

THE
FILM MUSIC
OF
ALEXANDRE
DESPLAT

亞歷山大·戴斯培
電影配樂經典



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The Film Music of Alexandre Desplat

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亞歷山大·戴斯培

ALEXANDRE DESPLAT

《哥斯拉》	Godzilla	6'
《影子滅殺令》	The Ghost Writer	7'
《畫意私情》	Girl with a Pearl Earring	7'
《皇上無話兒》	The King's Speech	4'
《奇幻逆緣》	The Curious Case of Benjamin Button	9'
韋斯安德遜組曲	Wes Anderson Suite	12'
狐狸先生無得頂—布達佩斯大酒店— 法蘭西諸事週報	Fantastic Mr. Fox – The Grand Budapest Hotel – The French Dispatch	

中場休息

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No eating or drinking



亞歷山大·戴斯培

ALEXANDRE DESPLAT

《自製英雄》	<i>Un héros très discret</i>	4'
《解碼遊戲》	<i>The Imitation Game</i>	7'
《越世驚情》	<i>Birth</i>	5'
《色，戒》	<i>Lust, Caution</i>	4'
《忘形水》	<i>The Shape of Water</i>	6'
《哈利波特：死神的聖物》組曲	<i>Harry Potter and the Deathly Hallows Suite</i>	12'
空空，遺忘—空中戰—壁爐逃亡—詭雷— 破壞小金匣—掃帚與火—庭院啟示錄— 莉莉主題—決戰	Obliviate – Sky Battle – Fireplaces Escape – Detonators – Destroying the Locket – Broomsticks and Fire – Courtyard Apocalypse – Lily's Theme – Showdown	



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亞歷山大·戴斯培 電影配樂經典

常識問答题目：將少年巫師與大鬧大都會的怪物拉上關係的人是誰？那麼畫家維梅爾的視角與返老還童的男子呢？還有密碼破譯者圖靈的心智，與韋斯安德遜《布達佩斯大酒店》裡充滿粉彩色調，又令人食指大動的世界呢？剎那間，千百個美妙的影象不禁湧現眼前；不過要是大家想從影片裡看出答案，那就大錯特錯了：答案是要用聽的。上述這些小世界的配樂，全都出自一人手筆——這位作曲家也確實與別不同：他是21世紀電影音樂代表人物。這些電影的配樂，都由亞歷山大·戴斯培創作。

戴斯培生於巴黎，父親是法裔，母親是希臘裔。自2000年以來，他已為超過125齣電影創作配樂，期間贏得兩項奧斯卡金像獎、三項英國電影學院、兩項金球獎以及兩項格林美獎。然而更重要的，是他贏得多位國際頂尖的電影導演青睞——包括「作者導演」（像波蘭斯基、吉拿域戴拖路）、非主流導演（像韋斯安德遜、泰倫斯馬力克），以及荷里活一線人物（包括佐治古尼、羅娜依芙朗和賓艾佛力）。世界各地的導演都知道，戴斯培的音樂能令自己的電影宛如歌聲。

仍然健在的電影音樂作曲家中，像戴斯培一樣多才多藝、想像馳騁的很少：他九歲時已能演奏鋼琴、長笛和小號，十來歲時他的音樂口味已涵蓋拉威爾、德布西、新浪潮爵士樂、赫曼、約翰·威廉斯，以及法國電影音樂大師莫里斯賈爾的經典。那是自學的電影音樂藝術大師班——戴斯培1990年代末正

式入行，筆下第一批電影音樂都是為法國電影而寫。

戴斯培說：「我猜美國導演喜歡跟我合作的原因，就是因為看得出我一腳在歐洲，一腳在美國。」就像這門技藝的真正大師一樣，無論故事需要甚麼風格、甚麼聲音，戴斯培都手到拿來，但他卻對滿編制交響樂團的聲音情有獨鍾——音樂上，交響樂團就像繪具箱，裡面藏著無限的可能性。自然地，這就是我們今天的焦點。戴斯培說：「這些層次匯聚在一起，你會發現那就是令你興奮不已的東西，樂團的聲音、指揮的動作和輪廓、銅管爆炸性的聲音、弦樂輕柔溫和的聲音，還有長笛遙遠的聲音。我喜歡多變的效果。」

那可以是大銀幕的震撼感（如怪物電影新版《哥斯拉》（2014）），或是波蘭斯基政治驚悚片《影子滅殺令》（2010）那種由節奏驅動的陰森、緊繃感。作曲家的創作靈感來自波蘭斯基獨特的影像風格：「他延展時間、加速、扭轉的方式。他的電影語言十分依賴時間的掌控。」這卻與《畫意私情》那情感充沛、令人念念不忘的世界相距甚遠——《畫意私情》是個十七世紀的愛情故事，靈感來自維梅爾最動人的畫作之一。2003年，正是這齣電影的配樂，令戴斯培得到荷里活的青睞；而且作曲家信奉音樂能「以聲音講述角色的故事」，《畫意私情》正是最優美的示範。他說：「我知道音樂可以為一些電影帶來額外的深意，新的行為、新的空間，而且可以很優美。」

戴斯培非常欣賞古典音樂，因此能在湯賀柏導演的《皇上無話兒》（2010）裡，巧妙地圍繞貝多芬第七交響曲寫作配樂。劇情詳細講述一位君主發現自己無法對自己的子民演說，貝多芬第七交響曲則是劇中的重要元素。他說：「我想我們找到適合的語調了——情感、細膩之處，以及緊急關頭的機智。」配樂錄音的時候，作曲家用上1940年

代生產的麥克風營造氣氛。在《**奇幻逆緣**

(2008, 劇情講述男主角畢比特越活越年輕) 苦中帶甜的配樂裡, 也蘊藏著類似的傷感情緒。

與一位見解非凡的導演合作是種挑戰, 但對於戴斯培這樣的作曲家, 這種挑戰卻令他特別高興。戴斯培提及韋斯安德遜時說:

「他的電影不能跟其他人比較。」他解釋道: 「就我們合作過的電影來說, 我們常常好像身處玩具店裡的小孩, 找到甚麼玩具都要試玩一番, 可高興呢。我提出一些想法, 他想出另一個, 像打乒乓球一樣。」大家今晚有機會聆賞三齣兩人合作的作品——《**狐狸先生無得頂**》(2009)、金像獎得獎電影《**布達佩斯大酒店**》(2014) 及《**法蘭西諸事週報**》(2021)。在《法蘭西諸事週報》裡, 戴斯培會以完全出人意表的角度來看待家鄉的文化。

如果與安德遜合作是戴斯培近年事業高峰, 那麼戴斯培早年的《**自製英雄**》(1996) 就是日後輝煌成就的預告——作曲家以室樂似的聲音, 為這齣悲喜劇兼而有之的懷舊電影營造出時代氛圍——音樂風格約在戰後法國咖啡廳音樂與拉威爾之間。2014年, 戴斯培在圖靈的傳記電影《**解碼遊戲**》中也達到類似的效果。他解釋道: 「我想要的音樂, 要聽起來可以很主觀, 就在這個別扭但聰明絕頂的數學家腦中。同時也想刻畫這場史詩式大戰; 一個溫柔、脆弱的愛情故事; 還有驚悚元素, 間諜故事。」但在心理愛情片《**越世驚情**》(2004, 祖納芬基里沙導演, 講述妄想與轉世), 戴斯培深入妮歌潔曼的性格核心, 創造出浪漫 (儘管偶然帶幾分邪惡) 童話故事的氛圍。

可是, 導演李安在《**色, 戒**》(2007) 與戴斯培合作時, 卻跟戴斯培談及1940年代荷里活作曲家威克斯曼——事實上, 李安與戴斯培都十分欣賞威克斯曼。李安想營造黑色電影的氣氛 (與這齣以日軍侵華為背景、

講述反抗與激情的驚悚片, 實在配合得天衣無縫), 但又不想淹沒了片中更細膩的情感。戴斯培解說道: 「我的配器盡量克制——弦樂四重奏、豎琴、電顫琴、長笛、獨奏小提琴和電子大提琴——沒有半點花巧, 避免令觀眾分心。」在吉拿域戴拖路的愛情片《**忘形水**》(2017) 裡, 作曲家卻不用這般克制。

《忘形水》內容橫跨水底與陸上, 配樂難度是要塑造出既浪漫又像活在水底的聲音。戴斯培說: 「我嘗試捕捉水的聲音——或者水的感覺, 這個更重要。身體被溫水圍繞的感覺是怎樣的? 電影裡的愛情與水, 會令人有這種感覺, 因為愛情也會令人覺得溫暖。」

最後是勉強算得上是向前輩致敬的《**哈利波特: 死神的聖物**》(2010-11), 也就是大熱故事系列《哈利波特》的終章, 氣氛陰沉幽森。戴斯培對約翰·威廉斯 (「大師」) 尊敬有加。雖說第一齣《哈利波特》電影的配樂出自約翰·威廉斯手筆, 但戴斯培知道自己總會在這個史詩式的終章留下自己的印記。戴斯培說: 「寫作《死神的聖物I》時, 手上是全新的調色板, 但一直將約翰·威廉斯主題放在心上——那就是『嘿美主題』, 而且儼然成了《哈利波特》主題。要是主題美妙絕倫, 那麼改編或與自己的音樂融合都會令人十分高興。」不出所料, 最後的結果無疑是戴斯培本人的傑作: 這個熱衷電影的學生, 也早已成了真正的大師。

樂曲介紹由 Richard Bratby 撰寫, 鄭曉彤翻譯

The Film Music of Alexandre Desplat

Here's a question for a general knowledge quiz. What name unites a schoolboy wizard and a city-crushing monster lizard? The painterly vision of Jan Vermeer and a man who ages backwards? The mind of codebreaker Alan Turing and the delicious, pastel-coloured world of Wes Anderson's *Grand Budapest Hotel*? A thousand wonderful images spring to mind, but if you're thinking of pictures, you're on the wrong track: the answer is in your ears. Every one of these worlds was scored by a film composer with an extraordinary difference – a man who defines the sound of 21st century cinema. Every one of these movies has music by Alexandre Desplat.

Since the millennium, this Paris-born son of a French father and a Greek mother has written the music for more than 125 major movies. In the process, he's won two Academy Awards, three BAFTA Awards, two Golden Globe Awards, and two Grammy Awards. More importantly, though, he's won the esteem of the world's greatest film directors. Whether they're European *auteurs*

like Roman Polanski and Guillermo del Toro, indie mavericks like Wes Anderson or Terrence Malick, or Hollywood A-listers including George Clooney, Nora Ephron and Ben Affleck, directors all over the world know that the music of Alexandre Desplat will make their pictures sing.

Few living film composers are more versatile, or imaginative. By the age of nine, Desplat could play piano, flute and trumpet, and as a teen his musical tastes embraced Ravel and Debussy – but also new-wave jazz, and the classic film scores of Bernard Herrmann, John Williams and (crucially) the great French movie composer Maurice Jarre. It was a self-taught masterclass in the art of movie music – and Desplat's first professional scores, in the late 1990s, were for French films.

"I suppose that's why American directors enjoy working with me" he says – "because they can see I have one foot in Europe and one foot in America". Like any true master of his craft, Desplat can turn his hand to whatever style or sound the story requires. But he's always had a special love for the cinematic sound of a full symphony orchestra – a musical paintbox that contains infinite possibilities. Naturally, that will be our focus today. "All these layers come together and you realise that's what excites you," he says. "The sound of the orchestra. The movements and

the silhouette of the conductor. The blasting sound of the brass. The soft and tender sound of the strings. The distant sound of the flute. I like that versatility.”

That can mean big-screen thrills – as in the main theme from 2014 monster-movie remake **Godzilla** – or the brooding, rhythmically driven nervous energy of the score that Desplat wrote for Roman Polanski’s 2010 political thriller **The Ghost Writer**. Desplat took inspiration from Polanski’s very personal visual style: “The way he stretches time, the way he accelerates, the way he twists. He has a cinematic language that’s so built on timing”. It’s a long way from the haunting, emotionally-charged world of **Girl With A Pearl Earring** – a 17th century love story inspired by one of Vermeer’s most beautiful portraits. It was with this score, in 2003, that Desplat first attracted the attention of Hollywood, and there’s still no lovelier demonstration of his belief that music can “tell characters’ stories with sound”. “I learned that music could bring an extra dimension to some films, a new act, a new space, and that it could be really beautiful,” he says.

In director Tom Hooper’s **The King’s Speech** (2010), Desplat’s deep appreciation of classical music enabled him to work tactfully around Beethoven’s Seventh Symphony – a key plot element in

this intimate drama of a monarch who finds himself unable to address his own people. “I think we found the right tone – emotion and subtlety and razor’s edge wit” he says, and he recorded the score with 1940s microphones, to help capture the atmosphere. There’s something of the same wistful quality in his bittersweet score for **The Curious Case of Benjamin Button** (2008) – in which Brad Pitt ages backwards.

But for a composer like Desplat, the challenge of working with a director who has his own utterly singular vision is a special delight. “His cinema can’t be compared to any other” says Desplat of Wes Anderson. He explains that “on the movies we’ve done together we’ve always been like children in a toy shop trying to experiment with every toy we find, and having fun. I suggest ideas, and he comes up with another one, and we play ping pong”. We’ll hear three of their collaborations tonight – **Fantastic Mr. Fox** (2009), the Oscar-winning **The Grand Budapest Hotel** (2014) and 2021’s **The French Dispatch**: Desplat taking a quirk, gloriously unpredictable angle on his own native culture.

If his collaboration with Anderson is a high point of Desplat’s recent career, **Un héros très discret** (1996) was an early sign of future brilliance – with Desplat’s chamber-sized score evoking a world somewhere between postwar

French café music and Maurice Ravel for this period tragi-comedy. In 2014, for the Alan Turing biopic **The Imitation Game**, he achieved a similar feat. “I wanted music that could be subjective, inside this head of this awkward, brilliant mathematician” he explained. “At the same time I wanted music that would depict the epic scope of the war; a tender, fragile love story; and the thriller element, the spy story”. But in **Birth**, Jonathan Glazer’s 2004 psychological romance of delusion and reincarnation, Desplat leans in to the emotions of Nicole Kidman’s central character, creating the atmosphere of a romantic (if occasionally sinister) fairy tale.

In **Lust, Caution** (2007), however, the director Ang Lee referred Desplat back to a composer they both admired – the 1940s Hollywood composer Franz Waxman. Lee wanted to create a *film noir* atmosphere (perfect for a thriller of resistance and passion in Japanese-occupied wartime China), but without drowning the film’s more delicate emotions. As Desplat explains, “I kept my orchestrations restrained – string quartet, harp, vibraphone, flute, solo violin and electric cello – to avoid any artifice or distraction”. There was no need for such restraint in Guillermo del Toro’s 2017 amphibious romance **The Shape of Water**. The challenge here was to create a sound that was both romantic and aquatic.

“I tried to capture the sound of water – or the feeling of water, more importantly. What does it feel like to be surrounded by warm water?” says Desplat. “The way love and water play in the film gives you that sensation, because love also has this warm feeling”.

And finally, an homage of sorts – **Harry Potter and the Deathly Hallows** (2010-11), the dark final instalment in the beloved series. Desplat reveres John Williams (“the master”), who composed the music for the first *Harry Potter* movie, but he knew that he would have to put his own mark on this epic finale. “I started *Deathly Hallows Part 1* from a fresh palette,” says Desplat, “but keeping in mind John Williams’s theme – ‘Hedwig’s Theme’ – which has become the *Harry Potter* theme. When a theme is beautiful, it’s a pleasure to rearrange it or to interweave it with your own music.” But the final result – unsurprisingly – is unmistakably the work of Desplat himself: a passionate student of the movies who has long since become a true master.

Programme notes by Richard Bratby



亞歷山大·戴斯培
Alexandre Desplat
Photo: Brigitte Lacombe

亞歷山大·戴斯培 ALEXANDRE DESPLAT (b. 1961年生)

亞歷山大·戴斯培熱愛電影，憑獨特手法為每首電影配樂作品創作出特別的音調和身份，發展出屬於自己的風格。他憑著出色的配樂創作享負盛名，曾為超過130部電影譜寫原創音樂，並屢獲殊榮，包括兩座奧斯卡金像獎、三座英國電影學院獎、三座法國凱撒獎、兩座金球獎、兩座格林美獎及無數提名和榮譽。

為一眾傳奇法國導演譜寫逾50部歐洲電影後，戴斯培於2003年憑為《畫意私情》創作的動人樂章闖進荷里活。在過去廿載，他成為業界最多產的電影作曲家之一，為《奇幻逆緣》、《哈利波特：死神的聖物》、《忘形水》等無數賣座電影建立迷人的音樂世界。他是名導韋斯安德遜的長期夥伴，為其《狐狸先生無得頂》、《布達佩斯大酒店》及《法蘭西諸事週報》譜寫歡樂調皮的樂韻，持續為全球音樂和電影愛好者帶來無盡快樂與驚喜。

他的創作受惠於其古典音樂背景和多元文化承傳——他的母親生於希臘，父親生於法國並曾於美國加州留學。這種獨特的融合使其風格更為豐富，既能駕馭史詩式交響樂，亦能巧妙地揉合世界音樂與爵士元素於其中。他常執棒自己的作品，與倫敦交響樂團、巴黎樂團、法國國家樂團等多個知名樂團合作。

Alexandre Desplat, a true cinephile, has developed his own style through a unique approach which creates a special tone and identity for each movie score. Revered for his extraordinary career as a composer of film music, he has created original scores for over 130 films and received numerous awards, including two Academy Awards, three BAFTAs, three Cesar Awards, two Golden Globes, two Grammy Awards and numerous other nominations and distinctions.

After scoring 50 European films with legendary French directors, Alexandre Desplat burst onto the Hollywood scene with his evocative score for *Girl with a Pearl Earring* in 2003. And over the last two decades, he has become one of the most prolific film composers in the industry, having created the enticing sound worlds for *The Curious Case of Benjamin Button*, *Harry Potter and the Deathly Hallows*, and *The Shape of Water*, among countless other blockbusters. A close collaborator of Wes Anderson, Desplat's delightfully mischievous scores for *Fantastic Mr. Fox*, *The Grand Budapest Hotel*, and *The French Dispatch* continuously spark joy and delight among music and movie lovers worldwide.

His writing is enriched by a classical background and a diverse cultural heritage – born to a Greek mother and a French father who studied in California. This unique blend not only enables him to compose epic symphonic scores but also to skilfully incorporate elements of world music and jazz instrumentation into his soundtracks. As a conductor of his own works in concert, Desplat has worked regularly with orchestras including London Symphony Orchestra, Orchestre de Paris, Orchestre National de France, and many more.

TARMO PELTOKOSKI CONDUCTS WAGNER

聖桑
華格納 (夫利格改編)

SAINT-SAËNS
WAGNER
(arr. Henk de VLIÉGER)

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《指環》：管弦樂冒險

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Brothers
piano



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佩多高斯基的華格納



貝托祺 指揮
(前譯：佩多高斯基)

Tarmo Peltokoski
conductor

27 & 28
JUN 2025
Fri & Sat 8pm

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

\$680 \$540 \$400 \$260 \$50

節目詳情 Programme Details



索爾蕾 SOLREY

指揮 Conductor

Photo: Brigitte Lacombe



索爾蕾以小提琴家、指揮、藝術總監及攝影師的身份，活躍於多個藝術領域，致力推動對音樂全面且跨越界別的理解；其事業的重心，是與著名作曲家及指揮亞歷山大·戴斯培長年的合作關係。1990年代起，她最初以樂團首席的身份與戴斯培共事，二人多年來合作無間，在當今音樂界擁有獨樹一幟的地位。

索爾蕾是戴斯培所有交響音樂會及錄音的藝術總監及助理指揮，曾監督其於巴黎、倫敦、紐約及洛杉磯等地的得獎錄音製作。透過這段合作，她發展出一套為電影譜上弦樂的嶄新方式，並將其電影配樂改編為音樂會版本，再親自指揮演出，全面展現戴斯培作品的豐富性，演出遍及全球。

索爾蕾近年以客席指揮身份參與的主要演出，包括與法國薩華管弦樂團及奧羅阿大區國家管弦樂團的合作，並於2025年首次亮相香港管弦樂團的舞台。2021年，她曾率領挪威卑爾根愛樂樂團及挪威國家歌劇院樂團，為著名作家兼編舞家奧文的跨界節目演奏。

索爾蕾最初於巴黎學習小提琴，其後赴美國、瑞士及意大利深造，師承杜肯、提密安卡及施羅德等大師，早期曾於多個室樂團體及交響合奏團擔任小提琴手。

Solrey engages in a diverse array of artistic roles – as violinist, conductor, artistic director and videographer – to cultivate a comprehensive and interdisciplinary understanding of music. Central to her career is her long-standing collaboration with esteemed composer and conductor Alexandre Desplat. Working initially as concertmaster with him for many years since the 1990s, this partnership represents a singular and distinguished position within the contemporary musical landscape today.

As Artistic Director and Assistant Conductor for all Desplat's symphonic concerts and recordings, Solrey has supervised his award-winning studio recording sessions from Paris to London, New York to Los Angeles. Through this partnership, she has initiated a new and refined approach to string writing for film, and directs and adapts his film scores for concerts, showcasing the full richness of his compositions for stages around the globe.

As a guest conductor, recent highlights include performances with the likes of Orchestre des Pays de Savoie, Orchestre National Auvergne-Rhône-Alpes, and in 2025 she makes her debut with the Hong Kong Philharmonic Orchestra. In 2021, Solrey conducted Bergen Philharmonic Orchestra and Norwegian National Opera Orchestra for a multi-disciplinary project with acclaimed writer and choreographer, Alan Lucien Øyen.

Solrey received her initial training as a violinist in Paris before refining her artistry in the United States, Switzerland and Italy under the guidance of renowned mentors including Pierre Doukan, Henri Temianka and Jaap Schröder. In the early stages of her career, she performed as a violinist in chamber and symphonic ensembles.

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

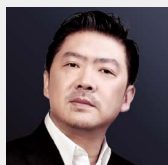
(自 2026/27 樂季起 from Season 2026/27)



貝托祺
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

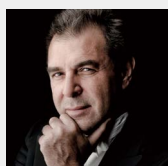


廖國敏
Lio Kuokman, JP

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

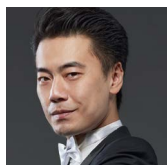
ARTISTIC PARTNER



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



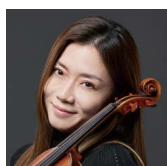
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



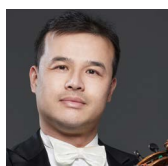
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



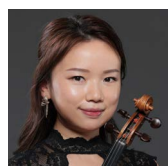
艾瑾
Ai Jin



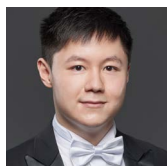
把文晶
Ba Wenjing



程立
Cheng Li



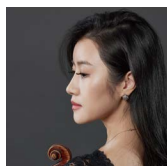
桂麗
Gui Li



賈舒晨
Jia Shuchen



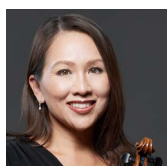
李智勝
Li Zhisheng



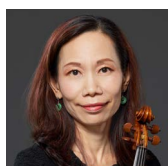
劉芳希
Liu Fangxi



毛華
Mao Hua

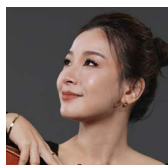


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



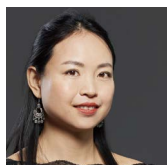
●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



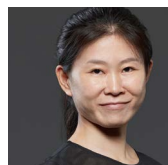
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



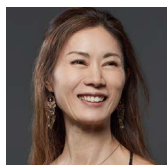
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



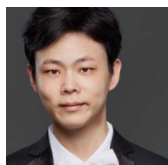
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



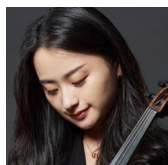
周騰飛
Zhou Tengfei

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



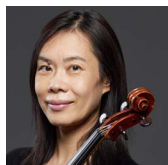
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
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

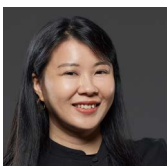
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



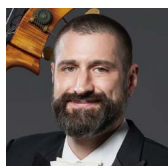
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg

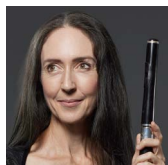


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

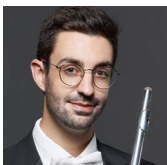
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



浦翹飛
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[#]



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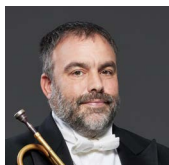
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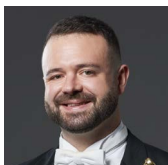
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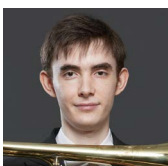
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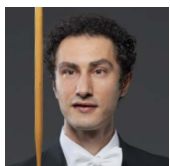


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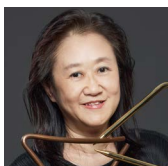
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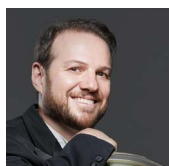
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「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“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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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
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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.



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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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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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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小調四手聯彈鋼琴幻想曲
《凡...》
雙鋼琴與樂團協奏曲，「齊奏」
Sonata in D major,
for piano four hands
Fantasie in F minor,
for piano four hands
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

第五十二個樂季 52ND SEASON

套票預訂即日起至7月11日

SUBSCRIPTION FROM NOW TO 11 JUL