

賽馬會音樂密碼教育計劃 JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME 2020/21

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

圖像由鄒天皓小朋友創作 Main visual created by Chow Tin Ho

恐龍音樂之旅 THE DINOSAUR FOOTPRINTS

場刊
House Programme

香港賽馬會慈善信託基金 獻辭

音樂對青年人的發展有正面的作用。有見及此，香港賽馬會慈善信託基金自2012年起捐助香港管弦樂團，推行「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生設計多元化的免費音樂教育活動。

八年來，計劃透過學校專場音樂會、到校音樂小組及樂器大師班等項目，增加師生對音樂文化的知識，提高新一代對古典音樂的興趣、造詣和鑑賞能力，孕育藝術人才。學界反應熱烈，至今已有超過20萬名師生受惠。

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」舉辦室樂系列，讓大眾欣賞美樂之餘，亦可感受這座中區警署建築群的歷史氣息和氛圍，放鬆心靈；同時指導特殊教育需要的學童，發揮他們的潛能。

面對新冠病毒病疫情的挑戰，「賽馬會音樂密碼教育計劃」靈活地將大部分活動移師線上進行，打破地域的界限，分享音樂的喜悅，而同學們也可安坐家中掌握樂師的表演竅門，增進演奏技巧。今年更增設網上靜觀課程，透過古典音樂的療癒力量，提升有特殊學習需要學生的心理健康，為其照顧者提供更多支援服務。

位列全球十大慈善捐助機構之一的馬會，與本地藝術團體推行多項音樂教育計劃，以充實青年人的人生。這既體現馬會銳意為香港注入藝術文化活力，豐富生活，推動創意共融的方針，也反映馬會秉持致力建設更美好社會的宗旨，以獨特綜合營運模式，透過賽馬及博彩帶來的稅收及慈善捐款，回饋社會。

在此感謝香港管弦樂團為普及音樂教育所作出的貢獻。期望計劃為香港播下更多音樂種子，推動本地藝術發展。

張亮先生

香港賽馬會慈善及社區事務執行總監

MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

Music has a positive effect on youth's development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra 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.

Over the past eight years, the programme has broadened the knowledge of participating teachers and students about music and culture; sparked youngsters' interest in classical music; enhanced their skills and appreciation of it; and nurtured artistic talent through school concerts, ensemble visits, and instrumental masterclasses and the like. The programme has been well received by the education sector, with more than 200,000 beneficiaries to date.

Additionally, to bring music to every corner of our city, a chamber music series was held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy fantastic music and the heritage experience of the revitalised Central Police Station Compound. Special ensemble visits have also taken place to develop the full potential of children with special education needs.

Amid the COVID-19 pandemic, most of the programmes will be going virtual to spread the joy of music beyond time and physical boundaries. Students will be able to learn from musicians and develop their performance techniques at home. To better support the carers of students with special education needs, we will specially launch online mindfulness activities to improve mental well-being through the healing power of classical music.

As one of the world's top ten charity donors, the Club has supported local art groups to organise various music education projects to empower our youth. These efforts not only exemplify our proactive approach to building a culturally vibrant Hong Kong, enriching lives and promoting social inclusion, but also reflect the Club's strong commitment to its purpose – the betterment of society, which is made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

My gratitude goes to the Hong Kong Philharmonic Orchestra for its involvement in music education. I am hopeful that this meaningful programme will continue to advance the development of music and other art forms in our city.

Mr Leong Cheung

Executive Director, Charities and Community,
The Hong Kong Jockey Club

2021/22 YOUNG AUDIENCE SCHEME

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The Hong Kong Jockey Club Charities Trust



▲▲▲
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Pterosaur

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Dr Michael Pittman Palaeontologist / Presenter

本場刊的恐龍圖像，由香港大學網上課程《恐龍的生態系統》提供，特此鳴謝。

The dinosaur images in this house programme are from the HKU MOOC Dinosaur Ecosystems:
<https://www.edx.org/course/dinosaur-ecosystems>.
Image credit: HKU MOOC Dinosaur Ecosystems & Julius T Csotonyi



▲▲▲
埃德蒙頓龍
Edmontosaurus

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

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.



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、以廣東話敘述的光碟；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 to 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 has 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

1843-1907

葛利格

EDVARD GRIEG

《賀伯格》組曲：序曲

Holberg Suite: Prelude



傷齒龍

Troodontid

葛利格在挪威長大，家鄉是個海邊小鎮，那裡所有人不是捉魚、賣魚，就是吃魚。即使時至今日，那小鎮的廣場上，海鷗也喜歡在他雕像頭上棲息（其實也沒甚麼難度——因為葛利格身高還不到五呎！）。不過他的夢想可大了，還將所有夢想都寫在音樂裡去。《賀伯格》組曲寫於1884年，用以為著名詩人賀伯格慶祝200歲冥誕。樂曲先以咚咚作響的節奏掀開序幕——整個樂團都像在奔騰似的，彷彿快要展開一場精彩的冒險了。

大家會聽見的樂器，是管弦樂團裡的弦樂，一般用琴弓來演奏（琴弓用木材和馬毛製成。別擔心，馬毛剃掉了也很快長回來的，況且馬兒也不介意），不過有時大家會聽見樂手會用手指撥弦——聲音聽起來有點像心跳。

Edvard Grieg grew up in Norway – in a seaside town where practically everyone caught fish, sold fish or ate fish. Even today, in the town square, seagulls like to perch on the head of his statue (it's not hard – he was less than five feet tall!). But he had big dreams, and he put them all into his music. He wrote this piece in 1884 to celebrate the 200th anniversary of a famous poet called Holberg, and it starts with a pounding rhythm – as if the whole orchestra is galloping off on a wonderful adventure.

The instruments you can hear are the string instruments of the orchestra, and they usually play their instruments with bows made from wood and horse hair (don't worry – it soon grows back. The horse doesn't mind). But sometimes you'll hear them pluck their instruments with their fingers – it sounds a bit like a heartbeat.

b. 1932生

約翰·威廉斯 JOHN WILLIAMS

《侏羅紀公園》主題 *Jurassic Park Theme*



厚頭龍

Pachycephalosaurs

怎樣也好——來見見恐龍吧！

史提芬·史匹堡電影《侏羅紀公園》(1993)裡，「侏羅紀公園」是個令人難以置信的主題公園——全拜科學所賜，活生生的真恐龍重現世間，有梁龍、三角龍、迅猛龍，當然少不了又巨型又可怕的暴龍。嗯……到底會出甚麼亂子呢？

故事後來有很多刺激萬分的恐龍打鬥場面，可是美國作曲家約翰·威廉斯為電影寫作音樂時，很清楚說故事的要點之一，就是時機要準。樂曲開始時很神秘：那是真的嗎？我們這個時代真的會有恐龍？音樂速度甚至算不上很快（嗯，你見過飛奔的雷龍嗎？），而是個宏偉嚴肅的曲調——彷彿告訴我們不要走太近，叫我們看著這一切奇妙的事物，心裡「嘩嘩」連聲——起碼，這一刻還是天下太平……

Anyway – let’s meet some dinosaurs!

In Steven Spielberg’s 1993 movie, *Jurassic Park* is an incredible theme park where – thanks to science – real, live dinosaurs have come back to life. They’ve got *Diplodocus*, *Triceratops*, *Velociraptor* and of course the huge, terrifying *Tyrannosaurus rex*. Hmm...what could possibly go wrong?

There’s a lot of thrilling dino-action later on in the story, but when the American composer John Williams wrote the music for the movie he knew that part of telling a story is to get the timing just right. His music is mysterious at first. Can this be true? Can there really be dinosaurs, alive in our time? It’s not even very fast (well, have you ever seen a *Brontosaurus* sprint?). It’s a grand, serious tune – like he’s telling us just to stand back, look at all these amazing things, and think “wow”! For now, anyway...

b. 1955 生

艾道夫

BRUCE ADOLPHE

《暴龍舒兒：白堊紀協奏曲》

Tyrannosaurus Sue:

A Cretaceous Concerto



暴龍

Tyrannosaurus

現在我們都知道恐龍是真的，所以也是時候與其中一頭見見面了——暴龍「舒兒」。舒兒生活在6,600萬年前，地點在現今美國南達科他地區。如果你去過美國，說不定已經見過舒兒了——嗯，至少見過牠的骨骼化石。舒兒現時在芝加哥菲爾德自然博物館——科學家只消觀察牠的遺骸，已能找出許多與牠的習性相關的資料。這個故事棒極了，配合音樂就會錦上添花。

好吧，現在說巨型暴龍舒兒的故事了，由美國作曲家艾道夫以音樂娓娓道來。在西方古典音樂，「協奏曲」是指樂曲裡只有一件樂器當大明星，其他樂手全都幫忙說故事。那麼哪種樂器代表暴龍呢？作曲家選擇了長號——樂團裡一件體型大、聲音響的銅管樂器。這件樂器聽起來真的很像一頭大怪獸在咆哮呢！現在跟著我們回到白堊紀去吧——因為在遠古的荒野裡有窩蛋，暴龍舒兒快要孵化了！

So now we know that the dinosaurs are real, it's time to meet one – a *Tyrannosaurus* called Sue. Sue lived 66 million years ago in the place that we now call South Dakota, US, and if you ever visit America, you can actually meet her. Well, her fossil skeleton, anyway. She's in the Field Museum in Chicago – and by looking at her remains, scientists have been able to find out a lot about how she lived. It's an incredible story and it's even better with music.

So here's the story of the mighty *Tyrannosaurus* Sue – told in music by the American composer Bruce Adolphe. In western classical music, a “concerto” is a piece in which just one instrument is the star, and the rest of the orchestra helps tell their story. What kind of instrument could be a *Tyrannosaurus rex*? Bruce has chosen the trombone – one of the big, loud, brass instruments of the orchestra, and you can hear why. It really sounds like some huge monster roaring! So come with us back to the Cretaceous period – because, in a clutch of eggs, in a wild and ancient world, *Tyrannosaurus* Sue is about to hatch!

本場刊的恐龍圖像，由香港大學網上課程《恐龍的生態系統》提供，特此鳴謝。

The dinosaur images in this house programme are from the HKU MOOC Dinosaur Ecosystems: <https://www.edx.org/course/dinosaur-ecosystems>.

Image credit: HKU MOOC Dinosaur Ecosystems & Julius T Csotonyi



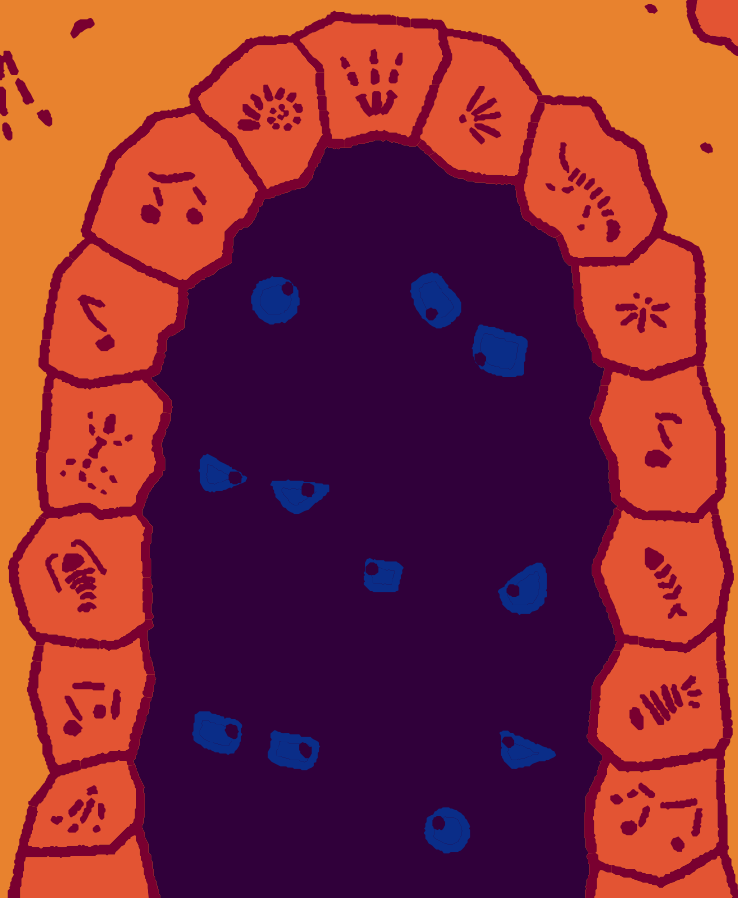
暴龍舒兒

TYRANNOSAURUS

SUE

白堊紀協奏曲
A CRETACEOUS CONCERTO

音樂及故事：艾道夫
故事改編及旁述：文嘉棋博士
Music and Story: Bruce Adolphe
Story Adaptation & Narration: Dr Michael Pittman



《暴龍舒兒》的插畫，乃根據香港大學網上課程《恐龍的生態系統》提供的恐龍圖像而創作。
The illustrations for Tyrannosaurus Sue are inspired by the dinosaur images provided by the HKU MOOC Dinosaur Ecosystems: <https://www.edx.org/course/dinosaur-ecosystems>.



舒兒的誕生 BIRTH of SUE

讓我們時光倒流，回到電影與電郵發明之前，再回到拉鏈與雨傘出現之前，書本、木乃伊、象形文字，再遠至第一首寫給嬰兒的搖籃曲，甚至乎是在人類出現、印度大陸撞向亞洲隆起了喜馬拉雅山脈之前；在大西洋出現、當非洲和南美洲仍是一片大陸之前……

現在我們回到了白堊紀——
一個恐龍在地球漫遊的時代！

這是一個關於暴龍舒兒的音樂故事。在這首「白堊紀」協奏曲裡，舒兒由長號代表。故事從她來到這個世界的第一天開始。試想像此刻——大地搖動，雲兒驚恐地飄浮。想像一下——舒兒誕生了！

Let's travel back in time - to before there were movies or e-mail, before zippers or umbrellas, before books, mummies and hieroglyphics, before the first lullaby was sung to a baby, before there were humans, before India crashed into Asia creating the Himalayan Mountains, before the Atlantic Ocean existed, to a time when Africa and South America were one continent...

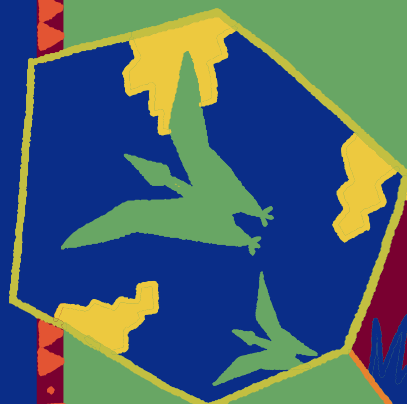
Now we are there - in the Cretaceous Period - when dinosaurs roamed the Earth!

This is the story in music of a *Tyrannosaurus* named Sue. In this Cretaceous concerto, Sue is represented by the trombone. We begin the very day she came into the world. Imagine that moment - how the Earth trembled; how the clouds fled in terror. Imagine...the birth of Sue!

青春——舒兒探索她的世界 YOUTH – SUE EXPLORES HER WORLD

舒兒對她身處的世界非常好奇，四出探索：穿過一片現在名為美國西北部蒙達那的土地，瞥見在頭頂飛翔的翼龍。屬爬行類的翼龍，是最初往天上飛的動物（遠比鳥兒和蝙蝠飛得早）。舒兒往南跑，來到現在稱為懷俄明的一處隱蔽樹叢中，她注視著一群厚頭龍——因頭部如穹頂般隆起而聞名於世的恐龍，牠們相信自己好像山羊一樣用頭部來比武。但舒兒則對剛擦身而過的一隻鴨嘴龍——埃德蒙頓龍——比較有興趣。「實在有趣。」舒兒心想，她幻想著自己長大成為一隻巨大的暴龍，就如她爸媽一樣。「所有事看來很美妙！」

Sue sets out to explore the world around her. Roaming across the land in what is now Montana in the northwestern United States, Sue gets a peek at pterosaurs flying overhead. Pterosaurs are reptiles that are closely related to dinosaurs which first took to the skies before birds and bats. Sue is now further south in what is now Wyoming in the northwestern United States. From a safe spot behind some trees, Sue peers at packs of pachycephalosaurs, the famous dome-headed dinosaurs. They are thought to have used their heads to fight like battling rams. She admires the duck-billed hadrosaur dinosaur *Edmontosaurus* which passes by rather closely. "What fun," thinks Sue, as she dreams of growing up to be a big *Tyrannosaurus rex* like her parents. "Everything looks delicious!"



與傷齒龍爭奪食物 COMPETING for FOOD with the TROODONTID

舒兒現在已長得婷婷玉立了，為了決定晚餐應由誰來吃，她要與好鬥的傷齒龍決一高下。如果舒兒為此而捕殺，她想全部據為己有。屬雜食的傷齒龍，既吃肉也吃植物，牠們是雀鳥的親戚，還長有羽毛。不過牠們體型細小又敏捷，不斷偷吃最滋味的肋骨和大腿肉。傷齒龍由單簧管演繹。

Now a teenage *T. rex*, Sue picks a fight with a feisty troodontid over whose dinner is whose. After all, if Sue kills something for dinner, she wants to eat all of it! Troodontids are omnivorous - they eat meat and plants. They are very closely related to birds and had feathers too. But the smaller and faster troodontid keeps stealing ribs and pieces of thigh, the best bits! The troodontid is musically portrayed by the clarinet.



追趕副櫛龍 CHASING the PARASAUROLOPUS

此時巴松管吹響一段野性的調子，代表副櫛龍（鴨嘴龍屬）登場。舒兒肚子打鼓，於是乎與副櫛龍展開一輪追逐，雙方在草地、平原上奔馳，上山下山，越過湖泊、沼澤、森林，推倒大樹，所經之處無一不被破壞。

Enter the hadrosaur *Parasaurolophus*, blowing a wild tune from the built-in bassoon in the top of its duck-billed head. Sue is hungry, and so the chase begins. They gallop across meadows and plains, up and down mountains, through lakes, swamps and forests, knocking down trees and crushing everything in their way.



大戰三角龍

BATTLE with the TRICERATOPS

呼呼的腳步聲，還有震耳欲聾的叫囂，兇殘的三角龍向舒兒宣戰。三角龍由圓號代表。想像這場戰鬥：三角龍步步脅逼，牠頭上的角能輕易把肉撕碎，隨時把舒兒置於死地；舒兒的牙齒如刀般鋒利，隨時可毒咬入骨：使勁地咬咬咬。突然間，憤怒的叫喊刺進耳中，舒兒成功偷襲她的受害者，圍著獵物行來行去。垂死的三角龍發出最後一聲咆哮。舒兒終於可以好好用餐。

Pounding the Earth and roaring its deafening battle cry, the monstrous *Triceratops* charges at Sue. The *Triceratops* is portrayed by the French horn. Imagine the battle - flesh-piercing horns threatening to kill Sue at any moment, Sue's steak-knife teeth ready to bite to the bone. Chomp! A cry of agony pierces the air! Sue stalks her weakening victim, circling for the kill. A dying *Triceratops* roars its last. Sue settles in for a fine feast.



舒兒的年老與死亡 OLD AGE and DEATH of SUE

舒兒漸漸老去，她的咆哮不像從前般兇猛。她的骨頭痛，頭也變得沉重。但她不會孤獨地死。她所認識的世界將要終結。那嚇人的雷聲是甚麼？是甚麼劃破大地、把這世界陷入一片火海？是火山爆發嗎？是小行星撞擊地球？因為此樁恐怖事件，所有恐龍將會滅亡！但如果你細心傾聽，舒兒的亡魂正在平原飄蕩。

Sue has grown old. Her roar is less ferocious now. Her bones ache. Her head is heavy. But she will not die alone. The whole world that Sue knew is about the end. What is that terrible thunder? What is it that rips through the Earth and sets the world on fire? Volcanoes are erupting. An asteroid has crashed into the Earth. In one horrific event, all the dinosaurs will perish! But if you listen, you can hear Sue's ghost moving across the plains.



新世界的黎明（恐龍消失後） DAWNING of the NEW WORLD (After the DINOSAURS)

讓我們再來一趟時光之旅，但向前進發，來到舒兒死後一段很長時間，人類開始訴說彼此的故事和以火煮食之後；在金字塔建成、印刷術發明和天文望遠鏡發明之後；還有電話、收音機和火箭，電腦、手提電話之後……的時代。

我們終於來到這一刻，此時此地，聆賞著有關 6,500 多萬年前恐龍舒兒的音樂。

只要仍然有人肯發掘從前，仍然有人為之著迷，恐龍仍然活著。其實恐龍還活在鳥兒身上，是唯一一種經歷過小行星撞擊地球後這麼多年來的恐龍。舒兒的骸骨現正佇位於芝加哥菲德爾自然博物館，是世界上最著名的暴龍骸骨之一，太神奇了。她的故事，由音樂再度訴說，存在於由無數古生物學家再構建的亞熱地帶：一個從研究她的骨頭、相關動植物化石，以及仍保存著她當時環境的岩石所得而來的世界。樂曲最後一段是關於我們——人類，遠古的保存者。

Let's travel forward in time - long after Sue's death, after humans began telling each other stories and cooking over fires, after the pyramids, after the printing press and telescope were invented after telephones, after radios and rockets, after computers and cell phones...

We finally arrive at this moment, here and now, listening to music about a dinosaur named Sue, who lived more than 65 million years ago.

As long as there are humans who can discover the past, and humans who can be amazed by it, the dinosaurs live on. They also live on as birds, the only dinosaurs that survived the asteroid impact all those years ago. Sue's bones are standing in The Field Museum in Chicago and they are amazing, one of the best known *T.rex* skeletons in the world. Her story, re-created here with music, lives in the subtropical world palaeontologists have reconstructed from studying her bones, the fossils of all the animals and plants that lived with her and the rocks that preserve the environment she lived in. This last piece of music is about us - humans, keepers of the ancient past.



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廖國敏 LIO KUOKMAN

指揮 Conductor



獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，廖國敏獲美國費城樂團總監賽甘－聶澤委任為助理指揮，為該樂團史上首位華人助理指揮；並在巴黎舉行的國際史雲蘭諾夫指揮大賽贏得亞軍，現任澳門國際音樂節節目總監。

廖國敏活躍於國際舞台，曾與美國費城樂團、底特律交響樂團、法國國家電台管弦樂團、首爾愛樂樂團、日本NHK交響樂團、東京都交響樂團、莫斯科愛樂樂團等合作演出。2019/20樂季受邀包括俄羅斯國家交響樂團、法國圖盧茲市國家交響樂團、馬賽歌劇院樂團、日本廣島交響樂團、京都交響樂團、台灣愛樂等。

他又曾指揮不同的歌劇製作，包括《杜蘭朵》、《唐喬望尼》、《費加洛的婚禮》、《卡門》、《鄉村騎士》等；並獲指揮家格吉耶夫之邀請到俄羅斯馬林斯基劇院客席指揮林姆斯基－高沙可夫的歌劇《普斯科夫的姑娘》。廖國敏亦以鋼琴家身份與多個樂團演出。

在香港演藝學院畢業，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就。

Praised by the *Philadelphia Inquirer* as “a startling conducting talent”, Lio Kuokman was the laureate at the 2014 Svetlanov International Conducting Competition. Lio served as Assistant Conductor to Music Director Yannick Nézet-Seguin at the Philadelphia Orchestra, the first Chinese conductor to be appointed in this position in the history of the orchestra. He is currently Programme Director of the Macao International Music Festival.

Lio has worked with many leading orchestras around the world including the Philadelphia, Detroit Symphony, Radio France Philharmonic, Seoul Philharmonic, NHK Symphony, Tokyo Metropolitan Symphony and Moscow Philharmonic orchestras. Recent engagements include debuts and re-invitations with the Russian National Symphony, Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, Hiroshima Symphony, Kyoto Symphony and Taiwan Philharmonic orchestras.

Passionate in opera repertoire, he has conducted many productions including *Turandot*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and was invited by Valery Gergiev at the Mariinsky Theatre to conduct Rimsky-Kosarkov's *The Maid of Pskov*. As a pianist, he has performed as soloist with many orchestras.

Lio graduated from the Hong Kong Academy for the Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory. He has received Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao.



文嘉棋博士 DR MICHAEL PITTMAN

古生物學家 / 主持
Palaeontologist / Presenter

文嘉棋是香港跨學科的古脊椎動物學家。他考獲倫敦大學學院地質學科學學士學位；之後考取地質科學（古生物學）科學碩士學位。他繼而展開博士研究，題目為「恐龍尾巴的演化和生物力學」，師隨厄保羅教授和哈約翰教授，於2012年完成。

他主要的研究領域是恐龍的演化，特別是鳥類和飛翔的起源，還有化石影像技術，以及脊椎動物的演化生物力學。他的工作涵蓋化石的挖掘和研究，足跡遍布中國以至美國、阿根廷各地。

他是香港大學地球及行星科學部古脊椎動物實驗室主管，帶領最新的科研項目，致力培訓新一代的世界級古生物學家。他也是港大得獎網上免費課程《恐龍的生態系統》的製作者和導師。

文嘉棋博士自幼喜歡古典音樂。能夠參與這次音樂會，對他來說是很特別的經驗，因為他最初是港樂——大提琴首席鮑力卓到訪他中學——而接觸到古典音樂。他盼望這場音樂會能幫助年輕聽眾去發現古典音樂的奇妙，就如古典音樂對他的影響一樣。

Michael Pittman is a multi-disciplinary vertebrate palaeontologist from Hong Kong. He earned a BSc in geology from University College London and an MSc in Geoscience (Palaeobiology). He pursued a PhD on “The Evolution and Biomechanics of Dinosaurian Tails” with Prof Paul Upchurch and Prof John R Hutchinson, completing it in 2012.

His primary research interests are the evolution of dinosaurs, particularly the origins of birds and flight, as well as fossil imaging techniques and the evolutionary biomechanics of vertebrates. His work involves excavating and studying fossils from around the world including mainland China and further afield in the US and Argentina.

He leads The University of Hong Kong (HKU)’s Vertebrate Palaeontology Laboratory in the Research Division for Earth and Planetary Science, where they conduct cutting-edge research and train the next generation of world-class palaeontologists. He produces and instructs the award-winning free HKU online course *Dinosaur Ecosystems*.

Dr Pittman has had a lifelong interest in classical music. Helping to prepare this programme has been a very special experience for him, as some of his earliest exposure to classical music involved the HK Phil – a visit by Principal Cellist Richard Bamping to his local secondary school. He hopes today’s concert can help to encourage younger listeners to discover the wonders of classical music, just as his experiences did for him.

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梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余 隆

Yu Long

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

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程 立 Cheng Li

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Domas Juškys ■

梁文瑋

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凌顯祐

Andrew Ling ●

李嘉黎

Li Jiali ■

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鮑力卓

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方曉牧

Fang Xiaomu ■

林 穎

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