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考夫曼 男高音
Jonas Kaufmann
tenor

利達 指揮
Jochen Rieder
conductor

首度訪港 • HK Debut

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JONAS KAUFMANN

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Jonas Kaufmann Opera Gala

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貝利尼

《諾瑪》：序曲

VINCENZO BELLINI

Norma: Overture

6'

浦契尼

《托斯卡》：隱藏的和諧

GIACOMO PUCCINI

Tosca: Recondita armonia

3'

威爾第

《阿依達》：前奏曲

GIUSEPPE VERDI

Aida: Prelude

6'

威爾第

《阿依達》：但願我就是那個戰士！
聖潔的阿依達

GIUSEPPE VERDI

Aida: Se quel guerrier io fossi!
Celeste Aida

5'

比才

《卡門》：第一組曲：鬥牛勇士，間奏曲

GEORGES BIZET

Carmen: Suite no. 1: Les Toreadors, Intermezzo

6'

比才

《卡門》：第二組曲：波希米亞舞曲

GEORGES BIZET

Carmen: Suite no. 2: Danse Bohème

4'

比才

《卡門》：花之歌

GEORGES BIZET

Carmen: La fleur que tu m'avais jetée

4'



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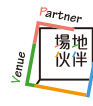


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馬斯卡尼 《鄉村騎士》：間奏曲	PIETRO MASCAGNI <i>Cavalleria Rusticana</i> : Intermezzo	3'
馬斯卡尼 《鄉村騎士》：媽媽，這酒有多醇	PIETRO MASCAGNI <i>Cavalleria Rusticana</i> : Mamma, quel vino è Generoso	4'
中場休息	INTERMISSION	
威爾第 《命運之力》：序曲	GIUSEPPE VERDI <i>La Forza Del Destino</i> : Overture	8'
馬斯奈 《領袖》：啊！一切都完了！ 主啊，法官啊，父親啊	JULES MASSENET <i>Le Cid</i> : Ah! Tout est bien fini! ...Ô Souverain, ô juge, ô père	5'
馬斯奈 《聖母》：聖母之長眠	JULES MASSENET <i>La Vierge</i> : Le dernier sommeil de la vierge	5'
佐丹奴 《安德里亞·尚尼耶》：即興曲	UMBERTO GIORDANO <i>Andrea Chénier</i> : Improvviso	5'
浦契尼 《修女安潔莉卡》：間奏曲	GIACOMO PUCCINI <i>Suor Angelica</i> : Intermezzo	6'
浦契尼 《杜蘭朵》：公主徹夜未眠	GIACOMO PUCCINI <i>Turandot</i> : Nessun dorma	4'



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考夫曼歌劇盛會

考夫曼獲譽為同輩男高音中最出色的一位，劇目多姿多彩，包括大量德語、意大利語及法語作品，更憑著獨特而感情豐富的聲線和音樂智能，在這些劇目留下令人難以忘懷的印記。他的足跡遍踏世界各地的舞台，將手上七十多個角色都演繹得栩栩如生，優美的音色、高超的技巧與情感洞察力也配合得天衣無縫。

萬眾期待的「考夫曼歌劇盛會」是他首度在香港演出，節目也由考夫曼親自選取。他從好些自己最擅長的角色選曲，所選的詠嘆調豐富多樣，展現出他對意大利語和法語劇目的深厚認識。指揮家利達也經常跟他合作；港樂之所以將器樂曲編排在某些詠嘆調之間，目的是為這些大熱歌劇營造合適的氣氛。

今晚選曲的創作時間差不多橫跨百年——那是歌劇的黃金時代，結束於普契尼與世長辭的一年（1924），但之後卻能靠著核心劇目延續下去。第一首樂曲選自貝利尼的傑作《諾瑪》（1831），是劇中《序曲》，寫作年份是今晚所有節目裡最早的。《諾瑪》是典型的美聲風格悲劇，凸顯了職責與激情之間的矛盾：一名德魯伊教女祭師不但愛上了（佔領自己國土的）羅馬總督，更要面對戀人的背叛。《序曲》既莊嚴又充滿了戲劇化的焦慮，為故事營造氣氛；然而貝利尼為了塑造旋律，對各種織體的相互作用都處理得十分細緻，預告聲樂將憑著純粹的美感與抒情特質傳遞情感。（畢竟，「美聲」的意思就是「優美的歌聲」。）

考夫曼生於慕尼黑，現居薩爾斯堡；他今晚演出的第一首歌曲，就是一首以藝術威力為題材的詠嘆調，實在適合不過。《隱藏的和諧》（選自浦契尼《托斯卡》，1900年首演）由男主角、畫家卡瓦拉多西唱出：卡瓦拉多西注定要落到警察首長（施虐狂一名）手上；現在希望靠這首詠嘆調讓自己的戀人、知名歌唱家弗蘿莉亞·托斯卡的醋意平伏下來。就在他反思色彩與形式能否將對比鮮明的美感形象調和時，詠嘆調高聳的旋律線也即時能傳情達意——這正是世界各地聽眾都喜歡浦契尼的原因。

考夫曼說過：「我有德國的護照，但意大利的聲線。」他也的確演過威爾第筆下許多歌劇角色。年輕的埃及戰士拉達梅斯在《聖潔的阿依達》（選自《阿依達》（1871）第一場，也就是《前奏曲》過後不久）裡，承認愛上已淪落為奴的衣索比亞公主阿依達；《前奏曲》則以閃爍脫俗的段落刻劃阿依達。詠嘆調名曲《聖潔的阿依達》強調拉達梅斯脆弱的一面，而不是傳統的英雄主義；而且曲中細膩的高音對男高音來說難度極高。

拉達梅斯和唐荷西都是在劇中會性情大變的角色。比才筆下的卡門是個風情萬種但性格極端獨立的吉卜賽女郎；唐荷西對卡門的激情，最終將他一步步推往殺人之路。先來兩首管弦樂曲：第一首營造出塞維利亞鬥牛活動的喜慶氣氛，但也同時是悲劇的開端；第二首刻劃卡門與友人在酒館跳舞娛賓，怎料舞蹈卻越來越狂野。

隨後唐荷西馬上唱出所謂的《花之歌》，向卡門表白——其實之前他已經為了卡門違抗當局命令，還因此被囚禁了一段日子。可是唐荷西現在開始發現，自己的激情雖然強烈，但還不足以將酷愛自由的卡門留在身邊。痛苦而抒情的線條，反映出卡門已經令唐荷西心裡一片混亂。

事實上，《卡門》可謂日後「寫實主義」歌劇的先驅：「寫實主義」重點在於歌劇故事，

強調堅定的現實主義，刻劃普通人的生活以及真情實感，尤其充滿妒忌與迷戀的激情，突出其破壞力。考夫曼也選取了一齣寫實主義的代表作——獨幕歌劇《**鄉村騎士**》

(1890，作曲家**馬斯卡尼**更憑此劇一炮而紅)。故事發生在復活節星期日，西西里一條村莊內(平靜的田園**間奏曲**更突顯了場景的氣氛)，但很快就推進至激烈的高潮：年輕的主人翁圖利杜為了女人要與人決鬥，這時激動地與母親道別；離開舞台時，他很清楚自己會有生命危險。圖利杜最後死於敵人之手，也為這齣悲劇畫上句號。

野心勃勃的大歌劇《**命運之力**》花了威爾第很多心血才完成。作品1869年修訂後，作曲家也寫作了一首新的**〈序曲〉**。後來這首新序曲也在音樂廳曲目裡穩占一席，而且曲中的動機甚有貝多芬風範，不斷強調命運的威力。故事講述一對戀人不幸被致命的意外和沒完沒了的復仇心拆散；這個史詩式的故事也讓威爾第得到啟發，寫出他最蕩氣迴腸、最激動人心的音樂。

威爾第一直在國際歌劇劇目中穩佔重要席位，但**馬斯奈**卻沒那麼幸運。雖然馬斯奈生前也是十九世紀末、二十世紀初最受歡迎的歌劇作曲家之一，但這位多產的法國作曲家多數作品不久就淹沒無聞。考夫曼對他的風格情有獨鍾，而且飾演馬斯奈《**曼儂**》和《**維特**》男主角大受好評，也是他職業生涯中的里程碑。

今晚馬斯奈歌劇《**領袖**》(1885)的選曲，也收錄在考夫曼2017年的法國詠嘆調與二重唱專輯裡。故事發生在十一世紀的西班牙：年輕戰士羅德烈格將要上陣打一場重要戰役，今晚的選曲就是出征前夜他所唱的禱文。我們還會聽到選自馬斯奈《**聖母**》的管弦樂選段**〈聖母之長眠〉**，述說聖母瑪利亞的故事——獨奏大提琴沒有採用弱音器，但與配上弱音器的弦樂組並列，由此可見這位法國作曲家的樂團寫法多麼細膩。

考夫曼藉著**佐丹奴**《**安德里亞·尚尼耶**》的選曲，再度向意大利寫實主義歌劇遺產致敬。故事以法國大革命為背景，考夫曼選唱的詠嘆調出自歌劇前段。男主角尚尼耶(歷史上真有其人，但這裡的故事並非忠於史實)是位詩人，有一次他出席貴族舞會時被要求即興作詩。他不但提出抗議，更因為弱勢者被欺壓而忿忿不平。雖然他的行動出於自由公義的理想，後來卻在法國大革命的恐怖時期被處決。

來到音樂會的尾聲，考夫曼又回到浦契尼去。他灌錄過兩張**浦契尼**專輯，包括2024年發行的最新專輯《Puccini: Love Affairs》(Sony Classical)。先是一首管弦樂曲：**《修女安潔莉卡**》中悲傷的**〈間奏曲〉**。獨幕歌劇《修女安潔莉卡》與另外兩齣獨幕歌劇組成《三聯劇》，1918年由紐約大都會歌劇院首演。這則關於失去與救贖的故事，圍繞著悲劇人物安潔莉卡修女開展——原來她有個私生子。修女一直守著這個可怕的秘密，她也因此惶惶不可終日。安潔莉卡修女得悉兒子死訊後準備服毒自殺，好讓自己能死後與兒子重逢。

今晚的壓軸節目則是**〈公主徹夜未眠〉**——這也大概是世上最著名的詠嘆調了。〈公主徹夜未眠〉選自《**杜蘭朵**》，也就是浦契尼1924年與世長辭時仍未正式完成的歌劇。故事背景極為戲劇化：男主角卡拉富王子誓要與冷冰冰的杜蘭朵公主共偕連理。在他答對了公主的幾道謎題以後，自己也給公主出了一道難題：要是天亮以前公主能找到他的名字，他就甘心赴死。「誰也不能睡！」——他唱。卡拉富王子深信杜蘭朵必定失敗，日出時分就是他勝利之時，能名正言順贏得美人歸。作曲家嫻熟地讓旋律徐徐開展，讓男高音聲線漸漸推進至光芒萬丈的高潮，唱出堅定自信又果敢的音樂。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

Opera Gala with Jonas Kaufmann

Widely regarded as the greatest tenor of his generation, Jonas Kaufmann has left an indelible mark on a richly varied repertoire of German, Italian and French opera through his uniquely expressive voice and musical intelligence. He has brought more than 70 characters vividly to life on stages around the world, seamlessly combining tonal beauty, technical command and emotional insight.

In the gala programme he has crafted for his much-anticipated Hong Kong debut, Kaufmann showcases his deep connection to Italian and French repertoire by presenting a cross-section of arias that represent some of the roles for which he is most renowned. With frequent collaborator Jochen Rieder on the podium, the Hong Kong Phil intersperses the programme with instrumental selections to help anchor the setting for several of these beloved operas.

Kaufmann has chosen selections spanning just under a century – a golden era that ended with the death of Giacomo Puccini in 1924 but continues to thrive in the core repertoire. We begin with the oldest

music on the programme, the **Overture to Norma**, **Vincenzo Bellini**'s masterpiece from 1831. The epitome of tragedy in bel canto style, *Norma* dramatises the conflict between duty and passion that arises as a Druid priestess faces betrayal by the Roman military leader she loves. The Overture combines solemnity and dramatic agitation to set the scene, but Bellini's sensitive interplay of textures to shape melody anticipates the power of the voice to convey emotion through sheer beauty and lyricism. (Bel canto, after all, means "beautiful singing".)

The Munich-born Kaufmann, who is based in Salzburg, begins, fittingly, with an aria about the power of making art, sung by the hero of **Puccini's Tosca** (premiered in 1900). In "**Recondita armonia**" (**Hidden harmony**), the painter Mario Cavaradossi, destined to fall victim to the sadistic police chief Scarpia, seeks to soothe the jealousy of his lover, the celebrated singer Floria Tosca. As he reflects on the capacity of colour and form to reconcile contrasting images of beauty, the aria's soaring melodic line delivers an emotional immediacy that has endeared Puccini to audiences around the world.

"I have a German passport, but an Italian voice," Kaufmann once remarked, and

numerous roles from the operas of **Giuseppe Verdi** are part of his repertoire. In “**Celeste Aida**”, the young Egyptian warrior Radamès confesses his love for the enslaved Ethiopian princess Aida – in this 1871 opera’s very first scene, soon after the **Prelude**’s depiction of her in shimmering, ethereal strains. The famous aria emphasises the vulnerable side of Radamès over conventional heroism and poses one of the great challenges for a tenor with its subtle high notes.

Like Radamès, Don José is a character who is shown undergoing drastic change. **Georges Bizet** portrays him as being driven to murderous violence by his passion for **Carmen** in his opera about the seductive, fiercely independent Roma woman. First come two orchestral selections: the first establishes the festive backdrop of the bullfighting in Seville against which the tragedy unfolds, while the second depicts the increasingly fiery dance with which Carmen and her friends entertain the crowd at a tavern.

Don José sings his so-called “**Flower Song**” (**La fleur que tu m’avais jetée**) just after this, declaring his love for Carmen after he has already defied authority on her behalf and spent some time in jail. He is now realising that the intensity of his passion alone is not enough to hold down the free-spirited Carmen. A sense of the psychological turmoil she has unleashed can be discerned in Don José’s aching lyrical lines.

Carmen anticipated the movement known as *verismo*, an approach to stories for the opera stage that emphasised gritty realism by depicting ordinary people’s lives and the rawness of emotions, particularly the destructive power of jealousy and obsessive passion. Kaufmann also includes selections from one of the iconic operas of this movement, the one-act **Cavalleria Rusticana**, which catapulted **Pietro Mascagni** to fame in 1890. The action unfolds on an Easter Sunday in a Sicilian village – the scene reinforced by the serenely pastoral **Intermezzo** – and speeds toward its violent climax as the young protagonist Turiddu bids an emotionally charged farewell to his mother before going off-stage to engage in a duel over a woman. He is well aware of the mortal danger he faces, and news of his death at the hands of his rival will bring the tragedy to a close.

Verdi devoted great effort to shaping his ambitious grand opera **La Forza del Destino**. He wrote a new **Overture** for a revised version in 1869 that has found a place of its own in the concert hall, with an almost Beethovenian motif that persistently underscores the power of Fate. The epic story of star-crossed lovers who are torn apart by a fatal accident and a relentless drive for vengeance inspired some of Verdi’s most sweepingly dramatic music.

While Verdi remains a central presence in the international opera

repertoire, **Jules Massenet** has not shared such a fortunate fate. Though in his own lifetime he reigned as one of the most popular opera composers of the late-19th and early-20th centuries, the majority of this prolific French composer's works have since fallen into oblivion. Kaufmann shows a special affinity for his style and has had career-defining successes with his performances of the heroes in Massenet's *Manon* and *Werther*.

Appearing on his 2017 collection of French arias and duets, *L'Opéra*, the selection we hear from Massenet's 1885 opera ***Le Cid*** is a prayer sung by the young warrior Rodrigue on the night before he leads a decisive battle in 11th-century Spain. We additionally hear an orchestral excerpt from Massenet's 1880 oratorio ***La Vierge*** recounting the story of the Virgin Mary. Known as "**Le dernier sommeil de la vierge**" (**The Last Sleep of the Virgin**), its juxtaposition of unmuted solo cello against the muted strings highlights the French composer's nuanced use of the orchestra.

With **Umberto Giordano's *Andrea Chénier***, Kaufmann again pays homage to the legacy of Italian verismo opera. He sings an aria that occurs early in this opera set during the French Revolution. The title character, a poet, protests against being asked to improvise a poem at an aristocratic ball and expresses his outrage at the mistreatment of the underprivileged. Though motivated by ideals of liberty and justice, Chénier –

the story is loosely based on an historical figure – will be executed during the Reign of Terror.

To conclude his gala programme, Jonas Kaufmann again turns to **Puccini**, to whom he has devoted two solo albums – including his most-recent release from 2024, *Puccini: Love Affairs* (Sony Classical). From the orchestra, we hear the poignant **Intermezzo** from ***Suor Angelica***, one of the three one-act operas that comprise the tripartite *Il Trittico*, which the Metropolitan Opera premiered in 1918. This story of loss and redemption revolves around the tragic figure of Sister Angelica, a nun haunted by the terrible secret of her illegitimate son. Having learned of his death, she prepares a poison to commit suicide so that she can be reunited with him in the afterlife.

Kaufmann closes with "**Nessun Dorma**" – perhaps the world's single most-famous aria – from ***Turandot***, the opera Puccini had not quite completed by his death in 1924. Its context is tensely dramatic: the hero, Prince Calaf, is determined to marry the icy Princess Turandot. Having successfully answered her riddles, he now poses his own challenge: if she can find out his name by dawn, he will submit to execution. "No one sleeps!" he sings, convinced that Turandot will fail and that he will triumph with the rising sun, thus unequivocally winning her hand. Puccini masterfully paces the melody, allowing the tenor voice to build gradually to its radiant climax with music of unwavering confidence and resolve.

Programme notes by Thomas May

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太古家+賞系列 港樂 × 陳美齡： 親子音樂會



© James Cheung

廖國
敏 揮

Lio Kuokman
conductor

香港兒童合唱團
The Hong Kong Children's Choir

著名歌手陳美齡的美妙歌聲將貫穿一段段發人深省的小故事，曲目包括其經典金曲《歸來的燕子》、《因為幸福已經在身邊》、家傳戶曉的世界兒歌及管弦樂作品，以及由音樂創作人伍卓賢精心改編的金曲串燒。

Don't miss this delightful musical journey featuring Agnes Chan's classic hits *Returning Swallows* and *Happiness is Already Right Next to You*, interwoven with her captivating stories, beloved global children's songs, and vibrant medleys arranged by composer Ng Cheuk-yin!

28 FEB & 1 MAR 2025

Fri & Sat 8pm

屯門大會堂演奏廳
Tuen Mun Town Hall Auditorium

\$350 \$250 \$150

*適合3歲及以上 For ages 3 and above

節目詳情 Programme Details



浦契尼

《托斯卡》：隱藏的和諧

隱藏的和諧，
不同的美人！
漆黑秀髮的弗蘿莉亞，
為我所愛與傾慕……
而你，神秘的美人，
金髮茂密飄逸，
雙瞳蔚藍如海，
托斯卡的眼眸則烏黑亮麗！

不同的美人
因藝術的奧秘交匯，
當我描繪你的畫像，
我唯一思念，
啊！我唯一思念就是你，
托斯卡，就是你！

威爾第

《阿依達》：但願我就是
那個戰士！聖潔的阿依達

但願我就是那個戰士！
但願我的夢想實現！

豪勇大軍由我統領，
勝利與歡呼聲響徹孟菲斯！
親愛的阿依達，
我將帶著桂冠回你身旁……
告訴你：我為你而戰，
我為你得勝！

聖潔的阿依達，出凡入聖，
光明的神聖花環，
你是我思念的女王，
你是我一生的光輝。

我將還你鍾愛之天，
並家鄉土地的甜美微風，
授予你王室的冠冕，
在太陽之側為你建立王座。

GIACOMO PUCCINI

Tosca: Recondita armonia

Recondita armonia
di bellezze diverse!
È bruna Floria,
l'ardente amante mia...
E te, beltade ignota,
cinta di chiome bionde,
tu azzurro hai l'occhio,
Tosca ha l'occhio nero!

L'arte nel suo mistero
le diverse bellezze insiem confonde;
ma nel ritrar costei,
il mio solo pensiero,
ah! Il mio sol pensier sei tu,
Tosca, sei tu!

GIUSEPPE VERDI

Aida: Se quel guerrier io fossi!
Celeste Aida

Se quell guerrier io fossi!
Se il mio sogno si avverasse!

Un esercito di prodi da me guidato,
e la vittoria e il plauso di Menfi tutta!
E a te, mia dolce Aida,
tornar di lauri cinto...
Dirti: per te ho pugnato per te
ho vinto!

Celeste Aida, forma divina,
mistico serto di luce e fior,
del mio pensiero tu sei regina,
tu di mia vita sei lo splendor.

Il tuo bel cielo vorrei ridarti,
le dolci brezze del patrio suol,
un regal serto sul crin posarti,
ergerti un trono vicino al sol.

Hidden harmony
of contrasting beauties!
Floria is dark,
my love and passion...
And you, mysterious beauty,
crowned with blond locks,
your eyes are blue,
and Tosca's black!

Dissimilar beauties are together
blended by the mystery of art,
yet as I paint her portrait,
my sole thought,
ah! My sole thought is you,
Tosca, is you!

If I were that warrior!
If my dreams were to come true!

A valiant army led by me,
victory and acclamations of
all Memphis!
And return to you, my sweet Aida,
crowned with laurels...
to tell you: for you I fought,
for you I conquered!

Heavenly Aida, form divine,
mystical garland of light and flowers,
of my thoughts you are the queen,
you are the light of my life.

I would return to you your lovely sky,
the gentle breezes of your
native land;
a royal crown on your brow
I would set,
build you a throne next to the sun.

比才

《卡門》：花之歌

我坐牢時你予我的花兒，
我依然保留著，
花雖枯萎無芳華，
仍瀰漫斯馨香。
每時每刻，
當我闔上眼簾，
即沉醉於這馨香中，
在黑夜仍能得見你！
我責令自己咒詛你，
憎恨你，告訴我：
何以命運置你於我道途！
我即惱怒自己褻瀆神明，
我身心掏空，
唯一渴求，唯一願望：
與你重遇，噢，卡門，
對，與你重遇！
只等你出現，
只要你一瞟，
便能攫取我生命所有，
噢，我的卡門！
我是你的！
卡門，我愛你！

馬斯卡尼

《鄉村騎士》：

媽媽，這酒有多醇

媽媽，這酒有多醇，
我當然知已喝得夠多了……
想到外面去跑跑……
但願你給我祝福，
就像我從前出門當兵那樣。
然後，媽媽聽我說，
若我不回家，
你要代我照顧桑塔，
我曾承諾與她成親結髮。

噢！沒事！
是酒令我說醉話！
替我向上帝代求！
媽媽，請吻我一下！
再吻我一下……再見了！

GEORGES BIZET*Carmen*: La fleur que tu m'avais jetée

La fleur que tu m'avais jetée
dans ma prison m'était restée,
flétrie et sèche, cette fleur
gardait toujours sa douce odeur;
et pendant des heures entières,
sur mes yeux,
fermant mes paupières,
de cette odeur je m'enivrais
et dans la nuit je te voyais!
Je me prenais à te maudire,
à te détester, à me dire:
pourquoi faut-il que le destin
l'ait mise là sur mon chemin!
Puis je m'accusais de blasphème,
et je ne sentais en moi-même,
qu'un seul désir, un seul espoir:
te revoir, ô Carmen,
oui, te revoir!
Car tu n'avais eu qu'à paraître,
qu'à jeter un regard sur moi
pour t'emparer de tout mon être,
ô ma Carmen!
Et j'étais une chose à toi!
Carmen, je t'aime!

PIETRO MASCAGNI*Cavalleria Rusticana*:

Mamma, quel vino è Generoso

Mamma, quel vino è generoso,
e certo oggi troppi bicchieri ne ho
tracannati...
vado fuori all'aperto...
Ma prima voglio che mi benedite
come quel giorno che partii soldato...
E poi... mamma, sentite,
s'io non tornassi...
voi dovrete fare
da madre a Santa,
ch'io le avea giurato di condurla
all'altare.

Oh! nulla!
È il vino che mi ha suggerito!
Per me pregate Iddio!
Un bacio, mamma!
Un altro bacio... addio!

The flower you had thrown at me
in my prison I had stayed,
withered and dry, this flower
always kept its sweet smell;
and for hours,
on my eyes,
closing my eyelids,
from this smell I would get drunk
and in the night I saw you!
I began to curse you,
to hate you, to tell me:
Why must destiny
put it there on my way?
Then I blamed myself for blasphemy
and I did not feel in myself,
only one desire, one hope:
to see you again, O Carmen,
yes, see you again!
Because you had only to appear,
what to take a look at me
to take hold of all my being,
O my Carmen!
And I was a thing of you!
Carmen, I love you!

Mother, this wine is heavy,
surely I've drunk too much today...
I'm going out into the fresh air...
But first I want you to bless me
as you did the day I went off as
a soldier.
And then... mother, listen,
if I don't come back...
you have to be
a mother to Santuzza,
I had promised to lead her to the altar.

Oh, it's nothing!
It's the wine that makes me talk
this way!
Pray to Heaven for me!
A kiss, mother!
Another kiss... farewell!

馬斯奈

《領袖》：啊！一切都完了！
主啊，法官啊，父親啊

啊！一切都完了！
我美麗榮耀之夢，
我的幸福夢想
都永遠飛走了！
你奪走了我的愛，
你奪走了我的勝利，
主啊，我降服於你！

主啊，法官啊，父親啊，
總是隱藏，總是存在，
在繁華歲月裡我崇拜你，
在黑暗日子裡我祝福你。
我按你的律例到所指示之地，
擺脫一切人類的遺憾。
主啊，法官啊，父親啊，
唯獨你的真像
使我將我的靈魂交託你手。

天空啊，何等蔚藍光亮，
神靈啊，俯視我吧，
這是名絕望的兵士，
卻是堅守信仰的基督徒。
你來，你顯現，
就在永恆之日的黎明。
主啊，法官啊，父親啊，
公義主的僕人
無畏地回應你的呼喚，
主啊，法官啊，父親啊！

佐丹奴

《安德里亞·尚尼耶》：即興曲

我靈魂最純粹的悸動，
我從前嫉妒地躲藏起來，
如今卻被你打動。
現在你將看到，姑娘，
這是一首多麼美妙的詩，
是「愛」這個詞，
引來如此嘲笑！

一天我凝視
寬闊的蔚藍天空，
和長滿紫羅蘭的牧場，

JULES MASSENET

Le Cid: Ah! Tout est bien fini!
...Ô Souverain, ô juge, ô père

Ah! Tout est bien fini!
Mon beau rêve de gloire,
mes rêves de bonheur
s'envolent à jamais!
Tu m'as pris mon amour,
tu me prends la victoire,
Seigneur, je me soumets!

O souverain, ô juge, ô père,
toujours voilé, présent toujours,
je t'adorais au temps prospère,
et te bénis aux sombres jour.
Je vais où ta loi me réclame,
libre de tous regrets humains.
O souverain, ô juge, ô père,
ta seule image est dans mon âme
que je remets entre tes mains.

O firmament azur, lumière,
esprits d'en haut, penchés sur moi,
c'est le soldat que désespère,
mais le chrétien garde sa foi.
Tu peux venir, tu peux paraître,
aurore du jour éternel.
O souverain, ô juge, ô père!
Le serviteur d'un juste maître
répond sans crainte à ton appel,
ô souverain, ô juge, ô père!

UMBERTO GIORDANO

Andrea Chénier: Improvviso

Colpito qui m'avete ov'io geloso celo
il più puro palpitar dell'anima.
Or vedrete, fanciulla,
qual poema è la parola "Amor",
qui causa di scherno!

Un dì all'azzurro spazio
guardai profondo,
e ai prati colmi di viole,

Ah! Everything is over!
My beautiful dream of glory,
my dreams of happiness
fly away forever!
You took my love from me,
you take victory from me,
Lord, I submit!

O sovereign, O judge, O father,
always veiled, always present,
I adored you in prosperous times,
and bless you in dark days.
I go where your law calls me,
free from all human regrets.
O sovereign, O judge, O father,
your image alone for my soul is
where I submit into your hands.

O azure firmament, light,
spirits from above, leaning over me,
it is the soldier who despairs,
but the Christian keeps his faith.
You can come, you can appear,
dawn of eternal day.
O sovereign, O judge, O father!
The servant of a just master
answers without fear to your call,
o sovereign, O judge, O father!

Impressed here you have me
jealously cloaked the purest
palpitation of the soul.
Now you will see, maiden,
what a poem
it is the word "Amor",
here the cause of mockery!

One day to the azure space
I looked deep,
and meadows full of violets,

太陽的金色光芒
把世界照得燦爛輝煌：
大地就如珍貴寶藏，
穹蒼化作首飾寶箱。

我的前額感到
從大地而來的撫慰與熱吻。
我情不自禁呼喊著：
我愛你，你親吻了我，
是那麼美好，我的祖國！

我盼能滿懷愛意禱告！
我跨進了教堂的門檻；
有位虔誠的祭司
在聖母及聖人的壁龕處
把貢物安排妥當——
卻充耳不聞
那邊一位老人在顫抖，
徒然地乞求面包，
徒然地伸出雙手！

我跨過門檻走進小屋，
一男子在發穢言污語，
咒罵土地收獲，
僅能繳納賦稅，
向上帝肆意憤怒謾罵，
向他人揮灑孩童之淚。

如此困苦，
貴族子孫有何作為？
唯有你的眼眸顯露憐憫，
因此我視你如天使一樣。
我並說：這就是生命的美妙！

但是，如你所說，
新的痛苦
充滿我的胸懷。
噢，美麗的姑娘，
不要輕視詩人的告誡：
聽著！你並不懂愛，
愛是上帝的禮物，豈能嘲笑，
愛是世界的靈魂和生命！

pioveva loro il sole,
e folgorava d'oro il mondo:
parea la terra un immane tesoro,
e a lei serviva di scrigno il firmamento.

Su dalla terra a la mia fronte
veniva una carezza viva, un bacio.
Gridai vinto d'amor:
T'amo tu che mi baci,
divinamente bella, o patria mia!

E volli pien d'amore pregar!
Varcai d'una chiesa la soglia;
là un prete ne le nicchie
dei santi e della Vergine,
accumulava doni-
e al sordo orecchio
un tremulo vegliardo
invan chiedeva pane
e invano stendeva la mano!

Varcai degli abituri l'uscio;
un uom vi calunniava
bestemmiano il suolo
che l'erario a pena sazia
e contro a Dio scagliava
e contro agli uomini
le lagrime dei figli.

In cotanta miseria
la patrizia prole che fa?
Sol l'occhio vostro
esprime umanamente qui
un guardo di pietà,
ond'io guardato ho a voi
si come a un angelo.
E dissi: Ecco la bellezza della vita!

Ma, poi, a le vostre parole,
un novello dolor
m'ha colto in pieno petto.
O giovinetta bella,
d'un poeta non disprezzate il detto:
Udite! Non conoscete amor,
amor, divino dono, non lo schernir,
del mondo anima e vita è l'Amor!

the sun rained on them,
and the world glowed with gold:
the earth was an immense treasure,
and the firmament served her as
a casket.

Up from the ground to my forehead
a live caress came, a kiss.
I cried, won by love:
I love you who kiss me,
divinely beautiful, my homeland!

And full of love I wanted to pray!
I crossed the threshold of a church;
there a priest in the niches
of the saints and of the Virgin,
accumulated gifts-
and to the deaf ear
a tremulous old man
in vain asked for bread
and in vain stretch out his hand!

I went through the door to
the houses;
a man slandered there,
cursing the ground that
the treasury barely satisfies
and against God he raged,
and against men
the tears of the children.

In such misery,
what does the patrician
offspring do?
Only your eye
expresses humanly here
a look of pity,
I looked at you as at an angel.
And I said: Behold the beauty of life!

But then, in your words,
a new pain
caught me in the chest.
Oh pretty young girl,
do not despise the saying of a poet:
Listen! You do not know love,
love, divine gift, don't scoff at it,
Love is the soul and life of the world!

浦契尼

《杜蘭朵》：公主徹夜未眠

誰也不能睡！誰也不能睡！
你也一樣，公主殿下！
在你冰冷的寢宮，
仰望那些繁星
因愛與希望而顫抖。
但我將秘密深藏於心，
無人能知我的名字！
不！我將只在唇上揭曉謎底，
就在晨光照耀之時！
我的吻將打破你的沉默，
使你成為我的人。

消失吧，黑夜！
下沉吧，星星！
下沉吧，星星！
黎明時，我將勝利！
我將勝利！我將勝利！

GIACOMO PUCCINI

Turandot: Nessun dorma

Nessun dorma! Nessun dorma!
Tu pure, o Principessa!
Nella tua fredda stanza
guardi le stelle
che tremano d'amore e di speranza.
Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò,
quando la luce splenderà!
Ed il mio bacio scioglierà
il silenzio che ti fa mia!

Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
Vincerò! Vincerò!

No one sleeps! No one sleeps!
You too, O Princess!
In your chaste room
are watching the stars which
tremble with love and hope!
But my secret lies hidden within me,
no one shall discover my name!
Oh no, I will reveal it only on
your lips,
when daylight shines forth!
And my kiss shall break the silence
which makes you mine.

Depart, oh night!
Fade away, you stars!
Fade away, you stars!
At dawn I shall win!
I shall win! I shall win!



DAKS
LONDON

利達 JOCHEN RIEDER

指揮 Conductor



利達常獲邀在世界頂尖的歌劇院及音樂廳演出，包括米蘭史卡拉歌劇院、紐約卡奈基音樂廳及法蘭克福舊歌劇院，並與廣受推崇的獨奏家及樂團同台合作。他擅長演繹德國及意大利曲目且備受肯定，在世界各地指揮多場大獲好評的演出及專輯錄音。

利達與男高音歌唱家考夫曼多年來合作無間，曾攜手於倫敦皇家節日音樂廳、巴比肯中心、柏林愛樂音樂廳、維也納演奏廳、琉森文化與會議中心、巴黎香榭麗舍劇院、首爾藝術中心、悉尼歌劇院、莫斯科柴可夫斯基音樂學院、阿姆斯特丹皇家音樂廳、東京三得利音樂廳、柏林森林劇場及紐約卡奈基音樂廳等地演出。他曾指揮多個知名樂團，包括皇家愛樂樂團、倫敦愛樂樂團、柏林廣播交響樂團、意大利國家交響樂團、布拉格交響樂團及BBC交響樂團。

除了在世界各地舉行音樂會，利達與考夫曼合作錄製了多張由Sony發行的專輯，包括2014年與柏林廣播交響樂團錄製輕歌劇詠嘆調的唱片及DVD，憑此獲白金及金唱片認證和2015年德國回聲古典音樂獎。2018年再次與柏林廣播交響樂團合作，於柏林森林劇場錄製《意大利之夜：柏林森林劇場現場錄音》的唱片及DVD，榮獲2019年德國奧普斯古典音樂。其他錄音包括2020年的《我的維也納》及《這是聖誕》，以及2023年的《電影之聲》。

Teatro alla Scala, Carnegie Hall and Frankfurt's Alte Oper – Jochen Rieder is a regular guest in many of the world's leading opera houses and concert halls, collaborating with some of today's most admired soloists and orchestra. An enthusiastic artist widely recognised especially for his work with German and Italian repertoire, Rieder has lead critically acclaimed performances and CD productions across the world.

Over the years, a long and intense musical friendship has become established with tenor Jonas Kaufmann. Together, they have performed at the Royal Festival Hall in London, the Barbican Centre, the Philharmonie of Berlin, Vienna's Konzerthaus, the KKL Lucerne, the Théâtre des Champs-Élysées in Paris, Seoul Arts Center, the Sydney Opera House, the Tchaikovsky Conservatory Moscow, Concertgebouw Amsterdam, the Suntory-Hall Tokyo, the Waldbühne Berlin, Carnegie Hall New York. He conducts numerous renowned orchestras, including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Rundfunk-Sinfonie-Orchester Berlin, RAI Symphony Orchestra, Prague Symphony Orchestra and BBC Symphony Orchestra.

Besides concerts all over the world, they made several recordings together, released by Sony, including: 2014 with the Rundfunk-Sinfonieorchester Berlin CD and DVD with Operette-Arias (awarded with Platinum and Gold and the "Echo Klassik 2015"), and 2018 CD and DVD *An Italian Night, Live from the Waldbühne Berlin*, again with the Rundfunk-Sinfonieorchester Berlin and awarded with the Opus Klassik 2019. Further Releases have been 2020 *My Vienna*, 2020 *It's Christmas* and 2023 *The Sound Of Movies*.

詳情請瀏覽 For more details, please visit:

<http://jochenrieder.com/>

考夫曼 JONAS KAUFMANN

男高音 Tenor

Photo: Gregor Hohenberg / Sony Music



獲《每日電訊報》譽為「世上最偉大的男高音」，考夫曼至今已在全球頂尖歌劇院演繹超過70個角色。《紐約時報》形容其歌聲「結合陽剛與溫柔，高音響亮清澈」，並讚揚其「純粹的音樂造詣」。當代傑出藝術歌曲演繹者之一，考夫曼在音樂會舞台炙手可熱，其演出及錄音屢獲殊榮，包括11次德國回聲/奧普斯古典音樂獎，以及由《歌劇世界》、《音叉》和《音樂美國》等多本古典音樂雜誌選為「年度歌唱家」。此外，他分別獲法國及巴伐利亞政府頒授藝術與文學騎士勳章及科學與藝術勳章，2022年則獲奧地利政府頒授「宮廷歌手」名銜，2024年獲法國政府授予榮譽軍團勳章。

2024/2025樂季伊始，考夫曼於布拉迪斯拉發、維也納和保加利亞索非亞演出。為紀念浦契尼逝世100周年，他於2024年10月及11月在歐洲巡演，並參與了11月29日在米蘭史卡拉歌劇院的浦契尼盛會。2025年初，考夫曼於維也納國家歌劇院演出利安卡法洛的《丑角》，今年其他計劃包括：與女高音丹姆勞及鋼琴家德意志合作巡演（演唱馬勒和史特勞斯的歌曲），於埃爾音樂節演出《帕西法爾》及巴伐利亞國家歌劇院演出《丑角》的主角。

考夫曼的音色能駕馭不同類別的曲目，無論是法語、德語、意大利語歌劇或獨唱會，表現均備受認同。他的錄音由Sony Classical獨家錄製，其專輯，包括收錄他多首最愛電影歌曲的《電影之聲》，由Sony Classical發行。

Hailed as “the world’s greatest tenor” by *The Telegraph*, Jonas Kaufmann has performed over 70 roles in the world’s leading opera houses. *The New York Times* has described him as having “clarion top notes, the blend of virility and tenderness in his singing”, and praised his “refined musicianship”. One of today’s greatest interpreters of Lieder repertoire, Kaufmann is in very high demand in concert. His performances and recording have earned him multiple honours and awards including eleven ECHO/OPUS Klassik awards, “Singer of the Year” from multiple classical music magazines including *Opernwelt*, *Diapason* and *Musical America*. He has been knighted as a Chevalier de l’Ordre de l’Art et des Lettres, and has been named a member of the Bayerischer Maximiliansorden. In 2022 he was appointed Austrian Kammersänger, in 2024 he received the Ordre de la Légion d’honneur.

At the beginning of the 2024/2025 season, Jonas Kaufmann performed in recital in Bratislava, Vienna and Sofia, Bulgaria. To mark the 100th anniversary of Giacomo Puccini’s death, he undertook a concert tour in Europe in October and November 2024, while also taking part in the Puccini Gala at Teatro alla Scala on 29 November. 2025 started with the revival of Leoncavallo’s *I Pagliacci* at Wiener Staatsoper. Plans for 2025 include a recital tour with Diana Damrau and Helmut Deutsch (songs by Mahler and Strauss), the title role in *Parsifal* at the Erl Festival and *I Pagliacci* at the Bavarian State Opera.

A voice which excels in a large variety of repertoire, Kaufmann has received recognition for his performance of French, German and Italian roles, as well as his performance in recital. Jonas Kaufmann records exclusively for Sony Classical. His albums include *The Sound of Movies* – a recording of some of his favourite songs from films, released on Sony Classical.

詳情請瀏覽 For more details, please visit:

<http://www.jonaskaufmann.com/>

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

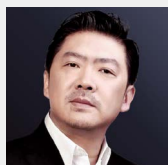
(自 2026/27 樂季起 from Season 2026/27)



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

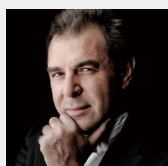


廖國敏
Lio Kuokman, JP

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



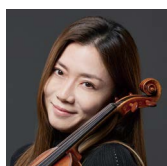
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



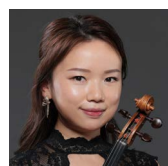
艾瑾
Ai Jin



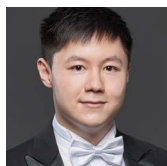
把文晶
Ba Wenjing



程立
Cheng Li



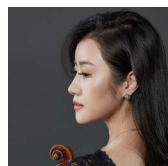
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



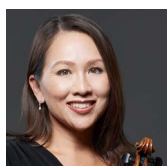
李智勝
Li Zhisheng



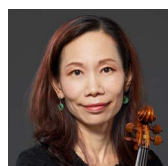
劉芳希
Liu Fangxi



毛華
Mao Hua



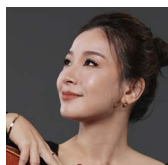
梅麗芷
Rachael Mellado



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



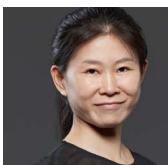
▲梁文瑄
Leslie Ryang Moonsun



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



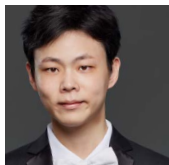
章鈴木美矢香
Miyaka Suzuki Wilson



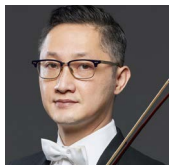
田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

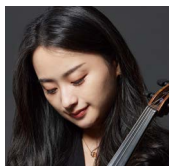
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS

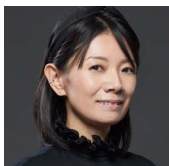


●凌顯祐
Andrew Ling

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



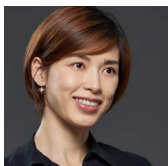
■李嘉黎
Li Jiali



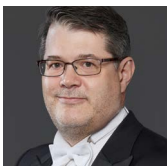
▲熊谷佳織
Kaori Wilson



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

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



■盧韋歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

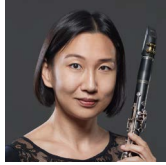
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee
(休假 On sabbatical leave)

低音巴松管 CONTRABASSOON



陳敬熙[#]
Fox Chan King-hei[#]



◆崔祖斯
Adam Treverton Jones

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



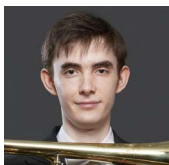
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



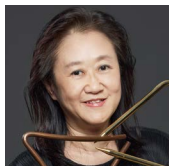
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



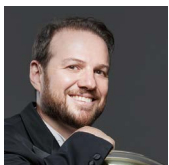
梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

低音長號 BASS TROMBONE

大號 TUBA



●雷克斯
Paul Luxenberg

鍵盤 KEYBOARD



●嚴翠珠[#]
Linda Yim[#]

特約樂手

FREELANCE PLAYERS

小提琴：沈庭嘉
Violin: Vivian Shen

中提琴：楊善衡
Viola: Andy Yeung

定音鼓：鄭敏蔚
Timpani: Eugene Kwong

豎琴：譚懷理、施盈琳
Harp: Amy Tam & Barbara Sze

- 首席 Principal
- 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.

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

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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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王敬自2013年出任香港管弦樂團首席。
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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**
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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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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

首席大提琴鮑力卓的席位贊助
The Principal Cello Chair Endowment
for **Richard Bamping** is sponsored by

邱啟楨紀念基金 C. C. Chiu Memorial Fund

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

第二小提琴**田中知子**的席位贊助
The Second Violin Chair Endowment
for **Tomoko Tanaka** is sponsored by

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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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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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, 「鱒魚」
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
Richard Bamping, cello
George Lomdaridze, double bass

28 FEB 2025

Fri 8pm

1 MAR 2025

Sat 8pm
TM
\$350 \$250 \$150

太古家+賞系列
港樂×陳美齡: 親子音樂會
Swire Family Series
HK Phil×Agnes Chan: Songs for the Children

著名歌手陳美齡的美妙歌聲將貫穿一段段發人深省的小故事, 曲目包括其經典金曲《歸來的燕子》、《因為幸福已經在身邊》、家傳戶曉的世界兒歌及管弦樂作品, 以及由音樂創作人伍卓賢精心改編的金曲串燒。

Don't miss this delightful musical journey featuring Agnes Chan's classic hits *Returning Swallows* and *Happiness is Already Right Next to You*, interwoven with her captivating stories, beloved global children's songs, and vibrant medleys arranged by composer Ng Cheuk-yin!

廖國敏, 指揮
陳美齡, 歌手 / 講者
香港兒童合唱團
Lio Kuokman, conductor
Agnes Chan, vocalist/speaker
The Hong Kong Children's Choir

13
MAR 2025

Thu 8pm
CC
\$880 \$700 \$520 \$380

加蒂 | 馬勒三
Daniele Gatti | Mahler 3
馬勒 第三交響曲
MAHLER Symphony no. 3

加蒂, 指揮
洛茜爾, 女中音
香港管弦樂團合唱團女聲部
香港兒童合唱團
Daniele Gatti, conductor
Michèle Losier, mezzo-soprano
Ladies of The Hong Kong
Philharmonic Chorus
The Hong Kong Children's Choir

4
APR 2025

Fri 8pm
CC
\$520 \$420 \$320 \$220

巴孚·約菲與金本索里
Paavo Järvi & Bomsori Kim
帕特 《輓歌》
浦羅哥菲夫 第二小提琴協奏曲
浦羅哥菲夫 第四交響曲
Arvo PÄRT *Swansong*
PROKOFIEV Violin Concerto no. 2
PROKOFIEV Symphony no. 4

巴孚·約菲, 指揮
金本索里, 小提琴
Paavo Järvi, conductor
Bomsori Kim, violin

26
APR 2025

Sat 8pm
CC
\$520 \$420 \$320 \$220
\$50

余隆 | 齊格曼上海! 上海!
Long Yu | Aaron Zigman's *Émigré*
齊格曼 《上海! 上海!》(清唱劇, 香港首演)
Aaron ZIGMAN *Émigré* (Oratorio, Hong Kong Premiere)

余隆, 指揮
懷特, 男高音
基斯, 男高音
朱慧玲, 女中音
于冠群, 女高音
田浩江, 男低音
布魯嘉, 女高音
杜雲, 低男中音
香港管弦樂團合唱團
蘭州音樂廳合唱團
Long Yu, conductor
Matthew White, tenor
Arnold Livingston Geis, tenor
Zhu Huiling, mezzo-soprano
Yu Guanqun, soprano
Tian Haojiang, bass
Janai Brugger, soprano
Andrew Dwan, bass-baritone
Hong Kong Philharmonic Chorus
Lanzhou Concert Hall Choir

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

HKU = 香港大學李兆基會議中心大會堂 Grand Hall, Lee Shau Kee Lecture Centre, HKU

TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium