of the musical design are the different tempos and expressive characteristics of the music which



曲節奏不但突顯出都市脈搏，也令差利·卓別靈舞蹈一般的表演更突出。配樂的一大特色，就是其速度和表現手法都與主角的心情變化得一樣快，即使由極憂鬱到極歡欣也十分迅速。差利·卓別靈的電影音樂有一個特色尤其值得注意：刻意安排的停頓，既突顯了關鍵時刻，也令情感更強烈。影片最後的樂段令人想起普契尼的歌劇《蝴蝶夫人》，而且同時表達出快樂與痛苦——女孩與流浪漢的社會地位相差太遠，彷彿一道難以跨越的鴻溝。

電影中，差利·卓別靈飾演有名的「小流浪漢」，偶然認識了一個失明的賣花女。連番巧合下，賣花女以為這個衣衫襤褸的流浪漢是個百萬富翁。第二段情節這時開展：有個真正的百萬富翁要自尋短見，被流浪漢出手救回一命。富翁醉酒時出手闊綽，待流浪漢如朋友，兩人平起平坐，但清醒時卻完全認不出這個流浪漢朋友了。到了流浪漢嘗試籌錢讓賣花女做眼科手術時，兩段情節終於結合。精彩片段包括拳擊比賽（瘦弱的差利·卓別靈與渾身肌肉但笨手笨腳的亨克·曼對打），還有全劇最後一幕：賣花女重見光明之後，第一次與自己的捐助人相認，卻看見對方貧困潦倒，場面感人肺腑。

中譯：鄭曉彤

change just as quickly – from deep melancholy to joy – as the moods of the protagonists. Particularly noteworthy in Chaplin's film music are consciously placed musical breaks that highlight key moments to intensify emotions. The closing music recalls Giacomo Puccini's opera *Madame Butterfly* and simultaneously expresses joy and pain because the social differences between the the girl and the tramp seem to be an insurmountable obstacle.

Chaplin, cast as the famous 'Little Tramp', makes the acquaintance of a blind flower girl, who through a series of coincidences has gotten the impression that the shabby tramp is a millionaire. A second storyline begins when the tramp rescues a genuine millionaire from committing suicide. When drunk, the millionaire expansively treats the tramp as a friend and equal; when sober, he doesn't even recognize him. The two plots come together when the tramp attempts to raise enough money for the blind girl to have an eye operation. Highlights include an extended boxing sequence pitting scrawny Chaplin against muscle-bound Hank Mann and the poignant final scene in which the now-sighted flower girl sees her impoverished benefactor for the first time.

PROVIDED BY EUROPEAN FILM PHILHARMONIC INSTITUTE

#### 編制

一支長笛（兼短笛）、一支雙簧管（兼英國管）、三支單簧管（其一兼低音單簧管）、一支巴松管、二支圓號、三支小號、兩支長號、一支大號、定音鼓、敲擊樂器、三支薩克管、鋼琴/鐘琴，班卓琴/結他及弦樂組。

#### INSTRUMENTATION

One flute (doubling piccolo), one oboe (doubling cor anglais), three clarinets (one doubling bass clarinet), one bassoon, two horns, three trumpets, two trombones, one tuba, timpani, percussions, three saxophones, piano/celesta, banjo/guitar and strings.



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## 史卓貝 FRANK STROBEL

指揮 conductor

史卓貝在電影音樂界享負盛名，對古典時期、浪漫時期及二十世紀的音樂曲目均瞭如指掌，無論作為指揮、編曲、剪接、監製及錄音藝人都同樣經驗豐富。

史卓貝與舒切德林的音樂作品淵源深厚，在作曲家本人要求下，史卓貝將舒切德林的十七套電影音樂作品編成音樂會組曲，並灌錄成一套四張大碟，榮獲2005及06年德國唱片大獎。

除了改編及指揮經典默片的原著音樂之外，為電影重新編曲及創作新配樂亦是他的專長之一。他的懷舊電影作品包括卓別靈的《大馬戲團》、《城市之光》、《淘金記》、《孤兒流浪記》和《摩登時代》等等。

2003年，他為俄羅斯作曲家浦羅哥菲夫的《亞歷山大·涅夫斯基》修復版重新編曲，並指揮演出及灌錄大碟，贏得2004年德國唱片大獎，後於莫斯科大劇院指揮演出。2010年，史卓貝於柏林電影節指揮經典默片《大都會》的修復版世界首演。在2013/14樂季，史卓貝將再度和倫敦交響樂團合作，為電影音樂作曲家杜爾的六十歲生日誌慶，並在巴黎的百樂葉廳演出迪士尼《幻想曲》音樂會。他並將在著名的巴黎雷克斯大電影院首度亮相，與巴黎交響樂團一同演出。

2000年起，史卓貝開始擔任柏林歐洲電影愛樂藝術總監。

Frank Strobel has established himself as an eminent conductor in the world of film music, combining a thorough grounding in the Classical, Romantic and 20th century concert repertoire with a wealth of experience as a conductor, arranger, editor, producer and recording artist.

Strobel is strongly committed to the works of Alfred Schnittke. At the request of the composer himself, Strobel arranged 17 of Schnittke's film scores into concert suites, then released in a series of 4 CDs. He was awarded the Preis der Deutschen Schallplattenkritik in 2005 and 2006.

As well as editing and conducting the original music for silent film classics, Strobel has made a speciality of arranging and performing new scores. His vintage film projects include Chaplin's *The Circus*, *City Lights*, *The Gold Rush*, *The Kid* and *Modern Times*.

He edited the reconstructed original music by Prokofiev for *Alexander Nevsky* in 2003, which he then conducted and recorded for CD, winning the Preis der Deutschen Schallplattenkritik 2004, and subsequently performed at the Bolshoi Theatre. In 2010 Frank Strobel conducted the world premiere of the restored *Metropolis* classic at the Berlin Film Festival. In the 2013/14 season Strobel returns to London Symphony to celebrate Patrick Doyle's 60th birthday, and to the Salle Pleyel where he performs Disney's *Fantasia*. He also debuts at the famous cinema Le Grand Rex in Paris with Paris Symphony.

Since 2000 he has been Artistic Director of the European Film Philharmonic Institute Berlin. Many of Strobel's core film projects have been recorded on DVD. Some recent releases include: *Berlin: Symphony of a Great City*, *Metropolis*, and *The New Babylon*.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

## 「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic Orchestra is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

**"no doubt one of Asia's best"** Wang Jiyan, renowned critic

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，並已推出兩張大碟。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助  
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Alexander Shelley  
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梵志登 Jaap van Zweden  
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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/First  
Associate Concertmaster



王思恆/第二副團長  
Wong Sze-hang/Second  
Associate Concertmaster



朱蓓/第三副團長  
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方潔  
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Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

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Trumpet: Adrian Kelly\*

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Saxophones: Michael Campbell, Ernie Kam, Jennifer To

結他/班卓琴：梁弋文

Banjo/Guitar: Leung Yik-man

\*承蒙香港城市室樂團允許參與演出

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## 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用  
張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用  
鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用  
史葛·羅蘭士先生 捐贈  
安素度·普基 (1910) 小提琴·由張希小姐使用

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

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao  
Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang  
Donated by Mr Po Chung  
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen  
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

## 樂器捐贈 INSTRUMENT DONATION

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- 所捐贈之罕有樂器
- 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·由第三副團長朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴·由張希小姐使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閩式小號兩支
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society  
Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

## 香港管弦樂協會婦女祝賀港樂40週年捐贈

### GIFT OF ALUMNAE OF THE LADIES COMMITTEE IN HONOUR OF THE 40TH ANNIVERSARY OF THE HONG KONG PHILHARMONIC ORCHESTRA

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2013-  
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「青少年聽眾」計劃



# YOUNG AUDIENCE SCHEME



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### 會員專享：

- 聯名音樂家及音樂家  
近距離接觸
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.

### Members will enjoy:

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- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
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- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants

梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region  
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# 『青少年聽眾』計劃參加表格

## YOUNG AUDIENCE SCHEME ENROLLMENT FORM

# 2013-2014

### 個人資料 PERSONAL DETAILS 請以英文正楷填寫 Please print in English in BLOCK letters.



姓名 Name (英文 English) \_\_\_\_\_ (中文 Chinese) \_\_\_\_\_

出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

身份證 / 出生證明書號碼 HKID or Birth Certificate No. \_\_\_\_\_ ( )

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，填冊日後將以此電郵發放免費音樂會通訊及活動資料。  
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地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (手提 Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_ \*如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

9月升讀班級 Class in September \_\_\_\_\_ 小學 Primary  中學 Secondary

如屬YAS舊會員，請填寫會員編號  
If you were a YAS member, please fill in your membership number: \_\_\_\_\_

### 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9 - 31/8

新會員 New Member 會費 Membership fee: HK\$60   舊會員 Old Member 會費 Membership fee: HK\$50

### 付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會有限公司』 Payee: "The Hong Kong Philharmonic Society Ltd."  
銀行 Bank \_\_\_\_\_ 支票號碼 Cheque No. \_\_\_\_\_

#### 現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am - 12:30pm, 1:30 - 5:45pm · 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會有限公司』戶口 (匯豐銀行002-221554-001) · 請連同轉帳收據副本交回本會。  
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Ltd." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

#### 信用卡付款 By Credit Card

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\*收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.

\*個人資料將用於寄發會員證及樂壇資訊，若不欲接收，請致函通知本會。 Your personal information will be used for sending member and HK Phil news, if you do not want to receive our information, please inform us in writing.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.

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梵志登 Jaap van Zweden  
音樂總監 Music Director

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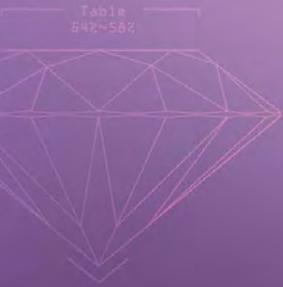
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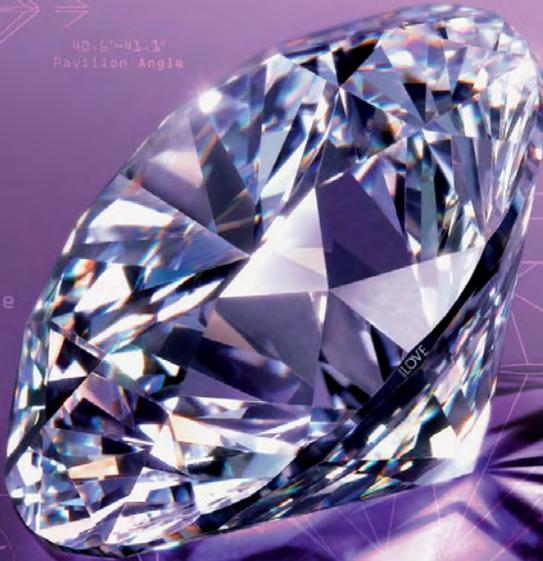
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