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歡迎蒞臨音樂會，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在首位，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，保護自己，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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Temperature checks are arranged at designated entrances

請使用消毒洗手液
Use the disinfectant dispensers

時常保持社交距離
Always maintain social distancing

為配合防疫，閣下之座位或需作出調動
Your seat may have been adjusted to meet the requirements of preventive measures

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

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場刊

HOUSE PROGRAMME

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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。」音樂對青少年的成長發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過9,800萬元，支持香港管弦樂團及旗下「賽馬會音樂教育計劃」，為幼稚園及中小學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，伴隨著學習內容愈趨豐富、節目不斷演變革新，除了透過支援校際管弦樂團的培訓、音樂導師培訓及教師音樂講座等多元化項目，培養學生對古典音樂文化的認識，提升新一輩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，讓學生欣賞音樂之餘，亦認識參與音樂會的禮儀，擴展視野。

為推廣音樂到社區每一角落，計劃特別於「大館－藝術及刽藝館」推出室內樂系列，為廣大市民呈獻悠揚樂章。同時，亦讓親子感受座城中古蹟建築群的歷史氣息和氛圍，啟迪心靈。

隨著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賞聆分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音樂的療癒力量，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持服務。我們欣然感謝，受惠於計劃各項目的學生總數已超過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出不同類型的音樂教育計劃，例如「賽馬會音樂教育計劃」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。

為香港注入藝術文化活力，培育創意人才，推動社會發展，馬會致力將音樂及藝術融入日常活動，聯同音樂機構和教育工作者，不懈創作，活動涉及不同領域，包括音樂、視覺藝術、舞蹈、戲劇等，為社會注入正能量。

馬會專注環保及社會責任，透過舉辦義賣活動、設立基金，支持團體和個人，推廣多樣化發展的音樂教育。

馬會慈善基金捐助音樂教育計劃，不斷為有需要的學生提供支持，亦為香港的音樂教育發展注入強大動力。我們感謝馬會的慷慨捐助，為音樂教育帶來無限可能。

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 Kwan 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.

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 encouragedly 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
Executive Director, Charities and Community
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SCHOOLS CONCERTS

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The Hong Kong Jockey Club Charities Trust

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梵志登
Music Director

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BLOOM

IN HARMONY
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？

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!

1825-1899
小約翰·史特勞斯
《蓝色多瑙河》

世界各地的人都喜歡跳舞——難道你不喜歡？其中一種最令人驚奇的舞蹈就是「華爾茲」（walz dance）被稱為「圓舞曲」。男士們穿著優雅的西服外衣、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，出自於奧地利作曲家小約翰·史特勞斯之手。由於他寫作的圓舞曲實在太多，所以人們把它叫作《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，音樂流動著，就像水中波紋一樣。大家何不跟著音樂翩翩起舞？

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.

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！如果每顆星球都會奏出音樂，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

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 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

1944年生
鮑元愷改編
〈猜謎〉

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《猜謎》

作樂曲標題。大家猜謎題嗎？就是有人問你問題，但這個問題幾乎是玩笑也是謎題？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。

1944年生
鮑元愷改編
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1866-1925

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.

1819-1880

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.

1864-1949

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!
プログラム

THE RIDDLES, MYTHS AND THE MISCHIEVOUS

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 its 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

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·格林漢：
四季之間奏曲 - 風暴

上一首樂曲選自歌劇裡的場景(歌劇是「音樂話劇」，裡面人人都只
唱歌，不說話)；這首樂曲則選自另一
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
漢斯為了謀生，每天都從這裡駕著
小艇出海，風風雨雨；可是沒有人
能將大海置之不理，無論是遠處的
驚濤駭浪，或是近處的驚濤駭浪，
甚至在可怕的暴風雨中，拍打在延綿
的碎石灘和小房子上的巨浪。

這個場景裡，風刮得越來越大，漸
漸變成可怕的狂風，大家聽見風聲，
風聲這麼大，現在聽聽強強的長號——
就是掛在樂團後置位那又長又
閃閃發亮的鍵管樂器，三層浪接二連
衝擊著這個小城鎮，大家可以感受
一下那種驚異的氣氛。

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 little town.

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 ("opérettas")
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.

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...” 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 last...or is he?

All programme notes by Richard Bratby
凌顯祐
ANDREW LING

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，現時為香港交響樂團（港樂）的首席中提琴。凌顯祐在世界各地的管弦樂團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，凌顯祐更執掌指揮領域，曾指揮港樂、泛亞交響樂團、國民樂器交響樂團、芬蘭的奧伊奈奇交響樂團、庫奧皮奧交響樂團等。他更被挑選為艾菲・巴赫和已故的馬丁・高斯為港樂進行排練。他曾與不同的指揮大師合作，包括梵志登、艾度・迪華特、馬諶・史拉基等等。凌顯祐更於2017年在貝納松國際指揮大賽的決賽中，與許多著名指揮家合作，包括華裔作曲家顧嘉輝、庫普卡和著名指揮家馬丁・克雷爾。他是一位在世界許多國家和地區的指揮家。

凌顯祐亦熱心於培育新一代音樂人才，現任教於香港演藝學院，當年在全港中學音樂比賽中，他曾主持港樂與青年組合比賽，並督導音樂教育家基金「駐團學員訓練計劃」。

Hong Kong-native Andrew Ling is a concert violinist and violinst, 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 Concert 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 Nei Er Symphony Orchestra, Finland’s Seinajoki 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 Maó and Leonard Slatkin. He was a finalist in the Besançon International Conducting Competition 2017. He has played with many renowned musicians including Yuja Wang, Cha-Liang Lin, Jaime Laredo, Ning Feng, Michael Gutman 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

本地舞台藝術家郭偉豪，集小丑、演員及服裝設計於一身。自90年代投身服裝設計後，郭偉豪成爲叱吒螢幕、舞台和戲院的全能表演者，並於2004年創立的香港小丑劇團，將小丑藝術推向世界。

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 “Climbn’ Claunival”.

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 Gobbi’s Debussy Musical Adventure, and drama productions include Merry Xmas, Long Live Tennis, 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.
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 far 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.

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.
香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

音樂總監
MUSIC DIRECTOR
於志強
Jaap van Zweden, SBS

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS
王俊 Jing Wang
顧東豪
Concertmaster

吳敏樺 Leung Kin-fung
音樂總監指定首席
First Associate Concertmaster

趙效安 Andrea Hui
第二小提琴第二首席
Second Associate Concertmaster

王卓 Wang Liang
第二小提琴第三首席
Second Associate Concertmaster

次提琴 VIOLAS
高志偉 Zhao YIngna
郭思傑
Domas Jukišys
方銘
Leslie Iiyang Moonsun
方振
Fang Jie
林博軒
Gallant Ho Ka-leung
觀月浩
Liu Boxuan
孟志亮
Mao Yueling
華瑞豪
Katrina Raflery
黃健權
Miyaka Suzuki Wilson
黃建輝
Takako Tanaka Mao
黃霖怡
Christine Wong
梁錦飛
Zhou Tengfei

中提琴 VIOLINS
凌雲翔 Andrew Ling
李嘉瀅
Li Jia
林俊傑
Karon Wilson
林志廷
Chris Choi
謝智佳
Cu Hengwei
胡志威
Fu Shuimi
洪智偉
Ethan Heath
黎逸
Li Ying
林紫茵
Darnara Lomardiez
羅柏父子
Alicia Rosen
孫潔
Sun Bin
陳詩浩
Zhang Shuying

大提琴 CELLOS
劉思弈 Richard Bamping
方佳樺
Fang Xiaojia
林錦
Dora Lam
林碧玉
Chan Ngai-chau
陳家良
Chen Yichun
郭兆
Timothy Frank
驪淑安
Anna Kwan Ten-shan
宋德美
Tae-Im Song
宋喜林
Song Yalin

低音大提琴 DOUBLE BASSES
林俊傑
George Lomardiez
麥家亮
Jiang Xinling
陳樹培
Chang Pei-hong
陳心
Feng Rong
許宜良
Samuel Farrey
林智飛
Jeffrey Lehmburg
郭詩怡
Philip Powell
范麗君
Jonathan Van Dyke

長笛 FLUTES
史美琪 Megan Sterling
李麗儀
Oliver Nowak

短笛 PICCOLO
何家綺 Linda Stuckey

雙簧管 OBOES
章哲超 Michael Wilson
王以博
Wang Yu-Bo
金美霖 Marnie Rose Kim

豎琴
EINSTEIN TRAINING YEAR Contract
林紫茵

英語聲樂 COR ANGLAIS
劉錦輝 Kwan Cheung-fung

單簧管 CLARINET
史志宏 Andrew Simon
史永傑 Johan Schierie
崔瀚 Leo Wei

低音單簧管 BASS CLARINET
艾伯豪 Lorenzo Joaco

巴松管 BASSOONS
黃淑文 Benjamin Mc Monro
陳智敏 Toby Chan
李志豪 Duncan Lee

低音巴松管 CONTRA BASSOON
謝維森 Adam Teverson Jones

定音鼓 TIMPANI
盧建然 James Bozma

敲擊樂器 PERCUSSION
白佳林
Aziz D. Barnard Luca
黃子健
Raymond Leung Wai-wa
胡浩傑
Sophia Woo Shuk-fai

「管弦樂團衛奕信計劃」駐團學員
THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS

沈俊霖 小提琴
Wivan Shen Teng-chia, violin
李家豪 中提琴
Victor Lee, double bass
許智遠 長笛
Alice Hui Ka-ching, flute
張嘉偉 巴松管
Fox Chan King-hoi, bassoon
張健銘 小號
Kinson Chan, trumpet
林子浩 鼓
Samuel Chan, percussion

特別樂手 FREELANCE PLAYERS

長笛
Flute: Chuang Siu Wah, Ivy

雙簧管: Jennifer Shark—何頌恩
Oboe: Jennifer Shark, viola Ng

單簧管: 丁慧
Clarinet: Daniel Chair

話劇總監小號: 何森
Guest Principal Trumpet: Niphon Bamrungsarit

號子琴: 陳崇儒
Celesta, Linda Yim

長笛: 何嘉琪
Organ: Gary Tun

羅拔: 田寶琪
Harp: Amy Tam, See Ying Lam

織盛
James Bozma

敲擊樂器
Aziz D. Barnard Luca
Raymond Leung Wai-wa
Sophia Woo Shuk-fai

「管弦樂團衛奕信計劃」駐團學員
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