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WARNER BROS. PRESENTS

BUGS BUNNY

at the *Symphony II*

Created and Conducted by George Daugherty

28 & 29-1-2014 Tue & Wed 8pm

Hong Kong Cultural Centre Concert Hall

梵志登 Jaap van Zweden

音樂總監 Music Director

香港管弦樂團 Hong Kong Philharmonic

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
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

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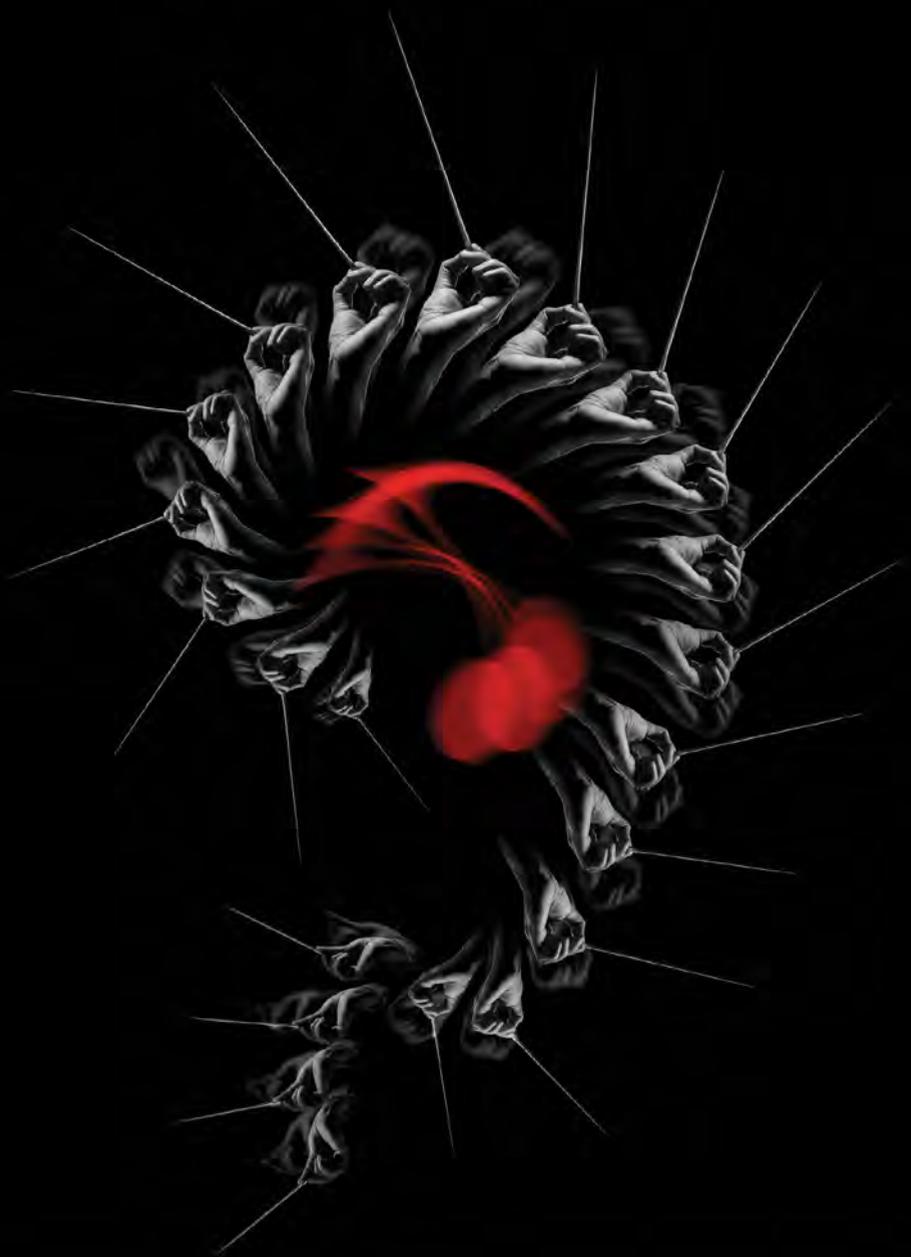
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A SOUND COMMITMENT 弦諾

WARNER BROS. PRESENTS

BUGS BUNNY

at the Symphony II

演出 *Starring*

BUGS BUNNY

指揮 *Conducted by*

都賀蒂 GEORGE DAUGHERTY

創作及製作 **都賀蒂 及 黃家力**

Created and Produced by **GEORGE DAUGHERTY & DAVID KA LIK WONG**

其他演出 *Also Starring*

**ELMER FUDD DAFFY DUCK PORKY PIG WILE E. COYOTE ROAD RUNNER
TWEETY SYLVESTER PEPE LE PEW PENELOPE PUSSYCAT GRANNY
GIOVANNI JONES MICHIGAN J. FROG MARVIN THE MARTIAN
SPEEDY GONZALES TASMANIAN DEVIL YOSEMITE SAM
FOGHORN LEGHORN WITCH HAZEL**

及特別演出 *and special guest starring appearance by* **TOM AND JERRY**

音樂

卡爾·史特林、米爾特·法蘭克林、史葛·巴特利

根據以下作曲家的作品改編

華格納、羅西尼、蘇佩、小約翰·史特勞斯、史密塔納、李斯特

Music by

CARL W. STALLING MILT FRANKLYN SCOTT BRADLEY

Based on the Works of Wagner, Rossini, von Suppé, J. Strauss II, Smetana, Liszt

動畫指導

**查克·鍾斯、弗立茲·弗里倫、羅伯特·克蘭佩特、德克斯·艾佛里
羅伯特·麥金遜、艾比·里佛圖、威廉·漢納、約瑟·巴貝拉**

Animation Direction by

**CHUCK JONES FRIZ FRELENG ROBERT CLAMPETT TEX AVERY
ROBERT McKIMSON ABE LEVITOW WILLIAM HANNA JOSEPH BARBERA**



聲音演出

梅爾·布蘭、亞瑟·布萊恩〔飾演 Elmer Fudd〕

鍾恩·弗雷、漢斯·康里德及尼古拉·舒杜羅夫〔飾演 Giovanni Jones〕

Voice Characterizations by

MEL BLANC ARTHUR Q. BRYAN as Elmer Fudd

JUNE FORAY HANS CONRIED and NICOLAI SHUTOROV as Giovanni Jones

《翠兒和大傻貓》及《大土狼的落敗》

導演 馬修·奧卡拉漢、

音樂 基斯杜化·蘭尼茲

"I Tawt I Taw A Puddy Tat" and "Coyote Falls"

Directed by MATTHEW O'CALLAGHAN,

Music by CHRISTOPHER LENNERTZ

聯合製作 Produced in Association with

IF/X PRODUCTIONS SAN FRANCISCO

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www.BugsBunnyAtTheSymphony.net

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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
自一九七四年起香港的首個職業樂團
- 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



林木

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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第一幕 ACT I

《喜劇演員之舞》

選自史密塔納《被出賣的新娘》

DANCE OF THE COMEDIANS

from "*The Bartered Bride*"

by Bedřich Smetana

華納兄弟吹奏序樂

音樂：馬克斯·斯坦納

《快樂地划船》

〔「歡樂旋律主題」〕

音樂：查理斯·托比亞斯、莫里·文徹及艾迪·肯杜爾

編曲及配器：卡爾·史特林

THE WARNER BROS. FANFARE

Music by Max Steiner

"MERRILY WE ROLL ALONG"

("The Merrie Melodies Theme")

Music by Charles Tobias, Murray Mencher, and Eddie Cantor,

Arranged and Orchestrated by Carl W. Stalling

《BUNNY 指揮棒》

音樂：米爾特·法蘭克林

根據蘇佩《維也納的早晨、中午與夜晚》序曲改編

故事：米高·馬爾他斯

動畫指導：查克·鍾斯及艾比·利弗圖

"BATON BUNNY"

Music by Milt Franklyn

Based on the Overture to "*Morning, Noon, and Night in Vienna*" by Franz von Suppé

Story by Michael Maltese

Animation Direction by

CHUCK JONES and ABE LEVITOW



《兔子在娛樂圈》

音樂：米爾特·法蘭克林

哈利·華倫及莊尼·默瑟《毛骨悚然》

愛爾蘭民謠《依然在我心深處》〔湯姆斯·摩爾作詞〕

故事：華倫·霍斯特

動畫指導：弗立茲·弗里倫

“SHOW BIZ BUGS”

Music by Milt Franklyn

“Jeepers Creepers” by Harry Warren and Johnny Mercer

“Those Endearing Young Charms” Irish Folk Melody, words by Thomas Moore

Story by Warren Foster

Animation Direction by

FRIZ FRELENG

《兔子狂想曲》

音樂：卡爾·史特林

根據自李斯特之第二匈牙利狂想曲改編

鋼琴獨奏：米爾特·法蘭克林

故事：泰德·皮爾斯及米高·馬爾他斯

動畫指導：弗立茲·弗里倫

“RHAPSODY RABBIT”

Music by Carl W. Stalling

Based on “Hungarian Rhapsody no. 2”

by Franz Liszt

Piano Solo performed by Milt Franklyn

Story by Tedd Pierce and Michael Maltese

Animation Direction by

FRIZ FRELENG

《老鼠約翰》〔場景〕

音樂：史葛·巴特利〔依照小約翰·史特勞斯作品改編〕

鋼琴獨奏：雅各布·金培爾

旁白：漢斯·康里德

故事及動畫指導：威廉·漢納及約瑟·巴貝拉

及

《TOM AND JERRY在荷里活劇場》

音樂：小約翰·史特勞斯〔《蝙蝠》序曲〕

原版音樂編曲：史葛·巴特利

故事及動畫指導：威廉·漢納及約瑟·巴貝拉

“JOHANN MOUSE” (Scenes)

Music by Scott Bradley, after Johann Strauss II

Piano Solos by Jakob Gimpel

Narrated by Hans Conried

Story and Animation Direction by

WILLIAM HANNA and JOSEPH BARBERA

and

“TOM AND JERRY IN THE HOLLYWOOD BOWL”

Music by Johann Strauss II

(Overture to “Die Fledermaus”)

Music Originally Arranged by Scott Bradley

Story and Animation Direction by

WILLIAM HANNA and JOSEPH BARBERA

《巷尾的喧嘩》〔場景〕

音樂：卡爾·史特林

羅西尼《西維利亞理髮師》之《好事者之歌》

故事：米高·馬爾他斯及泰德·皮爾斯

動畫指導：弗立茲·弗里倫

“BACK ALLEY OPROAR” (Scenes)

Music by Carl W. Stalling

“Largo Al Factotum” by Gioachino Rossini from “The Barber of Seville”

Story by Michael Maltese and Tedd Pierce

Animation Direction by FRIZ FRELENG

《拉近一看無聊》

音樂：卡爾·史特林及米爾特·法蘭克林

根據史密塔納《被出賣的新娘》之《喜劇演員之舞》改編

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

“ZOOM AND BORED”

Music by Carl W. Stalling and Milt Franklyn

Based on “The Dance of the Comedians”

from “The Bartered Bride” by Bedřich Smetana

Story by Michael Maltese

Animation Direction by

CHUCK JONES



浪漫歌王 PEPE LE PEW

《由於有點印象》〔場景〕

音樂：卡爾·史特林

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

《馬特洪峰的香氣》〔場景〕

音樂：米爾特·法蘭克林

《踮腳走過鬱金香花兒》音樂：祖·布克、歌詞：艾爾·達賓

故事及動畫指導：查克·鍾斯

《癡情羅密歐》〔場景〕

音樂：卡爾·史特林

《娃娃臉》音樂：哈利·阿克斯特、歌詞：班尼·戴維斯

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

PEPE LE PEW, LE CHANTEUR ROMANTIQUE

“FOR SCENT-IMENTAL REASONS” (Scenes)

Music by Carl W. Stalling

Story by Michael Maltese

Animation Direction by CHUCK JONES

“A SCENT OF THE MATTERHORN” (Scenes)

Music by Milt Franklyn

“Tiptoe Through The Tulips” Music by Joe Burke, and Lyrics by Al Dubin

Story and Animation Direction by CHUCK JONES

“SCENT-IMENTAL ROMEO” (Scenes)

Music by Carl W. Stalling

“Baby Face” Music by Harry Akst, and Lyrics by Benny Davis

Story by Michael Maltese

Animation Direction by CHUCK JONES

《西維利亞理髮兔》

音樂：卡爾·史特林

根據羅西尼《西維利亞理髮師》序曲改編

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

“THE RABBIT OF SEVILLE”

Music by Carl W. Stalling

Based on the Overture to “The Barber of Seville” by Gioachino Rossini

Story by Michael Maltese

Animation Direction by

CHUCK JONES

第二幕 ACT II

《翠兒和大傻貓》

音樂及歌詞：亞倫·李文斯頓、比利·梅及華倫·霍斯特

音樂改編及配器：基斯杜化·蘭尼茲

原聲：梅爾·布蘭及鍾恩·弗雷

監製：森·域哲斯達

故事及動畫指導：馬修·奧卡拉漢

及

《大土狼的落敗》

音樂：基斯杜化·蘭尼茲

故事：湯姆·薛帕德

監製：森·域哲斯達

故事及動畫指導：馬修·奧卡拉漢

"I TAWT I TAW A PUDDY TAT"

Music and Lyrics by Alan Livingston, Billy May, and Warren Foster

Musical Adaptation and Orchestration by Christopher Lennertz

With original voices by Mel Blanc and June Foray

Executive Producer: Sam Register

Story and Animation Direction by

MATTHEW O'CALLAGHAN

and

"COYOTE FALLS"

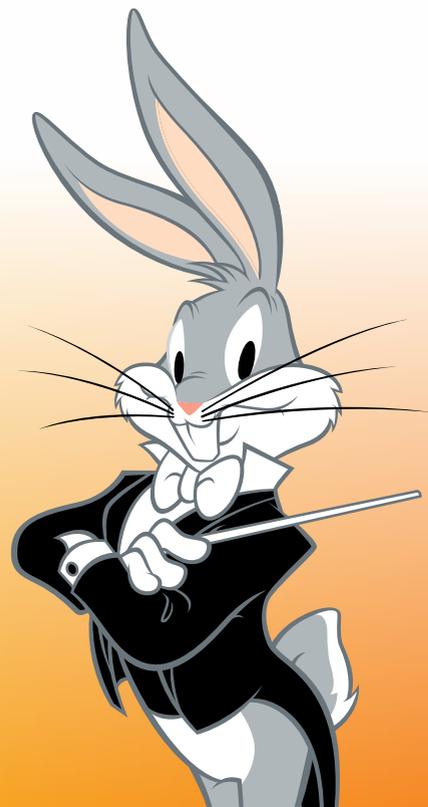
Music by Christopher Lennertz

Story by Tom Sheppard

Executive Producer: Sam Register

Story and Animation Direction by

MATTHEW O'CALLAGHAN





《羅賓漢 DAFFY》〔場景〕

音樂：米爾特·法蘭克林

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

及

《混亂達菲鴨》

音樂：卡爾·史特林

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

“ROBIN HOOD DAFFY” (Scenes)

Music by Milt Franklyn

Story by Michael Maltese

Animation Direction by

CHUCK JONES

and

“DUCK AMUCK”

Music by Carl W. Stalling

Story by Michael Maltese

Animation Direction by

CHUCK JONES

《長髮野兔》〔場景〕

音樂：卡爾·史特林

依照華格納、蘇佩、唐尼采第及羅西尼的作品改編

故事：米高·馬爾他斯

動畫指導：查克·鍾斯

“LONG-HAIRED HARE” (Scenes)

Music by Carl W. Stalling

after Wagner, von Suppé, Donizetti, and Rossini

Story by Michael Maltese

Animation Direction by

CHUCK JONES

《歌劇怎樣啊？》

音樂：米爾特·法蘭克林

根據華格納《漂泊的荷蘭人》、《女武神》、《齊格菲牧歌》、
《諸神的黃昏》、《萊恩濟》及《湯豪舍》改編

故事：米高·馬爾他斯

動畫：查克·鍾斯

"WHAT'S OPERA, DOC?"

Music by Milt Franklyn

Based on music from "The Flying Dutchman," "Die Walküre," "Siegfried,"
"Götterdämmerung," "Rienzi," and "Tannhäuser"

by Richard Wagner

Story by Michael Maltese

Animation Direction by

CHUCK JONES

《美妙的旋律》

音樂改編及配器：卡爾·史特林

聲音演出：露雅·布朗

MERRIE MELODIES "THAT'S ALL FOLKS"

Music Arranged and Orchestrated by Carl W. Stalling

Voice Characterization by Noel Blanc

節目如有更改，恕不另行通知

Program Subject To Change Without Notice

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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

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.

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- Music appreciation talks and instrumental masterclasses
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- Bonus point system and souvenirs
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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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與《BUGS BUNNY AT THE SYMPHONY II》 創作及指揮 都賀蒂 對談

A Q&A WITH **GEORGE DAUGHERTY**, CREATOR AND CONDUCTOR OF
BUGS BUNNY AT THE SYMPHONY II



THIS IS SUCH A COOL CONCEPT. WHAT INSPIRED IT? (DID YOU HAVE ONE OF THOSE A-HA MOMENTS THAT MANIFESTED ITSELF IN THIS PRODUCTION?)

I had two very strong reasons behind my desire to create *Bugs Bunny on Broadway*, which was the original concert, and the precursor to *Bugs Bunny at the Symphony* and *Bugs Bunny at the Symphony II* – all of which we have now been doing for 24 years. The first stemmed from my great memories of these cartoons from my own childhood. And my second reason was a really strong desire to create a concert which pulls people into the concert hall who might not otherwise come... and that has been the case throughout the 24-year history of the project... this concert, just like the cartoons, has also introduced a lot of ADULTS (as well as kids) to the incredible magic of the symphony orchestra, and then they come back for what we like to call 'normal' concerts.

But how did I think of doing it as a concert? Well, it was almost an accident. I mean, I have been referred to in newspaper interviews as “cartoon nut George Daugherty” or “animation aficionado George Daugherty” – but the truth is that although I loved these cartoons as a child, I did sort of forget about them in my teens, and went about the business of studying to be a classical musician. And then in the 1980's I finished up my conservatory training and went about establishing a “serious conducting career.” By the time I was in my mid-20's, I was conducting at places like the Munich State Opera and American Ballet Theatre, and I wasn't thinking AT ALL about cartoons!

You also have to remember that in the early 1980's, DVD's hadn't been invented, absolutely nobody had a home computer, there were no satellite dish networks, audio CD's were barely out there, people were still playing vinyl, cable television was in its infancy, most people still had an antenna on their roof and hardly anybody even had a VCR. (Hard to believe.) So unless you got up on Saturday morning to watch these cartoons on television, they weren't very visible during this decade. They weren't very available, because technology was nothing like it is now.

One night, however, I was visiting with some friends who were animators, and THEY had a VCR! And they had some of the first-released Bugs Bunny commercial VHS tapes. Well suddenly, I was seeing *What's Opera, Doc?* and *The Rabbit of Seville*, and all these masterpieces for the first time since childhood, but now as an adult conductor and musician, I realized that they had been created by some formidable geniuses. And for some inexplicable reason – some people actually called it “insane” – I wanted to perform them. Live. In front of an audience.

So that's what drove us to create the concert. But obviously, we couldn't have done it without the support, assistance, and enthusiasm of Warner Bros. And Warner Bros. was extremely enthusiastic about this production from the moment we proposed it to them. They made it possible for the dream to become a reality. I think they realized that it would celebrate their brilliant cartoons... cartoons that were such a part of their history... in a very unique way. They have been our partners from day one. Among countless millions of animation aficionados the world over, the Warner Bros. Studios cartoons are in a class by themselves, and so for us to get a chance to work with this material, to reconstruct and restore them for live performance – to actually “perform them” for cheering audiences – has been the project and opportunity of a lifetime.

IT'S A GOOD BET THAT MANY WHO GREW UP WATCHING BUGS BUNNY CARTOONS DIDN'T PAY MUCH ATTENTION TO THE MUSIC. CAN YOU SHED SOME LIGHT ON THE MUSIC AND ARRANGEMENTS THAT COMPLEMENTED THE ACTION ON SCREEN?

Well, I don't necessarily agree that people didn't pay attention to the music. I think they did. Sometimes, perhaps, they didn't KNOW they were paying attention to it – but the music is so distinctive for these cartoons that almost all audiences knew the music was very special, and very different from other cartoons of the era. People constantly tell me they were drawn to the music as kids, even though they didn't understand it was based on classical composers. (Which is sort of the magic of it all.) The cartoons are so brilliant, and the music is handled so brilliantly, and practically every kid in America and Canada got their first exposure to classical music from these incredible cartoons. Wagner, Rossini, Liszt, Tchaikovsky, Smetana, Strauss, Von Suppe, Donizetti, Mendelssohn – they are ALL in these cartoons – and in this concert – and more. Bugs and his animators all had their way with these great composers.

And, most importantly, they did not ‘dull down’ the music at all – They combined the classical compositions and themes with their own scores without, in any way, being disrespectful or derogatory to the original compositions – they made this great music totally irresistible – and unforgettable – to kids (and adults) who weren't normally drawn to classical music.

Just as an example, if you go out on the street and sing Wagner's *The Ride of The Valkyries* to 100 people, I bet you that 90 of them will immediately say “Kill da Wabbit, Kill da Wabbit!” and 10 will say – “Oh, yeah, Wagner!” So people definitely were paying attention to the music. (By the same token, with no disrespect to Rossini, there is a reason that *The Barber of Seville* Overture has been used on a million comedic television commercials, and that is because of the indelible throwback to Bugs, Elmer, and *The Rabbit of Seville*.)



So, the truly magical thing about these cartoons – and the music – is that they are as equally appealing to first-time concertgoers as they are to seasoned classical music aficionados. But actually, it's the savvy classical music fans who REALLY get the “inside musical jokes.” So the concert has an extremely wide demographic, both in terms of age, and in terms of musical knowledge and experience.

WHAT WAS CARL STALLING'S GENIUS?

Well, for starters, you already hit the nail on the head. Because he really was a “genius.” People throw that word around all the time these days, and sometimes just in vernacular, but in his case, it was and is totally true. He was an impeccably trained classical musician, but at the same time, he had had his hand in “film music” almost from the time film was invented. By the age of 12, he was the Theatre Organist in the local silent movie house in his hometown of Lexington, Missouri. He was there when music and film were first joined together.

(There is much more interesting history about him, and how he eventually made his way to Warner Bros., if you want to know more about him. Although one of the “real world” thrills we frequently have is when we perform with the St. Louis Symphony every other year or so. Their beautiful concert hall, Powell Hall, was formerly The St. Louis Theatre “back in the day,” and was a movie theatre before it became saved from the wrecking ball and reborn as a concert hall a few decades ago. Anyway in the 1920's, Carl Stalling was the theatre organist in the St. Louis Theatre, after he left his hometown of Lexington, Missouri. So although we have performed this concert in some of the most amazing and legendary venues in the world – Sydney Opera House, Hollywood Bowl, Royal Festival Hall in London, Orchestra Hall in Chicago, Severance Hall in Cleveland, and countless others – it is a special thrill to perform Stalling's music in Powell Hall, where he himself once played the theatre organ for all of those silent movies.)

Most importantly, there is nothing “cartoony” about the music, other than the animated visuals. His music is actually extremely difficult – very virtuosic. He was a master musician, and a superb orchestrator. (As was his colleague, Milt Franklyn, who took over the reigns when Stalling retired.) Stalling also had a wry musical sense of humour that was incredibly sophisticated. He knew exactly when to unleash the full fury of the entire orchestra, and he also knew when to apply a minimalist touch for even more stunning effect. An example is when Wile E. Coyote takes the plunge from some mountaintop or other – which happens invariably in every Road Runner cartoon. As Wile is falling, the orchestra usually follows him right down the precipice with a cascading crescendo of furious chromatics. And just when the Coyote hits bottom, and you expect a REALLY big crash of music, Stalling just has the alto flute play a pianissimo toot. The restraint... the unexpected restraint... magnifies the effect immeasurably. So Stalling was a genius. And Milt Franklyn, who first started working under Stalling as his orchestrator and eventually took over, was a chip off the old blockbuster. He was a genius too. And orchestras recognize this immediately. The musicians instantly recognize the brilliance of the compositions, and the incredibly high musical standard. And then, of course, there is the whole difficulty of playing an entire concert in exact synchronization to cartoons being projected on a big screen! So it is a very unique experience for these orchestras. And I have yet to see a bored musician in 24 years with this project.

Perhaps one of the most amazing accolades about Stalling, however, came from the great Warner Bros. Animation director Chuck Jones himself... who once told me that if given the option of watching one of his own legendary cartoons in silence with no music, OR of listening to Carl Stalling's music from one of his cartoons, with no picture - that Chuck would have, any day, picked Carl's music and a blank screen. I'm not sure that any accolade is more than that, or captures exactly what Stalling's genius was.

I READ SOMEWHERE THAT HE IS "THE MOST FAMOUS UNKNOWN COMPOSER OF THE 20TH CENTURY." DO YOU AGREE? IF SO, WHY?

No, I don't agree. I think, perhaps at one time, his name was not well known. But since the 1980's, his talent has been hugely recognized and lauded - one of the reasons, speaking as unegotistically as possible, has been because our concert has put his music on stage with the greatest orchestras of the world over the past two and a half decades in front of several million people. And also, "The Carl Stalling Project," which came out in 1989-90, also gave people a really intense look at his work and his genius. But it's way more than that. Because lovers of film music, and lovers of animation, have always lauded his work. Musicians, especially, have always championed him. I think many people consider him to be one of the greatest film composers ever - not just cartoons, but of any films. He is at the top of a very select list of the most beloved and prolific film composers in history. He is up there with the greatest of all of them, so it is wonderful to see him receive the credit he so richly deserves.

SHARE WITH US SOME OF THE FEEDBACK YOU'VE RECEIVED FROM BOTH OLD AND YOUNG PEOPLE WHO'VE ATTENDED THE SHOW.

The greatest and most gratifying feedback is that this concert, in its various versions, has been touring continuously for 24 years, has played to over 2.5 million people worldwide, and that we have a huge and loyal audience that comes back to our concerts, in the same cities, over and over and over. That is the ultimate feedback - our audiences' reactions. The experience is very visceral compared to the restrained quiet of normal concert hall etiquette - our audiences whoop, they holler, they laugh a lot, and they applaud even more. They have been known to sing along with Bugs or Elmer. We feel a very special connection with our audiences. And over the decades, we have watched as our original "baby boomer" audience of 20 to 30 year olds - mostly adult audiences at first - have had children, and started to bring their kids to the concert. So we have transitioned from a mostly adult audience to a hugely mixed age demographic. But the audience's response is so fantastic - and that's the feedback we are always looking for. So, while it is still a symphonic concert, it is also a cinematic experience, and audience reaction, laughter, participation, is a huge part of that experience. These cartoons were originally made to be seen in packed movie palaces of the 1940's and 1950's, and were timed to have audience reaction. They are timed for applause, for laughter. So as wonderful as it may be to watch the cartoons in Blu-Ray at home on one's 60 inch plasma screen, the real experience - the authentic experience - is to see them with a huge audience sharing in the experience.

And now, with the addition in *Bugs Bunny at the Symphony II*, of two absolutely brilliant CGI/3D cartoons - *I Tawt I Taw A Puddy Tat* and *Coyote Falls* - audiences are able to see two brand new cartoons that most have never seen before. And although they use new technology, they have been lovingly created in the timeless, perfect Looney Tunes style that has always imbued this brilliant 7 minute cinematic jewels. So these two new cartoons have



been making our audiences very happy... a new experience to combine with the beloved classic cartoons they already knew so well.

With the latest rendition of the show, the audiences are also really loving getting more of Daffy Duck. His comic brilliance is undeniable, but he has not been featured prominently in our past concerts because, honestly, he never stops talking. Which makes it hard to perform music around his (as Granny calls it) "constant jabbering." But most recently, we've gotten a technical handle on how to make Daffy work in a concert setting - so this latest edition has three absolutely iconic, fabulous Daffy epics... *Show Biz Bugs*, *Robin Hood Daffy*, and a true masterpiece... *Duck Amuck*. Our Daffy fans are finally happy!

We also love having one on one interaction with our audience. Recently, in Chicago, our team was sitting in a restaurant near Orchestra Hall, having dinner after a sold-out concert. A couple approached us, and asked for a photo - which we were happy to do. Then, this delightful couple told us that they had actually met each other, eight years earlier, during intermission at the last Chicago engagement of our concert, they subsequently started dating, and then got married. On top of all that, they shared with us that neither of them had been to a symphony orchestra concert ever before that "Bugs" concert of nine years earlier - but now, they are Chicago Symphony subscribers. So really and truly, "feedback" does not get better, or more moving, than that!

LASTLY, TELL US THE CHALLENGE/S INVOLVED IN EXECUTING THE PROJECT.

Well, these cartoons were not really designed to be played on a concert stage, in front of a live audience. There is a lot of technology involved, to make it all happen. When the cartoons were originally recorded by the Warner Bros. Studio Orchestra back in the 1930's, 40's, and 50's, they would take a given cartoon - let's say "What's Opera, Doc?", for an example - and break it into 10 or so different sections, or "cues" as we call them in "the biz." The WB Studio Orchestra would only have to concentrate on one "cue" at a time - just 30 seconds at a time - and rehearse it until it was perfect, and then record it. And then move on. The original Warner Bros. Studio Orchestra never had to play any of these cartoons from beginning to end, and they certainly never did 12 of them in a single two and a half hour sitting, like we do in concert. So we actually ask a lot of the orchestras we work with today, in our concert stage setting. The music must be absolutely frame accurate to the picture, to the dialogue, to the sound effects. There is a lot of effort, technology, and concentration that goes into making that happen. And the music is fast and complicated. But we never want our audience to see that (the old Show Biz adage "Never let them see you sweat" applies. We don't want our audiences to think about all the hoops we are jumping through onstage. We just want them to enjoy the overall experience of seeing these cartoons, while the music takes on this fantastic larger than life presence (because of the live orchestra) - but have it all still be the familiar, wonderful scores they have always associated with these cartoons. But it is an intense and exhilarating experience for the orchestra, and all of us, to pull it off concert after concert. But we all love doing it. And that's the reason I have been able to survive doing it for 24 years. The material is (not to overuse the word) simply brilliant in every way, everybody loves what they are doing when performing the concert, and the audiences love what we perform for us, as well as their longtime love for Bugs, Elmer, Daffy, and all the rest of the Looney Tunes characters. I can't think of a better way to earn my living, because there is a great deal of happiness and joy which is associated with this project.



WARNER BROS. PRESENTS

BUGS BUNNY

at the Symphony II



BUGS BUNNY

Bugs Bunny 是全世界最為人熟悉的卡通人物之一，它的口頭禪「What's Up, Doc?」〔中譯：「怎樣啊？」〕早已成為英語世界的一部份。

它在電影《狂野兔子》(由德克斯·艾弗里執導) 裡面，首次在大銀幕與未來粉絲見面。自此，它幽默滑稽的身影先後在數百套卡通作品裡面亮相，成為風行全球的卡通人物傳奇。

這隻經常在嚼蘿蔔的兔子型格十足兼且處變不驚，絕對是 Looney Tunes 家族裡面最耀眼的超級巨星。不管敵人是誰，它從不會驚惶失措，並且每次都能智勝對手。它是真正的美國代表人物，足跡遍及全球電視及電影。

Bugs Bunny 卡通動畫曾經兩度獲得奧斯卡提名，而它的《昆蟲騎士》更榮獲奧斯卡獎。除了數百套短篇動畫及二十一部黃金時段電視特輯之外，它亦曾演出四套電影作品。

Bugs Bunny is one of the most recognized cartoon characters in the world, whose signature phrase "What's Up, Doc?" has long since entered the English language.

Bugs' first 'reel' appearance in front of his soon-to-be-adoring public was in *A Wild Hare* directed by Tex Avery. Since then, Bugs' zany antics in hundreds of cartoon favorites have made him a legend throughout the world.

This cool, collected, carrot-chomping rabbit is the unequivocal superstar of the *Looney Tunes* family. With never a 'hare' out of place he always manages to outsmart his adversaries, whoever they may be. He's a real American icon who has graced the TV and cinema screens the world over.

Bugs Bunny's cartoons have twice been nominated for Academy Awards, and his *Knighty Knight Bugs* won a coveted Oscar. Bugs has starred in four films in addition to his hundreds of animated shorts and 21 prime time television specials.



都賀蒂

GEORGE DAUGHERTY

創作/音樂總監/指揮/製作

creator/music director/conductor/producer

過去三十五年來，都賀蒂的指揮事業涉獵範圍極廣，經常與頂尖樂團、芭蕾舞團及歌劇院合作並且享譽國際。他也是同時集編、導與監製於一身的電視、電影、特別音樂會及劇場創作人，曾榮獲艾美獎項及五次艾美獎提名。

自1993年起，他於荷里活碗型劇場指揮洛杉磯愛樂樂團及荷里活碗型劇場樂團演出超過二十場，最近期的合作為2013年夏季與洛杉磯愛樂的兩場演出。他於維珍尼亞州的狼狽國家公園演藝中心演出逾二十場，最近期的演出亦為2013年夏季，共兩場音樂會。近期的其他演出包括與侯斯頓交響樂團、聖路易斯交響樂團、達拉斯交響樂團、匹茲堡交響樂團、克里夫蘭交響樂團（瑟法倫斯大廳及克里夫蘭盛放音樂節）、費城樂團、三藩市交響樂團，以及十多個來自美、加及世界各地的樂團合作，演出多場音樂會，其中包括多次應邀與樂團再度合作演出。自1996年起，他便經常為悉尼歌劇院擔任客席指揮，於2002年及2005年應邀再度指揮悉尼交響樂團於悉尼歌劇院演出。2010年，他再次回到該劇院，與悉尼交響樂團演出兩套節目，並與樂團灌錄新大碟。近期與他首度合作的樂團包括：巴爾的摩交響樂團、奧馬哈交響樂團、基奇納-滑鐵盧交響樂團、馬來西亞愛樂、西澳州交響樂團、丹麥國家交響樂團，以及位於都柏林的愛爾蘭廣播電台音樂會樂團，與後者演出多場音樂會。此外，

Conductor George Daugherty is one of the classical music world's most diverse artists. In addition to his 35-year conducting career with the world's leading orchestras, ballet companies, and opera houses, Daugherty is also an Emmy Award-winning/five-time Emmy nominated creator whose professional profile includes major credits as a director, writer, and producer for television, film, innovative and unique concerts, and the live theater.

Since 1993, he has conducted over 20 performances at The Hollywood Bowl with Los Angeles Philharmonic and Hollywood Bowl Orchestra (most recently in summer 2013 with two performances with the LA Phil), and an equal number with The National Symphony Orchestra at Wolf Trap (also, most recently, in 2013 with a pair.) His current and recent conducting schedule includes multiple (and return) performances with Houston Symphony, St. Louis Symphony, Dallas Symphony, Pittsburgh Symphony, The Cleveland Orchestra at both Severance Hall and the Blossom Festival, The Philadelphia Orchestra, San Francisco Symphony, as well as appearances with dozens of other orchestras in the U.S., Canada, and abroad. He has been a frequent guest conductor at the Sydney Opera House since 1996, and in both 2002 and 2005, he returned to guest conduct the Sydney Symphony Orchestra at the Sydney Opera House. In 2010, he returned to the Sydney Symphony at the Opera House for performances of two different programs, and recorded a new CD with the orchestra. Recently, he also made his debuts with the Baltimore Symphony, Omaha Symphony, Kitchener-Waterloo Symphony, Malaysian Philharmonic Orchestra, West Australia Symphony Orchestra, Danish National Symphony Orchestra, and multiple engagements with the RTÉ Concert Orchestra in Dublin, Ireland. He is a frequent guest conductor de Bellas Artes Opera House in Mexico City. In 2012, he was appointed Music Director of Ballet San Jose, where he conducts



他又經常為墨西哥市藝術宮歌劇院擔任客席指揮。他於2012年獲委任為加州聖荷西芭蕾舞團音樂總監，於每個舞季指揮矽谷交響樂團與舞團演出十多場。2013年夏季，他首度與俄羅斯國家樂團演出，亮相國際知名的納帕谷太陽節。

都賀蒂經常與倫敦皇家愛樂音樂會樂團合作，於皇家阿爾拔堂首演亦是與該樂團合作。最近期的合作，則為與該樂團巡迴十五個城市演出，更邀得茱莉·安德魯斯女爵、基斯杜化·龐馬、夏洛特·澈奇、皇家芭蕾舞團及西敏寺合唱團成員同台亮相。

都賀蒂曾經指揮過的知名樂團、芭蕾舞團及歌劇院來自美國及全球各地，多不勝數，包括：美國芭蕾舞劇院、慕尼黑國家歌劇院及芭蕾舞劇院、國家藝術中心樂團，以及蒙特利爾、西雅圖、沃斯堡、印第安納浦利斯、亞特蘭大、辛辛那提、密爾沃基、溫哥華、莫斯科、格蘭特公園、哥倫布市、墨爾本、阿德萊德、溫尼伯、雪城、納什維爾、孟菲斯、愛民頓、北卡羅萊納、夏洛特、特拉斯、鳳凰城、長堤、聖地牙哥及新奧爾良交響樂團等。此外，還有水牛城愛樂、路易士維爾樂團、RCA交響樂團、太平洋交響樂團、薩德勒之井皇家芭蕾舞團、奧克蘭愛樂、羅徹斯特愛樂樂團、委內瑞拉國家管弦樂團、奧克拉荷馬市愛樂樂團、首要愛樂〔首爾〕、俄羅斯聯邦克里姆林宮樂團，以及羅馬、佛羅倫斯、都靈及

dozens of performances per season for the company, with Symphony Silicon Valley in the orchestra pit. In summer 2013, he made his debut conducting The Russian National Orchestra at the internationally acclaimed Napa Valley Festival del Sol.

He has also been a frequent conductor of London's Royal Philharmonic Concert Orchestra, with whom he first made his debut in Royal Festival Hall, and most recently conducted a 15-city U.S. and Canadian concert tour with the orchestra and guest artists Dame Julie Andrews, Christopher Plummer, Charlotte Church, dancers of the Royal Ballet, and the Westminster Choir and Bell Ringers.

Daugherty has also conducted for scores of major American and international symphony orchestras, ballet companies, and opera houses, including numerous performances with American Ballet Theatre, Munich State Opera and Ballet, National Arts Centre Orchestra and with the Symphony Orchestras of Montreal, Seattle, Fort Worth, Indianapolis, Atlanta, Cincinnati, Milwaukee, Vancouver, Moscow, Grant Park, Columbus, Melbourne, Adelaide, Winnipeg, Syracuse, Nashville, Memphis, Edmonton, North Carolina, Charlotte, Delaware, Phoenix, Long Beach, San Diego, and New Orleans; Buffalo Philharmonic, Louisville Orchestra, RCA Symphony Orchestra, Pacific Symphony, Sadlers Wells Royal Ballet, Auckland Philharmonia, Rochester Philharmonic, Venezuela National Orchestra, Oklahoma City Philharmonic, Seoul Prime Philharmonic, Kremlin Palace Orchestra of the Russian Federation, and major Italian opera houses in Rome, Florence, Turin, and Regio Emilia. He has been Music Director of a number of major American ballet companies, including The Louisville Ballet, The Chicago City Ballet, and Ballet Chicago.

都賀蒂

GEORGE DAUGHERTY

創作/音樂總監/指揮/製作

creator/music director/conductor/producer

雷吉奧艾米利亞等知名意大利歌劇院。他曾任多個美國芭蕾舞團的音樂總監，包括路易士維爾芭蕾舞團、芝加哥城市芭蕾舞團及芝加哥芭蕾舞團等。

都賀蒂曾參與美國廣播公司ABC電視網絡的多項大型計劃，包括改編浦羅哥菲夫作品《彼得與狼》成為動畫兼現場動作特輯，兼任編劇、指揮及導演，榮獲艾美獎（黃金時間類）及多個其他重要獎項。此外他又與《喜福會》作者譚恩美合作，參與製作榮獲艾美獎的PBS電視節目系列、改編自譚恩美同名著作的《中國暹羅貓》。他亦以《Rhythm & Jam》獲得艾美獎提名。後者為ABC電視網絡特輯，為年輕觀眾介紹基本音樂知識。

1990年，都賀蒂與製片人黃家力，創作、導演及指揮大受歡迎的百老匯歌舞劇音樂會《Bugs Bunny On Broadway》，該劇是結合現場樂團演出及電影的舞台製作，在紐約百老匯歌舒詠劇院連場滿座，在世界各地搬演同樣叫好叫座。2010年，為延續Bugs Bunny交響音樂會的傳統，他再與王家力聯手創作/監製/推出音樂會的新版本：《Bugs Bunny at the Symphony》，於悉尼及洛杉磯舉行雙世界首演，分別於悉尼歌劇院指揮悉尼交響樂團，以及於荷里活碗型劇場指揮洛杉磯愛樂樂團。《Bugs Bunny at the Symphony II》於2013年面世，都賀蒂在荷里活碗型劇場指揮洛杉磯愛樂首演。

Daugherty has created several major productions for the ABC Television Network project, including a primetime animation-and-live action production of Prokofiev's *Peter and the Wolf*, which he created, co-wrote, conducted, and directed, and for which he won a Prime Time Emmy Award, as well as numerous other major awards. He also collaborated with *The Joy Luck Club* author Amy Tan on the Emmy-winning PBS television series adaptation of her celebrated children's book *Sagwa, The Chinese Siamese Cat*, and he received an Emmy nomination for *Rhythm & Jam*, his ABC television network specials which taught the basics of music to a teenage audience.

In 1990, Daugherty, collaborating with partner David Ka Lik Wong, created, directed, produced, and conducted the hit Broadway musical/concert *Bugs Bunny On Broadway*, a live-orchestra-and-film stage production which sold-out its extended run at New York's Gershwin Theatre on Broadway, and has since played to critical acclaim and sold-out houses all over the world. The *Bugs Bunny* symphonic concert tradition continued when Daugherty and Wong created/produced/launched a new version, *Bugs Bunny at the Symphony*, in 2010, with double World Premieres at the Sydney Opera House with the Sydney Symphony, and the Hollywood Bowl with the Los Angeles Philharmonic. *Bugs Bunny at the Symphony II* followed in 2013, also with a premiere at the Hollywood Bowl, with the LA Phil.



黃家力

DAVID KA LIK WONG

創作/製作/技術總監/巡演總監

creator/producer/technical director/tour director

《Bugs Bunny at the Symphony》監製黃家力於1996年為《彼得與狼》擔任監製並榮獲艾美獎，又於1994年為《Rhythm & Jam》擔任監製並獲得艾美獎提名，《Rhythm & Jam》為美國ABC電視之兒童音樂教育節目系列，逢星期六早上播出。

他與都賀蒂合作，為《彼得與狼》計劃擔任首席監製，該計劃為動畫及現場演出製作，由克絲汀·艾莉、洛伊德布里吉及曾參演電影《緣份的天空》的羅斯馬林吉爾聯合主演，並由傳奇動畫電影導演查克·鍾斯為計劃設計加入全新卡通人物。曾為 Warner Bros 紀錄片《查克·鍾斯的魔法世界》（中譯）擔任高級監製，影片由都賀蒂執導，訪問史提芬·史匹堡、胡比·高拔、佐治·盧卡斯及朗·侯活等多位巨星。

1991起，為 Warner Bros 的巡演劇目《Bugs Bunny On Broadway》擔任監製，該劇於世界各地公演，並製作成錄音大碟及錄音帶，由 Warner Bros Records 出品，為錄音計劃擔任聯合監製。他曾為國家交響樂團、費城樂團、皇家愛樂、悉尼歌劇院、三藩市交響樂團、洛杉磯愛樂等，演出多場極具創意的特別音樂會。他與都賀蒂聯合創作巡演音樂會《Rodgers & Hammerstein on Stage and Screen》，同時擔任監製。

更曾與都賀蒂、譚恩美及著名的 Sesame Workshop 合作，編劇、監製及創作榮獲艾美獎的 PBS/Sesame Workshop 兒童電視節目系列、改編自譚恩美同名著作的《中國暹羅貓》。

黃家力生於香港，12歲時隨家人移居美國。目前他以三藩市為家。

Bugs Bunny at the Symphony Executive Producer David Ka Lik Wong was awarded with a coveted Emmy Award for his work as producer on *Peter and the Wolf* in 1996, and was also nominated for an Emmy in 1994 for his work as producer of *Rhythm & Jam*, the ABC series of Saturday morning music education specials for children.

He teamed with George Daugherty as principal producer for the *Peter and the Wolf* project, the animation and live-action production starring Kirstie Alley, Lloyd Bridges, *Sleepless in Seattle*'s Ross Malinger, and the new animated characters of legendary animation director Chuck Jones. He was also the senior Producer for the Warner Bros. documentary film *The Magical World of Chuck Jones*, directed by George Daugherty and starring interviews by Steven Spielberg, Whoopi Goldberg, George Lucas, and Ron Howard, among many others.

He has been Producer for the Warner Bros. touring production *Bugs Bunny On Broadway* since 1991, as it has toured the world, and co-produced the audio CD album and tape for Warner Bros. Records. Wong has also produced innovative symphony orchestra concerts for some of the world's leading orchestras, including the National Symphony, The Philadelphia Orchestra, the Royal Philharmonic, the Sydney Opera House, the San Francisco Symphony, the Los Angeles Philharmonic, and many others. He is also Executive Producer and the co-creator of the touring concert *Rodgers & Hammerstein on Stage and Screen*, which he co-created with George Daugherty.

Wong has teamed with George Daugherty, Amy Tan, and the legendary Sesame Workshop to write, produce and create the Emmy Award winning PBS/Sesame Workshop children's television series *Sagwa, The Chinese Siamese Cat*, based on the book by Amy Tan.

Mr. Wong was born in Hong Kong, and moved to San Francisco with his family at the age of 12. He still calls San Francisco home.

WARNER BROS. PRESENTS

BUGS BUNNY

at the Symphony II

創作/音樂總監/指揮/製作

都賀蒂

Creator/Music Director/Conductor/Producer

George Daugherty

創作/製作/技術總監/巡演總監

黃家力

Creator/Producer/Technical Director/Tour Director

David Ka Lik Wong

指揮/副音樂總監

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BUGS BUNNY

at the Symphony II

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George Daugherty dedicates this concert to the memory of his mother, Charlene Elizabeth Daugherty

BUGS BUNNY AT THE SYMPHONY II had its world premiere on July 5, 2013, at the Hollywood Bowl, with the Los Angeles Philharmonic

BUGS BUNNY AT THE SYMPHONY had its world premieres on May 7, 2010, at the Sydney Opera House with the Sydney Symphony; and July 16, 2010, at the Hollywood Bowl, with the Los Angeles Philharmonic.

BUGS BUNNY ON BROADWAY had its world premiere on June 16, 1990 at the San Diego Civic Theatre; its Broadway premiere at the Gershwin Theatre, New York City, on October 2, 1990; and its international premiere on May 15, 1996 at the Sydney Opera House, Sydney, Australia.

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。

香港管弦樂團由香港特別行政區政府資助
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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.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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香港管弦樂團

HONG KONG PHILHARMONIC

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香港管弦樂團

HONG KONG PHILHARMONIC

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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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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

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

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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
 - 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
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梁湘汶家長的話：「湘汶自3歲參加Yamaha國際音樂課程後，獲益良多，既可增進親子關係、鍛鍊卓越的耳聽能力及發揮創意，更可透過課程參加演奏會及比賽，增強自信。現在上台表演不但沒有怯場，還有個人的台風！我和女兒都感到很開心。」

主辦



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