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廖國敏 | 指揮

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塞伊

《大市集》

FAZIL SAY

Grand Bazaar

9'

聖桑

第五鋼琴協奏曲，「埃及人」

- I. 生動的快板
- II. 行板
- III. 甚快板

CAMILLE SAINT-SAËNS

Piano Concerto no. 5, *Egyptian*

33'

- I. Allegro animato
- II. Andante
- III. Molto allegro

中場休息

INTERMISSION

白遼士

《幻想交響曲》

- I. 白日夢，熱情
- II. 舞會
- III. 田園景致
- IV. 受刑進行曲
- V. 女巫安息夜之歌

HECTOR BERLIOZ

*Symphonie fantastique*

46'

- I. Rêveries – Passions (Dreams and passions)
- II. Un bal (A ball)
- III. Scène aux champs (Scene in the country)
- IV. Marche au supplice (March to the scaffold)
- V. Songe d'une nuit du Sabbat (Dream of a witches' Sabbath)



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# RESOUND IN SYMPHONY



塞伊 (1970年生)

## 《大市集》，op. 65

沒人清楚知道伊斯坦布爾大市集何時開始運作，只知道到了1500年已肯定存在，而且運作至今。大市集是這座古老圍牆城市的社會和商業中心，有四千間店舖，當中可以傳頌的故事更何止千萬。數百年來，這個大型的有蓋市集就是奧圖曼帝國跟全世界做生意的地方——這是西非柏柏爾人與威尼斯銀行家和俄羅斯毛皮獵人相遇的地方，是波斯織布工和印度香料商販，與德意志珠寶商、中國絲綢商以及英國羊毛商交往、討價還價、交際應酬的地方。時至今日，這裡每個角落都跟從前一樣熱鬧。在這裡，你可以買到金屬製品、陶瓷、香料、紡織品、燈籠、家具和化妝品；事實上，從一瓶石榴糖漿到最精緻（也最昂貴）的波斯地毯，一切都應有盡有。

換言之，這裡是環球文化匯聚的地方，是東西方交匯而且人人獲利的地方。塞伊自然也會感興趣。他說：「我的本性與願望，就是以音樂團結眾人，沒有任何疆界，連心中也沒有。音樂威力驚人，不需要翻譯，人人

都能明白，無論是華人、土耳其人還是德國人，大家都聽得懂。偉大的音樂家，就是能以正面或激盪人心的方式感動別人的人。談到人的天性時，音樂的角色也舉足輕重。」

生於安卡拉的塞伊本身是數學神童；這還不止，他未滿四歲就靠著一支長笛和一首土耳其兒歌，表現出他在音樂上的驚人才華。塞伊年幼時以超卓的鋼琴技巧聞名，可是自十四歲起他就十分熱衷作曲。他基本上按照西方古典傳統寫作，但聲響語言卻每每植根於家鄉的民間音樂傳統。交響詩《大市集》寫於2015年，是這個巨型市集的音樂肖像，樂團還採用了傳統土耳其敲擊樂器，刻劃市集裡的景象、聲音與氣味。樂曲的段落包括〈走在大市集昏暗的街道上〉、〈地毯買賣〉與〈晚間氛圍〉。樂曲與大市集本身一樣色彩繽紛，也同樣出人意表——在作曲家看來，只要與人類有關，就都不會全然陌生。

### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、長號、低音長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。



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**FAZIL SAY** (b. 1970)  
*Grand Bazaar*, op. 65

No-one knows precisely when the Kapalı Çarşı (Grand Bazaar) in Istanbul began trading, but it was certainly open by the year 1500, and it's still in use today: the social and commercial hub of the ancient walled city, with 4000 shops and a million stories to tell. For centuries this vast, bustling covered market was where the Ottoman Empire did business with the world: a place where Berber tribesmen met with Venetian bankers and Russian fur-trappers; where the weavers of Persia and the spice-sellers of India mingled, haggled and socialised with jewellers from Germany, silk-traders from China and wool-merchants from Britain. Today it's still every bit as lively. Here you can buy metalwork, ceramics, spices, textiles, lanterns, furniture and cosmetics; everything, in fact, from a jar of pomegranate molasses to the most exquisite (and valuable) Persian carpets.

In other words, it's a place where cultures meet; where East meets West and everyone profits. That's naturally of interest to Fazıl Say. "It's my nature and desire to unite people through music without any borders, not even in the mind," says Say. "Music is very

powerful. Music needs no translation. Everyone understands it, whether Chinese, Turkish or German. A great musician is someone who is able to reach people in a positive or dramatic way. When talking about human nature, music plays an important role."

Born in Ankara, Say was a childhood mathematical prodigy – and before the age of four, with the aid of a flute and a Turkish nursery rhyme, he rapidly proved himself to be a musical phenomenon too. Initially best-known as a piano virtuoso, he started composing in earnest at the age of 14, working in the western classical tradition but with a sonic language grounded in the folk culture of his native country. He composed his symphonic poem *Grand Bazaar* in 2015. A musical portrait (complete with traditional Turkish percussion) of the sights, sounds and smells of this fabulous marketplace, its sections include "walking in the dark streets of the Grand Bazaar", "carpet sale discussions" and "evening atmosphere". It's as colourful (and as unexpected) as the Bazaar itself – the work of a composer for whom nothing human is truly foreign.

**Instrumentation**

Two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, trombone, bass trombone, tuba, timpani, percussion, harp and strings.

## 聖桑 (1835–1921)

### F大調第五鋼琴協奏曲，op. 103， 「埃及人」

- I. 生動的快板
- II. 行板
- III. 甚快板

1896年5月6日，聖桑在巴黎普萊耶音樂廳舉行週年慶祝音樂會，節目之一就是第五鋼琴協奏曲的首演。他當時心情很好，慶祝的興致很高，樂曲也是誌慶之作——既慶祝多年來成就斐然的事業，也慶祝他雖然已一把年紀，但想像力依然鮮活年輕。聖桑很喜歡旅行，一生中旅行總次數多達179次，踏足過的國家達廿七個，包括英國、美國、斯堪的納維亞地區（北歐）、俄羅斯、南美洲、印尼和錫蘭（也就是現在的斯里蘭卡），不過最令他嚮往的卻是北非。他憶述：「你在馬賽登上一首美麗的船，廿四小時後你就在阿爾及爾上岸；那是陽光、綠色植物、花朵、生命！」

第五鋼琴協奏曲開端幾個音符，是1894他在加那利群島時想到的；但全曲卻是1896年初在開羅完成，因此樂曲至今仍有「埃及人」協奏曲之稱。在埃及時，他沿著尼羅河，乘船逆流而上到達樂蜀，在當地市集買洋蔥自己煮湯。根據聖桑的友人說，聖桑認為當地生活「歡快、青春、樸素」，所以十分喜歡。回到開羅，聖桑與埃及總督會面（像聖桑這樣的名人，總是很受上流社會歡迎），在舒適的酒店下榻，繼續寫作第五協奏曲。

聖桑形容第五鋼琴協奏曲「有點像往東方航行」。第一樂章有如一片藍天，藍天之下當然瀰漫著「歡快、青春、樸素」的氣氛。鋼琴像蕩漾的河水一樣閃閃生輝，溫暖的氣候則靠樂團刻劃。第二樂章由舞動的節奏掀開序幕，隨後鋼琴奏出就是一首努比亞情

歌——作曲家親口承認，那是他從埃及帶回來的紀念品，是他在尼羅河乘坐達哈比亞內河船（一種埃及傳統帆船）時聽到的。作曲家還以重複音刻劃尼羅河沿岸呱呱叫的青蛙和啾啾作響的蟋蟀。

到了終樂章，回家的旅程已經開始，隆隆作響的鋼琴像極了蒸汽船引擎。聖桑說，這個熱情如火的樂章一直勇往直前，令人想起「渡海的喜悅，不過並非人人都喜歡。」可是在聖桑看來，「到達」總比不上愉快地踏上旅途。

#### 編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。



## CAMILLE SAINT-SAËNS

(1835–1921)

### Piano Concerto no. 5 in F major, op.103, *Egyptian*

I. **Allegro animato**

II. **Andante**

III. **Molto allegro**

Camille Saint-Saëns premiered his Fifth Piano Concerto at his own Jubilee Concert in the Salle Pleyel, Paris, on 6 May 1896. He was in a mood to celebrate, and it was a work of celebration - both of a long and brilliant career and of an imagination that was still young in spirit. Saint-Saëns loved to travel; and during his lifetime he made 179 trips to 27 different countries, including the UK, USA, Scandinavia, Russia, South America, Indochina and Ceylon. But he particularly enjoyed North Africa: "You board a beautiful ship in Marseille and 24 hours later you land in Algiers; and it is sun, greenery, flowers, life!", he recalled.

The first notes of the Fifth Piano Concerto came to him in the Canary Islands in 1894. But he completed the work in Cairo in the first weeks of 1896, and so it's known to this day as the *Egyptian* concerto. He'd travelled up the Nile by boat to Luxor, where he visited the local bazaar and bought onions to make his own soup. According to a friend, he loved the "gaiety, youth and simplicity" of local life. Back in Cairo he paid court to the Khedive (a celebrity like Saint-Saëns was always welcome in high society)

and settled into a comfortable hotel to work on the concerto.

Saint-Saëns described the Fifth Piano Concerto as "a kind of voyage in the East", and there's certainly an atmosphere of "gaiety, youth and simplicity" under the blue skies of the first movement. The piano suggests the glitter of rippling waters, while the orchestra supplies the warm climate. After the dancing rhythms that open the second movement, there are (as Saint-Saëns admitted) some souvenirs of Egypt - a Nubian love song (played by the piano) which Saint-Saëns heard sung onboard a dahabiya riverboat on the Nile. Later, repeated notes suggest the croaking of frogs and crickets by the great river.

And in the finale, the piano rumbles like the engines of a steamship as the homeward journey gets under way. This exuberant, headlong movement, said the composer, evoked "the joy of a sea-crossing, a joy that not everyone shares". For Saint-Saëns, however, travelling joyfully was always better than to arrive.

#### Instrumentation

Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

## 白遼士 (1803-1869)

### 《幻想交響曲》，op. 14

- I. 白日夢，熱情
- II. 舞會
- III. 田園景致
- IV. 受刑進行曲
- V. 女巫安息夜之歌

「幻想交響曲：藝術家生命中的一頁。一個性格異常敏感又想像力豐富的年輕藝術家害了單思病，在絕望中吞下鴉片……在這種狀態下，他的所憶所感都以樂思來呈現，連心上人也在他腦海裡化成旋律一化成經常重現的『固定樂思』（也就是『執著的意念』），無論他在哪裡都會見到。」

這就是白遼士聲稱打算在《幻想交響曲》說的故事——而且故事至少部分屬實。白遼士的確是個「性格異常敏感又想像力豐富的年輕藝術家」，而且1830年春季他在巴黎唸書時，就有三件事令他深深著迷：第一是莎士比亞詩作（白遼士憶述：「我像被雷電劈中一樣。」），第二是貝多芬（「音樂新世界」），第三則是愛情，而且是單戀與瘋狂的愛。愛爾蘭有位女演員名叫史密夫森，擅長演繹莎士比亞。雖然白遼士從未跟她說過話，但她卻闖進了白遼士的心坎。另一位女孩莫克卻接納了白遼士這個挑戰——白遼士說莫克「令我所有理智全都著火了，直至所有地獄惡魔都在我的血管裡舞動。」

材料就這些。在這位鍾情於歌德風格與浪漫風格的年輕作曲家心中，把這些材料混在一起，成品就是《幻想交響曲》（1830年完成，1832年12月9日首演）。必須記住的元素就是白遼士的「固定樂思」。「固定樂思」代表他的心上人，在樂曲裡經常重現；初次出現是在第一樂章：漫不經心的「白日夢」

樂段篇幅甚長，要待到「熱情」樂段開始，很快就由小提琴奏出——那個綿長輕快的旋律，就是「固定樂思」。

〈舞會〉就是「舞會」，是首優雅的巴黎舞廳圓舞曲，豎琴琴音閃爍如鑽。在平靜的〈田園景致〉，孤獨的牧羊人（英國管）向自己的心上人（幕後演奏的雙簧管）吹奏風笛。可是到了樂章結尾，唯一的應答卻是遠處隆隆的雷聲。在〈受刑進行曲〉，主人翁在幻覺中看自己被處死，就在斷頭台鋸刀落下之前，「固定樂思」重現了一次，由單簧管奏出。但事情還沒結束——場景越來越幽暗，然後是幻覺中的超自然情景：地獄裡，一群女巫看見藝術家被殺死都十分高興。午夜的鐘聲響起，舞動也越來越狂熱，白遼士讓筆下龐大的樂團放開懷抱，擺出一席放縱肆意的聲音饗宴。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支大號、兩組定音鼓、敲擊樂器、兩座豎琴及弦樂組。



## HECTOR BERLIOZ (1803–1869) *Symphonie Fantastique*, op. 14

- I. *Rêveries – Passions*  
(Dreams and passions)
- II. *Un bal* (A ball)
- III. *Scène aux champs*  
(Scene in the country)
- IV. *Marche au supplice*  
(March to the scaffold)
- V. *Songe d'une nuit du Sabbat*  
(Dream of a witches' Sabbath)

“Fantastic Symphony: Episode in the life of an Artist. A young artist of an unusually sensitive nature and a vivid imagination has taken opium in the depths of lovesick despair... In this state, his feelings and his memories take on the form of musical ideas. Even his Beloved One takes the form of a melody in his mind – an *idée fixe* [an obsessive idea], which returns constantly, and which he sees everywhere.”

That’s the story that Hector Berlioz claimed to tell in his *Symphonie Fantastique* – and at least one part of it was entirely true. He really was “a young artist of an unusually sensitive nature and a vivid imagination”, and in the spring of 1830, he was studying in Paris in the grip of not one, but three overpowering passions. The first was the poetry of Shakespeare: it “struck me like a thunderbolt”, he recalled. The second was Beethoven: “a new world of music”. And the third was love: crazy, unrequited love. Harriet Smithson was an Irish Shakespearean actress; Berlioz had never even spoken to her, but he was smitten. Another girl, Camille Moke, took that as a challenge: “She set my

senses on fire till all the devils of hell danced in my veins”.

Those were the ingredients. Mixed together in the mind of a young composer in love with the gothic and the Romantic, the result was the *Symphonie Fantastique*, written early in 1830 and first performed on 9 December 1832. The one element to bear in mind is Berlioz’s *idée fixe* – the tune representing his Beloved, which recurs throughout the Symphony. It’s the long, lilting melody played by the violins immediately after the start of the fast *Passions* section of the first movement – coming after the long, wandering “*Rêveries*”.

“Un bal” is just that – an elegant Parisian ballroom waltz, with harps glittering like diamonds. In the peaceful “*Scène aux champs*” a lonely shepherd (cor anglais) pipes to his offstage sweetheart (oboe). By the end of the movement, the only reply is a distant rumble of thunder. In the “*Marche au supplice*”, our hero hallucinates that he’s being executed, and the *idée fixe* makes a final appearance on clarinet before the guillotine falls. But it’s not over: the scene darkens for a hellish supernatural fantasy of witches rejoicing in his doom. There are bells as midnight strikes, and as the dance spirals into madness, Berlioz unleashes his whole huge orchestra in a riotous orgy of sound.

All programme notes by Richard Bratby

### Instrumentation

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two sets of timpani, percussion, two harps and strings

A portrait of Lio Kuokman, a young man with dark hair, wearing a white shirt, sitting in a dark armchair. The background is a textured wall.

# 廖國敏

## LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang

廖國敏現為香港管弦樂團駐團指揮、澳門樂團音樂總監兼首席指揮，以及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO十場巡演等。其他合作樂團包括底特律交響樂團、法國電台愛樂樂團、馬賽愛樂樂團、首爾愛樂樂團、NHK交響樂團、廣島交響樂團、東京都交響樂團、京都市交響樂團、俄羅斯國家交響樂團、莫斯科愛樂樂團、拉脫維亞國家交響樂團等。

廖國敏畢業於香港演藝學院，再赴美國入讀茱莉亞音樂學院、寇蒂斯音樂學院、新英格蘭音樂學院深造。他是澳門室內樂協會的創會主席。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；2021年獲選為香港十大傑出青年；2022年獲香港藝術發展局頒發藝術家年獎及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra, Music Director and Principal Conductor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang festival. Other orchestras with which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16<sup>th</sup> Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.



# 侯夫 STEPHEN HOUGH

鋼琴 Piano

Photo: Jiyang Chen



被《經濟學人》譽為「當代二十位博學多才人物」之一的侯夫，不僅是享譽國際的鋼琴家，亦是傑出的作曲家兼作家。他是首位獲得麥克阿瑟「天才獎」的古典音樂家，2022年更因其對音樂的卓越貢獻榮膺爵級頭銜。

在四十多年的職業生涯中，侯夫經常與世界級的樂團合作。在2024/25樂季，他第三十次亮相BBC逍遙音樂節，在閉幕音樂會中向現場6000名觀眾及350萬電視觀眾獻技；在這個樂季，他在世界多地演出逾80場音樂會。在2024年1月，他首演了自己的鋼琴協奏曲《昨日世界》。

身為作曲家，侯夫曾受羅浮宮博物館、西敏寺和威格莫爾音樂廳等委約創作各種樂曲，包括合唱及器樂作品。他亦撰寫了回憶錄《夠了：童年的場景》、散文集《粗略的想法：反思音樂和其他事》及小說《最後撤退》。

侯夫灌錄了約70張錄音專輯，屢獲殊榮，包括年度金音叉獎、多項格萊美獎提名，以及八座《留聲機》大獎（包括年度最佳專輯和金碟獎）。侯夫現擔任皇家北方音樂學院鋼琴系國際教授，並兼任紐約茱莉亞學院鋼琴教授。

Named by *The Economist* as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career of a concert pianist with those of a composer and writer. In recognition of his contribution to cultural life, he became the first classical performer to be given a MacArthur Fellowship, and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022.

In a career spanning over 40 years, Stephen Hough has played regularly with most of the world's leading orchestras. He began his 2024/25 concert season with his 30<sup>th</sup> appearance at the BBC Proms, performing at Last Night of the Proms to a live audience of 6,000 and a televised audience of 3.5 million. Throughout the rest of the season, Hough performs over 80 concerts on four continents. In January 2024, he premiered his own Piano Concerto, *The World of Yesterday*.

As a composer, Hough's songs, choral and instrumental works have been commissioned by Musée du Louvre, Westminster Abbey, and Wigmore Hall, amongst many others. As an author, he has written a memoir (*Enough: Scenes from Childhood*), a collection of essays (*Rough Ideas: Reflections on Music and More*), and a novel (*The Final Retreat*).

Hough's discography of 70 recordings has garnered awards including the Diapason d'Or de l'Année, several Grammy nominations, and eight Gramophone Awards including Record of the Year and the Gold Disc. Hough is the International Chair of Piano Studies at the Royal Northern College of Music, and is on the faculty of The Juilliard School in New York.

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。港樂於2023/24樂季慶祝五十周年，

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

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

Suwani. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, The Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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



# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監

### MUSIC DIRECTOR

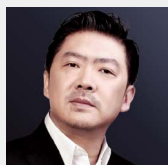
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基  
Tarmo Peltokoski

## 首席客席指揮

### PRINCIPAL GUEST CONDUCTOR



余隆  
Long Yu

## 駐團指揮

### RESIDENT CONDUCTOR

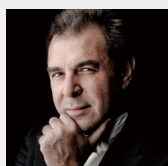


廖國敏  
Lio Kuokman, JP

邱啟楨紀念基金及  
香港董氏慈善基金會席位贊助  
The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

## 藝術伙伴

### ARTISTIC PARTNER



加蒂  
Daniele Gatti

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



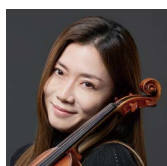
許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



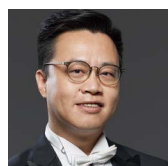
朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



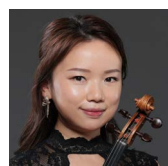
艾瑾  
Ai Jin



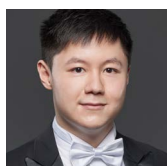
把文晶  
Ba Wenjing



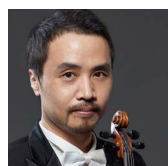
程立  
Cheng Li



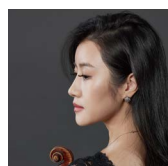
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



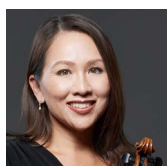
李智勝  
Li Zhisheng



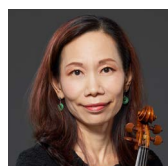
劉芳希  
Liu Fangxi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado

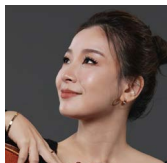


張希  
Zhang Xi

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.



第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



華嘉蓮  
Katrina Rafferty



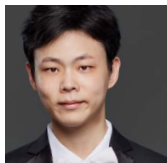
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

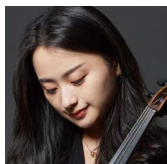
包陪麗及凌仲一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

中提琴 VIOLAS

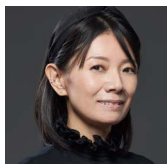


●凌顯祐  
Andrew Ling

萬花筒慈善基金席位贊助  
The Kaleidoscope  
Charitable Foundation Chair



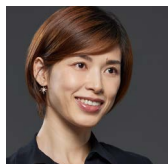
■李嘉黎  
Li Jiali



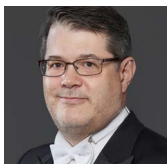
▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪伊凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

大提琴 CELLOS



●鮑力卓  
Richard Bamping

邱啟楨紀念基金席位贊助  
The C. C. Chiu Memorial  
Fund Chair



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

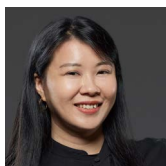
### 低音大提琴 DOUBLE BASSES



● 林達橋  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛恒  
Chang Pei-heng



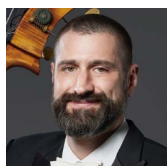
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

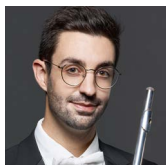
### 長笛 FLUTES



● 史德琳  
Megan Sterling

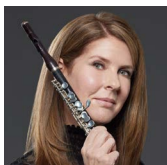


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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
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# SPECIAL PROJECTS (Instruments)

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#### The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴  
· 由樂團首席王敬先生使用  
喬凡尼·格蘭奇諾 (c.1715) 小提琴  
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴  
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約瑟·加里亞奴 (1788) 小提琴  
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卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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Jean-Baptiste Vuillaume (c.1867) Violin

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Luigi Fabris (c.1870) Cello

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衷心感謝 邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助  
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王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**  
對樂團首席席位的鼎力支持。

**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
first violins and contributes to the overall  
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the  
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# 樂團席位贊助 CHAIR ENDOWMENT

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## **Kaleidoscope** Charitable Foundation **萬花筒慈善基金**

**凌顯祐**自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝**萬花筒慈善基金**  
慷慨支持首席中提琴的席位。

**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



## 樂團席位贊助 CHAIR ENDOWMENT

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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**  
慷慨支持首席大提琴的席位。

**Richard Bamping** has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.





## 樂團席位贊助 CHAIR ENDOWMENT

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The Second Violin Chair Endowment  
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**田中知子**來自日本熊本，於1997年加入香港管弦樂團小提琴部。  
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

**Tomoko Tanaka**, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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指揮

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Rademann  
conductor

法克絲  
女高音

Valentina Farcas  
soprano

莫莉森  
女中音

Catriona Morison  
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Concert Hall

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# NEW YEAR CELEBRATION: VIENNA, CITY OF DREAMS

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中國人壽(海外)榮譽呈獻  
新年音樂會：  
夢中之城維也納



© Kasper Hansen

羅菲  
指揮  
Benjamin Northey  
conductor

施塔格  
女高音  
Siobhan Stagg  
soprano

曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的歌劇選曲、康高特的電影配樂，還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段。

Celebrate the New Year with Viennese waltzes by Strauss, exquisite arias from Mozart, and fabulous film scores by Korngold. Soprano Siobhan Stagg will sing opera and operetta favourites.

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

節目詳情 Programme Details



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拉德曼 | 韓德爾 / 莫扎特彌賽亞  
Hans-Christoph Rademann |  
Handel/Mozart Messiah

韓德爾 (莫扎特改編) 《彌賽亞》  
HANDEL (arr. MOZART) *Messiah*

拉德曼, 指揮  
法克絲, 女高音  
莫利森, 女中音  
范尼古拉斯, 男高音  
鮑爾, 男低音  
香港管弦樂團合唱團  
學士合唱團

Hans-Christoph Rademann,  
conductor  
Valentina Farcas, soprano  
Catriona Morison, mezzo-soprano  
Nicholas Phan, tenor  
Thomas E. Bauer, bass  
Hong Kong Philharmonic Chorus  
The Learners Chorus

29 & 30  
DEC 2024

Sun 3pm  
Mon 8pm  
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中國人壽 (海外) 榮譽呈獻  
新年音樂會: 夢中之城維也納  
China Life (Overseas) Proudly Sponsors  
New Year Celebration: Vienna, City of Dreams

在「夢中之城」維也納, 旋律彷彿瀰漫於空氣之中。齊來以維也納新年音樂會的方式迎接新的一年, 曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的浪漫樂章、康高特精妙絕倫的電影配樂, 還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段, 為你送上一場如夢似幻的醉人音樂盛宴。

They call Vienna the “city of dreams” – a place where melody fills the very air. The HK Phil celebrates the New Year in traditional Viennese style, with waltzes by Strauss, opera from Mozart, and fabulous film scores by Korngold. Australian soprano Siobhan Stagg will grace the stage with her luminous voice, performing opera and operetta favourites. Join us for a concert that sparkles like champagne!

羅菲, 指揮  
施塔格, 女高音

Benjamin Northey, conductor  
Siobhan Stagg, soprano

3 & 4  
JAN 2025

Fri 8pm  
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\$520 \$420 \$320  
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羅菲, 指揮  
Benjamin Northey, conductor

17 & 18  
JAN 2025

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拜羅伊特: 指環歌劇場景  
Bayreuth: Scenes from the Ring  
華格納 《指環》:《齊格菲》及《諸神的黃昏》歌劇場景  
WAGNER *The Ring: Scenes from Siegfried and Götterdämmerung*

恩紀寧, 指揮  
默貝斯, 女高音  
芬克, 女高音  
Pietari Inkinen, conductor  
Ricarda Merbeth, soprano  
Stefan Vinke, tenor

24 & 25  
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西班牙狂歡夜  
Spanish Fiesta  
拉威爾 《小丑的晨歌》  
拉威爾 《西班牙狂想曲》  
法雅 《人生朝露》: 間奏曲及舞曲  
法雅 《愛情是魔術師》: 芭蕾組曲  
RAVEL *Alborada del gracioso*  
RAVEL *Rapsodie espagnole*  
FALLA *La vida breve: Interlude and Dance*  
FALLA *El amor brujo: Ballet Suite*

龐斯, 指揮  
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