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新年音樂會： 夢中之城維也納



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羅菲
指揮

Benjamin Northey
conductor

施塔格
女高音

Siobhan Stagg
soprano

29 & 30 DEC 2024

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新年音樂會：夢中之城維也納

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New Year Celebration: Vienna, City of Dreams

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莫扎特 《費加洛的婚禮》：序曲	WOLFGANG AMADEUS MOZART <i>The Marriage of Figaro: Overture</i>	4'
康高特 《雪人》：序曲	ERICH WOLFGANG KORNGOLD <i>Der Schneemann: Overture</i>	5'
康高特 《海鷹》：序曲	ERICH WOLFGANG KORNGOLD <i>The Sea Hawk: Overture</i>	7'
康高特 《死亡之城》：瑪利亞蒂之歌	ERICH WOLFGANG KORNGOLD <i>Die Tote Stadt: Marietta's Lied</i>	7'
康高特 《史特勞斯偶曲》	ERICH WOLFGANG KORNGOLD <i>Straussiana</i>	6'
里夏 《萊迪塔》：我的吻熱情如火	FRANZ LEHÁR <i>Giuditta: Meine Lippen, sie küssen so heiss</i>	6'
布拉姆斯 第五匈牙利舞曲	JOHANNES BRAHMS <i>Hungarian Dance no. 5</i>	3'



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FRANZ VON SUPPÉ

Light Cavalry: Overture

6'

莫扎特

《女人心》：一個十五歲的女子

WOLFGANG AMADEUS MOZART

Così fan Tutte: Una Donna a quindici anni

4'

小約翰·史特勞斯

《皇帝圓舞曲》

JOHANN STRAUSS II

Emperor Waltz

10'

小約翰·史特勞斯

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JOHANN STRAUSS II

Thunder and Lightning Polka

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小約翰·史特勞斯

《蝙蝠》：查達斯舞

JOHANN STRAUSS II

Die Fledermaus: Czardas

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小約翰·史特勞斯

《藍色多瑙河》

JOHANN STRAUSS II

The Blue Danube

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新年音樂會：夢中之城維也納

低音踏著急促的腳步：一個旋轉音型，一次迅猛的漸強。然後，隨著歡欣的聲音突然迸發，**莫扎特《費加洛的婚禮》**裡一眾主僕突然活躍奔忙起來。這齣歌劇寫於1786年，率先響起的**〈序曲〉**實際上堪稱完美。要介紹帝國首都維也納的音樂界，有甚麼比這首樂曲更好？從1700年代到第一次世界大戰，幾百年來，哈斯堡皇朝治下的維也納就是歐洲各地的交匯處，全城沉迷舞蹈、時裝與咖啡廳閒聊——當然最重要的還是音樂。

在帝國首都維也納，尋歡作樂本身也成了藝術，而且每個世代都會出現奇蹟般的人物，例如**康高特**。康高特是音樂史上最耀眼的神童之一：七歲開始作曲，1910年第一齣重要作品——童話芭蕾舞劇**《雪人》**——在維也納宮廷歌劇院首演。由於那時他才十一歲，所以就有流言說作品其實出自康高特的父親、著名樂評人朱利斯·康高特手筆。對此，朱利斯·康高特曾忿忿不平地回應道：「要是我能寫出這樣的作品，為甚麼還要當樂評人？」

猶太裔的康高特家族為逃避納粹定居美國後，康高特就在荷里活闖出新事業。原來他華麗激情的音樂，與電影實在是完美配搭。不受他影響的荷里活作曲家實在屈指可數；原因可見於他為1940年華納電影**《海鷹》**（在香港上映時取名《海上霸王》）撰寫的音樂。《海鷹》是齣傳奇歷險電影，以探險家德雷克與羅利的時代（十六世紀）為背景，由愛路扶連飾演風度翩翩的船長。從樂曲開端幾個音符開始，康高特已經為情節、探險和（當然要有的）愛情線營造氣氛。

不過，康高特擅長利用令人難以忘懷的旋律捕捉情感。1920年，他完成了自己第一齣標準長度的歌劇**《死亡之城》**；當中最出色的旋律**〈瑪利亞蒂之歌〉**，就是那種一旦落在心坎上就會縈繞多年的曲調；歌詞詠唱逝去的愛，音樂也十分美妙動人。同樣，即使康高特被迫流亡的時候，對維也納依舊念念不忘。1953年，他在洛杉磯回想自己已消失的青蔥歲月，寫出混成曲**《史特勞斯偶曲》**。樂曲充滿懷舊之情，所選曲調包括康高特最喜愛的史特勞斯家族舞曲，同時施展獨特的管弦樂魔力。

終其一生，康高特都是**里夏**的樂迷。里夏是維也納最後一位輕歌劇大師，**《茱迪塔》**（1934）更是他最後一齣傑作：這個火辣辣的故事圍繞一位紅髮美女，但她無論在意大利還是北非，都會令心上人墮落。在這首抑壓鬱悶的短曲裡，女主角茱迪塔要施展渾身解數魅惑他人。樂曲首先燃起拉丁美洲的激情，不久卻不著痕跡地變成誘人的維也納圓舞曲：**〈我的吻熱情如火〉**。

相比之下，**布拉姆斯**雖然不是維也納人（他生於漢堡），但卻以維也納為家。十九歲時，這位志向遠大的鋼琴家與匈牙利小提琴家（兼自由戰士）拉門伊一起巡迴演出。兩人合作期間，布拉姆斯漸漸對匈牙利的一切都產生濃厚興趣，日後更寫出十首匈牙利舞曲（1869）。這些舞曲意態撩人、艷麗、激情而調皮，**第五匈牙利舞曲**正是很典型的例子。「匈牙利萬歲！」——布達佩斯有人這樣說，可是有時在維也納也會聽到。

沒有人在總結奧匈帝國的世界精神時，能做得像蘇佩（「法蘭斯·梵·蘇佩」是他名字的德語化寫法，正式全名是「法蘭切斯高·伊斯奇利·艾曼尼芝高·卡法利耶利·迪·蘇佩-迪密利」）一樣。蘇佩寫作輕歌劇《輕騎兵》（1866），就是立心要推出一齣風靡一時的熱門劇：因為當時奧地利帝國及皇家軍隊由於軍服帥氣，長著捲鬚的匈牙利輕騎兵也英俊俊美，所以維也納城中人人都以他們為榮。作曲家彷彿在《輕騎兵》的〈序曲〉裡灑上不少匈牙利辣椒粉，不過只要大家聽到像馬匹奔馳一般的樂段，可能就會將曲調認出來了……

可是在維也納，莫扎特的作品總是多多益善，所以這裡有首《女人心》的選曲。喜歌劇《女人心》首演於1790年，故事講述兩對滿腦子空想的戀人學懂愛情的真諦（甘苦皆有）。他們的女僕德斯賓娜深諳此道，於是就給兩個女孩上了一課風趣的大師班，教她們如何讓男人飛不出自己的掌心。

然而，如果說維也納人尊敬莫扎特，那麼對於小約翰·史特勞斯，他們就簡直是仰慕。他們叫小約翰·史特勞斯「圓舞曲之王」，但小約翰其實只是史特勞斯家族最著名的成員。史特勞斯家族很多人都當上樂隊領班，早年在維也納郊區的酒館出道，後來卻讓全世界都舞動起來。1868年初，史特勞斯寫作了一首風馳電逝的波爾卡，稱為《流星》，是為赫斯佩魯斯協會（一個由流行藝術家組成的會社）週年舞會誌慶的作品。但當中裡華麗的敲擊樂寫法，卻令樂曲很快得了另一綽號。從來不會跟自己的觀眾唱反調的史特勞斯，就在幾個月後樂曲出版時，將標題改為《雷電》。

二十年後，奧地利皇帝法蘭斯·約瑟夫在1889年8月出訪柏林，向新任德國皇帝威廉二世重申兩國友誼，宣稱兩個帝國會「手牽手」。幾星期後，史特勞斯和他的樂團就乘勢留在柏林，還推出了一首全新圓舞曲，

以《手牽手》為標題（別無他選吧？）——後來出版時改名為《皇帝圓舞曲》。這是史特勞斯的巔峰之作：一段又一段氣勢如虹、宏偉不凡的圓舞曲接二連三地響起；開端是莊嚴的進行曲，結尾則是宛如日落的「尾聲」，流露出「一切美好事物都皆有盡頭」的感慨——同樣，這種感慨本身也很「維也納」。

史特勞斯以輕歌劇《蝙蝠》（1874）捕捉了維也納宴會場合的情景，當中從容的魅力——還有香檳的氣泡。音樂本身也像香檳一樣——圓熟、冒著泡泡似的，直接令人迷醉。在這裡，美麗的女主角蘿莎蓮德跳起查達斯舞——那是一種意態撩人、由慢轉快速度的匈牙利民族舞蹈。為何是匈牙利？因為她為了引誘自己的丈夫，所以扮作匈牙利伯爵夫人來到舞會。

可是在維也納，結束舞會的方式只有一個。華格納認為小約翰·史特勞斯是「全歐洲最有音樂感的男人」；布拉姆斯在《藍色多瑙河》（1867）樂譜開端幾小節上，則潦草地寫著「可惜不是我寫的」。千萬不要弄錯——這首樂曲即使在貝多芬旁邊也是不相上下。看看開端幾小節。平靜而閃爍的小提琴，加上圓號三個簡單的音符，隨後史特勞斯就寫成古今最易認（也最奇妙）的樂曲開端。感受一下頸部後方的震動，感受一下開始輕敲的腳趾——餘下的都交給節奏吧。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

New Year Celebration: Vienna, City of Dreams

There's a scurry in the basses: a swirl, a swift *crescendo*. And then, with a joyous blaze of sound, the whole world of **Mozart's** upstairs-downstairs comedy ***The Marriage of Figaro*** bursts into bustling life. Mozart wrote this opera in 1786, and he opened it with an **Overture** that's practically perfect. What better introduction to the musical world of Imperial Vienna? Under the Habsburg dynasty, from the 1700s to the First World War, Vienna was a crossroads of Europe, addicted to dancing, fashion and coffee-shop gossip – and above all, to music.

In Imperial Vienna, pleasure itself became an art, and once in a generation it produced a miracle like **Erich Wolfgang Korngold** – one of the most dazzling child prodigies in the history of music. He started composing at the age of seven and in 1910 his first major work – a fairytale ballet called ***Der Schneemann (The Snowman)*** – was premiered at the Vienna Court Opera. He was just eleven years old, and it was whispered that Erich's father Julius – a famous music critic – was the real composer. Julius's answer was indignant: "If I could write music like that, why would I be a critic?"

When the Jewish Korngold family fled to America to escape the Nazis, Erich found a new career in Hollywood, where his lush, passionate music turned out to be perfect for the movies. Few Hollywood composers have escaped his influence, and his music for the 1940 Warner Bros picture ***The Sea Hawk*** demonstrates why. It's a swashbuckler, with Errol Flynn playing a dashing sea captain in the era of Drake and Raleigh. From the very first notes, Korngold sets the mood for action, adventure and (of course) love.

But Korngold had always known how to capture an emotion in an unforgettable melody. He completed his first full-scale opera ***Die Tote Stadt (The Dead City)*** in 1920 and its greatest melody – the gorgeous song of lost love known as "**Marietta's Lied**" – is one of those tunes that sinks into the heart and never quite leaves. Vienna never quite left Korngold, either, even when he had been forced into exile. In 1953, in Los Angeles, he thought back to his vanished youth and created ***Straussiana*** – a nostalgic medley of his favourite dance tunes by the Strauss family, sprinkled with Korngold's own special brand of orchestral stardust.

Korngold was also a lifelong fan of **Franz Lehár**, the last great master of Viennese operetta. **Giuditta** (1934) was Lehár's final masterpiece: the steamy tale of a flame-haired beauty who leads her lovers to ruin across Italy and North Africa. In this smouldering little number, Giuditta deploys all her charms. It begins with a blaze of Latin passion, but before long she's gliding into a seductive Viennese waltz: "**Meine Lippen sie küssen so heiss**".

Brahms, meanwhile, wasn't Viennese at all – he was born in Hamburg – but he made Vienna his home. As a 19-year-old aspiring pianist he'd toured with the Hungarian violinist and freedom-fighter Ede Reményi, acquiring a lifelong taste for all things Hungarian that later crystallised into ten Hungarian Dances (1869). They're sultry, flamboyant, passionate and playful, and this **Fifth Hungarian Dance** is typical: *Éljen a Magyar!* as they say in Budapest – and sometimes in Vienna, too.

No-one summed up the cosmopolitan spirit of the Austro-Hungarian Empire like **Franz von Suppé** (or to give him his full name, Francesco Ezechiele

Ermenegildo Cavaliere di Suppé-Demelli). With his operetta **Light Cavalry** (1866) he was out to score a hit, and everyone in Vienna was proud of the Imperial and Royal Army, with its fabulous uniforms and its handsome, moustachioed Hungarian hussars. The show's **Overture** has more than a dash of Hungarian paprika, though once it gets up to a gallop, you might recognise the tune...

In Vienna, though, you can never have too much Mozart, so here's a number from **Così fan tutte**, the 1790 comic opera in which two pairs of idealistic sweethearts learn the truth (bitter as well as sweet) about love. Their maid Despina – who knows a thing or two herself – gives the two girls a witty masterclass in how to twist a man around your little finger.

Still, if the Viennese revere Mozart, they simply adore **Johann Strauss II**. They called him "the waltz king" but he was merely the most famous member of a whole family of bandleaders who started out in the wine-gardens of suburban Vienna, and went on to make the whole world dance. Early in 1868 Strauss wrote a fiery quick polka called *Sternschuppe*

(Shooting Star) for the annual ball of the Hesperus Association, a popular artists' club. But its flamboyant use of percussion meant that quickly acquired a different nickname. Never one to contradict his public, Strauss published it later that year as **Unter Donner und Blitz (Thunder and Lightning)**.

Two decades later in August 1889, Emperor Franz Joseph of Austria travelled to Berlin to affirm Austria's friendship with the new German Emperor Wilhelm II, proclaiming the two empires to be "hand in hand". Weeks later, Strauss and his orchestra followed up with a Berlin residency and a brand new waltz entitled (what else?) *Hand in Hand* – later published as **Emperor Waltz**. This is Strauss at the peak of his powers, a sweeping, truly majestic sequence of waltzes, opening with a stately march and rounded off by a sunset "coda" evoking the very Viennese sense that all good things must come to an end.

With his operetta **Die Fledermaus (The Bat)** (1874) Strauss captured the easy charm – as well as the champagne sparkle – of the Viennese party scene. The music's like champagne too – sophisticated, fizzy, and it goes straight to your head. Here, our beautiful heroine Rosalinde performs the **Czardás**: the sultry, slow-fast national dance of Hungary. Why Hungary? Because she's trying to seduce her own husband and has come to the ball disguised as a Hungarian countess.

But there's only one way to end a ball in Vienna. "The most musical man in Europe" – that was Richard Wagner's verdict on Johann Strauss II. "Sadly not by me" scribbled Brahms over the opening bars of **The Blue Danube** (1867). Make no mistake – this music can hold its head up beside Beethoven. Take those opening bars. With a hushed shimmer of violins and three simple notes on the horn Strauss creates the most recognisable (and most magical) opening in all music. Feel the back of your neck tingle, and your toes begin to tap – and let the rhythm do the rest.

Programme notes by Richard Bratby

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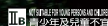
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指揮 Conductor

Photo: Laura Manariti



澳洲指揮羅菲現任基督城交響樂團總指揮及墨爾本交響樂團駐團首席指揮兼藝術指導（學習與融入）。2025年，他將擔任悉尼交響樂團駐團指揮。羅菲曾於芬蘭西貝遼士學院修讀指揮，2006年於斯德哥爾摩皇家音樂學院畢業，師從帕努拉。

羅菲定期為澳洲各大樂團擔任客席指揮。他曾為澳洲歌劇院指揮《杜蘭朵》、《愛情靈藥》、《唐·喬望尼》、《女人心》、《卡門》等，又為新西蘭歌劇院指揮《魔街理髮師》，為南澳國家歌劇院指揮《夢遊女》、《愛情靈藥》和《荷夫曼的故事》。羅菲經常到世界各地演出，曾合作的樂團計有倫敦愛樂樂團、東京愛樂樂團、薩爾斯堡莫扎特樂團、哥倫比亞國家交響樂團、馬來西亞愛樂樂團、奧克蘭愛樂樂團等。

他處理曲目的手法開明多元，吸引了各擅勝場的音樂家與他合作，包括小提琴家雲基洛夫、拉克林及五明佳廉、鋼琴家蘭恩、大提琴家傑哈特及莫沙；以及明欽、KD Lang、米勒海德、堪富利斯、艾靈、摩里遜、艾莫絲等流行音樂家。

羅菲獲獎眾多，包括詠嘆調獎及藝術音樂獎等，並獲《聚光燈》音樂雜誌選為2018年度澳洲藝術家。其灌錄的眾多專輯由ABC Classics發行。2024年，他指揮墨爾本、悉尼、阿德萊德、昆士蘭和基督城的交響樂團以及香港管弦樂團演出。

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor and Artistic Advisor – Learning and Engagement of the Melbourne Symphony Orchestra. In 2025, he takes up the position of Conductor in Residence with the Sydney Symphony Orchestra. Northey studied conducting at Finland's Sibelius Academy and completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and Auckland Philharmonia.

Northey has collaborated with a broad range of leading artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

An Aria Awards, Air Music Awards, and Art Music Awards winner, he was voted *Limelight* magazine's Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics. In 2024, he has conducted the Melbourne, Sydney, Adelaide, Queensland and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.

施塔格 SIOBHAN STAGG

女高音 Soprano

Photo: Simon Pauly



澳洲女高音施塔格為炙手可熱的歌劇藝術家，分別獲《科隆市報》（2023年）和《悉尼晨鋒報》讚揚擁有「天使嗓音」和「超凡舞台魅力」。於2013至19年擔任柏林德意志歌劇院的駐團成員，期間演繹多個角色，包括《魔笛》的柏美娜、《玫瑰騎士》的蘇菲，以及由歷圖爵士指揮的《尼伯龍的指環》中的林中鳥和胡蓮德。

施塔格曾在全球最享負盛名的舞台亮相，成功演出多個角色，包括在芝加哥歌劇院飾演《仙履奇緣》主角，在英國皇家歌劇院飾演《費加洛的婚禮》的蘇珊娜，以及在第戎歌劇院和澳洲維多利亞歌劇院飾演梅麗桑德，並以此角色贏得澳洲綠房獎最佳歌劇女主角獎。近年重點演出包括：與巴伐利亞電台交響樂團及索奇耶夫合作的《天方夜譚》，與倫敦交響樂團及歷圖爵士合作的馬勒第二交響曲，以及在故鄉澳洲與悉尼交響樂團及西蒙娜·楊合作音樂會演出。且以駐團獨唱家身份與墨爾本交響樂團合作。

為表揚其國際藝術成就，澳洲米爾杜拉市長於2023年向施塔格頒授「城市之鑰」榮譽，她同時成為該城市史上第三名獲此殊榮的人。她熱衷於教育及培養人才，近期為年輕歌唱家創立一系列名為「施塔格鼓勵獎」的獎學金。她亦是內莉·梅爾巴女爵士歌劇信託基金會董事會成員之一。

With her “angelic” voice (*Kölner Stadt Anzeiger*, 2023) and “ethereal stage presence” (*Sydney Morning Herald*), Australian soprano Siobhan Stagg has become one of the most sought-after lyric artists of her generation. A member of Deutsche Oper Berlin’s ensemble from 2013–19, her roles included Pamina from *Die Zauberflöte*, Sophie from *Der Rosenkavalier*, and Waldvogel and Woglinde in *The Ring Cycle* conducted by Sir Simon Rattle.

Appearing on some of the most prestigious stages worldwide, Siobhan has enjoyed success as the title role in *Cendrillon* for the Lyric Opera of Chicago; Susanna of *Le nozze di Figaro* for the Royal Opera House Covent Garden; and Mélisande for Opera de Dijon and Australia's Victorian Opera (for which she received the Green Room Award for Best Female Lead in an Opera). Her highlights of recent seasons include *Shéhérazade* with Symphonieorchester des Bayerischen Rundfunks and Tugan Sokhiev; Mahler’s Symphony no. 2 with London Symphony Orchestra and Sir Simon Rattle; as well as a celebrated return to her native Australia for concerts with Sydney Symphony Orchestra and Simone Young and as soloist in residence with Melbourne Symphony Orchestra.

In recognition of her international achievements in the arts, the Mayor of Mildura awarded Siobhan the Key to the City in 2023; the third recipient of this honour in the city’s history. Siobhan is passionate about education and talent development and recently created a series of scholarships for young singers called the Siobhan Stagg Encouragement Awards. She sits on the Board of the Dame Nellie Melba Opera Trust.

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 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50th 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

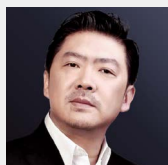
(自 2026/27 樂季起 from Season 2026/27)



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

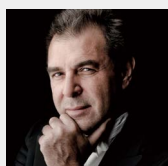


廖國敏
Lio Kuokman, JP

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

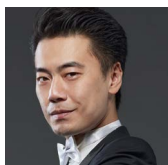
ARTISTIC PARTNER



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



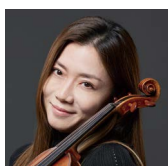
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



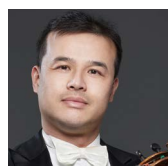
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



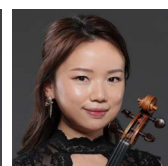
艾瑾
Ai Jin



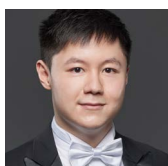
把文晶
Ba Wenjing



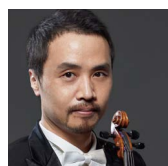
程立
Cheng Li



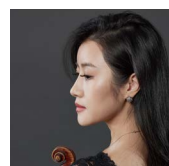
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



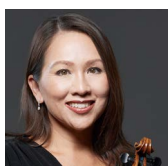
李智勝
Li Zhisheng



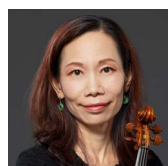
劉芳希
Liu Fangxi



毛華
Mao Hua



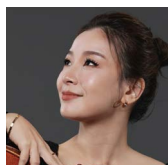
梅麗芷
Rachael Mellado



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



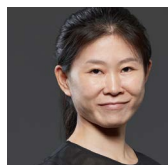
▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



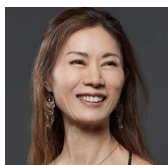
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



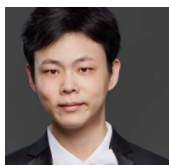
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

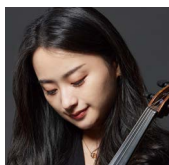
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS

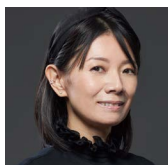


●凌顯祐
Andrew Ling

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



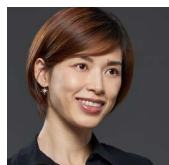
■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



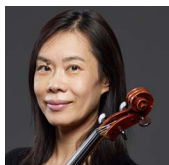
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
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

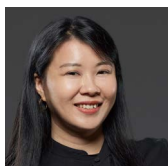
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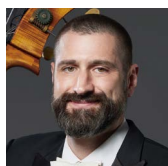
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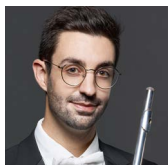
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Megan Sterling

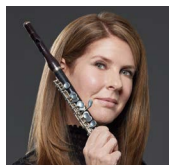


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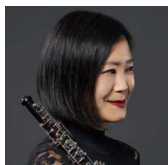
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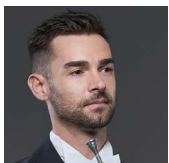
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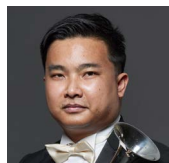


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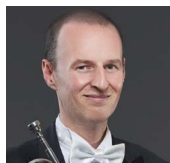


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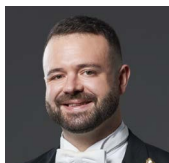
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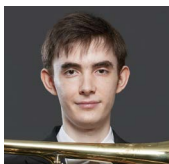
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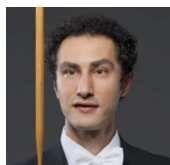


◆區雅隆
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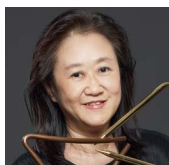
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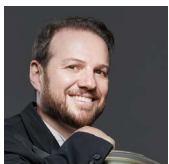
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Celesta: Nina Yip

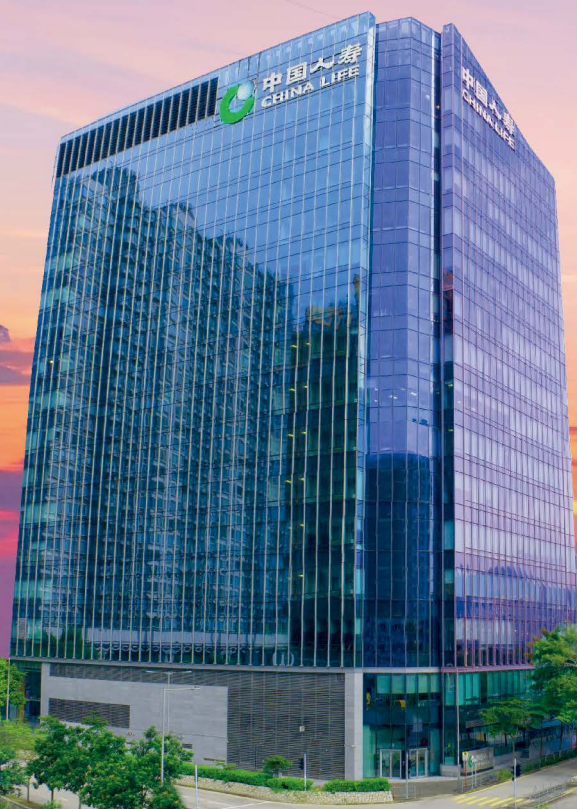
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六大優勢



業務廣

- 2024年首季新造保單年度化保費收入穩佔**全港市場三甲**¹
- **九年澳門市場第一**，2024年第一季市佔率佔**46.8%**²
- 2023年全線產品的終期紅利實現率均達**100%**



網絡全

- 銷售網絡遍佈全港，在香港**1,200**間銀行分行中，建立近**400**間分行的銷售及服務網絡
- 高端健康醫療覆蓋廣泛，**200+**醫療機構、**1,000+**醫療健康服務
- 2024年10月，大幅拓展中國內地指定醫院網絡數目至**逾4,000**間，規模穩居市場領先地位



理賠快

- 理賠時效穩居行業前列，個人保險住院醫療最快理賠處理時間僅**15.7分鐘**³
- 團體保險門診最快理賠處理時間只要**1.46小時**³，「轉數快」支付理賠款項最快**2小時到賬**



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1 資料來源：保險業監管局 — 2024年1月至3月香港長期保險業務的臨時統計數字 — 新造直接業務（個人人壽類別A中）
2 資料來源：澳門金融管理局 — 2021年至2023年、2024年澳門人壽保險業臨時統計數字
3 由理賠開始處理至轉數快付費完成。數據截至2023年12月31日
4 截至2023年12月7日，穆迪將保險財務實力「A1」評級授予中國人壽保險（海外）股份有限公司
5 截至2023年10月30日，標準普爾將本地貨幣長遠保險公司財務實力評級及發行人信用評級「A」授予中國人壽保險（海外）股份有限公司

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
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17 & 18 JAN

2025

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Concert Hall

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ALIZ ZEMANOVA ©

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棒

Pietari Inkinen
conductor

默貝斯 女高音
Ricarda Merbeth
soprano

芬克 男高音
Stefan Vinke
tenor

節目詳情 Programme Details



Building Homes with Heart

以心建家

新鴻基地產發展有限公司秉承「以心建家」的信念，堅持追求卓越，精益求精，是香港最具領導地位的發展商之一。集團用心發展優質項目，興建多項地標物業，彰顯香港國際大都會的地位；其中位於九龍站的環球貿易廣場，為全港最高的建築物，與對岸的中環國際金融中心二期組成宏偉壯麗的香港景觀標誌「維港門廊」。

Sun Hung Kai Properties Limited's spirit of 'Building Homes with Heart' and constant pursuit of excellence have made it a leading Hong Kong property company. It has built many distinctive landmarks over the years and helped define the city as a major international metropolis. ICC at Kowloon Station is the tallest building in Hong Kong and remains a focal point on the skyline forming the stunning Victoria Harbour Gateway with Two IFC on the opposite shore.



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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.

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· 由程立先生使用

桑·巴蒂斯·維爾翁(1866)小提琴

· 由樂團第三副主席朱蓓小姐使用

約瑟·加里亞奴(1788)小提琴

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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.



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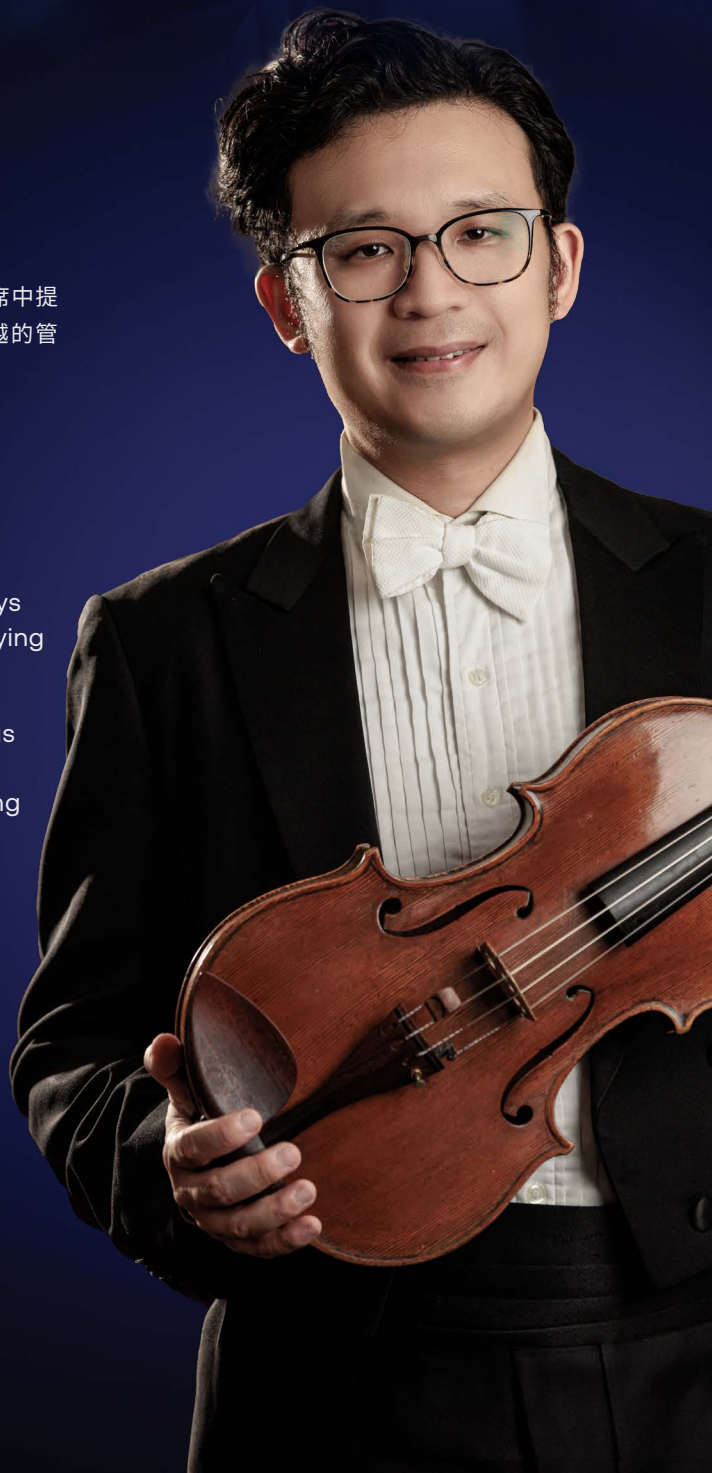
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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.



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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。

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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.



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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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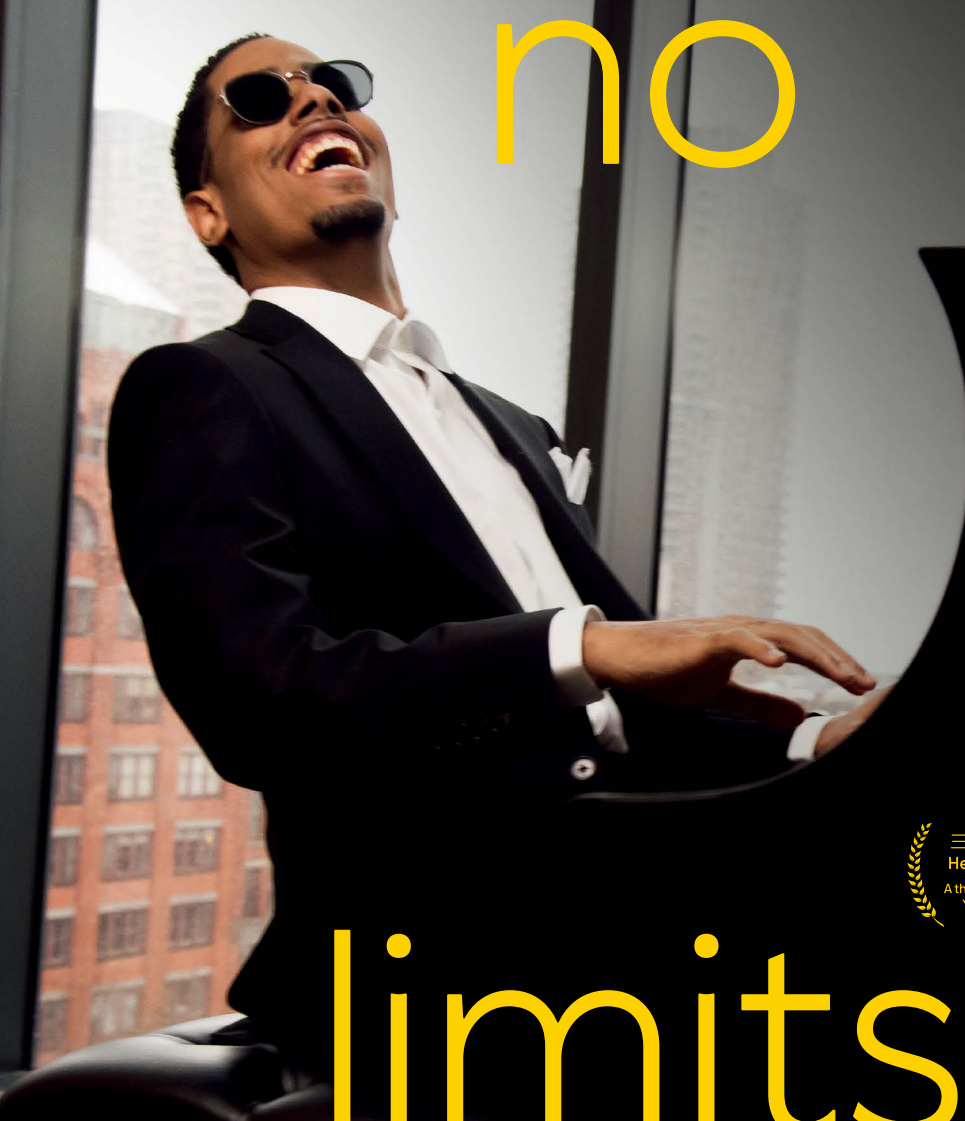
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多蕾多, 佛蘭明哥歌手
Josep Pons, conductor
Maria Toledo, flamenco singer

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TCHAIKOVSKY *Piano Concerto no. 3*
TCHAIKOVSKY *Piano Concerto no. 2*
TCHAIKOVSKY *Symphony no. 5*

梵志登, 指揮
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Niu Niu, piano

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