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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004

滙豐呈獻 HSBC Showcase

朱利安·拉克林 與香港管弦樂團

Julian Rachlin

with the Hong Kong Philharmonic Orchestra

指揮 Conductor 伊恩·馬連 Ion Marin

HSBC  滙豐

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香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

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演出長約 1 小時 50 分鐘，包括一節 20 分鐘中場休息
*Running time: approximately 1 hour and 50 minutes,
including a 20 minute interval*

節目詳情

For programme details

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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

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**HSBC Showcase — Julian Rachlin with the
Hong Kong Philharmonic Orchestra.**

With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使

滙豐呈獻《朱利安·拉克林與香港管弦樂團》

得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。

32  **香港藝術節
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當代之星： 朱利安·拉克林

朱利安·拉克林的魅力與神采，在同輩小提琴家中可謂數一數二。

拉克林以富大師風範的演繹風靡廣大樂迷，其卓越才華亦得到專業認同，曾摘取飲譽樂壇的意大利奇金安納音樂學院國際大獎，是古典音樂家夢寐以求的殊榮之一。

拉克林1974年生於立陶宛的音樂世家，1978年移居奧地利。就讀於維也納音樂學院期間，於名師波洛赫·庫舒尼爾門下受教，另隨平基斯·祖克曼私人學習。

1988年，拉克林在阿姆斯特丹音樂廳贏得歐洲電視「全年最佳青年音樂家獎」，一夜成名，旋即應指揮家馬錫爾邀請，在柏林音樂節跟法國國家樂團首度攜手演出，並與匹茲堡交響樂團巡迴歐洲和日本演出。在穆堤指揮下，他成為維也納愛樂樂團歷來最年輕的獨奏者。

拉克林定期與世界各大樂團合作，包括巴伐利亞電台交響樂團、芝加哥交響樂團、倫敦交響樂團、史卡拉愛樂樂團、費城管弦樂團等。

曾與他合作的指揮家包括馬里斯·楊遜斯、查理斯·杜托華、耶胡迪·曼紐恩、諾靈頓爵士和沃爾夫岡·沙華利舒。拉克林1999年9月起於維也納音樂學院任教。

Julian Rachlin: The Contemporary Star

Julian Rachlin has already established himself as one of the most charismatic and exciting violinists of his generation. Praised for his masterful interpretations, and in recognition of his immense talent, he received one of the most prestigious awards for classical musicians, the coveted Accademia Musicale Chigiana International Prize.

Born in Lithuania in 1974, Rachlin immigrated to Austria, with his musician parents in 1978. He studied with the eminent pedagogue Boris Kuschmir at the Vienna Conservatory and took private lessons with Pinchas Zukerman.

In 1988 he gained overnight international acclaim by winning the Young Musician of the Year Award at the Eurovision Competition held at the Concertgebouw in Amsterdam.

This success led Lorin Maazel to invite Rachlin to debut at the Berlin Festival with the Orchestre National de France and to tour Europe and Japan with the Pittsburgh Symphony Orchestra. He then became the youngest soloist ever to play with the Vienna Philharmonic, making his debut under Riccardo Muti.

Rachlin has appeared on a regular basis with the world's major orchestras including the Bavarian Radio Symphony, Chicago Symphony, London Symphony, La Scala Philharmonic and the Philadelphia Orchestra. He has collaborated with, among other conductors, Mariss Jansons, Charles Dutoit, Yehudi Menuhin, Sir Roger Norrington and Wolfgang Sawallisch. Since 1999 Rachlin has been on the faculty at the Vienna Conservatory.



拉克林自2000年起開始演奏中提琴。他所灌錄的西貝流士、柴可夫斯基、聖桑協奏曲均榮登留聲機優秀古典音樂唱片指南「樂評之選」。

拉克林所用小提琴由奧地利國家銀行借出，為瓜爾內里斯·德爾格蘇1741年製的名琴「艾斯·卡洛杜斯」。

In 2000, Rachlin began to perform on the viola. His recordings of the Sibelius, Tchaikovsky and Saint-Saëns Concertos were honoured as the Critics' Choice in the Gramophone Classical Good CD Guide.

Julian Rachlin plays the 1741 "ex Carrodus" Guarnerius del Gesù violin, on loan to him courtesy of the Austrian National Bank.



香港管弦樂團

香港管弦樂團是本港歷史最悠久，規模最龐大的樂團。樂團於1895年首演，1974年轉為職業化；發展至今，樂團現有不同國籍的優秀樂師共八十九名。

曾與樂團攜手演出之傑出樂人不可勝數，計有史頓、馬友友、亞殊堅納西、沙涵、哥威、阿卡度、漢恩及班特維斯基，指揮大師則有柏錫、賀壁、狄保高士及曾於八十年代出任樂團首席客席指揮的蕭斯達高維契。此外，樂團亦積極委約及演出香港本土作曲家之新作，包括推出「香港之聲」計劃，分別委約陳國平、紀大衛、羅炳良、羅永暉及曾葉發創作新曲。

香港管弦樂團曾赴接近三十個城市巡迴演出，並於2003年作歐洲首演，包括在巴比肯音樂廳及香榭麗舍劇院演出，備受讚賞。樂團灌錄逾四十張唱片，亦曾與基洛夫芭蕾舞團及洛杉磯歌劇院等世界級藝團同台演出。

世界知名的荷蘭籍指揮大師艾度·迪華特，將於本年九月起出任藝術總監兼總指揮。

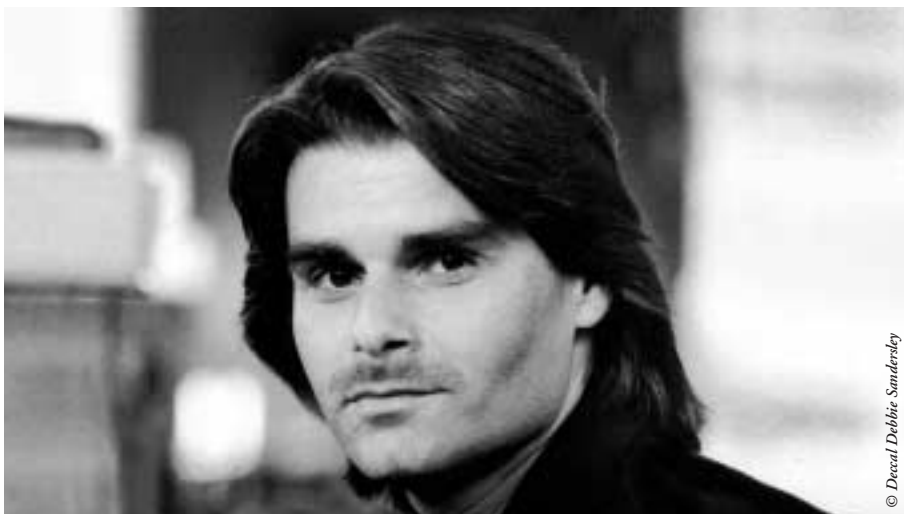
Hong Kong Philharmonic Orchestra

The city's oldest and largest orchestra, the Hong Kong Philharmonic Orchestra (HKPO) first performed in 1895, turned professional in 1974 and has grown to an ensemble of 89 musicians of various nationalities.

Extraordinary artists who have performed with the Orchestra include Isaac Stern, Yo-Yo Ma, Vladimir Ashkenazy, Gil Shaham, James Galway, Salvatore Accardo, Hilary Hahn and Krzysztof Penderecki, as well as such maestros as Libor Pesek, Günther Herbig, Rafael Frühbeck de Burgos and Maxim Shostakovich, who served as the Principal Guest Conductor in the 1980s. The Orchestra has also commissioned and premiered numerous Hong Kong based composers' works, including the recent five-work cycle, *Voices of Hong Kong*, with John Chen, David Gwilt, Daniel Law, Law Wing-fai and Richard Tsang.

The HKPO has toured nearly 30 cities and made its successful European debut in 2003, including performances at the Barbican in London and Theatre des Champs-Élysées in Paris. The Orchestra has released over 40 recordings and accompanied prestigious ensembles such as the Kirov Ballet and the Los Angeles Opera.

World-renowned Dutch Maestro Edo de Waart will take up the position of Artistic Director and Chief Conductor in September 2004.



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伊恩·馬連

指揮

1987年，伊恩·馬連逃離祖國羅馬尼亞，現居瑞士。集作曲家、指揮與鋼琴家於一身的馬連，早年就讀於布加勒斯特的喬治·埃內斯庫音樂學院、薩爾斯堡莫扎特大學以及意大利錫耶納奇金安納音樂學院，鑽研歐洲主要的音樂傳統。

馬連無論指揮浪漫時期或二十世紀的作品均獲高度評價，首個重要職位是維也納歌劇院駐院指揮；其他合作的樂團包括倫敦愛樂樂團、萊比錫布業大廳樂團、費城管弦樂團，以及德累斯頓管弦樂團。馬連亦於大都會歌劇院、德國柏林歌劇院、三藩市歌劇院、巴士底歌劇院及米蘭皮卡路劇院指揮歌劇。

馬連迄今共獲三項格林美提名，並榮獲德國樂評人唱片大獎與金棕櫚唱片大獎。

Ion Marin

Conductor

Having defected from his native Romania in 1987, Ion Marin is now resident in Switzerland. He received his musical training as a composer, conductor and pianist at the George Enescu Academy in Bucharest, the Salzburg Mozarteum and the Accademia Chigiana in Sienna, studying all the main European traditions.

Marin's first major post was as the resident conductor of the Vienna Staatsoper. His symphonic reputation, focused on the late Romanticism and the 20th century, was achieved conducting orchestras such as the London Philharmonic, Leipzig Gewandhaus, Philadelphia and Staatskapelle Dresden Orchestra. Marin's opera repertoire includes productions for the Metropolitan Opera, Deutsche Oper Berlin, San Francisco Opera, Opera Bastille and Nuovo Piccolo Teatro in Milan.

Marin has been awarded three Grammy nominations, the Deutsche Schallplatten Critic's Prize and the Daipason Palme d'Or.

國泰航空公司為指揮伊恩·馬連提供航空服務
Ion Marin is flown in by


CATHAY PACIFIC
國泰航空公司



井上圭子

管風琴

井上圭子於日本東京出生，四歲開始習鋼琴，十四歲時轉攻管風琴。

井上圭子在東京藝術大學獲音樂學士及碩士學位，隨後負笈德國，在德國弗賴堡音樂學院隨扎特馬利深造。

井上圭子的演出遍及日本、德國、法國、美國、丹麥和前捷克斯洛伐克，曾與德累斯頓愛樂樂團合作演奏浦朗克和韓德爾的管風琴協奏曲，以及聖桑第三交響曲；其他曾合作的樂團包括里昂國家樂團、布拉格電台交響樂團、NHK交響樂團、日本愛樂樂團和新星日本交響樂團等。此外，井上圭子已灌錄十張唱片，並於神戶女學院教授管風琴。

Keiko Inoue

Organ

Born in Tokyo, Keiko Inoue started playing piano at the age of four and became interested in the organ at 14.

She obtained her Bachelor and Master's degrees of Music from Tokyo National University of Fine Arts and Music, and then studied under Zsigmond Szathmary at the State Music Conservatory in Freiburg, Germany.

Keiko Inoue has performed concerts all over Japan, Germany, France, the US, Denmark and the former Czechoslovakia. Her performances with orchestras include the Lyon National, Prague Radio Symphony, NHK Symphony, Japan Philharmonic Symphony and the Japan Shinsei Symphony Orchestra, among others. In addition she has performed the Poulenc and Handel organ concerti as well as the Saint-Saëns Symphony No 3 with the Dresden Philharmonic.

She has released 10 CDs and teaches organ at Kobe College in Japan.

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(orchestrated by Berlioz)

貝多芬
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不太快的快板
小廣板 — 緊接下段：
迴旋曲

Ludwig van Beethoven
Violin Concerto in D major, Op 61

Allegro, ma non troppo
Larghetto — attacca:
Rondo

小提琴 朱利安·拉克林

Julian Rachlin *Violin*

— 中場休息二十分鐘

20 minute interval —

聖桑
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慢板 — 中庸的快板 — 稍慢板
中庸的快板 — 急板 — 壯麗地 —
快板

Camille Saint-Saëns
Symphony No 3 in C minor, Op 78, *Organ*

Adagio — Allegro moderato — Poco adagio
Allegro moderato — Presto — Maestoso —
Allegro

管風琴 井上圭子

Keiko Inoue *Organ*

拍掌

較長篇的樂曲分為不同長度的樂章部份。
請待整首樂曲奏完後才報以掌聲。

Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.

《邀舞》，作品65 (貝遼士為管弦樂改編)

韋伯 (1786-1826)

1809年，韋伯回應一篇模稜兩可的樂評時寫道：「閣下似乎認為我模仿貝多芬，這種說法儘管有人覺得中聽，在下卻不敢苟同。」

韋伯當時已完成兩首交響曲，兩首可謂相當「貝多芬式」的交響曲，這種評論可謂刺中要害。可幸韋伯不久就在貝多芬鮮有涉足的樂種——歌劇上發展。1821年，韋伯的名作《魔彈射手》在柏林首演；1823年，《歐利安特》也在維也納上演。

韋伯在維也納期間，終於跟貝多芬會面，雖然貝多芬沒有到場欣賞《歐利安特》（其實當時貝多芬已完全失聰，也「聽」不到什麼了），但很高興該劇總算為觀眾所接受。他說道：「還好，韋伯還能堅持不讓意大利人乏味的曲調給比下去！」

鋼琴曲降D大調華麗迴旋曲《邀舞》1819年寫於柏林。1841年，貝遼士將樂曲改編為管弦樂曲（最初題為《邀約共舞華爾茲》），作為在巴黎演出《魔彈射手》時加插的一段芭蕾舞配樂。

Invitation to the Dance, Op 65 (orchestrated by Berlioz)

Carl Maria von Weber (1786-1826)

“You seem to find in me an imitator of Beethoven, and flattering as this might appear to some, it is far from agreeable to me.” So wrote Weber in response to a double-edged critique of his work in 1809.

As a composer already of two symphonies, both somewhat Beethovenian in cast, such observations stung. Fortunately, however, Weber would later carve out a career in an area where Beethoven held little sway, as a composer for the theatre. His most famous opera *Der Freischütz* premiered in Berlin in 1821, and another, *Euryanthe*, was mounted in Vienna in 1823.

Being in Vienna, Weber finally met Beethoven, who though he did not see *Euryanthe* (he was by then too deaf, anyway, to hear it), expressed pleasure that the music, at least, was tolerably well received: “Yes, the German can still hold his own above all their Italian sing-song!”

Among Weber’s piano works, *Invitation to the Dance*, a *Rondo Brilliant* in D flat, was composed in Berlin in 1819. In 1841, Hector Berlioz chose to orchestrate it (originally under the title “Invitation to the waltz”) for inclusion as an extra piece of ballet music in a Paris production of *Der Freischütz*.



D大調小提琴協奏曲， 作品61

貝多芬 (1770-1827)

貝多芬將這首小提琴協奏曲題獻給摯友史提芬·馮布羅恩尼核 (1774-1860)，當時馮布羅恩尼核正協助貝多芬修改《費黛里奧》的劇本。1806年12月23日，樂曲於維也納首演，法蘭斯·克拉曼特 (1780-1842) 擔任小提琴獨奏。曲中艱深的獨奏部份乃貝多芬特別為克拉曼特而寫的。

此曲選用龐大的樂團編制，樂器包括小號、鼓，輔以常用的木管樂 (長笛、雙簧管、單簧管、圓號和巴松管)。宏偉壯麗的第一樂章由木管樂和鼓樂展開序幕；稍後定音鼓柔和的節拍過渡至弦樂，整個綿長的管弦樂引子就以弦樂為主。

縱觀整個樂章，貝多芬小心翼翼地平衡明亮的大調調性及暗沉的小調調性，這種處理尤見於廣潤的第二主題。〈小廣板〉是全曲最戲劇性的部份，獨奏小提琴巧妙地糅合在樂團伴奏中；而巴松管的助奏樂段和木管樂變化多端的色彩尤其出眾。

第二樂章與終樂章〈迴旋曲〉之間由獨奏的「任意處理的華采樂段」連接起來。終樂章由獨奏小提琴引入，伴以微細的大提琴伴奏。主題喧鬧而歡樂，幾近躍馬奔騰，使樂章成為一首真真正正「你追我逐」的迴旋曲。主題之間不乏富於深度的插段，其中一些更游刃於小調調性之中。

— 中場休息二十分鐘

Violin Concerto in D major, Op 61

Ludwig van Beethoven (1770-1827)

Beethoven dedicated this Violin Concerto to his close friend, Stephan von Breunig (1774-1860), who at the time was helping him revise the libretto of *Fidelio*. Its difficult solo part was conceived for Franz Clement (1780-1842), who gave the first performance in Vienna on 23 December 1806.

The Concerto is scored for a large orchestra including trumpets and drums, with the usual complement of winds (flute, oboes, clarinets, horns and bassoons); and it is with the drums and woodwind that Beethoven embarks on the grand opening movement. The gentle pulse of the timpani passes to the strings, which go on to dominate the long orchestral introduction.

Throughout the movement, Beethoven carefully balances bright major keys with darker minor tonalities, notably in the expansive secondary theme. The *Larghetto* forms the work's dramatic core. The violin solo is carefully integrated with the orchestral accompaniment; especially noticeable are obbligato passages for bassoon, and the colourful use of the winds generally.

A *solo cadenza ad libitum* links the movement without a break to the final *Rondo*, begun by the violin with only the merest hint of an accompaniment from the cellos. The rollicking, almost galloping theme makes this a real “hunt” rondo. However, between the theme's numerous appearances come episodes of unexpected depth, many of them ranging freely into minor keys.

20 minute interval –

C小調第三交響曲，作品78 《管風琴》

聖桑 (1835-1921)

李斯特曾聽過年輕的聖桑在瑪德琳教堂即興演奏管風琴，並讚歎聖桑是「世上最偉大的管風琴家」；多年後，聖桑就將這首管風琴交響曲題獻給欣賞他的前輩李斯特。

這首樂曲由倫敦愛樂協會委約，緊接着《動物狂歡節》後完成；1886年5月在威爾斯親王（也就是後來的愛德華七世）殿前首演，由作曲家親自指揮。

聖桑在樂曲簡介形容樂曲「分為兩部份，不過基本上包括傳統上的四個樂章」。以弱音器奏出的〈慢板〉引子不久即發展成活躍的〈中庸的快板〉。深邃的〈稍慢板〉是重要的慢板插段，第一部份至此圓滿結束。

作曲家形容鮮明的第二樂章〈中庸的快板〉為「諧謔曲」；雖然開始時是小調，但漸漸為大調調性取代，隨着鋼琴（一台鋼琴，兩位琴手）的加入使色彩變得更為豐富。管風琴貫串樂章，但只用較柔和的音質，一直隱沒在樂團織體之內，直至進入著名的壯麗終曲才突圍而出，以與眾不同的姿態帶領樂團光榮地行進。

所有樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

Symphony No 3 in C minor, Op 78, Organ

Camille Saint-Saëns (1835-1921)

When Franz Liszt heard the young Saint-Saëns improvising at the organ of the Madeleine, he hailed him as “the greatest organist in the world”. Many years later, Saint-Saëns in turn dedicated this organ symphony to his, by then, elderly admirer.

Completed immediately after *The Carnival of the Animals*, the Symphony was commissioned from London’s Philharmonic Society, and first performed under the direction of the composer in May 1886, in the presence of the Prince of Wales (the future Edward VII). In his programme note, Saint-Saëns described it as being “divided into two sections. Nevertheless, it contains in principle the four traditional movements”. It progresses quickly from the muted, evanescent *Adagio* introduction into a bustling *Allegro moderato*. The ruminative *Poco adagio* is the main slow episode, and brings the first of the sections to a full close.

The plucky *Allegro moderato*, which opens the second section, Saint-Saëns described as a ‘scherzo’. Though it begins in a minor key, major sounding music gradually takes over, and further colour is added to the orchestra by the piano (two players at one keyboard). The grand organ plays throughout, but remains subsumed within the orchestral texture, using only its softer tones, until the famous *Maestoso* finale. Then it comes to the fore in spectacular fashion, leading the orchestra as if on a glorious procession.

All programme notes by Graeme Skinner

候任藝術總監 Artistic Director Designate

艾度·迪華特 Edo de Waart

桂冠指揮 Conductor Laureate

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梅麗芷

鄭之敏

周立松

毛華

冒異國

倪瀾

白玲

曲暢

黃嘉怡

張希

周騰飛

First Violins

Concertmaster

Dennis Kim Jin-soo

First

Associate Concertmaster

Leung Kin-fung

Second

Associate Concertmaster

Wong Sze-hang

Third

Associate Concertmaster

Chloe Li Hui

Scott Homer

Rachael Mellado

Cheng Chi-man

Chow Lap-chung

Mao Hua

Mao Yiguo

Ni Lan

Pak Ling

Tina Chang Qu

Christine Wong Kar-yee

Zhang Xi

Zhou Tengfei

Second Violins

• Fan Ting

▲ Leslie Ryang Moon-sun

Tomoko Tanaka Mao

Miyaka Suzuki

Daniel Chan Tsz-ying

Cheng Li

William Davidson

Ricardo de Mello

Gallant Ho Ka-chun

Russell Kan Wang-to

Mo Kwok-fai

潘廷亮

沈榕

閻宇晴

中提琴

• 黃鴻偉

▲ 熊谷佳織

羅舜詩

趙宇

陳誠強

崔宏偉

范欣

洪依凡

陸展球

白明

施磊

孫斌

大提琴

• 鮑力卓

▲ 宋艾域

霍添

張明遠

鄒明範

勝山桑恩

金智薰

關統安

李銘蘆

孫泰進

低音大提琴

• 宗小謙

▲ 姜馨來

馮榕

費利亞

許裕成

林達僑

范戴克

薛昱

Martin Poon Ting-leung

Shen Rong

Alisa Yan Yuqing

Violas

• Huang Hung-wei

▲ Kaori Wilson

Alice Rosen

Zhao Yu

Chan Shing-keung

Cui Hongwei

Fan Yan

Ethan Heath

Luk Chin-kau

Pak Ming

James Slade

Sun Bin

Cellos

• Richard Bamping

▲ Eric Sung

Timothy Frank

Cheung Ming-yuen

Chau Ming-fan

Sean Katsuyama

Jeehoon Kim

Anna Kwan Ton-an

Li Ming-lu

Patrick Sohn Tae-jin

Double Basses

• Eddie Zong Xiaolian

▲ Jiang Xinlai

Feng Rong

Samuel Ferrer

Hui Yu-sing

George Lomdaridze

Jonathan Van Dyke

Xue Yu

首席指揮 Principal Conductor

黃大德 Samuel Wong

長笛

- 史德琳
- ▲ 柯冬娜

 施家蓮
Flutes

- Megan Sterling
- ▲ Donna Orbovich

 Linda Stuckey
短笛

施家蓮

Piccolo

Linda Stuckey

雙簧管

- 黃 錚
- ▲ 保 蔓

 高 楊
Oboes

- Huang Zheng
- ▲ Sarah Bowman

 Gao Yang
英國管

- 高 楊
- 保 蔓

Cor Anglais
 Gao Yang
 Sarah Bowman
單簧管

- 史安祖
- ▲ 史家翰

 簡博文
Clarinets

- Andrew Simon
- ▲ John Schertle

 Michael Campbell
降E調單簧管

史家翰

Eb Clarinet

John Schertle

低音單簧管

簡博文

Bass Clarinet

Michael Campbell

巴松管

- 金 瑞
- ▲ 李浩山

 崔祖斯
Bassoons

- Kam Shui
- ▲ Vance Lee

 Adam Treverton Jones
低音巴松管

崔祖斯

Contra Bassoon

Adam Treverton Jones

圓號

- 韋麥克
- ▲ 周智仲

Horns

- Mark Vines
- ▲ Chow Chi-chung

 尹洛蔓
 李少霖
 川瀨貴子

 May Van Norman
 Homer Lee Siu-lam
 Takako Kawase
小號

- 卡拉克
- ▲ 艾森曦

 華達德
 ● 賈樂倫
 (休假)
Trumpets

- Jonathan Clarke
- ▲ Stuart Essenhigh

 Douglas Waterston
 ● Laurence Gargan
 (on Sabbatical Leave)
長號

- 韋雅樂

 韋力奇
Trombones

- Jarod Vermette

 Maciek Walicki
低音長號

布勒特

Bass Trombone

Denson Paul Pollard

大號

● 陸森柏

Tuba

● Paul Luxenberg

定音鼓

● 龐樂思

Timpani

● James Boznos

敲擊樂器

- 史凡高
- 梁偉華
- 胡淑徽

Percussion

- Adrian Stefanescu

 Raymond Leung Wai-wa
 Sophia Woo Shuk-fai
豎琴

● 史基道

Harp

● Christopher Sidenius

特約團員
 阮寶安, 巴松管
 馮嘉興, 小號
 黃安倫*, 豎琴
 何銘恩*,
 敲擊樂器
 葉幸沾, 鍵盤
Extra Players
 Bao Anh Nguyen, Bassoon
 Fung Ka-hing, Trumpet
 Ann Huang*, Harp
 Jojo Ho Ming-yan*,
 Percussion
 Shirley Ip Hang-jim, Keyboard

- 首席
- ▲ 助理首席

- *Principal*
- ▲ *Assistant Principal*

* 承蒙香港小交響樂團參與演出

* *By kind permission of the Hong Kong Sinfonietta*