

TAN DUN TEA: A MIRROR OF SOUL

30 & 31 MAY 2025

Fri & Sat 8pm

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譚盾 | 茶魂



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譚盾

Tan Dun
conductor



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Tan Dun | Tea: A Mirror of Soul

編劇：譚盾、徐瑛；導演：查巴·凱爾
Librettists: Tan Dun, Xu Ying; Director: Csaba Káel



譚盾 | 指揮
潔本 | 女高音 飾 唐代公主
孫礫 | 男中音 飾 日本高僧
石井基幾 | 男高音 飾 唐代皇子
黃日珩 | 男低音 飾 唐代皇帝/影子
劉倪汝 | 女中音 飾 茶道姑/陸羽之女/影子

榮辰初 | 敲擊樂手 飾 樂神
余林穗 | 敲擊樂手 飾 樂神
廖智敏 | 敲擊樂手 飾 樂神
低男中音合唱團 飾 僧侶、大臣及自然

Tan Dun | Conductor
Lucy Fitz Gibbon | Soprano as Lan, Chinese Princess
Sun Li | Baritone as Seikyo, Japanese Monk
Motoki Ishii | Tenor as Chinese Prince
Apollo Wong | Bass as Emperor / Shadow
Liu Niru | Mezzo-soprano as Ritualist /
Daughter of Tea Sage Lu Yu / Shadow
Rong Chenchu | Percussionist as Muse
Karen Yu | Percussionist as Muse
Elise Liu | Percussionist as Muse
Bass-Baritone Chorus as Monks, Ministers and Nature

譚盾

《茶魂》(歌劇音樂會)

第一幕

第一場
第二場

中場休息

第二幕

第三幕

TAN DUN

Tea: A Mirror of Soul (Opera in Concert)

Act I

Scene 1
Scene 2

INTERMISSION

Act II

Act III

13'

32'

24'

31'



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the end of the entire performance



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請勿飲食
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燈光設計 Lighting Design

音響設計 Sound Design

多媒體技術 Multimedia Technician

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廖端麗 Diana Liao

胡笑博 Hu Xiaobo

羅申卡 Luo Shenka

張禱山 Zhang Daoshan

楊家睿 Yang Jiarui

魯子文、粟國光 Lu Ziwen & Su Guoguang

閻希 Sissi Yan

黃曉潔 Huang Xiaojie

凱特琳·瑞恩 Kaitlin Ryan

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舞台監督 Stage Manager

執行舞台監督 Deputy Stage Manager

助理舞台監督 Assistant Stage Manager

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香港文化中心
Hong Kong
Cultural Centre



《茶魂》：故事大綱



第一幕：水仙

第一場

唐代，京都的陸羽禪寺內，茶祭正在進行，水禪音讓眾心與自然融合。高僧奉空壺，遞空碗，品空茶：抿一口，二口，再半口（唐代茶道喝法），然後示意眾僧：「喝……」眾僧弟子全啞然：「師傅，怎麼喝？您這碗內無物，何以津津有味，嘖嘖有聲？」高僧答：「心中意，碗中物。聽色，觀聲，品空——乃唐朝茶道心經。蘭公主與扶桑王子聖響……」弟子眾驚，打斷師傅：「師傅，蘭是誰？難道您曾是日本的王子聖響？」淚流不止的高僧，終於道出，他出家前曾在唐朝古都長安經歷一段生死戀情……

（水禪音伴隨著豎琴的音樂讓時空轉換，穿越到古都長安的唐朝皇宮。）

第二場

金碧輝煌的唐代皇宮中，美麗的蘭公主和皇太子，正在為父皇演出《悟空取真經》的木

偶皮影戲……高潮中，聖響突然闖入，加入戲中戲的表演，令大家驚訝不已。唐皇卻很欣賞已長大成人的帥氣扶桑王子聖響，讚嘆他仍能記得小時候和蘭公主一起玩耍的木偶皮影戲，並問他此行貴幹？聖響說：研習《茶經》，並向兒時學友蘭公主求婚。這突如其來的求婚使得哥哥皇太子妒忌萬分，蘭公主卻甜美難抑。唐皇帝憂喜交集：「好一個情痴！大唐昌盛，尤在文治，以詩取仕，四海皆知，若求鳳，且賦詩！」聖響求賦，唐皇說：「茶！」皇太子極力反對，但聖響出眾的文采和茶詩，贏得了唐皇的讚賞，他允諾了這門親事。太子不服，懷恨在心。

唐皇令宮中茶侍官上茶祭祖，歡慶大喜的日子。唐朝茶道開始：多彩而生動。歡樂中，茶侍官啟奏唐皇，遠來的波斯王子求見，欲以一千匹馬交換一本書。唐皇不解，何書如此珍貴？茶侍官答：唐人陸羽聖書《茶經》，乃天下第一奇書，蘊含著數不盡的珍秘哲理，大智大慧。唐皇又問誰有此書，皇太子不情願地從衣袖裡拿了出來。唐皇大喜，讀之，聖響卻指此書是假的，因為他曾在雲南跟隨茶

聖陸羽研習過《茶經》。皇太子怒嫉，挑戰聖響打賭，「若能證明此《茶經》是收來的偽本，你取我的人頭，如若不能，我砍你的腦袋！」聖響迎戰：「男子漢一言既出，駟馬難追！」蘭公主驚魂不已，淚勸「愛我的人與我愛的人」放棄以命相賭，她心急如焚，吶喊這突如其來的悲劇……

幕間休息

第二幕：紙

蘭與聖響來到雲南深山中，求尋茶聖陸羽和他的《茶經》。空靈的紙與風，傳遞著大自然的風與情，茶與夢的對話。聖響和蘭公主探索著中華遠古的茶經與傳說：古代茶王喜愛茶浴，月下，他們夢到了古代茶王與茶樹的茶語……

古法茶道，源自醫道，更有：茶為禮，茶為幣，茶為仙，茶為邦的炎黃風範……

種茶難，採茶更難，品茶難上難……

蘭與聖響，於明月夢中，融入自然，探索茶魂……與愛的深淵。

紙與風？樹與葉？茶與道？愛與情？

回答蘭和聖響的是：

普洱的平靜。

茉莉的清骨。

烏龍的深峰。

龍井的綠幽。

第三幕：陶

聖響和蘭公主終於來到了茶聖陸羽居住的茶村，那是楚文化的故鄉。石與陶的音樂響起，充滿祭祀舞蹈的巫楚氣息。陸羽的女兒，她正在祭念遺父的茶靈。他們向陸女表明來意，欲求《茶經》真本，以解生死之賭。陸女勸和，並許諾他倆頌《茶經》，和平天下，出版《茶經》傳世。陸女拿出真經，聖響和蘭公主驚喜地讀之：「茶者，南方之嘉木也，一尺二尺，乃至數十尺……」跟踪多日的皇太子突然闖入，從蘭手裡奪過《茶經》，寒光一閃，二人決鬥開始，皇太子與聖響雙雙舉劍刺向對方。高潮中，蘭公主衝上欲檔雙劍，聖響與皇太子卻雙雙利刃誤刺自己最心愛的人。蘭公主斷氣前絕唱道：「愛我的人啊，我愛的人！」遲到的皇帝為女兒的死，悲嘆永別……悲痛欲絕的皇太子，悔恨萬分，並將劍交給聖響：「禍因我起應我滅，吾命由你取滅。」此時，萬念俱灰、悲憤交加的聖響，突然舞劍，刺向太子……懸念中，聖響毅然削髮，發誓與在天的蘭，傳頌茶經，修行陸羽茶道……

（水聲禪音伴隨著豎琴的音樂讓時空轉換到京都的陸羽禪寺內。）

陸羽茶祭仍在進行，水聲禪音讓眾心和自然融合。高僧（扶桑出家王子），奉空壺，遞空碗，品空茶：抿一口，二口，再半口（唐代茶道喝法），然後示意眾僧：「喝……」眾僧弟子全啞然：「師傅，怎麼喝？您這碗內無物，何以津津有味，嘖嘖有聲？」高僧答：「心中意，碗中物。聽色，觀聲，品空——乃唐朝茶道心經。」男低音眾僧合唱團感嘆道：「杯空茶未盡，顧影自成空，茶魂幽禪在，江湖綠與紅。」

TEA: A MIRROR OF SOUL SYNOPSIS



ACT I: Water

Scene 1

Tang Dynasty. Inside the Lu Yu Temple in Kyoto. Silence. A tea garden, floating paper as set, as shadow screens, as musical instruments.

Water music wafts in, with a shadow voice sending a message of rebirth.

The Japanese tea ceremony continues. It is bitter and silent. Monk Seikyo raises an empty teapot, passes an empty bowl, and with obvious relish, savors empty tea ritualistically: one sip, two, then half. Chanting monks ask why he savours the tea from emptiness. Seikyo, a Prince by birth, replies that ten years ago he became a monk because of his bitter love...

Scene 2

ChangAn, ancient capital of China. Scenes of family bliss inside the palace. Beautiful Lan (the Princess) and her brother (the Prince) are performing for their father (the Emperor) a shadow-puppet opera from within *The Monkey King*, the most frequently performed opera set to the Chinese legend *Buddha Passion*.

Seikyo enters, interrupting the puppet show. The Emperor receives him with surprise. They speak of fond memories from the past. Seikyo expresses his wish to marry Lan. But the Emperor is hesitant, and asks Seikyo to compose a couplet of tea poems. The Prince angrily expresses his disapproval: "No one breaks the family and takes Lan away!" However, Seikyo's excellence at improvising

poetry leads the Emperor to give his consent to the marriage.

A Chinese tea ceremony begins. It is lively and colourful. The ritualist announces that a Persian Prince has arrived, and is offering a thousand horses in exchange for one book. Curious, the Emperor asks what book would demand such a price. *The Book of Tea*, the ritualist replies; thousands of treasured secrets – fire crossing water, Ying and Yang, lines mapping the inner spaces of body and mind – fill this book of wisdom. When the Emperor inquires as to who has the book, the Prince reluctantly retrieves it from his silk sleeve. Reading *The Book of Tea* inspires the Emperor; Seikyo, on the other hand, doubts that this book is the same one shown him by its writer, “Tea Sage” Lu Yu, with whom he had studied tea in the South: “The book is a fraud!” Angry and jealous, the Prince challenges Seikyo; he vows to sacrifice his own life if Seikyo can produce and show him the “real” *Book of Tea*. Seikyo likewise promises to end his life if he is proven wrong. “Once you’ve given your oath, a thousand horses cannot retrieve it,” shout Seikyo and the Prince. Lan weeps with fear and grief as she watches her beloved and her loved one seal their fates.

INTERMISSION

ACT II: Paper

Bare flesh. Sensual rendition of body and silhouette, echoing nature’s undulating terrain: a sensuous and erotic tea dream.

Paper, as musical instrument and visual set, sends a message of wind.

Seikyo, accompanied by Princess Lan, travels to the South in search of the real *Book of Tea*, which he hopes Lu Yu will show them. He prays that sun and moon dispel the mist of grief: “then Prince appeased, Princess at ease.”

Lan acquaints Seikyo with a legend about how tea was invented thousands of years ago, and introduces the popular use of double meanings in the making of Chinese tea:

*rubbing the...
oolong, dark dragon, rises.
squeezing the...
moli, jasmine flower, opens.
pressing the...
longjing, dragon well, overflows.*

While making love, they sing: “in tea mind, the woman made life art, the man made art life...” Inner emotional turmoil contrasts sharply with the seemingly serene, external landscape. Naked shadows behind the paper screen chant and have tea bath.

ACT III: Ceramic, Stones

The music of ceramics and stones sends a message of fate.

In the South, Lu, the daughter of the Tea Sage, offers a tea ceremony in shamanistic ritual style and announces the death of Lu Yu, her father. Seikyo and Lan arrive, too late, during the ceremony. However, Lu's ritual mask consents to give them *The Book of Tea*, but only on one condition: that they vow to spread its wisdom around the world, and to do so with an ambition tempered by love; this will also break the curse of Seikyo and the Prince's dispute. Lu presents Seikyo and Lan with the real *Book of Tea*. As they read it, trembling with excitement, the Prince bursts in and grabs the book from Lan. A deadly fight erupts between Seikyo and the Prince. But it is Lan who is mortally wounded; she is stabbed when she attempts to stop the duel. Covered in blood, Lan drinks the tea of emptiness: "to die for the one I love by the one who loves..." Grief stricken, the Emperor sings farewell to his daughter with

a quote from the puppet opera Lan and her brother once performed for him: "without you, life is a living death..." The atmosphere is ghostly. Lu repeats Lan's last words in Taoist double meaning: "after this tea, home." The Prince kneels before Seikyo, and gives him his sword, proclaiming: "with me it began, with me it shall end." Instead of killing the Prince, however, Seikyo slices off his own hair... The chanting of monks returns:

*though bowl is empty, scent glows...
though shadow is gone, dream grows...*

Water music wafts in again, bearing the endless message of rebirth.

In a Japanese tea garden, monk Seikyo raises the empty teapot, passes the empty tea bowls, and savours with obvious relish the empty tea: one sip, two, then half. In the bitter silence, Seikyo sings once more: "savouring tea is the hardest..."



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譚盾 (1957年生)

《茶魂》

第一幕：水仙

第二幕：紙

第三幕：陶

2001年，譚盾為電影導演李安巨作《臥虎藏龍》創作音樂，榮獲兩項奧斯卡金像獎（最佳歌曲及最佳電影音樂），成為全球華人追捧的藝術大師。可是，喜歡當代音樂的觀眾（即古典音樂小眾中的小眾）早在上世紀九十年代已經認識他那些勇者無懼兼富有靈性的作品。近年，香港觀眾更有機會欣賞《慈悲頌》，但本地樂迷至今最為津津樂道的，應該是《交響曲一九九七——天、地、人》。

我們真的要追溯以往。1989年，譚盾獲香港舞蹈團及編舞家黎海寧的邀請，為《九歌》譜寫音樂。這齣舞劇於1991年首演空前成功，除了海外巡演，在香港也多次重演（包括2021年在西九龍自由空間）。作品的靈感源自屈原的祭神樂歌，旋律前衛，抑揚頓挫，打擊樂的節奏偶爾不規則，神秘緊張，再加上作曲家自製的陶瓷器皿，獨特的音效在空中回蕩。譚盾於1993年獲紐約哥倫比亞大學音樂藝術博士學位。翌年，他最令人觸目的《鬼戲》——為克洛諾斯四重奏與琵琶演奏家吳蠻而作——把「有機音樂」延伸至耳目一新及令人遐思的水聲、紙聲、石頭聲。這部作品在布魯克林舉辦的前衛「下一波」藝術節亮相，凌空而起，在紐約藝文界廣獲好評。這部作品的不同元素在譚盾後期的琵琶協奏曲，甚至在香港志蓮淨苑「聽視界」實景秀重現並升華。

1997年，作曲家獲三多利音樂廳邀約，為這個世界馳名文化地標年度「音樂廳歌劇」系

列譜寫新作。《茶魂》可算是當年最「有機」的創作：除了負責音樂，譚盾連同中國歌劇舞劇院編劇徐瑛撰寫劇本，英文唱詞由廖端麗編譯，主創團隊大多來自歐洲，主腦是當代舞台大師級導演皮埃爾·奧迪。2002年秋天東京世界首演後，《茶魂》亦在荷蘭國家歌劇院與上海大劇院的傳統舞台亮相。作品更於2006年在三多利載譽重演。

為了迎合「音樂廳歌劇」這種特殊呈現方式，原創團隊的構思，是讓獨唱、男聲合唱在一個簡約的舞台上演出，把固有分隔樂手與歌唱家的界限抹掉，整場演出喚起眾人一起參加祭祀的氣氛。香港管弦樂團本次策劃的製作雖然請來了不同的藝術家，但把樂手、歌唱家、視覺投影與象徵式道具放在共用空間的概念一貫始終地符合《茶魂》的祭禮環境。

譚盾把他那豐富的「有機音樂」（滴水、潑水聲；撕掉及弄皺紙張的聲音；擊石、刮石及敲打陶器的回響）與祭祀連接起來。從他的角度來看，萬物均有靈性，而這種世界觀不多不少源自譚盾孩提時代在湖南鄉下所接觸的薩滿信仰。《茶魂》的故事可以追溯至唐代的《茶經》。陸羽描述的茶學知識及哲理，無論烹茶煎水都包含了水、火、土、空氣與金屬的相剋相衡，都可以在舞台上展示。

《茶魂》的故事源於真假《茶經》文本的爭執，導致一對年青戀人——扶桑的聖響王子、中國的蘭公主——悲劇收場。醞釀《茶魂》的幾年光景裡，作曲家先後完成了兩部與水有關的作品——《水樂》協奏曲（1999年，紐約愛樂樂團）與《水之受難曲》（千禧年，德國斯圖加特巴赫學會）——那些清晰的有機音律套上了令人驚訝的情感以及戲劇性共鳴。品茶必需的工具當然是陶器，而從天花掛下來的三張長紙條不但為舞台延伸視覺高度，更令我們享受多重感官體驗（試想一下那些長紙條搖曳時所製造的風聲）。

樂隊奏出的樂段增添了不尋常音準或音色的陶器與紙張，從而帶領我們離開傳統西方歌劇的框架。剛剛去世的皮埃爾·奧迪在世界首演時曾經這樣讚美《茶魂》：「資源簡約、氣場十足、戲劇性一點都沒有折扣。」其實，象徵主義滲透每一個角色：聖響（高僧與扶桑王子）代表探索與哲學；蘭（中國公主）代表愛情；她的皇弟則是憤怒的標志；皇帝代表傳統與文化；陸羽的女兒則代表茶與靈性。男聲合唱隊飾演多重角色，包括僧侶、大臣及自然的象徵，而三位打擊樂獨奏（演奏水樂、紙樂、陶樂）則是啟發靈感的樂神。確實有點反諷，傳統管弦樂手們代表「戲劇」，即愛情、死亡與宗教交織的多重譬喻，甚至彼此的自相矛盾。

《茶魂》問世後的二十年來，曾經在世界各地演出，不同製作的風格迥異。2007年的美國首演於聖達菲歌劇院舉行，戲劇張力甚強，演員滿是動感，舞台色彩繽紛。該製作的導演是宮本亞門，是首位登陸百老匯的亞裔導演。當年他聲名大噪，率領桑德海姆經典音樂劇《太平洋序曲》重演。到了2008年，北京國家大劇院策劃了一連串適逢奧運的文化盛事，迎來由現代舞蹈家兼金馬獎得獎女主角江青的舞台製作（此前，她曾領導瑞典斯德哥爾摩國際作曲家音樂節的音樂會版本），突出中國元素之餘，更帶領觀眾進入《茶經》的古雅世界。無論是具有先鋒性的製作，還是更接地氣的演繹，《茶魂》為觀眾送上一場挑戰。正如作曲家說，這部歌劇讓大家細味「能够看的音樂，能够聽的顏色」。

樂曲介紹由李正欣博士撰寫，李氏為紐約哥倫比亞大學音樂學博士，曾為英國《新格羅夫音樂與音樂家辭典》撰寫介紹譚盾的條目。

編制

低音長笛（兼短笛）、低音單簧管（兼降E調單簧管）、兩支小號、兩支長號、敲擊樂器、兩座豎琴及弦樂組。

TAN DUN (b. 1957)

Tea: A Mirror of Soul

Act I: Water

Act II: Paper

Act III: Ceramic, Stones

After his spectacular Oscar wins for Best Original Song and Best Original Score in 2001 for Ang Lee's *Crouching Tiger, Hidden Dragon*, Tan Dun became a familiar name among Chinese people worldwide. In fact, new-music devotees had already been familiar with his work since the early 1990s for its fearless experimentation and deep spirituality. Hong Kong audiences have been blessed in recent years with his *Buddha Passion*, but he arguably remains best known locally for his *Symphony 1997*.

Years before, however, his *Nine Songs* had been commissioned for the Hong Kong Dance Company and Helen Lai. Premiered in 1991, the piece immediately struck home and has been revived locally (most recently in West Kowloon's Freespace in 2021). *Nine Songs* remains remarkable for its striking vocal lines (inspired by Qu Yuan's epic poem) punctuated by percussive earthenware, an emblematic style that would soon mark the budding composer's distinctive voice. A year after Tan completed his DMA degree at New York's Columbia University in



1993, he would extend his signature “organic music” with evocative sounds of water, paper and stone in his breakthrough work *Ghost Opera* for the Kronos Quartet and pipa player Wu Man – a piece he later drew upon both for his *Pipa Concerto* and even a site-specific performance at Hong Kong’s Chi Lin Nunnery.

Tan’s opera *Tea*, commissioned in 1997 for Suntory Hall’s “Hall Opera” series, is arguably the most ambitious of the composer’s “organic” works, with an original Chinese text by Tan and Xu Ying edited into an English libretto by Diana Liao, with the legendary director Pierre Audi helming a European creative team. The 2002 world-premiere production in Tokyo transferred successfully to proper opera stages the following year at the Dutch National Opera and Shanghai Grand Theatre, even reprising at Suntory Hall in 2006.

The original inspiration of the creative team, however, was in placing operatic soloists and a male chorus on the concert stage with a minimalist approach breaking down traditional boundaries between instrumentalists and vocalists, the musical performance itself evoking elements of ritual practice. Today’s performance in the Hong Kong Cultural Centre Concert Hall may feature different artists, but the fundamental sharing of space among musicians, singers, projected images and symbolic props accentuates that ritualistic setting.

Tan has linked his “organic music” (with sounds of dripping and splashing of water, ripping and crumpling of paper, and scraping and tapping of stones and other earthenware) to “the animistic notion that material objects have spirits residing in them, an idea ever-present in the old village where [he] grew up

in China.” As such, it is entirely fitting that *Tea* finds inspiration in the Tang Dynasty *Book of Tea*, in which author Lu Yu extolled a cup of the finished brew as the ultimate interaction of water, fire, earthenware, air and metal.

The opera *Tea* involves a dispute over the authenticity of Lu Yu’s classic, resulting in a tragic love story between a Japanese prince (Seikyo) and a Chinese princess (Lan). In his *Concerto for Water Percussion* (1999) and *Water Passion* (2000) Tan had already elevated the elemental sonorities of water into a musical vocabulary of unusual emotional and dramatic resonance. Here he also expanded his percussive use of earthenware. So too does the opera make prominent use of paper, with three large sheets suspended from the ceiling both as a visual element and as musical instruments, contributing to a multi-sensory experience.

Earthenware and paper are but a few of the non-pitched instruments imaginatively woven into the orchestral fabric. As the late Pierre Audi prefaced his premiere production, *Tea* is “economical in its means, hugely atmospheric, and no less dramatic.” Its symbolism, in fact, weaves through each and every character: Seikyo (a Japanese Monk and prince) represents discovery and philosophy; Lan (a Chinese princess) for love; her brother (a Chinese prince) for anger; the Emperor for tradition and culture; and Lu (the daughter

of author Lu Yu) representing both tea and its spiritual message. The chorus plays various roles of monks, ministers and nature in relief of the three featured percussionists (wielding water, paper, ceramic instruments) as muses. Ironically, traditional orchestral musicians represent “drama,” where love, death and religion find themselves infused in metaphor with multiple, even paradoxical implications.

Tea has appeared on stage in many continents and incarnations. Its American premiere at Santa Fe Opera (2007) by Amon Miyamoto, who made his name on Broadway reviving Stephen Sondheim’s *Pacific Overtures*, was filled with theatrical potency; in Beijing, it appeared at the National Centre for the Performing Arts’ 2008 Olympic programming in a stylised production directed by modern dancer and Golden Horse-winning film star Chiang Ching (expanding her 2007 concert version for the Stockholm International Composers Festival). In whatever manifestation, *Tea* challenges audiences (in the words of the composer) “to see the sounds, to hear the colours.”

Programme notes by Dr Joanna C. Lee, who received her PhD from Columbia University and wrote the biographical entry on Tan Dun for *The New Grove Dictionary of Music and Musicians*.

Instrumentation

Bass flute (doubling piccolo), bass clarinet (doubling E flat clarinet), two trumpets, two trombones, percussion, two harps and strings.

譚盾 TAN DUN

作曲家/編劇/指揮

Composer/Librettist/Conductor



聯合國教科文組織親善大使譚盾畢業於北京中央音樂學院，並獲得紐約哥倫比亞大學音樂藝術博士學位，現任紐約巴德音樂學院院長、香港文化推廣大使、中國國家交響樂團藝術指導。譚盾一直以傳遞世界和平、綠色環保為音樂家的修行，他的藝術和音樂對世界產生了不可磨滅的影響，並贏得當今世界最具影響的藝術大獎，其中包括威尼斯雙年展藝術終身成就金獅獎、格林美獎、奧斯卡獎、德國巴赫獎、法國藝術與文學騎士勳章、俄國的蕭斯達高維契大獎、第50屆伊斯坦布爾國際音樂節終身成就獎。

身為有思想、有創造力的中國作曲家，譚盾創作了許多具有世界影響力的交響樂作品：《敦煌·慈悲頌》、有機音樂《水樂》、《紙樂》、《壺樂》、《秦始皇》、《馬可波羅》、《茶魂》、電影音樂武俠三部曲《臥虎藏龍》、《英雄》、《夜宴》以及小提琴、大提琴、鋼琴協奏曲和民樂等一百多部音樂作品。

身為和平的音樂使者和環保衛士，他曾指揮世界許多著名樂團：費城交響樂團、波士頓交響樂團、洛杉磯愛樂、英國BBC交響樂團、米蘭斯卡拉歌劇院等。《紐約時報》曾評譚盾為「國際樂壇最重要的十位音樂家之一」。譚盾曾擔任美國卡內基音樂廳中國委員會主席、中國青年交響樂團藝術總監指揮、費城交響樂團巡迴創意總監、英國BBC交響樂團駐團作曲家及指揮等。

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is the winner of today's most prestigious honours, including the Grammy, Oscar, Grawemeyer and Shostakovich Award, the Ordre des Arts et des Lettres of France, the Bach Prize, Italy's Golden Lion Award for Lifetime Achievement and the 50th Istanbul Music Festival Lifetime Achievement award. Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. He is currently the Dean of Bard College Conservatory of Music, and Hong Kong's ambassador for cultural promotion.

As a conductor of innovative programmes around the world, he has led the China tours of the Mahler Chamber Orchestra and NHK Symphony. He led the Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony; and conducted the RAI National Symphony, Oslo Philharmonic and Melbourne Symphony, where he was named Artistic Ambassador. Previous season highlights include conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestre Philharmonique de Radio France, the Royal Concertgebouw Orchestra and the Philadelphia Orchestra. He also serves as the Honorary Artistic Consultant of the China National Symphony Orchestra.

Tan Dun records for Decca and has previously released albums with Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos.

徐瑛 XU YING

合作編劇 Co-Librettist



中國歌劇舞劇院一級編劇，徐瑛曾於1996年至1998年以訪問學者的身份赴美交流，並在美國加州大學洛杉磯分校擔任客座教授。其戲劇作品在美國、法國、德國、意大利、荷蘭、希臘、新西蘭、日本等國家以及中國北京、上海、香港、澳門等地的劇院和國際藝術節上演出，其多部歌劇和話劇作品被翻譯成英語、德語、日語、法語、意大利語、韓語等語言演出。

主要戲劇作品包括：歌劇《胡笳十八拍》（美籍華裔著名作曲家林品品作曲）、《茶魂》（與譚盾聯合編劇、譚盾作曲）、《詩人李白》（與廖端麗聯合編劇、郭文景作曲）、《駱駝祥子》（郭文景作曲）、現代戲劇《巴凱》（改編自古希臘悲劇）、現代戲劇《阿Q》、現代舞劇《Empty Tradition/City of The Peonies》（與美籍華裔現代舞編導殷梅合作）、京劇《兵聖孫武》、《宰相劉羅鍋》、《連升三級》、花鼓戲《劊子手傳奇》、《夫子正傳》、歌舞劇《清明上河圖》、徽劇《蔡文姬》、話劇《刺客》、《門客》、《說客》、《革命》、《特赦》、音樂劇場《笛韻天籟》（擔任編劇和導演）。作品曾獲曹禺戲劇文學獎、田漢大獎、湖南省第十五屆「五個一工程」獎等獎項。

National first-class playwright of China Opera and Dance Theater. From 1996 to 1998, Xu Ying went to the United States as a visiting scholar and served as a visiting professor at the University of California, Los Angeles. His drama works have been performed in theaters and international art festivals in the United States, France, Germany, Italy, the Netherlands, Greece, New Zealand, Japan and other countries, as well as in Beijing, Shanghai, Hong Kong, Macao and other regions of China. Many of his operas and dramas have been translated Performed in English, German, Japanese, French, Italian, Korean and other languages.

Major drama works include: opera *Hu Jia Eighteen Beats* (composed by the famous Chinese-American composer Lin Pinjing), *Tea* (co-written with Tan Dun, composed by Tan Dun), *Poet Li Bai* (co-written with Liao Duanli, composed by Guo Wenjing), *Camel Xiangzi* (composed by Guo Wenjing); modern drama *Bakai* (adapted from ancient Greek tragedy), modern drama *Ah Q*, modern dance drama *Empty Tradition / City of The Peonies* (with Chinese American modern dance choreographer Yin Meihe), Beijing opera *Soldier Sun Wu*, *Prime Minister Liu Luoguo*, *Three Levels in a Row*, flower drum opera *Legend of the Executioner*, *The True Story of Master*, song and dance drama *Along the River at Qingming Festival*, Hui opera *Cai Wenji*, dramas *Assassin*, *Men Kee*, *Lobbyist*, *Revolution*, *Amnesty*, musical theater *Flute Rhyme and Tian Lai* (as screenwriter and director). His works have won the Cao Yu Drama Literature Award, Tian Han Award, Hunan Province The 15th "Five One Project" Award and many other awards.

查巴·凱爾 CSABA KÁEL

導演 Director



查巴·凱爾是匈牙利著名電影導演及布達佩斯藝術宮行政總裁。他獲獎無數，包括最佳音樂錄影帶獎（1991年）、貝拉·巴托克紀念獎（2008年）、卡洛曼·納達斯迪獎（2013年）及匈牙利科蘇特獎（2020年）等。

凱爾2018年獲任命為布達佩斯文化旅遊大使，由2013年至2020年，他擔任布達佩斯春季藝術節和CAFe布達佩斯當代藝術節的主辦機構主席；2020年，他當選為國際電視藝術與科學學院院士，該組織負責頒發被稱為「電視界奧斯卡」的國際艾美獎。2021年，他領導並成功創辦巴托克春季國際藝術周和李斯特國際文化節。

自1987年起，凱爾執導多部電影，還執導了包括歌劇、散文劇及音樂劇等多種類型的作品。他的電影作品包括《在社會主義時代走鋼絲》、《世界之聲》，亦先後在2007年及2008年於布達佩斯藝術宮執導威爾第的《命運之力》及普契尼的《蝴蝶夫人》、2012年於傑爾國家劇院執導比才的《卡門》以及在2019年於特拉維夫表演藝術中心執導匈牙利國家歌劇院製作、卡羅利·戈德馬克的《薩巴女王》。

Csaba Káel is a Hungarian film director and CEO of Müpa Budapest. He has received numerous honours, including the Award for Music Video of the Year in 1991, Béla Bartók Memorial Prize in 2008, Kálmán Nádasdy Prize in 2013 and Kossuth Prize in 2020.

In 2018, Csaba Káel was appointed as the Cultural Tourism Ambassador of Budapest. Between 2013 and 2020 he was appointed Chairman of the body that runs both the Budapest Spring Festival and the CAFe Budapest Contemporary Arts Festival. In 2020, he was elected as a member of the International Academy of Television Arts & Sciences (IATAS), the organisation which presents the International Emmy Awards, often described as the “Oscar of television industry”. In 2021, the Bartók Spring International Art Weeks and the Liszt Fest International Cultural Festival were founded with his direction.

Since 1987, Csaba Káel has not only directed multiple films but has also worked on various types of productions, including operas, prosaic and musical theatre works. His film works include *Kötéláncos a szocializmusban* (*Walking the Tightrope in the Era of Socialism*) and *Szól a világ* (*The Sound of the World*), his musical theatre directions include Verdi's *La Forza di Destino* and Puccini's *Madama Butterfly* at the Müpa Budapest in 2007 and 2008 respectively, Bizet's *Carmen* at the National Theatre of Győr in 2012, and Károly Goldmark's *Die Königin von Saba* (production by the Hungarian State Opera) at the Tel Aviv Performing Arts Center in 2019.

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潔本 LUCY FITZ GIBBON

女高音 Soprano



潔本畢業於耶魯大學，持有皇家音樂學院格倫古爾德學院的藝術家文憑和巴德學院音樂學院研究生聲樂課程的碩士學位。她曾任康奈爾大學聲樂系主任，現任教於巴德學院音樂學院的聲樂藝術系。

潔本以「令人眼花繚亂、精湛的歌唱」（《波士頓環球報》）聞名，是一位充滿活力的音樂家，其曲目跨越文藝復興時期至今。她認為創作新作品及重新創作那些在過去幾個世紀中失去的作品，可以創造空間，促使古典音樂的聲音在未來更多樣化。

在音樂會舞台上，潔本曾以獨唱家身份與多個樂團合作，包括聖保羅室樂團、鄧肯活音樂中心管弦樂團，及奧爾巴尼、尤里卡、列克星敦、里士滿和塔爾薩等地的交響樂團，她於卡內基音樂廳的首演則是和美國交響樂團合作。潔本亦多次夥拍丈夫兼鋼琴家麥卡洛一同演出，演出地點包括倫敦威格莫爾音樂廳、紐約大都會藝術博物館、公園大道軍械庫和默金廳、費城金梅爾中心以及多倫多科欽音樂廳等。

A graduate of Yale University, Lucy Fitz Gibbon also holds an artist diploma from The Glenn Gould School of the Royal Conservatory and a master's degree from Bard College – Conservatory's Graduate Vocal Arts Program. She previously was Interim Director of the Vocal Program at Cornell University and now serves in the faculty of Bard College Conservatory's Vocal Arts Programs.

Noted for her “dazzling, virtuoso singing” (*Boston Globe*), Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music's future.

In concert, Lucy has appeared as a soloist with orchestras including the Saint Paul Chamber Orchestra, the Tanglewood Music Center Orchestra, the Albany, Eureka, Lexington, Richmond, and Tulsa Symphonies; and the American Symphony Orchestra in her Carnegie Hall debut. As a recitalist, Lucy has appeared with her husband and collaborative partner, pianist Ryan McCullough, in such venues as London's Wigmore Hall, New York's Metropolitan Museum of Art, Park Avenue Armory and Merkin Hall, Philadelphia's Kimmel Center and Toronto's Koerner Hall.

孫礫 SUN LI

男中音 Baritone



著名男中音歌唱家、歌劇表演藝術家、中國音樂家協會理事、福建省音樂家協會副主席、一級演員、文化和旅游部優秀專家、福建藝術職業學院黨委副書記及院長，孫礫曾獲第十屆全國青歌賽美聲金獎、第31屆中國戲劇梅花獎、第九屆中國藝術節文華表演獎、五個一工程獎等。

孫礫曾獲CCTV評為中國十大男中低音歌唱家，多次應邀參加中宣部、文化和旅游部、CCTV各類大型演出活動，曾在《卡門》、《茶花女》、《弄臣》、《丑角》、《白毛女》、《趙氏孤兒》、《運河遙》及《白鹿原》等八十餘部歌劇中擔任主角。

Famous baritone singer, opera performer, director of Chinese Musicians Association, Vice Chairman of Fujian Musicians Association, first-class actor, excellent expert of the Ministry of Culture and Tourism, Deputy Secretary of the Party Committee and President of Fujian Vocational College of Art, Sun Li has won the Gold Medal of Bel Canto at the 10th National Youth Song Competition, the 31st Chinese Drama Plum Blossom Award, the Mandarin Performance Award at the 9th China Art Festival, and the “Five One Project” Award.

Rated as one of China’s top ten baritones by CCTV, Sun Li has been frequently invited to participate in various large-scale performances held by the Central Propaganda Department, the Ministry of Culture and Tourism and CCTV. He has performed in more than 80 operas as the protagonist, including *Carmen*, *La Traviata*, *Rigoletto*, *Harlequin*, *White-haired Girl*, *Zhao’s Orphan*, *Canal Yao*, *White Deer Plain* and many others.

石井基幾 MOTOKI ISHII

男高音 Tenor



石井基幾出生於日本神奈川縣，於東京藝術大學先後修畢聲樂表演學士及碩士學位，並於三得利音樂廳歌劇學院的進階課程中進一步磨練了技巧。畢業時，他獲得了亞加西斯獎和同聲會獎。他在第四屆日光國際音樂節聲樂比賽中獲得第二名和評委特別獎，並在第30屆寶塚織女星音樂比賽中獲得第二名。

2021年，他在三得利音樂廳新鮮歌劇系列中首次演出歌劇，飾演威爾第《茶花女》的阿菲度，及後與多個日本及海外樂團合作演出，其音樂會曲目包括莫扎特《懺悔者的莊嚴晚禱》、舒伯特第二彌撒曲和貝多芬第九交響曲等。2022年，他在蘭奇洛塔指揮下與著名女高音奧羅佩薩及東京交響樂團合作演出；在東京・春・音樂祭2024中，於由梅狄指揮的威爾第《阿依達》中飾演信使。

2023年6月，他首次在日本海外演出，於上音歌劇院飾演譚盾歌劇《茶魂》中的皇子，在作曲家的指揮下演出；2025年3月，他再次在福州演出同一角色，同樣由譚盾指揮，出色的演技獲得高度評價。

Born in Kanagawa, Japan, Motoki Ishii graduated from the Tokyo University of the Arts and completed his Master's degree in Vocal Performance at the same university. He further honed his skills in the Advanced Course of the 5th class at the Suntory Hall Opera Academy. Upon graduation, he received the Acanthus Music Award and the Doseikai Award. He was awarded Second Prize and the Jury's Special Prize at the 4th Nikko International Music Festival Vocal Competition and Second Prize at the 30th Takarazuka Vega Music Competition.

He made his operatic debut in 2021 as Alfredo in Verdi's *La Traviata* in a Fresh Opera production by Suntory Hall, and has performed with various orchestras both in Japan and abroad. His concert repertoire includes soloist appearances in Mozart's *Vesperae solennes de Confessore*, Schubert's Mass no. 2 and Beethoven's Symphony no. 9. In 2022, he performed with world-renowned soprano Lisette Oropesa and the Tokyo Philharmonic Orchestra under the baton of Francesco Lanzillotta; and he appeared as Messenger in Verdi's *Aida* conducted by Riccardo Muti at the Spring Festival in Tokyo 2024.

In June 2023, he made his international debut at the Shangyin Opera House, performing the role of the Prince in Tan Dun's opera *Tea: A Mirror of Soul* under the composer's direction; in March 2025, he appeared again as the same character in the performance in Fuzhou, conducted by Tan Dun, where his outstanding acting skills were highly praised.

黃日珩 APOLLO WONG

男低音 Bass



黃日珩為香港土生土長指揮家及低男中音歌唱家。演出過的歌劇及音樂劇角色包括《唐·帕斯夸雷》同名主角、《費加羅的婚禮》的費加羅、《女人心》的阿方索先生、《魔笛》的薩拉斯妥、《仲夏夜之夢》的波頓、《羅密歐與茱麗葉》的羅倫斯神父、《波希米亞生涯》的柯林尼、《賈尼·斯基基》的西蒙、《木偶奇遇記》的木匠、《孤星淚》的賈維等。音樂會及聖樂曲目方面，他曾於巴赫B小調彌撒曲、布拉姆斯《德意志安魂曲》、韓德爾《彌賽亞》、莫扎特安魂曲、馬勒第八交響曲「千人交響曲」、威爾第安魂彌撒曲及佛瑞「安魂曲」擔任指揮及男低音獨唱。他經常參與當代音樂製作，曾多次參與陳慶恩教授的歌劇之世界首演，飾演《蕭紅》的魯迅、《鬼戀》的月亮及《大同》的康有為。最近他於華田朗尼的《愛麗絲夢遊仙境》的世界首演中，飾演公爵夫人及毛蟲。2022年為音樂劇《野地之聲》創作歌手及指揮角色獅子/樂譜之王，並為愛丁堡公爵愛德華王子演出。

黃氏先後於美國及德國受教育，他曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。

黃氏現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監。他曾在《阿依達》、《唐喬望尼》、《愛情靈藥》、《波希米亞生涯》、《賈尼·斯基基》及《杜蘭朵》等歌劇擔任指揮及助理指揮。

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. He has sung major operatic and musical roles including Don Pasquale (*Don Pasquale*), Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Sarastro (*Die Zauberflöte*), Bottom (*A Midsummer Night's Dream*), Frère Laurent (*Roméo et Juliette*), Colline (*La bohème*), Simone (*Gianni Schicchi*), Geppetto (*Pinocchio*) and Javert (*Les Misérables*), among others. As a singer-conductor, Wong has notably both sung the bass solos and conducted Bach's Mass in B minor, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Mozart's Requiem, Mahler's Symphony no. 8, "Symphony of a Thousand", Verdi's *Messa da Requiem* and Fauré's Requiem. Frequently involved in contemporary music, Apollo also performed in world premiere operas by Chan Hing-yan: Lu Xun (*Heart of Coral*), Moon (*Ghost Love*) and Kang You Wei (*Datong*). He recently world premiered Valtinoni's musical *Alice in Wonderland* as Duchess and Caterpillar and created the singer-conductor role of Lion/Master of the score in a brand-new musical *WILD*. He has performed for Prince Edward, Duke of Edinburgh.

Educated in the US and Germany, Wong was the winner of Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. In 2019, Wong won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award.

Wong is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra. He also conducted and assisted the operas *Aida*, *Don Giovanni*, *L'elisir d'amore*, *Gianni Schicchi*, *La bohème* and *Turandot*.

劉倪汝

LIU NIRU

女中音 Mezzo-soprano



劉倪汝畢業於美國紐約曼哈頓音樂學院與星海音樂學院，2018年成為首位加入男高音杜鳴高在洛杉磯歌劇院青年藝術家計劃的中國歌手，並曾獲華盛頓歌劇評論雜誌譽為「前途無量的女中音新星」，美國歌劇樂評亦稱她「擁有銀色月光般迷人音色」。

劉倪汝曾加入華盛頓沃爾夫·泰普歌劇院青年藝術家計劃，並與沃爾夫·泰普歌劇院演唱《梅林島》中的迪亞梅內及《西維利亞理髮師》中的貝塔，其他演唱角色包括《玫瑰騎士》中的奧克塔文和《納克斯島上的阿莉雅德》中的作曲家，與洛杉磯歌劇院演唱菲利普·格拉斯歌劇《真理永恆》中的亞歷山大夫人和《狄托的仁慈》中的安尼奧等。2021年首度踏上中國舞台，在由譚盾作曲，易立明導演的歌劇《茶魂》中分飾茶聖陸羽的女兒和茶伺官，2023年於福州大劇院於譚盾作曲及指揮的《敦煌·慈悲頌》擔任女中音獨唱。

Liu Niru received her Bachelor of voice degree from Xinghai Conservatory of music and her Master of Music from Manhattan School of Music. In 2018, she became the first Chinese singer to join Maestro Placido Domingo as the Colburn-Stein Young Artist with the Los Angeles Opera. She was praised by an opera review magazine in Washington as a “promising mezzo-soprano rising star”, and one review also mentioned “the mezzo soprano Niru Liu showed tremendously promising silver tone voice.”

Once a Filene artist with the Wolf Trap Opera, she sang Diamantine in *L'île de Merlin* and Bertha in *Il Barbiere di Siviglia*. Her other performances include Octavian in *Der Rosenkavalier*, Komponist in *Ariadne auf Naxos*, Mrs Alexander in *Satyagraha* by Philip Glass and Annio in *La clemenza di Tito* with the Los Angeles Opera. In 2021, She made her debut in China in conductor Tan Dun's and director Yi Liming's production of *Tea: A Mirror of soul*, as Tea Sage Lu Yu's Daughter and Shadow; in 2023, she performed as the alto soloist in *Buddha Passion* under the baton of Tan Dun.

榮辰初 RONG CHENCHU

敲擊樂手 Percussionist



橫跨古典、現代、爵士樂的優秀敲擊樂演奏家，榮辰初活躍於國內外音樂會舞台上，曾獲美國媒體譽為「當代樂壇的打擊樂領航者」，作曲家譚盾曾稱讚她為「不可多得的音樂先鋒」，並獲爵士樂大師貝爾貢齊形容為「東方爵士樂的驕傲和未來」。

榮辰初在中國打擊樂及西洋打擊樂領域均成績斐然。2008年起開始獲得國內外各大獎項，包括希臘全球打擊樂比賽藝術家組亞軍、新加坡華人打擊樂比賽冠軍等。榮辰初的演出遍布世界各地，合作機構及樂團包括聯合國教科文組織、費城交響樂團、鹿特丹交響樂團及斯圖加特交響樂團及等，同時也在中國國內各大劇院、音樂節擔任獨奏；她獲譚盾邀請，在其作品中擔任敲擊獨奏，到世界各地巡演。

2012年開始，榮辰初先後成立了自己的敲擊樂團及爵士樂團，在融入中國傳統音樂的同時，加入爵士樂以及現代音樂元素，巧妙融合打擊樂與爵士樂，將東方與西方、古典與現代、即興與藝術自由結合在一起。榮辰初現於上海師範大學音樂學院及新英格蘭音樂學院等藝術音樂院校教授敲擊樂。

As an outstanding percussionist spanning classical, contemporary, and jazz music and active on concert stages at home and abroad, Rong Chenchu has been hailed by the American media as “a percussion leader in contemporary music”, “a rare musical pioneer” by composer Tan Dun, and “the pride and future of oriental jazz” by jazz master Jerry Bergonzi.

Rong Chenchu has won numerous awards in the field of Chinese percussion as well as in the field of Western percussion. Since 2008, she has won major awards at home and abroad, including the second place in the Artist Category of the Global Percussion Competition in Greece, the champion of the Singapore Chinese Percussion Competition etc. She has performed with UNESCO, the Philadelphia Orchestra, Rotterdam Symphony Orchestra and Stuttgart Symphony Orchestra, and has also performed in major theatres and music festivals in China. She was invited by Tan Dun to perform in his works as a percussion soloist and guest percussionist in various parts of the world.

Starting from 2012, Rong Chenchu has found her own percussion group and jazz ensembles. By incorporating traditional Chinese music with elements of jazz and modern music, the ensembles aim to bring the beauty of percussion and jazz together, freely combining the East and the West, classical and modern, improvisation and art. Rong Chenchu is now Percussion Teacher at Shanghai Normal University Conservatory of Music and Graduate Instructor at New England Conservatory of Music.

余林穗 KAREN YU

敲擊樂手 Percussionist



余林穗是一位居於香港的敲擊樂手、聲音藝術家和策展人，她的興趣圍繞著以發聲物件和身體動作的即興演出，以及不同的藝術實踐和個人經驗及歷史如何透過合作將人們在空間裡連結。擁有當代敲擊樂背景，余氏是現在音樂的藝術總監、室內樂敲擊樂團 The Up:Strike Project 的共同創辦人，以及香港創樂團的聯席樂手。

她曾於加拿大班夫藝術與創意中心及南韓首爾舞蹈中心擔任駐場藝術家，並獲香港藝術中心與曼城卡斯爾菲爾德畫廊、香港維伍德畫廊、香港創樂團，以及西九文化區自由空間委約創作。余林穗於麥基爾大學取得音樂學士及碩士學位，現任教於香港大學及香港演藝學院舞台及製作藝術學院。

A percussionist, sound artist and curator based in Hong Kong, Karen Yu enjoys exploring the intersection of sound-making, audience engagement, and cross-disciplinary collaboration. Deriving from her background as a percussionist, her creative practice revolves around sound object and bodily movement improvisation, and weaving people together through collaborative experiences. She is currently the Artistic Director of Contemporary Musiking Hong Kong, a co-founder of the chamber percussion group, The Up:Strike Project, and an Associate Musician of Hong Kong New Music Ensemble.

She was an Artist-in-Residence at the Banff Centre for Arts and Creativity and Seoul Dance Center, and commissioned by the Hong Kong Arts Centre & Castlefield Gallery, Axel Vervoordt Gallery Hong Kong, Hong Kong New Music Ensemble, and Hong Kong West Kowloon Cultural District Freespace. Karen Yu obtained a Bachelor and a Master of Music from McGill University. She is a faculty member at the University of Hong Kong and the Hong Kong Academy for Performing Arts School of Theatre & Entertainment Arts.

廖智敏 ELISE LIU

敲擊樂手 Percussionist



廖智敏是敲擊獨奏家、室樂演奏家和教育家，致力於展現敲擊樂在技巧、抒情和戲劇性上的無限可能，其在音樂方面的才華及造詣在香港和國際舞台上皆獲得廣泛認同。

廖氏曾獲英國威爾斯第70屆靈閣嶺國際音樂節頒發「年度最佳青年音樂家」，並在多個比賽中獲得冠軍，包括2019年澳洲馬林巴琴大賽及2013年意大利敲擊樂比賽，並在香港獲得各項殊榮，包括香港電台第四台樂壇新秀2015、南華早報年度傑出學生2015/16表演藝術組別冠軍及柏斯音樂基金管樂、銅管樂及敲擊樂獎學金冠軍。

廖智敏先後於美國伊斯曼音樂學院和瑞士洛桑高等音樂學院獲得音樂學士和碩士學位，並師隨多位著名敲擊樂家和教育家，包括伯瑞、瑟裘奈、瑟拉菲莫娃、斯塔赫尼克和魯比諾等。海外留學期間，她獲得香港賽馬會音樂及舞蹈信託基金獎學金、香港卓越獎學金、萬瑞庭音樂基金獎學金以及伊斯曼音樂學院院長演奏獎的全額學費資助。

Elise Liu is an award-winning percussion soloist, chamber musician and educator. As an artist, she seeks to demonstrate the virtuosic, lyrical and dramatic possibilities of percussion. Her musical talent, dedication and accomplishments have been widely recognised in Hong Kong and internationally.

Elise Liu was named Young Musician of the Year at the 70th Llangollen International Musical Eisteddfod in Wales, U.K. She was also a First-Prize recipient on numerous occasions including the 2019 Australian Marimba Competition and the 2013 Italy Percussion Competition. Notable honours received in Hong Kong include the RTHK Radio 4 Young Music Maker 2015, Winner of Performing Arts Category of The SCMP Student of the Year Awards and Winner of the Parsons Music Scholarship for Wind, Brass and Percussion.

Elise Liu studied at the Eastman School of Music (B.M.) and the Haute École de Musique Lausanne (M.M.), under the tutelage of renowned percussion soloists and pedagogues including Michael Burritt, Emmanuel Séjourné, Vassilena Serafimova, Arnaud Stachnick and Simone Rubino. Her studies were fully sponsored by the Hong Kong Jockey Club Music and Dance Fund, the Hong Kong Scholarship for Excellence, the Bernard van Zuiden Music Fund as well as the Dean's Performance Award of the Eastman School of Music.

低男中音合唱團
BASS-BARITONE CHORUS

低男中音合唱團成員全部來自福建藝術職業學院音樂表演專業。福建藝術職業學院是福建省唯一一所公辦全日制綜合性高等藝術院校，是福建省文化和旅遊廳直屬單位。1958年，學校前身「福建藝術專科學校」在三坊七巷誕生。學校是文旅部中國非物質文化遺產傳承人群研修研習培訓計劃首批試點高校，國家非物質文化遺產人才培養基地。

學校秉承「明禮、誠信、求知、篤行」的校訓，積極對接福建文化事業和文旅經濟發展需求，努力培養「知行合一、德藝雙馨」的新時代「閩派」藝術技能人才和複合型文旅人才。

合唱團成員
CHORUS MEMBERS

董樂霖	Dong Lelin
郭佳楠	Guo Jianan
韓澤錯	Han Zekai
樂澤宏	Le Zehong
林文博	Lin Wenbo
劉宸澤	Liu Chenze
沈鄭偉	Shen Zhengwei
韋幫昇	Wei Bangsheng
姚志翔	Yao Zhixiang
姚中譚	Yao Zhongyi
張浩楠	Zhang Haonan
周德越	Zhou Deyue

The bass-baritone choir is composed of students majoring in Music Performance from the Fujian Vocational College of Art, the only public full-time comprehensive higher education art institution in Fujian Province and is directly under the Fujian Provincial Department of Culture and Tourism. In 1958, its predecessor “Fujian Art College” was established in the Sanfang Qixiang (Three Lanes and Seven Alleys) of Fuzhou. The college is one of the first pilot institutions for the Ministry of Culture and Tourism’s China Intangible Cultural Heritage Inheritors Training Program and serves as a national base for intangible cultural heritage talent cultivation.

Adhering to the school motto of “Courtesy, Integrity, Knowledge, and Action”, the college actively aligns with the needs of Fujian’s cultural sector and the development of cultural tourism. It is dedicated to cultivating “New Fujian-style” artistic talents and versatile cultural tourism professionals for the new era, who embody the principle of “unity of knowledge and action, excellence in both virtue and skill”.

舞者
DANCERS

李婉恬	Li Wantian
林紫涵	Lin Zihan
劉嘉洊	Liu Jialian



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。

貝托祺（前譯佩多高斯基）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。沙羅倫將於2025/26樂季擔任駐團作曲家。

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

「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. Esa-Pekka Salonen will be Composer-in-Residence in the 2025/26 season.

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,



Photo: Nathan King

演。港樂於2023/24樂季慶祝五十周年，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、基特實、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

Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko Suwanai. 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

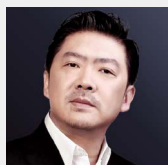
(自 2026/27 樂季起 from Season 2026/27)



貝托祺
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

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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

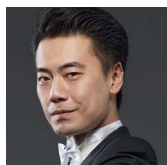
ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster
新鴻基慈善基金會贊助
The Sun Hung Kai & Co.
Foundation Chair



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



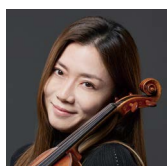
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



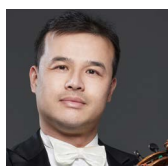
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



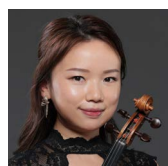
艾瑾
Ai Jin



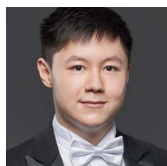
把文晶
Ba Wenjing



程立
Cheng Li



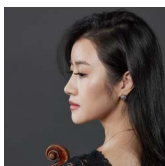
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



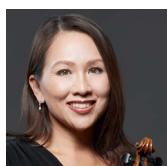
李智勝
Li Zhisheng



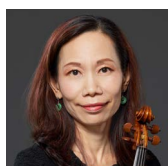
劉芳希
Liu Fangxi



毛華
Mao Hua



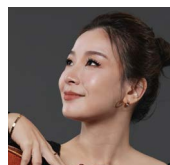
梅麗芷
Rachael Mellado



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



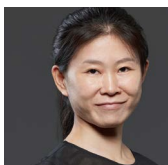
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



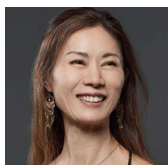
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



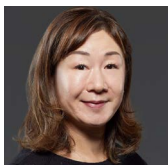
華嘉蓮
Katrina Rafferty



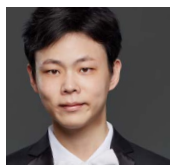
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



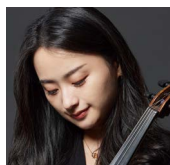
周騰飛
Zhou Tengfei

包陪麗及渡伸一郎伉儷
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



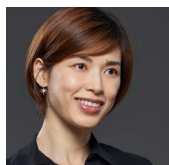
■李嘉黎
Li Jiali



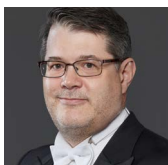
▲熊谷佳織
Kaori Wilson



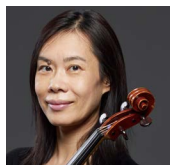
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara 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



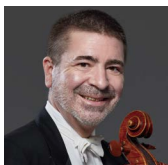
▲林穎
Dora Lam



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

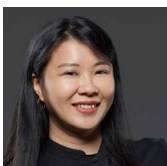
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



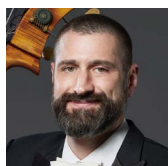
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

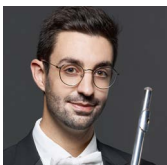
長笛 FLUTES



●史德琳
Megan Sterling

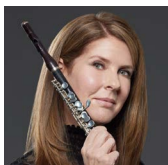


■盧韋歐
Olivier Nowak



浦翺飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

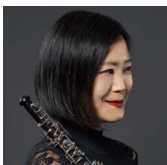
雙簧管 OBOES



●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

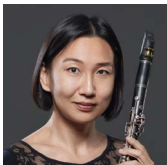
單簧管 CLARINETS



●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)



陳敬熙[#]
Fox Chan King-hei[#]

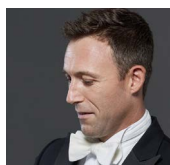


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Lin Jiang



■柏如瑟
Russell Bonifede



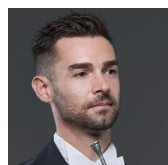
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



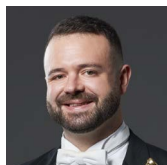
●巴力助
Nitiphum
Bamrungbanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



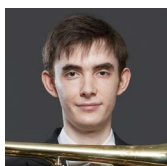
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



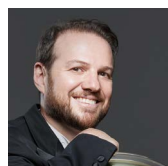
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA

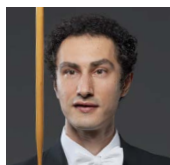


●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



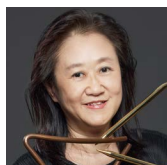
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

特約樂手 FREELANCE PLAYERS

小提琴：郭詠恩[#]
Violin: Alison Kwok[#]

中提琴：楊善衡
Viola: Andy Yeung

大提琴：梁卓恩
Cello: Vincent Leung

敲擊樂器：陳梓浩
Percussion: Samuel Chan

豎琴：何靜文、何樂文
Harp: Judy Ho & Jennifer Ho

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

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

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

— Jing Wang, HK Phil's Concertmaster

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

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

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

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



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

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

(照片提供 Photo: Tarisio)

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

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

加入薈萃圈及查詢
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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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The Concertmaster Chair Endowment
for **Jing Wang** is sponsored by



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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**
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
Sun Hung Kai & Co. Foundation for
supporting this important position.

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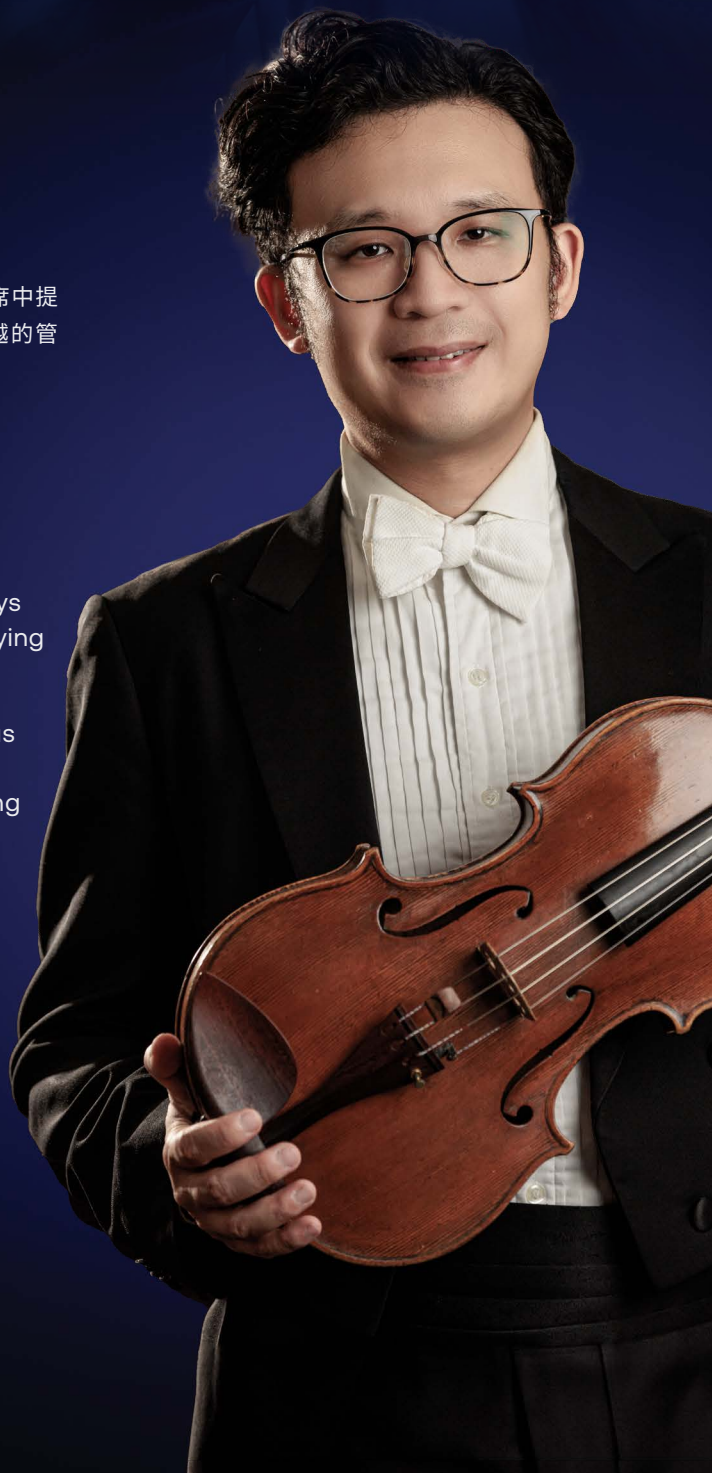
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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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首席大提琴鮑力卓的席位贊助

The Principal Cello Chair Endowment
for **Richard Bamping** is sponsored by

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

港樂衷心感謝邱啟楨紀念基金
慷慨支持首席大提琴的席位。

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

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



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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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Chen Lin & Chen Xi | Russian Masterpieces

柴可夫斯基
穆索斯基 (拉威爾配器)
TCHAIKOVSKY
MUSSORGSKY (orch. RAVEL)
D大調小提琴協奏曲
《圖畫展覽會》
Violin Concerto in D major
Pictures at an Exhibition

陳琳，指揮
陳曦，小提琴
Chen Lin, conductor
Chen Xi, violin

20 & 21
JUN 2025

Fri 8pm & Sat 5pm
CC
\$880 \$700 \$520 \$380
\$50

亞歷山大·戴斯培電影配樂經典
The Film Music of Alexandre Desplat

入住《布達佩斯大酒店》潛進《忘形水》，尋找《哈利波特：死神的聖物》決戰《哥斯拉》……法國著名電影作曲家亞歷山大·戴斯培，巧施配樂魔法，讓各具風格的電影加以昇華。他深受愛戴的電影音樂，將由其忠實演繹者兼藝術指導索爾蕾領導演出。

From the quirky charm of *The Grand Budapest Hotel* to the enchanting depths of *The Shape of Water*, French composer Alexandre Desplat's impeccable scores add a touch of magic to every film he graces. His music will be directed by Solrey, a prolific musician and artistic director of Desplat's music.

索爾蕾，指揮
Solrey, conductor

27 & 28
JUN 2025

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260
\$50

佩多高斯基的華格納
Tarmo Peltokoski Conducts Wagner

聖桑
華格納 (夫利格改編)
SAINT-SAËNS
WAGNER
(orch. Henk de VLIENER)
《動物嘉年華》
《指環》：管弦樂冒險
The Carnival of the Animals
The Ring: An Orchestral Adventure

貝托祺，指揮
路卡斯·約臣，鋼琴
阿瑟·約臣，鋼琴
Tarmo Peltokoski, conductor
Lucas Jussen, piano
Arthur Jussen, piano

3
JUL 2025

Thu 7:45pm
CC
\$680 \$540 \$400 \$260

約臣兄弟音樂會
Happy Evening with The Jussen Brothers

莫扎特
舒伯特
古蓮緹
盧肯斯
MOZART
SCHUBERT
Hanna KULENTY
Joey ROUKENS
D大調四手聯彈鋼琴奏鳴曲
F小調幻想曲
《凡…》
雙鋼琴及樂團協奏曲，「齊奏」
Piano Sonata in D major for four hands
Fantasie in F minor
VAN...
Concerto for Two Pianos and Orchestra, *In Unison*

梵志登，指揮
路卡斯·約臣，鋼琴
阿瑟·約臣，鋼琴
Jaap van Zweden, conductor
Lucas Jussen, piano
Arthur Jussen, piano

4 & 5
JUL 2025

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

樂季壓軸
梵志登與赫德里希
Season Finale
Jaap & Augustin Hadelich

華格納
貝多芬
貝多芬
WAGNER
BEETHOVEN
BEETHOVEN
《湯豪舍》序曲
D大調小提琴協奏曲
A大調第七交響曲
Tannhäuser Overture
Violin Concerto in D major
Symphony no. 7 in A major

梵志登，指揮
赫德里希，小提琴
Jaap van Zweden, conductor
Augustin Hadelich, violin

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
JC = 大館賽馬會立方 JC Cube, Tai Kwun
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium