

# SPANISH FIESTA



# 西班牙狂歡夜



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恩  
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Pietari Inkinen  
conductor

María Toledo  
flamenco singer

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# 西班牙狂歡夜

## Spanish Fiesta

恩紀寧 | 指揮  
多蕾多 | 佛蘭明哥歌手

Pietari Inkinen | Conductor  
María Toledo | Flamenco Singer

拉威爾  
《小丑的晨歌》

**MAURICE RAVEL** 8'  
*Alborada del gracioso*

林姆斯基-高沙可夫  
《西班牙隨想曲》

**NIKOLAI RIMSKY-KORSAKOV** 15'  
*Capriccio espagnol*

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

中場休息

INTERMISSION

法雅  
《人生朝露》：間奏曲及舞曲

**MANUEL DE FALLA** 8'  
*La vida breve: Interlude and Dance*

法雅  
《愛情是魔術師》：芭蕾舞曲  
佛蘭明哥歌手：多蕾多

**MANUEL DE FALLA** 24'  
*El amor brujo: Ballet Suite*  
Flamenco Singer: María Toledo



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## 拉威爾 (1875–1937) 《小丑的晨歌》

拉威爾的母親是巴斯克人，因此他也受母親所傳承的文化遺產啟發，多年來一直偏愛西班牙文化和西班牙題材。無論是他最著名的作品——芭蕾舞劇《波拉羅》——還是早年的《小丑的晨歌》都反映出拉威爾的確對西班牙情有獨鍾。（順帶一提，今年正好是拉威爾150歲冥壽，全球都有慶祝活動。）

《小丑的晨歌》原是拉威爾鋼琴組曲《鏡子》中的第四首。全套組曲由五首樂曲組成，分別獻給作曲家的五位同儕。作曲家後來將其中兩首配器，《小丑的晨歌》正是其中之一：1919年，舞團經理人狄亞吉列夫為搬演一齣以貝拉斯奎茲名畫「侍女」為靈感的芭蕾舞劇，邀請拉威爾將《小丑的晨歌》改編成管弦樂曲，再加上另外幾首其他作曲家的作品，充當舞劇劇樂。

標題《小丑的晨歌》中的「晨歌」，意思是「黎明小夜曲」或「黎明之舞」，刻劃清晨時分戀人離別之前的最後時光。大家可以想像表演者是文藝復興時期的西班牙小丑。拉威爾以樂團模仿結他的聲音，巴松管奏出的樂音則代表小丑。樂曲以活力充沛的舞曲節奏為主，漸漸推進至洶湧澎湃的一刻，壯麗非常。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

### 編制

三支長笛（其一兼短笛）、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、兩支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

## MAURICE RAVEL (1875–1937) *Alborada del gracioso*

Inspired by his mother's Basque heritage, Maurice Ravel (1875–1937) developed an enduring enthusiasm for Spanish culture and themes. His most-famous work, the ballet *Boléro*, reflects this fascination, as does *Alborada del gracioso*, an earlier work by the composer, whose 150<sup>th</sup> anniversary is being celebrated around the world this year.

*Alborada del gracioso* originated as the fourth of five pieces comprising the piano suite *Miroirs* (1904–05), each of which was dedicated to a different colleague of the composer. Ravel later orchestrated two of these, including *Alborada del gracioso*, which had been requested in 1919 by the impresario Sergei Diaghilev to be used as part of a composite score to a ballet inspired by Velázquez's famous painting *Las meninas*.

The title – translated as *The Jester's Morning Song* – refers to a dawn serenade or dance (*alborada*) that is identified with the last moments shared by lovers before they must part with the arrival of day. We are to imagine it being performed by a *gracioso*, a clown or jester from the Spanish Renaissance. Ravel uses the orchestra to mimic the sound of a guitar, while a bassoon introduces a tone of self-pity representing the *gracioso*. The piece is framed by energetic dance rhythms that culminate in a spectacular eruption of sound.

Programme notes by Thomas May

### Instrumentation

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps and strings.

## 林姆斯基-高沙可夫 (1844-1908) 《西班牙隨想曲》，op. 34

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

「美妙的白天，美妙的黑夜！日間的天空是深湖藍的，實在美極了；到了晚上就被奇妙的磷光取代……滿月的光芒，透過厚厚的雲層灑向地面，忽明忽暗。一切都不同，而且一點都不像俄羅斯。」

——林姆斯基-高沙可夫《我的音樂生活》

俄羅斯作曲家都很喜歡南方。格林卡曾根據一首西班牙民間舞曲寫作序曲；柴可夫斯基則熱愛意大利，還受啟發寫作了《意大利隨想曲》和《佛羅倫斯的回憶》。不過即使跟他們相比，林姆斯基-高沙可夫的情況仍然十分特別。他在俄國海軍當下級軍官時，到過倫敦（更在倫敦東區一所酒吧裡寫下第一交響曲的慢樂章）、紐約、里約熱內盧和卡迪斯。所以1887年他準備根據西班牙旋律寫作管弦樂曲時，對「西班牙」已經有點頭緒，至少他去過西班牙，起碼不會像德布西那樣——德布西1908年寫作《伊比利亞》時，連西班牙也沒去過！林姆斯基-高沙可夫在回憶錄中，寫到南方夜晚的色彩與溫暖環境時顯得眉飛色舞，顯然對於對這位管弦樂色彩大師來說，地中海一帶有著特別的魅力。

作曲家起初動筆時，《西班牙隨想曲》原本是小提琴與樂團合奏的「西班牙主題幻想曲」，但他不久就覺得沒有獨奏者會更有趣——「幾個西班牙主題都帶有舞曲特質，

有很多素材可以讓我採用色彩繽紛的管弦樂效果。」可是，第一小提琴在完稿中（由五樂章組成）也像主角，此外單簧管和豎琴也舉足輕重。開端的〈晨歌〉奠定了樂曲豐盛喜慶的氣氛，而且在全曲中段和結尾也重現，手法類似前導主題。〈變奏曲〉帶領著夜曲似的溫柔旋律，穿過種種溫暖的管弦樂色彩，之後〈晨歌〉闖入。

神氣活現的〈場景與吉卜賽歌曲〉以號角曲開始，好些精彩的器樂獨奏段都充滿吉卜賽神韻；生氣勃勃的〈阿斯圖里亞的方丹戈舞曲〉緊接著開始，與前一樂章沒有間斷；然後〈晨歌〉重現，把《隨想曲》推進到熱烈的結束。「總的來說，儘管《隨想曲》無疑是首純外在的樂曲，但仍很生動燦爛。」林姆斯基-高沙可夫說話總是輕描淡寫的，他真正意思是：也許《西班牙隨想曲》算不上深刻，但聽著會令人十分愉快。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

### 編制

兩支長笛、短笛、兩支雙簧管（其二兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

## NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

### *Capriccio espagnol*, op. 34

- I. **Alborada**
- II. **Variazioni**
- III. **Alborada**
- IV. **Scena e canto gitano**
- V. **Fandango asturiano**

“Wonderful days, and wonderful nights! The marvellous dark azure-colour of the sky by day would be replaced by a fantastic phosphorescent light at night...the light of the full moon dipping in and out of the heaping clouds was simply dazzling. Everything was different; and nothing like Russia.”

— **Rimsky-Korsakov: *My Musical Life***

Russian composers loved the South. Glinka wrote an overture on a Spanish folk-dance, and Tchaikovsky’s love of Italy inspired his *Capriccio italien* and *Souvenir de Florence*. But even in this company, Rimsky-Korsakov was a special case. As a junior officer in the Russian Navy, he’d travelled to London (where he wrote the slow movement of his First Symphony in an East End pub), New York, Rio de Janeiro and Cadiz. So when, in 1887, he set about writing an orchestral work on Spanish melodies, he actually had some idea what he was dealing with. At least, unlike Claude Debussy, who wrote his *Ibéria* in 1908, he’d actually visited Spain! And for Rimsky-Korsakov, the master of orchestral colour, who wrote

rapturously in his memoirs of the colours and warmth of the southern night, the Mediterranean world held a special allure.

*Capriccio espagnol* began as a “Fantasy on Spanish Themes” for violin and orchestra, but Rimsky soon decided that he could have more fun without a soloist – “the Spanish themes, of dance character, furnished me with rich material for employing colourful orchestral effects.” The first violin does, however, have a starring role in the five-movement *Capriccio*, as do the clarinet and harp. The opening “Alborada” (morning song) sets an exuberant, festive mood and returns at the middle and end of the *Capriccio* as a sort of motto-theme. The “Variazioni” guides a tender, nocturne-like melody through a range of warm orchestral colours before the “Alborada” bustles in once more.

The swaggering “Scena e canto gitano” (Scene and gypsy song) opens with a fanfare and summons the gypsy spirit with some brilliant instrumental solos; the spirited “Fandango asturiano” follows straight on, before the “Alborada” returns to sweep the *Capriccio* to a riotous finish. “All in all,” Rimsky wrote, “the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.” This was his typically understated way of saying that *Capriccio espagnol* may not be a profound piece – but it’s an enormously enjoyable one.

**Programme notes by Richard Bratby**

#### **Instrumentation**

Two flutes, piccolo, two oboes (two doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

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**法雅** (1876–1946)

## 《人生朝露》：間奏曲及舞曲

法雅年輕時曾在巴黎居住數年 (1907-1914)，還成了拉威爾藝術圈子的一份子。這段經歷讓他更欣賞自己傳承的西班牙文化遺產。法雅生於安達盧西亞地區港口城市卡迪斯；後來隨著第一次世界大戰爆發，不得不返回祖國。這時，他就把這種新發現的身份認同帶進好些重要作品裡，包括《愛情是魔術師》。

《人生朝露》是齣十分精練的兩幕歌劇，寫於1904至05年——也就是比他的巴黎時期還要早。然而《人生朝露》卻遲至1913年才在法國首演；首演後，法雅採納了德布西的建議作出修訂，修訂版日後就成了標準版本。

這齣悲劇內容圍繞背叛與不公義，唱詞劇本由西班牙詩人蕭爾撰寫。故事以西班牙南部安達盧西亞為背景——這一帶向來與佛

蘭明哥文化以及西班牙吉卜賽民俗息息相關（比才歌劇《卡門》正是一例）。

《人生朝露》的故事十分簡單，但效果卻扣人心弦。女主角莎露德是個熱情如火的西班牙吉卜賽少女，卻發現自己的情人已與一名身份較高貴的女子訂婚。莎露德在帕高的婚禮上與負心漢對峙，最後絕望地死去。

劇中的音樂包含許多令人難忘的管弦樂樂段，包括第二幕的〈間奏曲及舞曲〉——理應喜氣洋洋的婚禮，與稍後發生的悲劇形成鮮明對比，十分諷刺。

樂曲介紹由 **Thomas May** 撰寫，鄭曉彤翻譯

### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴及弦樂組。



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## MANUEL DE FALLA

(1876–1946)

*La vida breve:*

Interlude and Dance

Manuel de Falla became part of Ravel's artistic circle during a formative period when he lived in Paris (from 1907 to 1914). The experience gave him a fuller appreciation of his Spanish heritage. When Falla, who had been born in the port city of Cádiz in Andalusian Spain, was compelled to return to his native country with the onset of the First World War, he brought along this newfound sense of identity to such pivotal works as *El amor brujo*.

The compact, two-act opera *La vida breve* (*Life Is Short*) from 1904–05 predates Falla's Paris period but was not premiered until 1913 in a French production. Falla followed Debussy's advice to make some revisions for what became the standard version.

This tragic tale of betrayal and injustice, which sets a libretto by the Spanish poet Carlos Fernández Shaw, is set in Andalusia. This southern region of Spain has long held strong associations with the culture of flamenco, as well as with Romani ("Gypsy") lore (as seen in Bizet's opera *Carmen*).

The story of *La vida breve* is simple but vividly powerful in its direct impact. Salud, the passionate young Romani protagonist, discovers that the man she loves, Paco, has betrayed her and become engaged to a woman with higher social standing. Salud confronts Paco at his wedding and then dies of her despair.

Falla's score abounds with memorable orchestral music, including the "Interlude and Dance" from the second act, in which the wedding celebration ironically contrasts with the tragedy about to unfold.

**Programme notes by Thomas May**

### **Instrumentation**

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.

**法雅** (1876–1946)

## 《愛情是魔術師》：芭蕾舞曲

《愛情是魔術師》寫於1914年，主要的靈感來源是一位傳奇西班牙吉卜賽佛蘭明哥歌手與舞者——這位歌手藝名「帝國的帕斯托娜」，來自塞維亞；法雅更將《愛情是魔術師》題獻給她。這齣芭蕾舞劇揉合了舞蹈與歌唱，十分新穎；而且同樣經過多番修訂，到了1924年才終於定下「默劇芭蕾舞」的形式。法雅形容《愛情是魔術師》「主要是首吉卜賽作品」，還說他所採用的樂思「全是流行風格」。

《愛情是魔術師》也與民俗息息相關，唱詞劇本由嘉西亞撰寫。跟《人生朝露》一樣，《愛情是魔術師》劇情也同樣圍繞情侶之間的阻礙，但結果卻大不相同。《愛情是魔術師》的女主角坎德拉斯希望與真愛卡米羅長相廝守，卻早已被迫另嫁他人。

佛蘭明高的「深歌」傳統能表達熱切的渴望；這種風格在〈心碎之歌〉清晰可聞，帶出寡婦坎德拉斯和她的困境：他那不忠的丈夫雖然已經去世，但依然因為妒火中燒，化身幽靈纏擾著坎德拉斯，迫對方每晚跟他跳舞（瘋狂的〈恐怖之舞〉）。

坎德拉斯跳起祭祀之舞，希望藉此平息幽靈的妒火，可惜不成功。露西亞（坎德拉斯亡夫的姘頭之一）唱出名曲〈鬼火之歌〉，之後因為中計，與幽靈在〈愛情遊戲之舞〉中結成一對。這樣一來，坎德拉斯和卡米

羅最終戰勝幽靈，兩人之間的愛情也得以確定。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

### 編制

兩支長笛（其一兼短笛）、一支雙簧管、英國管、兩支單簧管、一支巴松管、兩支圓號、兩支小號、定音鼓、敲擊樂器、鋼琴及弦樂組。

## MANUEL DE FALLA

(1876–1946)

### *El amor brujo*: Ballet Suite

The key inspiration for *El amor brujo* (*Love, the Magician*) from 1914 was Pastora Imperio, a legendary Romani flamenco singer and dancer from Seville, to whom Falla dedicated the score. An innovative ballet mixing dance and song, the work underwent a number of revisions before assuming its form as a “pantomime ballet” in 1924. Falla described *El amor brujo* as “pre-eminently a gypsy piece,” adding that the ideas he used for it “were always popular in character.”

Like *La vida breve*, the folklore-tinged story of *El amor brujo*, to a libretto by María de la O Lejárraga García, involves obstacles between lovers – but with a very different outcome. Candelas longs to be united with her true love, Carmelo, but had been compelled to marry another man.

The *cante jondo* (meaning “deep song”) tradition of flamenco expresses passionate longing and is heard in the *Canción del amor dolido* (*Song of a Broken Heart*), which introduces the widow Candelas and her plight. Her husband, now dead,

had been unfaithful but jealously haunts her as a ghost and forces her to dance with him each night (the frenzied *Dance of Terror*).

Candelas attempts without success to appease the spirit through a ritual dance. Lucía, one of the lovers with whom the late husband cheated on Candelas, sings the famous song of *Will-o'-the-Wisp* and is tricked into pairing up again with the ghost in *Dance of the Game of Love*. The distraction makes it possible for Candelas and Carmelo to at last affirm their love and win out over the spectre.

**Programme notes by Thomas May**

#### **Instrumentation**

Two flutes (one doubling piccolo), oboe, cor anglais, two clarinets, bassoon, two horns, two trumpets, timpani, percussion, piano and strings.

**心碎之歌**

哎呀！  
我不知道我感覺如何，  
也不知道我發生了甚麼事，  
當那可惡的吉卜賽人  
離開了我！  
燃燒的蠟燭……  
比地獄火更猛，  
我的鮮血因嫉妒而燒滾！

哎呀！  
當河流作響，  
意味着甚麼？  
哎呀！  
他移情別戀，忘了我！  
哎呀！  
當猛火燃燒……  
當河流作響……  
如果水未能滅火，  
那我注定受折磨！  
愛把我毒害！  
苦把我殺死！  
哎呀！

**鬼火之歌**

就像那鬼火，  
愛情也如是。  
就像那鬼火，  
愛情也如是。  
你跑它追，  
你喚它躲。  
就像那鬼火，  
愛情也如是。

可悲，能看到它的黑眼睛，  
可悲，能看到它的黑眼睛，  
可悲，那顆想投進愛情烈火的  
破碎之心！  
就像那鬼火，  
愛如過眼雲煙！

**Canción del amor dolido**

¡Ay!  
Yo no sé qué siento,  
ni sé qué me pasa,  
cuando éste mardito  
gitano me farta!  
Candela que ardes...  
¡Más arde el infierno  
que toita mi sangre  
abrasa de celos!

¡Ay!  
Cuando el río suena  
¿qué querrá decir?  
¡Ay!  
¡Por querer a otra se orvía de mí!  
¡Ay!  
Cuando el fuego abrasa...  
Cuando el río suena...  
Si el agua no mata al fuego,  
a mí el pesar me condena!  
¡A mí el querer me envenena!  
¡A mí me matan las penas!  
¡Ay!

**Canción del fuego fatuo**

Lo mismo que er fuego fatuo,  
lo mismito es er queré.  
Lo mismo que er fuego fatuo,  
lo mismito es er queré.  
Le juyes y te persigue,  
le yamas y echa a corré.  
¡Lo mismo que er fuego fatuo,  
lo mismito es er queré!

¡Malhaya los ojos negros que le  
alcanzaron aver!  
¡Malhaya los ojos negros que le  
alcanzaron aver!  
¡Malhaya er corazón triste que en su  
yama quiso arder!  
¡Lo mismo que er fuego fatuo se  
desvanece er queré!

**Song of a Broken Heart**

Ay!  
I know not what I feel,  
nor know what is happening to me  
when this cursed gypsy is away  
from me!  
Candle that burns...  
More than Hell's fire,  
all my blood is burning with  
jealousy!

Ay!  
When the river sounds,  
what would it say?  
Ay!  
For love of another he forgets me!  
Ay!  
When the fire burns...  
When the river sounds...  
If water does not kill the fire,  
it condemns me to suffer!  
Love poisons me!  
Suffering kills me!  
Ay!

**Song of the Will-o'-the-wisp**

Like the Will-o'-the-Wisp,  
so is love.  
Like the Will-o'-the-Wisp,  
so is love.  
You run from it and it chases you,  
you call and it runs away.  
Like the Will-o'-the-Wisp,  
so is love.

Woe to the dark eyes  
that can see it!  
Woe to the dark eyes  
that can see it!  
Woe to the sad heart  
that wanted to burn in its flame!  
Like the Will-o' the-Wisp,  
love vanishes!

**愛情遊戲之舞**

你是那個邪惡的吉卜賽人，  
曾經被一位吉卜賽女子愛着！  
她給予你的愛，  
你不配擁有！  
誰會想到  
你會為了別人拋棄她！

我是你命運的聲音！  
我是焚燒你的火焰！  
我是讓你嘆息的風！  
我是吞噬你的大海！  
我是吞噬你的大海！

**終曲：晨鐘**

天已亮！  
響吧，鐘聲，響吧！  
我的光榮重臨！

**Danza del juego de amor**

¡Tú eres aquél mal gitano que una  
gitana quería!  
¡El querer que eya te daba tú no  
te lo merecías!  
¡Quién lo había de decí que con  
otra la vendías!

¡Soy la voz de tu destino!  
¡Soy er fuego en que te abrasas!  
¡Soy er viento en que suspiras!  
¡Soy la mar en que naufragas!  
¡Soy la mar en que naufragas!

**Final: Las campanas del amanecer**

¡Ya está despuntando er día!  
¡Cantad, campanas, cantad!  
¡Que vuelve la gloria mía!

**Dance of the Game of Love**

You were that evil gypsy  
that a gypsy girl used to love!  
The love that she gave you,  
you did not deserve!  
Who would have thought  
that you would change her  
for another!

I am the voice of your fate!  
I am the fire in which you burn!  
I am the wind in which you sigh!  
I am the sea in which you  
are wrecked!  
I am the sea in which you  
are wrecked!

**Finale: The Bells of Dawn**

Now the day is breaking!  
Sound, bells, sound!  
My glory returns!

# 恩紀寧 PIETARI INKINEN

指揮 Conductor

Photo: Kaupo Kikkas



芬蘭指揮家恩紀寧自2017年起擔任德國電台愛樂樂團的首席指揮，並自2022年起出任韓國首爾KBS交響樂團的音樂總監。他以「宏大思維」聞名於世，曾執棒多個頂尖樂團，包括荷蘭皇家音樂廳管弦樂團、布達佩斯節日樂團、巴伐利亞電台交響樂團及萊比錫布業大廳樂團等。

華格納的音樂是恩紀寧指揮作品的核心。2023年，他在華格納拜羅伊特音樂節上指揮由史華茲執導的歌劇《指環》。2021年夏天，儘管在疫情限制下，他仍於同一音樂節指揮了三場《女武神》演出。他憑2013年和2016年與澳洲歌劇院合作的《指環》四部曲廣獲讚譽，並先後於2014年和2016年贏得澳洲赫爾普曼獎之最佳音樂指揮獎及澳洲綠屋獎之最佳歌劇指揮獎。此外，他在2014年於巴勒莫馬西莫劇院指揮的《萊茵的黃金》，獲意大利國家樂評人協會頒予「佛朗哥·阿亞蒂」最佳指揮獎，該劇更被選為年度最佳演出。

恩紀寧曾出任布拉格交響樂團及路德維希堡音樂節樂團的首席指揮。他擔任新西蘭交響樂團音樂總監期間，為Naxos錄製西貝遼士交響曲全集，並在東京三得利音樂廳與日本愛樂交響樂團攜手錄製另一套西貝遼士全集的現場演出。恩紀寧亦是技藝精湛的小提琴家，曾在科隆音樂學院師從布朗，隨後在芬蘭赫爾辛基的西貝遼士音樂學院進修指揮。

Finnish conductor Pietari Inkinen is Chief Conductor of the Deutsche Radio Philharmonie since 2017, and Music Director of the KBS Symphony Orchestra in Seoul since 2022. Praised for his “thinking on a grand scale”, Inkinen has conducted many of the world’s most notable orchestras, including the Royal Concertgebouw Orchestra, Budapest Festival Orchestra, Symphonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig and many more.

The music of Richard Wagner occupies a central position in Inkinen's work. In 2023, he conducted the production of *Der Ring des Nibelungen* at the Bayreuth Festival (directed by Valentin Schwarz). In the summer of 2021, amidst the pandemic restrictions, he conducted three performances of *Die Walküre* on the Green Hill. His acclaimed performances of *The Ring Cycle* with Opera Australia in 2013 and 2016 brought Inkinen two awards: Australia’s Helpmann Awards in 2014 for Best Music Direction and a Green Room Award for Best Opera Conductor in 2016. He was also awarded Italy’s National Association of Music Critics’ Franco Abbiati Prize for best show, for his 2014 *Rheingold*, which he conducted in the Palermo’s Teatro Massimo.

Inkinen was chief conductor of the Prague Symphony Orchestra and the Orchestra of the Ludwigsburg Schlossfestspiele. While Music Director of the New Zealand Symphony Orchestra, he recorded a complete cycle of the Sibelius symphonies for Naxos and a further live Sibelius cycle recorded with the Japan Philharmonic Orchestra in Suntory Hall. Inkinen is also an accomplished violinist. He studied at the Cologne Music Academy with Zakhar Bron before taking further studies in conducting at the Sibelius Academy in Helsinki.

# 多蕾多 MARÍA TOLEDO

佛蘭明哥歌手 Flamenco Singer



多蕾多是當代佛蘭明哥的代表人物，是佛蘭明哥史上第一位用鋼琴自彈自唱的女性。她從佛蘭明哥的精髓和純粹出發，以探戈和歡喧調節奏展現她的創新手法，其聲線和鋼琴演奏技巧裡的藝術特質廣受樂評稱讚。她持有法律學位，並畢業於音樂學院。

她曾灌錄七張專輯，當中最新專輯《Vicente》(2023)和其他前作，屢次登上全球iTunes專輯銷售西班牙地區榜首。她曾六度獲得拉丁格林美獎提名，包括「年度最佳專輯」和「最佳佛蘭明哥音樂專輯」。她獲獎無數，包括礦場國際歌唱節新星獎、卡迪斯雙年展首獎以及邁雷納-德爾阿爾科節奏之歌獎。

多蕾多是演出法雅《愛情是魔術師》次數最多的佛蘭明哥歌手。她曾在柏林音樂廳、倫敦巴比肯中心、馬德里國家音樂廳、巴黎愛樂音樂廳、伯明翰交響音樂廳、蘇格蘭女王音樂廳和蒙地卡羅蘭尼埃三世演奏廳等全球主要場地演出，並由BBC交響樂團、蘇格蘭室樂團、蒙地卡羅愛樂樂團和康城國家交響樂團等著名樂團伴奏。

María Toledo is an icon of contemporary Flamenco. She is the first woman in flamenco history to sing while accompanying herself on the piano. Starting from flamenco's essence and purity, she unleashes her innovative approach, which she displays with tangos and bulerías rhythms. Critics have consistently praised her artistic qualities, noting both her vocal talent and her exceptional piano performance skills. She has a degree in law, in addition to graduating from the Conservatory of Music.

She has released seven albums, and her latest, *Vicente* (2023) reached number one in worldwide iTunes album sales in Spain, a feat she has achieved with her previous albums as well. She has received six Latin Grammy award nominations, including "Album of the Year" and "Best flamenco music album". She has received numerous awards, including the Novel Award at the Cante de Las Minas International Festival, First Prize at the Biennial of Cadiz and Prize for Cantes de Compás at Mairena del Alcor.

María Toledo has performed Manuel de Falla's *El amor brujo* more than any other flamenco singer. She has performed at major venues worldwide such as the Konzerthaus in Berlin, the Barbican in London, the Auditorio Nacional de Música in Madrid, the Filarmónica in Paris, Symphony Hall in Birmingham, The Queen's Hall in Scotland and Auditorium Rainier III in Montecarlo, accompanied by prestigious orchestras including the BBC Symphony Orchestra, the Scottish Chamber Orchestra, the Monte-Carlo Philharmonic Orchestra and the Orchestre national de Cannes.

## 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

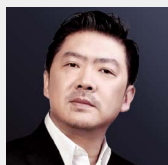
(自 2026/27 樂季起 from Season 2026/27)



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

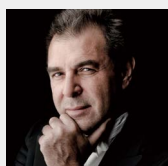


廖國敏  
Lio Kuokman, JP

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

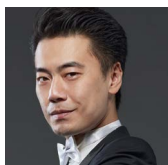
### ARTISTIC PARTNER



加蒂  
Daniele Gatti

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster



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



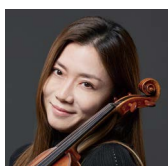
許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



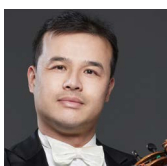
王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



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



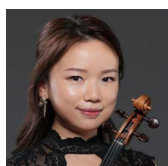
艾瑾  
Ai Jin



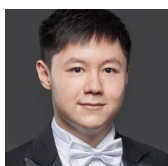
把文晶  
Ba Wenjing



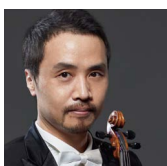
程立  
Cheng Li



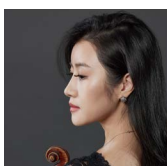
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



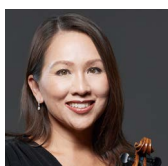
李智勝  
Li Zhisheng



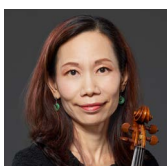
劉芳希  
Liu Fangxi



毛華  
Mao Hua



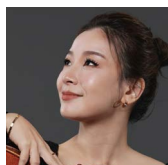
梅麗芷  
Rachael Mellado



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



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Gallant Ho Ka-leung



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Liu Boxuan



冒異國  
Mao Yiguo



華嘉蓮  
Katrina Rafferty



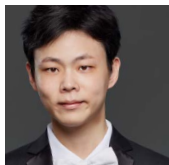
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

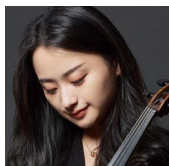
包陪麗及凌仲一郎伉儷  
席位贊助  
The Cissy Pao and  
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**中提琴 VIOLAS**

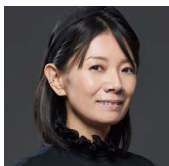


●凌顯祐  
Andrew Ling

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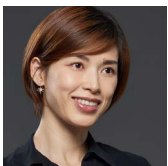
■李嘉黎  
Li Jiali



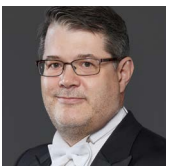
▲熊谷佳織  
Kaori Wilson



崔宏偉  
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# 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



張沛姬  
Chang Pei-heng



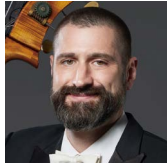
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
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Megan Sterling



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Benjamin Moermond



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Toby Chan



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Vance Lee  
(休假 On sabbatical leave)



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆崔祖斯  
Adam Treverton Jones

## 短笛 PICCOLO

## 英國管 COR ANGLAIS

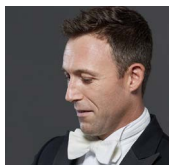
## 低音單簧管 BASS CLARINET

## 低音巴松管 CONTRABASSOON

## 圓號 HORNS



●江簡  
Lin Jiang



■柏如瑟  
Russell Bonifede



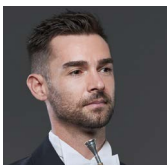
▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



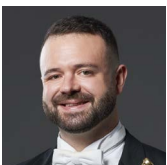
●巴力助  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



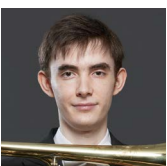
●韋雅樂  
Jarod Vermette



高基信  
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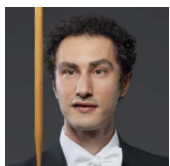


◆區雅隆  
Aaron Albert

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



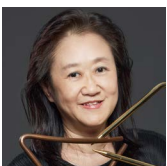
●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



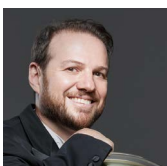
梁偉華  
Raymond Leung Wai-wa



胡淑徽  
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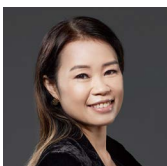
## 低音長號 BASS TROMBONE

## 大號 TUBA



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Linda Yim<sup>#</sup>

## 特約樂手

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小提琴：李俊霖\*、沈庭嘉  
Violin: James Li\* & Vivian Shen

中提琴：楊善衡  
Viola: Andy Yeung

大提琴：潘穎芝  
Cello: Letty Poon

敲擊樂器：陳梓浩、許莉莉、鄭敏蔚  
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Guest Principal Harp: Louise Grandjean

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Harp: Judy Ho

\*承蒙香港小交響樂團允許參與演出。

With the kind permission of the Hong Kong Sinfonietta.

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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In alphabetical order. 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  
TO JOIN THE CIRCLE & ENQUIRIES

陳韻妍女士 Ms Vanessa Chan  
vanessa.chan@hkphil.org  
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## 港樂特別計劃 (樂器)

# SPECIAL PROJECTS (Instruments)

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#### 香港管弦協會婦女會 捐贈

安域高·洛卡(1902)小提琴

· 由程立先生使用

桑·巴蒂斯·維爾翁(1866)小提琴

· 由樂團第三副首席朱蓓小姐使用

約瑟·加里亞奴(1788)小提琴

卡洛·安東尼奧·狄斯多尼(1736)小提琴

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Enrico Rocca (1902) Violin · played by Mr Cheng Li

Jean-Baptiste Vuillaume (1866) Violin

· played by Mrs Bei de Gaulle, Third Associate Concertmaster

Joseph Gagliano (1788) Violin

Carlo Antonio Testore (1736) Violin

#### 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

· 由樂團首席第二小提琴趙澄娜小姐使用

卡洛·安東尼奧·狄斯多尼(c.1740)小提琴

彼得羅·喬凡尼·梅塔岡薩(c.1760)小提琴

· 由樂團聯合首席第二小提琴余思傑先生使用

桑·巴蒂斯·維爾翁(c.1867)小提琴

#### Loaned by The Postscript Collection

G. B. Guadagnini (c.1760) Violin

· played by Mr Jing Wang, Concertmaster

Giovanni Grancino (c.1715) Violin

· played by Ms Zhao Yingna, Principal Second Violin

Carlo Antonio Testore (c.1740) Violin

Pietro Giovanni Mantegazza (c.1760) Violin

· played by Mr Domas Juškys, Co-principal Second Violin

Jean-Baptiste Vuillaume (c.1867) Violin

#### 史葛·羅蘭士先生 慷慨借出

安素度·普基(1910)小提琴 · 由張希小姐使用

#### Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

#### 胡百全律師事務所 安排借出

李卡多·安東尼亞齊(1910)小提琴

· 由樂團第一副首席梁建楓先生使用

#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin

· played by Mr Leung Kin-fung, First Associate Concertmaster

#### Stretton Society 慷慨借出

路易吉·法布里西(c.1870)大提琴

#### Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

#### 無名氏 慷慨借出

斯提法諾·斯卡拉佩拉(1905)小提琴

· 由樂團第二副首席王亮先生使用

#### Generously loaned by an Anonymous

Stefano Scarampella (1905) Violin

· played by Mr Wang Liang, Second Associate Concertmaster

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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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**Jing Wang** was appointed  
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As Concertmaster, Jing is leader of the  
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The HK Phil is grateful to the  
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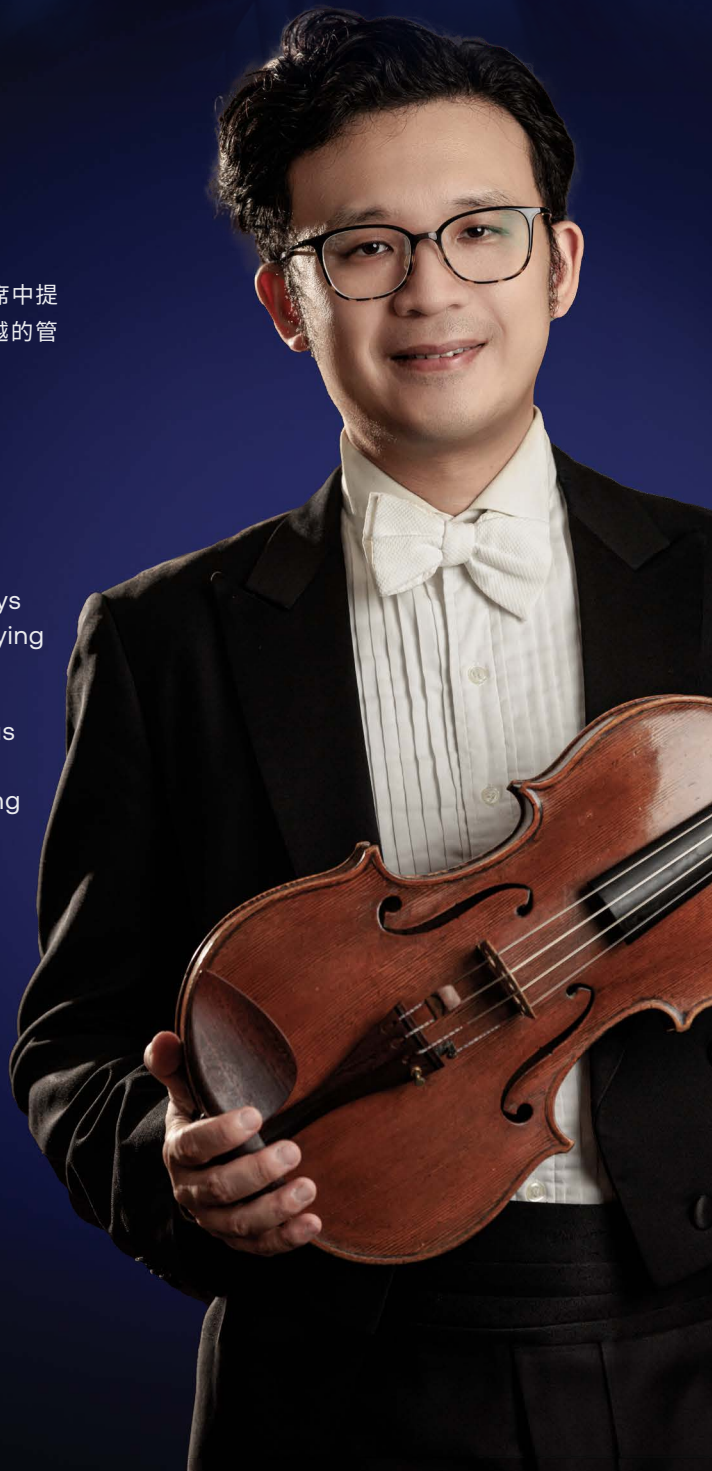
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝 **萬花筒慈善基金**  
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**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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**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。

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**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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琴



# 梵志登與牛牛



© Keith Hino

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志  
登  
指  
揮

Jaap van Zweden  
conductor

## 7 & 8 FEB

## 2025

Fri 8pm & Sat 5pm

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HK PHIL × HKU MUSE  
Niu Niu & HK Phil String Quintet

23 Feb 2025 Sun 3pm

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莫扎特 《費加洛的婚禮》：序曲  
莫扎特 長笛與豎琴協奏曲  
莫扎特 第四十一交響曲，「萊比特」  
MOZART *The Marriage of Figaro*: Overture  
MOZART Concerto for Flute and Harp  
MOZART Symphony no. 41, *Jupiter*

張碧輝，指揮  
史德琳，長笛  
嘉芙納，豎琴

Teresa Cheung, conductor  
Megan Sterling, flute  
Tjasha Gafner, harp

7 & 8  
FEB 2025

Fri 8pm  
Sat 5pm  
CC  
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## 梵志登與牛牛 Jaap & Niu Niu

柴可夫斯基 第三鋼琴協奏曲  
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柴可夫斯基 第五交響曲  
TCHAIKOVSKY Piano Concerto no. 3  
TCHAIKOVSKY Piano Concerto no. 2  
TCHAIKOVSKY Symphony no. 5

梵志登，指揮  
牛牛，鋼琴

Jaap van Zweden, conductor  
Niu Niu, piano

10  
FEB 2025

Mon 7:30pm  
JC  
\$250

## 港樂×大館：室樂音樂會系列 情人節浪漫曲 HK Phil×Tai Kwun: Chamber Music Series Valentine's Serenade

港樂銅管樂師為天下有情人吹響經典浪漫旋律，何不邀請您獨一無二的另一半，在情人節一起以音樂跨越時空與地域，經歷從古至今段段令人動容的愛情？

This Valentine's Day, the brass players of the Hong Kong Philharmonic cross centuries and continents, playing music by Bernstein, Puccini, James Horner (*Titanic*) and The Beatles. Why not bring someone special...?

莫思卓，小號  
施樂百，小號  
江蘭，圓號  
韋雅樂，長號  
雷科斯，大號

Christopher Moysse, trumpet  
Robert Smith, trumpet  
Lin Jiang, horn  
Jarod Vermette, trombone  
Paul Luxenberg, tuba

14 & 15  
FEB 2025

Fri 8pm  
Sat 5pm  
CC  
\$680 \$540 \$400 \$260

## 太古音樂大師系列 梵志登 | 拉赫曼尼諾夫第二交響曲 Swire Maestro Series Jaap | Rachmaninov 2

姚思豪 小提琴協奏曲（亞洲首演）  
拉赫曼尼諾夫 第二交響曲  
Raymond YIU Violin Concerto (Asia Premiere)  
RACHMANINOV Symphony no. 2

梵志登，指揮  
柳愛莎，小提琴

Jaap van Zweden, conductor  
Esther Yoo, violin

19 & 22  
FEB 2025

Wed & Sat 8pm  
CC  
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## 勞力士榮譽呈獻：考夫曼歌劇盛會 Rolex Proudly Presents: Jonas Kaufmann Opera Gala

傲視同儕的德國-奧地利歌唱家考夫曼，將於其首度訪港的演出與港樂合作，獻唱多首膾炙人口的歌劇詠嘆調，包括《托斯卡》的卡瓦拉多西、《阿依達》的拉達梅斯、《卡門》的唐荷西，以及《杜蘭朵》的卡拉富等。

This concert showcases favourite arias from some of Kaufmann's signature roles, including Cavaradossi in *Tosca*, Radamès in *Aida*, Don José in *Carmen*, and Calaf in *Turandot*.

利達，指揮  
考夫曼，男高音

Jochen Rieder, conductor  
Jonas Kaufmann, tenor

23  
FEB 2025

Sun 3pm  
HKU  
\$320 \$220

## 港樂×港大繆思樂季 牛牛與港樂弦樂五重奏 HK Phil×HKU MUSE Niu Niu & HK Phil String Quintet

蕭邦（荷夫曼改編） 第一鋼琴協奏曲  
舒伯特 鋼琴五重奏，「鱈魚」  
CHOPIN (arr. HOFMANN) Piano Concerto no. 1  
SCHUBERT Piano Quintet, *TROUT*

牛牛，鋼琴  
王敬，小提琴  
王亮，小提琴  
凌顯祐，中提琴  
鮑力卓，大提琴  
林達僑，低音大提琴

Niu Niu, piano  
Jing Wang, violin  
Wang Liang, violin  
Andrew Ling, viola  
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