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17-11-2013

SUN 3PM

香港文化中心音樂廳

Hong Kong Cultural Centre

Concert Hall

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
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弦
諾



魔法王國 IT'S MAGIC!



WILLIAMS

~5'

~5'

約翰·威廉士：

《哈利波特》：嘿美的主題音樂

《哈利波特》：哈利的魔法世界

Harry Potter: Hedwig's Theme

Harry Potter: Harry's Wondrous World

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MOZART

~7'

莫扎特：《魔笛》序曲

The Magic Flute Overture

GERSHWIN

~9'

歌舒詠：《藍色狂想曲》

Rhapsody in Blue

COPLAND

~7'

柯普蘭：《牧區競技》：周末圓舞曲及土風舞會

Rodeo: Saturday Night Waltz and Hoe Down

MOZART

~3'

莫扎特：《土耳其進行曲》（包括觀眾互動環節）

Turkish March (with audience participation)

WILLIAMS

~10'

約翰·威廉士：《E.T. 外星人》地球奇遇記

E.T.: Adventures on Earth

特別鳴謝

SPECIAL THANKS TO

魔術師：郭偉豪

Magician: Edmond Kwok

小丑團 Clowns：

Professional Clowns' Club

艾貝爾，指揮

David Charles Abell, conductor

歌舒詠，作曲及鋼琴

George Gershwin, composer and pianist



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a minimum during the
performance



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才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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A GIFT TO HONG KONG PHIL
 A GIFT TO OUR FUTURE

香港管弦樂團為註冊非牟利機構，以推廣管弦樂為己任。各界慷慨的捐款、贊助、廣告收益及演出門票等收入對於港樂的營運是十分重要的。透過捐款予「常年經費基金」，使港樂能繼續邀請全球最出色的音樂家來港演出。港樂希望每一位學生都有機會接觸古典音樂，多年來一直致力推行教育計劃，每年約四萬名學生受惠。捐款予「學生票資助基金」，讓港樂能提供更多全日制學生優惠票。每港幣五百元捐款，可惠及六名學生。於去年樂季，港樂提供逾二萬二千張學生優惠票。今年，我們希望能讓更多愛好古典音樂的學生受惠。

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電影、莫扎特及美國「爵士年代」 MOVIES, MOZART, AND THE AMERICAN "JAZZ AGE"

在這個魔幻周末，讓我們齊齊欣賞以下作曲家的經典作品：

Today, we will enjoy the great works of the following composers:



約翰·威廉士
John Williams
(1932-)

屢獲殊榮的電影作曲家
An Award-Winning
Film Composer



莫扎特
Wolfgang Amadeus Mozart
(1756-1791)

最偉大古典音樂作曲家之一
Arguably the Greatest-Ever
Classical Composer



歌舒詠
George Gershwin
(1898-1937)

才華洋溢的鋼琴家及作曲家
A Gifted Pianist and
Composer



柯普蘭
Aaron Copland
(1900-1990)

將古典音樂與美國民謠主題
完美融合的作曲家
Incorporating American Folk
Themes into Classical Music

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin 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、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"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*

HK Phil

- 1 Hong Kong's first professional orchestra since 1974
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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林 凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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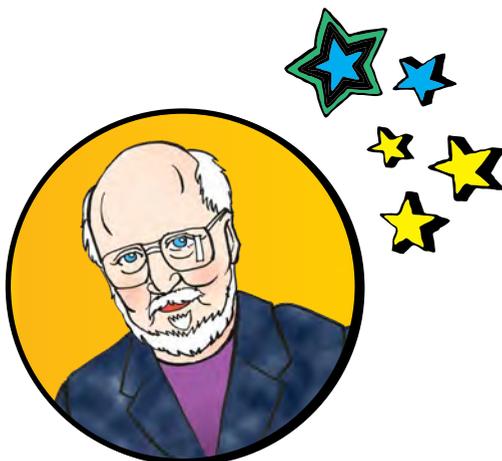
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約翰·威廉士 — 屢獲殊榮的電影作曲家

JOHN WILLIAMS

AN AWARD-WINNING FILM COMPOSER

在很多人眼中，約翰·威廉士不但是在世的電影音樂作曲家中最成功的一個，更是史上最出色的一個。高齡八十多的約翰·威廉士曾獲四十八項奧斯卡金像獎提名和五十九項格林美獎提名，共贏得五項奧斯卡金像獎和二十一項格林美獎。



《超人》、《奪寶奇兵》、《舒特拉的名單》、《大白鯊》等的電影配樂皆出自他手筆，既有翱翔天際似的浪漫旋律，也有步步進迫似的進行曲；既有溫柔的小提琴曲調，也有氣勢磅礴的銅管號角曲。他的音樂令電影觀眾一聽難忘，威力與影片的視覺效果不相伯仲。

John Williams, now in his early eighties, is considered by many to not only be the most successful film composer alive, but with a record forty-eight Academy Award nominations and fifty-nine Grammy nominations under his belt (having won five and twenty-one, respectively), the greatest film scorer to have ever lived.

His soaring, romantic melodies, menacing marches, tender violin tunes, and bravura brass fanfares for movies such as *Superman*, *Indiana Jones*, *Schindler's List*, and *Jaws*, to name but a few, have left an indelible print upon film-goers' memories as much as any visual from the films themselves.



無論男女老幼都會聽到約翰·威廉士為《星球大戰》系列寫作的主題；而且他還答應了為新的《星球大戰三部曲》〔第七至九集〕寫作配樂，大概到九十多歲他還在忙呢！

他為一系列《哈利波特》電影寫作的主题，年輕一輩應該會認得。今晚演出的〈嘿美的主题音樂〉和〈哈利的魔法世界〉，就是其中兩個最膾炙人口的主题。

Generations old and new will know Williams's themes from the *Star Wars* series, for which he has yet again been recruited to score the next trilogy (*Episodes VII - IX*). This may very well keep him busy past the age of ninety!

The younger generation will recognize his themes from the *Harry Potter* films. Today we will hear two of its most recognizable themes: *Hedwig's Theme* and *Harry's Wondrous World*.



莫扎特 — 最偉大古典音樂作曲家之一

WOLFGANG AMADEUS MOZART - ARGUABLY THE GREATEST-EVER CLASSICAL COMPOSER

約翰·威廉士在茱莉亞音樂學院學習鋼琴時，大概學過莫扎特的音樂。莫扎特是最備受推崇的古典音樂作曲家之一。他五歲開始作曲，作品超過六百首；要是大家想到這位作曲家得年只有三十五歲時，他的作品數量就更令人驚嘆。

《魔笛》寫於1791年〔他同年逝世〕，是他最成功的歌劇之一；其中輕鬆流暢的序曲正好反映出莫扎特活潑多變的風格。

As a piano student at Julliard, John Williams would have studied the music of Wolfgang Amadeus Mozart, one of classical music's most revered composers, whose massive output of over six hundred compositions (starting from the age of five) is even more impressive when one considers his early death at the age of thirty-five.

The Magic Flute, composed in his last year, 1791, was one of his most successful operas, its light and running Overture an example of Mozart's energetic and mercurial style.





歌舒詠 — 才華洋溢的鋼琴家及作曲家

GEORGE GERSHWIN

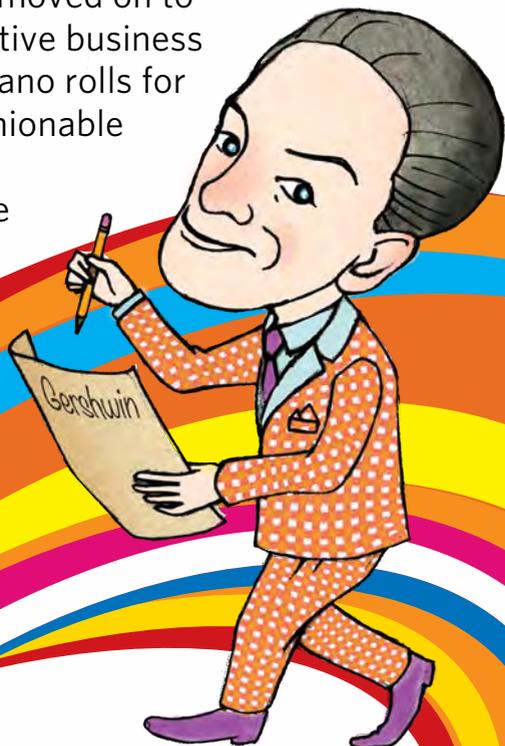
A GIFTED PIANIST AND COMPOSER

要是大家身處1920年代的紐約市，參加像《大亨小傳》一樣的派對場合，大概會見到歌舒詠坐在鋼琴前，根據名曲旋律即興演奏，迷倒所有人。一百五十年前，莫扎特在維也納的私人沙龍裡也做過同樣表演，令相識不相識的人都目瞪口呆。

歌舒詠生於1898年，十五歲輟學打工，第一份工作就是在曼克頓區當歌曲示範員〔伴奏的一種〕，演奏輕歌舞劇音樂，周薪十五美元。那年頭，這種待遇即使對成年人來說也相當不俗。不久，他還找到一份更賺錢的工作——為當時時興的新奇樂器「自動鋼琴」錄製鋼琴紙卷。

Were we at one of the Great Gatsby-like parties of New York City during the 1920s, we might have found George Gershwin charming away from the keyboard as he improvised over well-known tunes, exactly as Mozart had done in the private salons of Vienna a century and a half earlier, friends and strangers standing around in giddy awe.

Gershwin was born in 1898, and at age fifteen, dropped out of school to begin his first job as a so-called song plugger (a kind of accompanist) for vaudeville music in Manhattan. At a salary of \$15 USD a week, it was a respectable job even for an adult at the time. He soon moved on to the more lucrative business of recording piano rolls for the hugely fashionable and innovative instrument, the “pianola”.



歌舒詠 — 才華洋溢的鋼琴家及作曲家

GEORGE GERSHWIN

A GIFTED PIANIST AND COMPOSER

歌舒詠成年的時候，也正是「自動鋼琴」發展成熟的時候。對現代人來說，「自動鋼琴」既複雜又奇怪：有個裝滿活塞的箱子，還有風箱、管、橡膠、皮和絨，將真人演奏中的音高、節奏、速度、力度變化和其他細節記錄在卷軸上（用機器在卷軸上打洞），算是現場錄音技術的一種。「自動鋼琴」一邊「閱讀」卷軸上的洞，一邊將演奏重現，但無論錄製或重播，都完全不用電力。當時美國東岸任何富人若果想向賓客炫耀，少不了要添置「自動鋼琴」。

The “pianola”— the design of which fully came of age alongside young Gershwin—is a difficult contraption for the modern mind: a box of valves, bellows, tubing, rubber, leather, and felt, somehow re-creating the pitch, rhythm, tempi, dynamics, and other musical nuances of an artist’s performance by reading holes that had been mechanically punched in scrolls through a kind of live recording technique, all without the use of electricity. Anyone in the Eastern United States with wealth and a desire to impress guests had to own one.





《藍色狂想曲》精彩的配器出自費迪·歌羅菲手筆，1924年2月在紐約首演；由於反應奇佳，不久就在卡耐基音樂廳載譽重演，稍後更在全國各地巡迴演出。歌舒詠這時已四年沒有錄製鋼琴紙卷，也為了《藍色狂想曲》而於1925年「重操故業」。今日大家聽到的是將歌舒詠1924年演奏的唱片錄音以「自動鋼琴」演奏。這個版本比大家耳熟能詳的《藍色狂想曲》要短得多，因為作曲家當年灌錄唱片的確如此。

Rhapsody in Blue, brilliantly orchestrated by Ferde Grofé, had its premiere in New York in February of 1924, and due to its immediate impact, was repeated soon afterwards in Carnegie Hall. A national tour followed. Gershwin, who had taken a four-year hiatus from recording piano rolls, returned to it in 1925 for *Rhapsody*. We will hear today, Gershwin's 1924 gramophone recording— as performed from a piano roll. Subsequently, this is a significantly shorter version of *Rhapsody* than what we're used to, exactly as he recorded it at that time.



柯普蘭 — 將古典音樂與美國民謠主題完美融合

AARON COPLAND

INCORPORATING AMERICAN FOLK THEMES INTO CLASSICAL MUSIC

生於1900年的柯普蘭大概經歷了整個爵士樂年代，之後才成為古典傳統的「美國作曲家」。

雖然他有時會利用爵士樂主題作動機〔就像歐洲人用民歌主題道理一樣〕，但在喜劇芭蕾舞《牧區競技》裡卻改用〔而且是肆無忌憚地運用〕西部牛仔音樂。《牧區競技》有點百老匯風格，但由古典樂手和舞蹈員演出。

《牧區競技》於1942年首演，作曲家後來將這部作品改編成管弦樂組曲，比舞劇版本更受歡迎。今日演出的是最後兩樂章—〈周末圓舞曲〉和〈土風舞會〉。



Aaron Copland, born in 1900, would have experienced the Jazz Age in its fullness before establishing himself as “America’s Composer” of the classical tradition.

Known for sometimes using jazz themes for his motifs just as Europeans had used folk themes for theirs, he turned instead (and with abandon) to wild west cowboy music for his comic ballet, *Rodeo*, a production not unlike what might have been found on Broadway, yet as performed by classical musicians and dancers alike.

Its original form, premiered in 1942, was eventually re-worked as an even more popular orchestral suite. Today we hear its final two movements, *Saturday Night Waltz* and *Hoe-Down*.



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THE RISING STAR SHENYANG 沈洋

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TO BROADWAY
歌劇經典·樂壇新星

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Carousel 《天上人間》

South Pacific 《南太平洋》

and other opera, Broadway and Chinese classics



蘇柏軒
Perry So
指揮 conductor

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
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沈洋
Shenyang
低男中音 bass-baritone

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莫扎特 《土耳其進行曲》〔為交響樂團編制〕

WOLFGANG AMADEUS MOZART

Turkish March (arranged for symphony orchestra)

這首莫扎特名作是否耳熟能詳？
能輕輕地哼唱全首樂曲嗎？

Does this famous Mozart's piece
sound familiar to you?
Can you hum the notes softly
yourself?

十七世紀時，奧地利與土耳其交戰頻繁，但多場恰斯堡—奧圖曼戰爭卻無心插柳地（而且諷刺地）令維也納人醉心異國風情（也就是宿敵土耳其的風格）。

Returning to Mozart, we can hear the influence of Janissary military bands in his *Turkish March*, noted for the distinctive use of percussion. Such music had become trendy during Mozart's Vienna, where the Habsburg-Ottoman wars had inadvertently (and ironically) left the Viennese with a taste for the exotic, as impressed upon them by their former enemies.



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約翰·威廉士《E.T. 外星人》地球奇遇記

JOHN WILLIAMS

E.T.: Adventure on Earth

《ET外星人》是1982年一齣溫馨感人的外星人電影，講述一群小孩子計劃將迷途的外星人送返家鄉的故事。電影中有這樣一幕：畫面出現一個小男孩騎著自行車橫過夜空的剪影，細小瘦弱的外星人藏身前車籃裡。約翰·威廉士為這一幕寫下的音樂，就成了《ET外星人》的標誌，歷久常新。

《紐約時報》評道：「〔這一段的〕音樂從溫柔、讚嘆、抒情到流露澎湃的情感，氣氛轉換得不費吹灰之力。」

中譯：鄭曉彤

The tender 1982 alien film, *E.T.*, tells the story of a group of children who scheme to help a stranded alien find his way back home. Once again, John Williams leaves cinema with one of its signature and enduring themes as the silhouette of a young boy bicycles his way across the night sky, the small and frail alien tucked away in the bicycle's front basket.

The New York Times says of this music: "The score shifted mood effortlessly, from tenderness to wonderment to opulently lyrical and unabashed emotion."

BY SAMUEL FERRER



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艾貝爾

DAVID CHARLES ABELL

指揮 conductor

指揮家艾貝爾曾於多個頂尖英國樂團演出，包括：倫敦愛樂、伯明翰城市交響樂團、哈萊樂團及皇家蘇格蘭國家樂團等。他與皇家愛樂的首演為《孤星淚》的十周年音樂會，經全球電視轉播，其後他再與樂團多次合作，曲目涵蓋柯普蘭、浦契尼到柯恩等作品。其他演出還包括指揮維也納交響樂團、亮相巴黎夏特雷大劇院及卡耐基音樂廳等。

歌劇方面，他曾於開普敦歌劇院（歌舒詠《波吉與貝絲》）、北歌劇院及皇家阿爾拔堂等重要場地演出。此外，他又以指揮梅諾蒂的歌劇作品《瑪莉亞·葛洛文》獲史波雷圖音樂節頒發飛馬大獎。

艾貝爾於英國廣播公司逍遙音樂節首演音樂劇《奧克拉荷馬！》，與英國廣播公司交響樂團合作，於錄音室演繹其恩師伯恩斯坦的作品。此外，艾貝爾亦經常指揮英國廣播公司威爾斯國家樂團。英國廣播公司音樂雜誌曾就他與鋼琴家多諾浩合作的歌舒詠的F大調協奏曲作專題報道。

艾貝爾曾於巴黎夏特雷大劇院指揮《理髮師陶德》、於日本指揮《太平洋序曲》、與辛辛那提歌劇院合作演出《波吉與貝絲》，與倫敦O2大舞台演出《孤星淚》二十五周年匯演，以及2011年和2012年的奧利維爾大獎頒獎禮等。未來的演出包括於夏特雷大劇院再度亮相、與皇家愛樂及西澳洲人交響樂團等合作演出。

David Charles Abell has conducted top British orchestras including the London Philharmonic, City of Birmingham, Hallé and Royal Scottish National. His Royal Philharmonic début was the internationally-televised Tenth Anniversary Concert of *Les Misérables*, and he has since appeared with the orchestra in repertoire ranging from Copland to Puccini to Kern. Other engagements include the Vienna Symphony, Théâtre du Châtelet in Paris and Carnegie Hall.

His operatic credits include Cape Town Opera (Gershwin's *Porgy and Bess*), Opera North and the Royal Albert Hall. For his work on Menotti's *Maria Golovin*, he received the Pegasus Prize from Spoleto Festival.

Abell made his BBC Proms debut conducting the BBC Concert Orchestra in a live telecast of *Oklahoma!* His work with the BBC Symphony includes a studio concert of music by his mentor, Leonard Bernstein. He is a regular guest conductor with the BBC National Orchestra of Wales. His performance with Peter Donohoe of the Gershwin Concerto in F was featured in BBC Music Magazine.

Abell conducted *Sweeney Todd* at the Chatelet, *Pacific Overtures* in Japan, *Porgy and Bess* for Cincinnati Opera, *Les Misérables* 25th Anniversary spectacular at the O2 and the 2011 and 2012 Olivier Awards. His future projects include a return to the Chatelet, concerts with the Royal Philharmonic Orchestra and Western Australian Symphony Orchestra, among others.



歌舒詠

GEORGE GERSHWIN (1898-1937)

作曲及鋼琴 composer and pianist

歌舒詠的父母來自俄羅斯，來到美國後定居於紐約布魯克林區。1898年9月26日，歌舒詠在當地出生。當他父母買下一座二手直立式舊鋼琴的時候，他還沒有怎樣接觸過音樂，他無師自通學會彈琴。他在十五歲時獲聘為琴師，為出版社 J H 雷米克示範演奏新曲。歌舒詠每天演奏大量短曲—其中當然包括大量的三、四流作品—因而開始有了自己嘗試作曲的念頭。他在二十歲前已經寫過幾首大受歡迎的作品，包括由艾爾喬森錄音演奏、熱賣數十萬張的《薩旺尼》。

歌舒詠一直希望成為一位「嚴肅」的音樂作曲家，而《藍色狂想曲》、《一個美國人在巴黎》及F大調鋼琴協奏曲等不朽名作亦讓他在音樂廳內廣受歡迎。不過，他最偉大的成就，也許是歌劇《波吉與貝絲》。當時歌劇和音樂劇的距離日漸拉近，本作更在上流社會的歌劇界和百老匯音樂劇世界同樣贏得讚賞。1937年7月11日，歌舒詠於荷里活與世長辭。

© Zenph® Sound Innovations
將歌舒詠的現場演奏活現眼前

Zenph的工序由Victor唱片公司1924年的聲學錄音開始。以菲獵·亞馬隆為首的團隊，找出歌舒詠每個音符的彈法和每次踏板的做法—每個細微差別、每個重音、精密至微秒的時間，都與歌舒詠的做法一致。每個音符和踏板動作都嚴格地轉為精確的電腦數據。大家聽到的，正是將歌舒詠的演奏轉成電腦數據，利用Yamaha Disklavier 重現的演奏，稱為Zenph「重新演奏」。

Gershwin's parents had emigrated from Russia and settled in Brooklyn, where George was born on 26th September 1898. He was exposed to very little music and when his parents bought an old second-hand upright piano, he taught himself to play. At the age of fifteen, he took a pianist's job with the publishing company J H Remick playing their latest releases to potential customers. The daily playing of so many short songs and piano pieces – many of them very obviously third and fourth rate – inspired Gershwin to try his hand at writing some himself. By the time he was twenty he had several major hits to his name including *Swanee*, made famous by Al Jolson's recording which sold in its hundreds of thousands.

Gershwin always had ambitions to be a “serious” composer, and with such works as *Rhapsody in Blue*, *An American in Paris* and the Piano Concerto in F, he found lasting success in the concert hall. Perhaps his greatest achievement, however, was the opera *Porgy and Bess* which successfully straddled the already thin dividing line between high opera and Broadway musical. He died in Hollywood on 11th July 1937.

Gershwin Live! – “Re-performance” by

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Zenph's process started with Victor's 1924 acoustical recording. Its team, led by Philip Amalong, discovered every note and pedal as Gershwin played them – every nuance, every accent, every microsecond of timing matching Gershwin's. Each note and pedal movement was exactly coded as precise computer data. What you hear is this encoded data description of Gershwin's playing – called a Zenph “re-performance” via Yamaha's Disklavier.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

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 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.



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，首張大碟現已推出。

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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.

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香港管弦樂團

HONG KONG PHILHARMONIC

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安素度·普基 (1910) 小提琴·由張希小姐使用

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Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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



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