

太古輕鬆樂聚系列 SWIRE DENIM SERIES

# 占士·漢納的電影音樂史詩 THE EPIC MOVIE MUSIC OF JAMES HORNER

布斯 指揮

姬素孔尚治 女高音

DIRK BROSSÉ conductor

CRISEL CONSUNJI soprano



九月  
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# 占士·漢納的電影音樂史詩

SWIRE DENIM SERIES

## The Epic Movie Music of James Horner



布斯 | 指揮  
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Crisel Consunji | Soprano

### 占士·漢納

### JAMES HORNER

|                                     |  |     |
|-------------------------------------|--|-----|
| 《火箭人》：片尾曲 (1991)                    | <i>The Rocketeer</i> : End Credits (1991)                                    | 4'  |
| 《異形續集》第一組曲：<br>主題及雷普利的救援 (1986)     | <i>Aliens</i> Suite no.1:<br>Main Title & Ripley's Rescue (1986)             | 12' |
| 《星空奇遇記 II：大汗的憤怒》：<br>主題 (1982)      | <i>Star Trek II: The Wrath of Khan</i> :<br>Main Title (1982)                | 3'  |
| 《阿凡達》組曲 (2009)                      | <i>Avatar</i> Suite (2009)   | 9'  |
| 《有你終生美麗》：愛能成就一切 (2001)<br>姬素孔尚治，女高音 | <i>A Beautiful Mind</i> : All Love Can Be (2001)<br>Crisel Consunji, soprano | 3'  |
| 《驚世未了緣》：為了公主的愛 (1995)               | <i>Braveheart</i> : For the Love of a Princess (1995)                        | 4'  |



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|                                   |  |    |
|-----------------------------------|--|----|
| 《燃情歲月》：薩繆爾之死 (1994)               | <i>Legends of the Fall: Samuel's Death</i> (1994)                              | 6' |
| 《燃情歲月》：拉德洛家族 (1994)               | <i>Legends of the Fall: The Ludlows</i> (1994)                                 | 6' |
| 《電光飛鏢俠》：火馬的騎行 (1983)              | <i>Krull: Ride of the Firemares</i> (1983)                                     | 5' |
| 《通天神偷》：瞎眼的得看見 (1992)              | <i>Sneakers: And The Blind Shall See</i> (1992)                                | 5' |
| 《鐵達尼號》：遙遠的記憶及梅鐸先生<br>領她出海吧 (1997) | <i>Titanic: Distant Memories &amp; Take Her to Sea,<br/>Mr. Murdoch</i> (1997) | 5' |
| 《鐵達尼號》：愛無止境 (1997)<br>姬素孔尚治，女高音   | <i>Titanic: My Heart Will Go On</i> (1997)<br>Crisel Consunji, soprano         | 5' |



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## 占士·漢納的電影音樂史詩

1997年11月，占士金馬倫導演的《鐵達尼號》昂然進軍世界各地大銀幕的一刻，實在令所有親歷其境的人終生難忘；影片規模宏大，立意高遠，在電影史上可謂前無古人。十二個深海潛水員、五百萬加侖水、龐大的佈景、最先進的電腦特技，還有高達二億美元的拍攝預算，全部用以重現世上最著名的海難——內裡則是個「為愛捨命」的故事。

《鐵達尼號》自是劇力萬鈞；不過電影裡也彷彿有個引擎機房在推動整齣戲劇——充當引擎的則是滿編制樂團、沙蓮迪安的歌聲以及占士·漢納的音樂。入行二十年後，漢納終於贏得奧斯卡金像獎，而且馬上蜚聲國際——同時引證了行內人盡皆知的事實：這年頭，電影要靠壯觀場面來征服世界，但漢納的音樂本身卻是最強的特技。

回望過去，其實唯一令人驚訝的，是漢納竟然等了這麼久才贏得奧斯卡殊榮。從1978年他首次寫作電影配樂到2015年溘然長逝，漢納的作品包括二十世紀末以來好些最耀眼、最優美電影。他生於洛杉磯但長於倫敦，在倫敦學習鋼琴和圓號（這也很自然吧，因為「漢納」是作曲家姓氏「Horner」的音譯，英語中「Horner」可解作「吹號角的人」），也曾隨偉大的匈牙利古典音樂作曲家利格第學習。

1998年，漢納在一個訪問中說道：「我九歲、十歲時立志要當作曲家。到底這個想法是怎麼來的，我已經忘了。但即使在那個年紀，我已經明確知道自己想幹甚麼。」漸漸地，他發現在現代世界，最能讓音樂發揮最大影響力的地方，就是電影院：



占士·漢納 James Horner

「我幾乎是無意中投身電影音樂。之前壓根兒沒有這個打算……到我離開學術界、離開學校、開始寫作電影音樂時，卻覺得找到適合自己的新媒體了；那時我想，走進漆黑的音樂廳，只為聽別人演奏史特勞斯或布魯克納或馬勒——這種世界不再適合我。令年輕觀眾感興趣的，是走進一個混合媒體的世界，有舞蹈配音樂，或者電影配音樂，這才是真正吸引我投身電影音樂的原因。」

然而，漢納的古典音樂訓練——還有他對白遼士和浦羅歌菲夫的熱愛——卻從未消失。他說：「這跟繪畫很像，以各種顏色繪畫。我腦子裡有三、四百年的音樂史，每天跟這些音樂史一同生活。我從來不會刻意為之；不過你看看，音樂裡只有十二個音，所以對於這些音樂的由來與歷史，作曲家也很難不表現出某程度的理解力。所以，我不認為自己受電影音樂作曲家影響，反而是來自古典音樂的廣闊光譜影響了我。」

換句話說，無論有意無意，他的音樂由滿編制樂團奏出時實在壯麗極了。今晚我們先從



一齣冷門電影開始：《**火箭人**》(1991)。其實這齣滄海遺珠至今仍未得到應有的重視。電影以1930年代荷里活的裝飾派藝術世界為背景，講述超級英雄的冒險。漢納的音樂刻劃出懷舊、浪漫與電影黃金時代的魅力。

《**異形續集**》(1986)營造的情緒則截然不同，流露出深入太空時的孤單與恐懼。這是漢納首次與占士金馬倫合作；漢納在三星期內完成的配樂，日後更為他帶來首項奧斯卡金像獎提名。

當然，那時候漢納對於在短時間內寫作配樂、刻劃史詩般的情感，也早已駕輕就熟。他的重大突破出現在1982年——那是遲來的低成本製作《**星空奇遇記**》續集《**星空奇遇記II：大汗的憤怒**》。漢納以電視版《**星空奇遇記**》原作曲家卡里殊的主題開始，又說：「那段號角曲能馬上吸引你——你就知道這會是齣好電影。」但他激動人心的配樂卻有助化腐朽為神奇，將一齣接近一塌糊塗的影片，變成大部分《**星**》迷眼中最出色也最感人的《**星空奇遇記**》電影。事實上，《**大汗的憤怒**》正是讓漢納的事業起飛的關鍵。

漢納在探索陌生新世界時總會散發出特殊的魅力。他為了寫作占士金馬倫《**阿凡達**

(2009)的配樂，還特別跟一位民族音樂學家合作，想象藍皮膚的納美人會有甚麼樣的音樂。漢納形容《**阿凡達**》是他創作生涯中「難度最高的電影，規模最大的工作。」但無可否認，是漢納為這齣大熱科幻環保寓言注入人性與人情。傳記片《**有你終生美麗**

(2001，由朗侯活執導)講述諾貝爾數學獎得主約翰·納殊的故事，寫作難度在於要讓音樂從高深數學而來——漢納曾以萬花筒比喻自己筆下這首繞樑三日的主題歌曲。

冒險電影《**驚世未了緣**》(1995，由米路吉遜執導)以中世紀蘇格蘭為背景，當中的愛情主題也以純粹的浪漫氛圍，以及清楚明白的凱爾特情懷為基調。有人問起主題的獨特氣氛時，漢納說道：「你之所以感到悲傷心碎，那

是因為樂器的緣故。」同時還有另一齣史詩式歷史大片《**燃情歲月**》(1994)——電影講述拉德洛家族的故事，延綿數代，背景橫跨美國西部與第一次世界大戰戰場。漢納的音樂包含鮮明的情節和激越的情感（兄弟其中一人死於西部戰場），還刻畫出蒙大拿宏偉平和的景致（配合片中〈拉德洛家族〉一段）。

《**電光飛鏢俠**》(1983)的故事卻大不相同——是個荒誕不經的童話式冒險故事：勇敢的王子、美麗的公主、怪獸，全都在魔法星球克魯爾星上。〈火馬的騎行〉是個令人興奮的段落，刻劃高韋王子和盟友不但捕獲火馬（飛馬的一種，蹄下踏著火焰），更讓火馬變成兩人的座騎。漢納效法李察·史特勞斯和華格納最令人振奮作品，寫出神氣活現配樂。不過一個真正偉大的電影音樂作曲家能塑造任何情緒，漢納為了寫作電腦罪案懸疑片《**通天神偷**》(1992)的配樂，找來天才爵士薩克管演奏家布蘭福德·馬薩利斯協助，成品既調皮又高雅。

儘管如此，漢納還是為他最著名的電影配樂引入一些很特別、也很個人的元素。導演占士金馬倫拍攝《**鐵達尼號**》時在聽愛爾蘭流行歌手安雅的音樂，漢納不但注意到當中的情緒，還為這艘大型郵輪及其悲劇寫出合適的音樂——宏偉壯麗者有之，扣人心弦者亦有之。漢納憶述：「占士金馬倫不想我用小提琴，也不想有愛情主題。可是他想拍一齣關於愛的電影。」占士金馬倫原本也不想片尾字幕播出時播放歌曲。不過漢納卻找來老朋友莎蓮迪安——連導演也毫不知情。首映前兩星期，金馬倫採納了漢納的意見，結果電影轟動全球。漢納一生寫過不少超卓的電影主題，卻沒有一個比《**鐵達尼號**》更受歡迎、更膾炙人口。漢納與世長辭至今十年，大家可以肯定，無論在甚麼地方，只要人們還熱愛電影，漢納的音樂就會歷久常青。他的愛永無止境。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

## The Epic Movie Music of James Horner

No-one who was present will forget the moment in November 1997 when James Cameron's *Titanic* steamed onto the cinema screens of the world. Vast in scale and colossal in its ambition, there had never been a movie like it. Twelve deep sea divers, five million gallons of water, gigantic sets, state of the art computer effects and a \$200 million budget all came together to recreate the world's most famous shipwreck – with, at its heart, the story of a love more powerful than death.

But in the engine room of that whole mighty drama was a full orchestra, the voice of Céline Dion and music by James Horner. After two decades in the business, Horner's score brought him success at the Oscars, and made him an international star. It also proved what everyone in the industry had long known – that in an age of world-conquering cinematic spectacle, the music of James Horner was the most powerful special effect of all.

Looking back, the only surprise is that it took so long. In the four decades between Horner's screen debut in 1978 and his untimely death in 2015, Horner's credits included some of the most dazzling – as well as some of the most beautiful – movies of the late 20<sup>th</sup> century and beyond. He was born in Los

Angeles, but raised in London, where he learned piano and (naturally) horn, and studied with the great Hungarian classical composer György Ligeti.

"I was nine or ten when I decided I wanted to be a composer," he told an interviewer in 1998. "I don't remember exactly how it played out in my mind, but even at that age I knew exactly what I wanted to do." In time, he realised that the place where music made its biggest impact in the modern world was in the cinema:

"I fell into film music almost by mistake. It was never my intention to go into film music...And when I left academia, and left school, and started writing film, I thought I'd find a new medium for myself because I thought going into a dark hall and just listening to Strauss or Bruckner or Mahler being played – that wasn't a world that was going to work for me anymore. What younger audiences were interested in was going into a mixed media world where there would be dance and music, or film and music, and that's what really drew me into film music."

But Horner's classical training – and his passion for Berlioz and Prokofiev – never left him. It's a lot like painting, painting with colours," he said. "I have



300 or 400 years of music history inside me and I live with that history every day. I never do it intentionally, but you see, there are only 12 notes in music and it would be very hard not to display at least some degree of sensibility toward the history that has produced it all. So, I don't think I'm influenced by film composers but rather by the large spectrum of classical music."

In other words – whether he intended it or not – his music sounds magnificent when played live by a full symphony orchestra. We'll start with a film that never really made the splash it deserved: *The Rocketeer* (1991), a superhero adventure set in the art deco world of 1930s Hollywood. Horner's music evokes nostalgia, romance and the glamour of the golden age of movies. *Aliens* (1986) creates a very different mood – solitude and terror in deep space. Composed in just three weeks, it marked Horner's first collaboration with James Cameron, as well as his first Oscar nomination.

By then, of course, Horner was already a master of creating epic emotions on a tight schedule. He'd had his big break in 1982, on the late-running, low-budget *Star Trek* sequel *The Wrath of Khan*. Horner started with Alexander Courage's theme from the original *Star Trek* TV series. "The fanfare draws you in immediately – you know you're going to get a good movie," he said, but his stirring score helped turn a near-disaster into what is still (as most Trekkies agree) the greatest – and most



占士·漢納 James Horner

moving – of all the *Star Trek* movies. It effectively launched Horner's career.

Horner had a special magic when exploring strange new worlds. For James Cameron's *Avatar* (2009) he worked with an ethno-musicologist to imagine the sort of music that might belong to the blue-skinned Na'vi people. He described it as "the most difficult film I have worked on and the biggest job I have undertaken" but there's no mistaking the very human heart that brings to Cameron's blockbuster sci-fi eco-parable.

*A Beautiful Mind* (2001) presented the challenge of making music out of advanced mathematics, and Horner

used the metaphor of a kaleidoscope to describe the haunting theme song that he wrote for Ron Howard's biopic of the Nobel-winning mathematician John Nash.

Pure romance (with an unmistakably Celtic flavour) is the keynote in the love theme from Mel Gibson's medieval Scottish adventure **Braveheart** (1995). "It's the instruments that break your heart," commented Horner, when asked about its very particular atmosphere.

**Legends of the Fall** (1994), meanwhile, is another historical epic – the generation-spanning story of the Ludlow family, sweeping from the Wild West to the battlefields of World War One. Horner's music embraces powerful action, passionate emotion (one of the brothers dies on the Western Front) and (in the sequence entitled *The Ludlows*) the majesty and peace of the Montana landscape.

**Krull** (1983) tells a very different story – a fantastic fairy-tale adventure, complete with a brave prince, a beautiful princess and a monstrous Beast, all set on the magical planet Krull. In this exhilarating sequence, Prince Colwyn and his allies capture and ride the Firemares; flying horses with flaming hooves. Horner's swashbuckling music draws on Richard Strass and Wagner at their most thrilling. But a truly great film composer can adapt to any mood, and Horner called on the talents of jazz saxophonist Branford Marsalis to help create the playful, stylish score to the 1992 cyber-crime caper **Sneakers**.

Still, Horner brought something very special – and very personal – to the most famous of all his scores. Director James Cameron had listened to the music of the Irish pop singer Enya while working on **Titanic**, and Horner picked up on that mood – as well as creating suitably majestic (and gripping) music for the great liner and its tragic fate. "James Cameron didn't want me to use violins, and he didn't want a love theme. But he wanted a film about love," remembered Horner, and Cameron didn't originally want a song over the closing credits either. But Horner enlisted his old friend Céline Dion and caught the director unawares. Two weeks before the official opening, Cameron agreed to Horner's idea, and the results took the world by storm. In a lifetime of great movie themes, James Horner never wrote anything more popular, or more universal, than *Titanic*. A decade after his death, one thing is certain: wherever people love the movies, James Horner's music endures. His heart will go on.

Programme notes by Richard Bratby





占士·漢納  
James Horner

## 占士·漢納 JAMES HORNER (1953-2015)

占士·漢納出生於洛杉磯，五歲開始學琴，十歲時看了一場貝多芬第七交響曲的演出後，立志以作曲為事業。他其後前往倫敦皇家音樂學院深造，師隨利格第，再於漢堡音樂與戲劇大學進修，1970年代回到加州後在加州大學洛杉磯分校取得音樂理論與作曲博士學位。

1978年，他獲美國電影學院邀請，為學生電影創作配樂。他對以音樂敘事的熱情，終於在電影世界中找到完美的發揮平台。1982年，他為電影《星空奇遇記II：大汗的憤怒》創作配樂，成功在商業樂壇穩佔席位。隨後數年，漢納為朗侯活、占士金馬倫、尚積葵阿諾及馬田金寶等多位著名導演譜寫電影配樂。

1997年，漢納憑《鐵達尼號》獲得兩項奧斯卡金像獎（最佳原創配樂及最佳原創歌曲），電影歌曲《愛無止境》亦成為永恆經典。他同時憑此作贏得三項格林美獎，令其總獲獎數目達六次（共獲提名十四次）。國際電影音樂評論協會亦曾四度提名他為年度電影作曲家，他的其他作品亦獲提名多項獎項。

2015年6月，漢納遭遇空難不幸離世，終年61歲。事發當時，身為航空愛好者的漢納正獨自駕駛飛機，最終飛機在南加州墜毀。這場音樂會旨在紀念他的非凡傳奇，並頌揚他如電影般輝煌的音樂——這些音樂至今仍然與世界各地的觀眾產生共鳴。

Born in Los Angeles, James Horner started playing the piano at the age of five. At only ten years old, inspired by a performance of Beethoven's 7<sup>th</sup> Symphony, he decided to become a composer. Horner moved to London to study at the Royal College of Music with György Ligeti before transferring to the Hamburg University of Music and Theatre. Returning to California in the 1970s, James Horner obtained a PhD in Music Theory and Composition at UCLA.

In 1978, James Horner was offered the opportunity to write music for student films at the American Film Institute. His fascination with the narrative potential of music finally found its perfect match in the world of film. His commercial breakthrough came a few years later when he composed the soundtrack for *Star Trek II: The Wrath of Khan* in 1982. In the subsequent years, James Horner composed soundtracks for the films of Ron Howard, James Cameron, Jean-Jacques Annaud and Martin Campbell.

In 1997, Horner was awarded two Academy Awards (for Best Original Score and Best Original Song) for his work on *Titanic* and its accompanying song *My Heart Will Go On*. Additionally, he won three Grammy Awards for this work, bringing his total wins to six (and fourteen nominations). The IFMCA nominated him for Film Composer of the Year four times, among other nominations for his work.

Horner tragically died in June 2015 at the age of 61 when the plane he was piloting crashed in Southern California. An avid aviation enthusiast, he was flying solo when the accident occurred. This concert honours his extraordinary legacy and celebrates the cinematic brilliance of his music, which continues to resonate with audiences around the world.

### 《愛能成就一切》

穿過黑暗我看著你  
向你展示愛永隨你  
惡夢令你驚醒嚎哭  
我將展示愛的力量  
愛的力量成就一切

在黑夜裡我守望你  
以我膀臂緊擁抱你  
領你進到無人夢境  
於黑暗中我守望你  
一直等到天亮之時  
光將領你看穿黑暗  
展示愛能成就一切

我以亮麗翅膀  
愛你護你疼你  
直至你心曉得  
愛能成就一切

### 《愛無止境》

每晚夜我夢裡  
偶遇你 心感應  
我與你在夢裡 結連

縱你我隔萬里  
這份愛 永不止  
你與我同共兌 諾言

愛 戀 無關遠近  
我的心 堅信愛 是永恆  
愛 火 時刻永在  
心打開 有你伴我  
乃是愛 永不改變

愛就在那剎那  
結下了 一生約  
永遠愛你絕不 分離

你是我所摯愛  
無盡愛 永堅守  
與你共對邁向 永恆

愛 戀 無關遠近  
我的心 堅信愛 是永恆  
(愛哪有限?)  
愛 火 時刻永在  
心打開 有你伴我  
乃是愛 永不改變

有你於此 我無所畏懼  
我深知 這份愛 無止境  
與你一起 同心永伴隨  
心感激 有你共我  
乃是愛 永不改變

### All Love Can Be

I will watch you through the darkness  
Show you love will see you through  
When the bad dreams wake you crying  
I'll show you all love can do  
what love can do

I will watch through the night  
Hold you in my arms  
Give you dreams where none will be  
I will watch through the dark  
'Till the morning comes  
All the light I'll will take you  
through the night to see  
The light showing us all love can be

I will guard you with my bright wings  
Stay 'till your heart learns to see  
All love can be

### My Heart Will Go On

Every night in my dreams  
I see you, I feel you  
That is how I know you go on

Far across the distance  
And spaces between us  
You have come to show you go on

Near, far, wherever you are  
I believe that the heart does go on  
Once more, you open the door  
And you're here in my heart  
And my heart will go on and on

Love can touch us one time  
And last for a lifetime  
And never let go 'till we're gone

Love was when I loved you  
One true time I'd hold to  
In my life, we'll always go on

Near, far, wherever you are  
I believe that the heart does go on  
(why does the heart go on?)  
Once more, you open the door  
And you're here in my heart  
And my heart will go on and on

You're here, there's nothing I fear  
And I know that my heart will go on  
We'll stay forever this way  
You are safe in my heart and  
My heart will go on and on



## 布斯 DIRK BROSSÉ

指揮 Conductor



布斯爵士是國際知名的指揮家及得獎作曲家，現任費城室樂團榮譽指揮、比利時「音樂第一」室樂團藝術總監，以及根特電影節世界電影配樂學院音樂總監。2024年1月，他獲波蘭克拉科夫室樂團任命為榮譽指揮。此外，布斯亦於家鄉比利時根特皇家音樂學院擔任作曲及指揮教授。

布斯的足跡遍及世界各地，曾與多個頂尖樂團合作，包括倫敦交響樂團、里昂歌劇院、香港中樂團、瑞士羅曼德管弦樂團，以及布魯塞爾、鹿特丹、布拉格、首爾、大阪及洛杉磯等地的樂團。他曾創作多達1800首樂曲，涵蓋音樂會作品、協奏曲、神劇及德語藝術歌曲、室樂與交響樂等，亦為電影、電視與舞台劇創作大量配樂。他為紀錄片《我們的大自然》創作的音樂獲提名恩索獎及國際電影音樂評論人協會大獎，並榮獲2023年世界電影配樂大獎。

他曾獲頒「法蘭德斯文化大使」榮銜、比利時法蘭德斯議會金獎、阿基利·范·艾克獎、約瑟夫·普拉托榮譽獎，以及全球思想論壇文化創意卓越獎。2010年，他獲家鄉德斯特貝亨授予榮譽市民稱號；2013年更獲封比利時世襲貴族，近期獲比利時國王菲利普親授王國最高榮譽「利奧波德指揮官級勳章」。

Sir Dirk Brossé, an internationally acclaimed conductor and award-winning composer, is currently Conductor-Emeritus of The Chamber Orchestra of Philadelphia, Artistic Director of Prima La Musica, and Music Director of The World Soundtrack Academy at Ghent Film Festival. In January 2024, he was appointed as Honorary Conductor of Sinfonietta Cracovia. He is also professor of composition and conducting at the School of Arts of the Royal Conservatory of Music at his hometown Ghent, Belgium.

Dirk has conducted many top orchestras, both at home and abroad, including the London Symphony Orchestra, Opéra de Lyon, Hong Kong Chinese Orchestra, l'Orchestre de la Suisse Romande and the Philharmonic Orchestras of Brussels, Rotterdam, Prague, Seoul, Osaka and Los Angeles. He has composed some 1800 works, including concert works, concerti, oratorios, lieder, chamber music and symphonic works. He has also composed extensively for cinema, television and stage. His recent score for the documentary *Our Nature* was nominated for an Ensor Award, for the prestigious International Film Music Critics Awards and won the World Soundtrack Awards 2023.

Dirk Brossé has been awarded the title Cultural Ambassador of Flanders, the Flemish Parliament's Gold Medal for Merit, the Achille Van Acker Prize, the Joseph Plateau Honorary Award and the Global Thinkers Forum Award for Excellence in Cultural Creativity. In 2010 Dirk Brossé was made an honorary citizen of Destelbergen. In 2013 he was elevated to Belgium's hereditary nobility. Recently Dirk received from His Majesty King Philippe of Belgium the highest award from the Belgian Monarchy: Commander in the Order of Leopold.

## 樂季揭幕 哈丁與李維斯

SEASON OPENING

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哈丁 指揮

李維斯 鋼琴

鮑力卓 大提琴

凌顯祐 中提琴

Daniel Harding conductor

Paul Lewis piano

Richard Bamping cello

Andrew Ling viola



海頓

F小調第四十九交響曲，Hob. I:49，「受難」

莫扎特

C大調第二十五鋼琴協奏曲，K. 503

史特勞斯

《唐吉訶德》，op. 35

HAYDN

Symphony no. 49 in F minor, Hob. I:49, *La passione*

MOZART

Piano Concerto no. 25 in C major, K. 503

STRAUSS

*Don Quixote*, op. 35

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香港管弦樂團保留更改節目及表演者之權利  
The Hong Kong Philharmonic Orchestra reserves the right to  
change the programme and artists

貝托祺  
Tarmo Peltokoski

候任音樂總監  
Music Director Designate

## 姬素孔尚治 CRISEL CONSUNJI

女高音 Soprano



姬素孔尚治是得獎演員、歌手、幼兒教育家和企業家。她憑2018年香港電影《淪落人》榮獲香港電影金像獎最佳新演員，並獲提名香港金像獎最佳女主角，精湛演出矚目藝壇。她自幼便與表演藝術結下不解之緣，兒時曾任菲律賓話劇團音樂劇演員。2008年移居香港，先在香港迪士尼樂園擔任歌手，隨後再憑其舞台、電影和電視工作廣受好評。近期演出包括與香港城市室樂團合作的「音樂劇之夜」（2021年），以及香港迪士尼樂園的「迪士尼音樂Live！」音樂會（2022年）。

姬素擁有專業師資以及幼兒教育碩士學位，專門於嬰幼兒的音樂教育，2015年成立創意企業及家庭中心Baumhaus，致力推動家庭教育。她並持有政治學碩士學位，致力於倡導邊緣群體的教育、社會意識和融合計劃，現擔任香港都會大學自在人生自學計劃講師，此外展計劃為社區中未能獲得足夠服務的群體提供認可課程，從而促進多元及社會共融。

姬素曾獲菲律賓國家文化藝術委員會頒發榮譽收穫獎，在2020至2022年間，入選《Prestige Hong Kong》雜誌的最具影響力女性榜單和《Jessica》雜誌的成功女性大獎。

Crisel Consunji is an award-winning actress, singer, early childhood educator and entrepreneur. Known for her award-winning performance in the acclaimed 2018 Hong Kong film *Still Human* (Hong Kong Film Awards Best New Performer winner, Hong Kong Film Awards Best Actress nominee), Crisel's roots in the performing arts goes back to her childhood, as a musical stage actress for Repertory Philippines. In 2008, she moved to Hong Kong to work as a vocalist for Hong Kong Disneyland, and has since been acclaimed for her projects on stage, film and TV. Her recent headlined concerts include "A Night at the Musicals" with the City Chamber Orchestra of Hong Kong (2021) and "Disney Live in Concert!" (Hong Kong Disneyland, 2022).

Crisel is a trained teacher with an M.Ed. in Early Childhood Education, specialising in music-based learning for infants and toddlers. Her work with families is best seen through Baumhaus, her creative enterprise and family centre established in 2015. She has another Master's degree in Political Science, and devotes her time to projects that particularly champion education, social awareness and integration for marginalised groups. She currently serves as a lecturer for the Hong Kong Metropolitan University's CBMP courses – an outreach programme that promotes diversity and inclusion by providing access to accredited courses to underserved groups in the community.

Crisel is the recipient of the prestigious Ani ng Dangal Award from the National Commission on Culture and the Arts in the Philippines. Between 2020 to 2022, Crisel has been named in *Prestige Hong Kong's* Women of Power, and *Jessica Magazine's* Most Successful Women Awards.

# 九月精選 SEPTEMBER HIGHLIGHTS

布斯  
**DIRK  
BROSSÉ**

指揮 CONDUCTOR

© Luk Man-suet

**12&13.9**

五 FRI 19:30 六 SAT 15:00

太古輕鬆樂聚系列

Swire Denim Series

占士·漢納的電影音樂史詩

**The Epic Movie Music  
of James Horner**

**18&19.9**

四 THU 19:30 五 FRI 19:30

樂季揭幕 Season Opening

哈丁與李維斯

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Tarmo Peltokoski

候任音樂總監

Music Director Designate

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香港管弦樂團保留更改節目及表演者之權利  
The Hong Kong Philharmonic Orchestra reserves the right to  
change the programme and artists

姬素孔尚治  
**CRISEL  
CONSUNJI**

女高音 SOPRANO

哈丁  
**DANIEL  
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**BEHZOD  
ABDURAIMOV**

鋼琴 PIANO  
© Evgeny Eulyakhov

**26.9**

五 FRI 19:30

國慶音樂會  
National Day Concert

英雄與傳說之歌

**Music of Heroes  
and Legends**

**27.9**

六 SAT 17:00

太古樂譽呈獻

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## 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

Photo: Keith Hiro

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。沙羅倫於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

「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, Esa-Pekka Salonen is Composer-in-Residence.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries. In the 2025/26 season, the HK Phil will tour to Europe, Japan, Korea and Mainland China.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi,



尼巡演。港樂於2023/24樂季慶祝五十周年，在歐洲、亞洲及中國內地巡演，造訪十個國家的22個城市，並於2025/26樂季往歐洲多國、日本、韓國及中國內地巡演。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫·艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、譚訪內晶子等。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

Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, 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

### 候任音樂總監

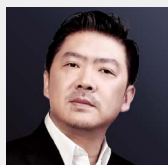
#### MUSIC DIRECTOR DESIGNATE



貝托祺  
Tarmo Peltokoski

### 首席客席指揮

#### PRINCIPAL GUEST CONDUCTOR



余隆  
Long Yu

### 駐團指揮

#### RESIDENT CONDUCTOR

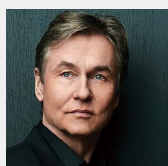


廖國敏  
Lio Kuokman, JP

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The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

### 駐團作曲家

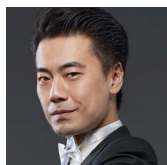
#### COMPOSER-IN-RESIDENCE



沙羅倫  
Esa-Pekka Salonen

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樂團首席  
Jing Wang  
Concertmaster

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Foundation Chair



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



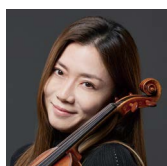
許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



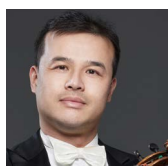
王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



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



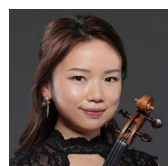
艾瑾  
Ai Jin



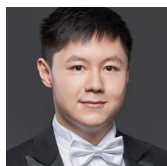
把文晶  
Ba Wenjing



程立  
Cheng Li



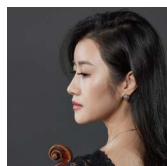
桂麗  
Gui Li



賈舒晨  
Jia Shuchen



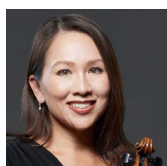
李智勝  
Li Zhisheng



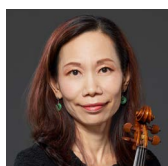
劉芳希  
Liu Fangxi



毛華  
Mao Hua



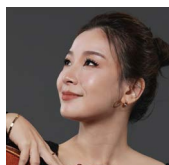
梅麗芷  
Rachael Mellado



張希  
Zhang Xi



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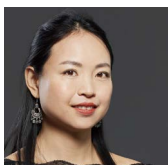
●趙滢娜  
Zhao Yingna



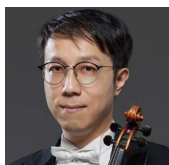
■余思傑  
Domas Juškys



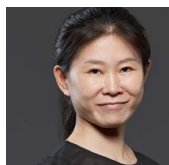
▲梁文瑄  
Leslie Ryang Moonsun



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



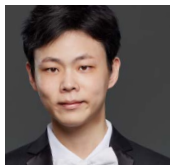
韋鈴木美矢香  
Miyaka Suzuki  
Wilson



田中知子  
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Zhang Yuchen



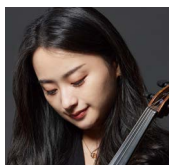
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Zhou Tengfei

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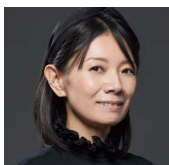
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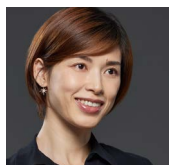
■李嘉黎  
Li Jiali



▲熊谷佳織  
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崔宏偉  
Cui Hongwei



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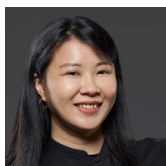
### 低音大提琴 DOUBLE BASSES



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George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛珪  
Chang Pei-heng



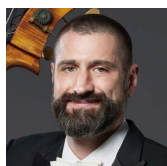
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Feng Rong



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Samuel Ferrer



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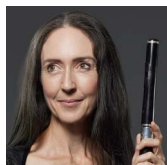


鮑爾菲  
Philip Powell



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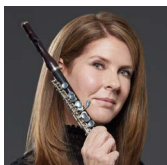


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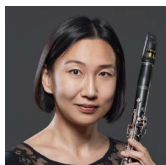
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Andrew Simon

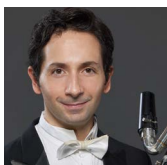


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John Schertle



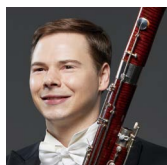
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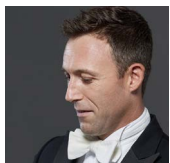


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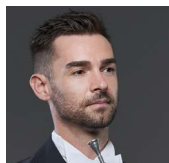
▲周智仲  
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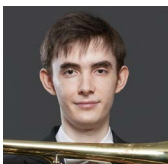
●韋雅樂  
Jarod Vermette



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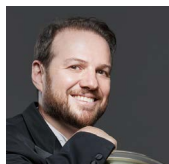
湯奇雲  
Kevin Thompson



◆區雅隆  
Aaron Albert

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## 大號 TUBA

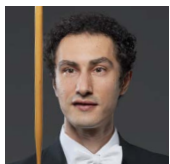


●雷科斯  
Paul Luxenberg

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



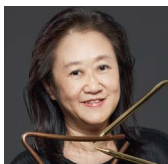
●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

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## FREELANCE PLAYERS

中提琴：楊善衡  
Viola: Andy Yeung

大提琴：梁卓恩  
Cello: Vincent Leung

圓號：趙展邦  
Horn: Harry Chiu

敲擊樂器：陳梓浩、許莉莉  
Percussion: Samuel Chan & Lily Hoi

薩克管：梁國章  
Saxophone: Jacky Leung

豎琴：譚懷理  
Harp: Amy Tam

鍵盤：張頌欣、葉亦詩  
Keyboard: Ronald Cheung & Nina Yip

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





Photo: Peter Rigaud



港樂候任音樂總監介紹

Introducing HK Phil's Music Director Designate

TARMO PELTOKOSKI

貝托祺

bui3

tok3

kei4

貝——百家姓中位列110  
Surname

托——依靠、寄托  
To hold up; To entrust, to rely

祺——吉祥、安泰  
Blessing with good fortune;  
Serene, poised

- The ninth Music Director of the Hong Kong Philharmonic Orchestra  
(from the 2026/27 season)  
香港管弦樂團第九任音樂總監（2026/27樂季起）
- One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- Music Director of the Orchestre National du Capitole de Toulouse  
Principal Guest Conductor of the Rotterdam Philharmonic Orchestra  
First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen  
Conductor Laureate of the Latvian National Symphony Orchestra  
圖盧茲市政廳國家樂團音樂總監  
鹿特丹愛樂樂團首席客席指揮  
不來梅德意志室內愛樂樂團首名首席客席指揮  
拉脫維亞國家交響樂團桂冠指揮
- Conducted his first full *Ring* Cycle at age 22 at the Eurajoki Bel Canto Festival  
年僅22歲時在歐拉河美聲音樂節上完成了音樂生涯首次華格納《指環》四部曲演出
- A 2023 OPUS Klassik winner, currently an exclusive DG artist  
2023奧普斯古典音樂獎得主，現為德意志留聲機獨家簽約藝術家
- Born in 2000 and studied at the Sibelius Academy, mentors include Jorma Panula, Sakari Oramo, Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen  
2000年出生，後入讀西貝遼士學院；曾師隨帕努拉、奧拉姆、連圖、沙華斯達及沙羅倫

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## 香港管弦樂團 2025 年慈善晚宴

# HK PHIL IN BLOOM: 2025 FUNDRAISING GALA DINNER WITH JONAS KAUFMANN

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# 港樂弦樂器薈萃圈

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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  
TO JOIN THE CIRCLE & ENQUIRIES

陳韻妍女士 Ms Vanessa Chan  
vanessa.chan@hkphil.org  
+852 2721 2816

多謝支持 THANK YOU FOR YOUR SUPPORT

## 港樂特別計劃 SPECIAL PROJECTS (樂器 Instruments)

### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

香港管弦協會婦女會 捐贈

安域高·洛卡 (1902) 小提琴 · 由程立先生使用

桑·巴蒂斯·維爾翁 (1866) 小提琴

· 由樂團第三副首席朱蓓小姐使用

約瑟·加里亞奴 (1788) 小提琴

· 由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴

· 由樂團首席王敬先生使用

喬凡尼·格蘭奇諾 (c.1715) 小提琴

卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴 · 由方潔小姐使用

彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴

· 由樂團聯合首席第二小提琴余思傑先生使用

桑·巴蒂斯·維爾翁 (c.1867) 小提琴 · 由把文晶先生使用

史葛·羅蘭士先生 慷慨借出

安素度·普基 (1910) 小提琴 · 由張希小姐使用

胡百全律師事務所 安排借出

李卡多·安東尼亞齊 (1910) 小提琴

· 由樂團第一副首席梁建楓先生使用

Stretton Society 慷慨借出

路易吉·法布里西 (c.1870) 大提琴

· 由樂團聯合首席大提琴方曉牧小姐使用

無名氏 慷慨借出

斯提法諾·斯卡拉佩拉 (1905) 小提琴

· 由樂團第二副首席王亮先生使用

J&A Beares 慷慨借出

洛倫索·史托里昂尼 (c.1790) 中提琴

· 由樂團首席中提琴凌顯祐先生使用

### 樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

為支持「提升樂器素質計劃」

而捐贈之其他樂器

· 德國轉閥式小號兩支

· 華格納大號乙套

· 翼號乙支

為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

· Mr Pascal Raffy

· Paul and Leta Lau

· Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
Mrs Catherine Wong

· 應琦泓先生

Donated by The Ladies Committee of the  
Hong Kong Philharmonic Society

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

Jean-Baptiste Vuillaume (1866) Violin

· played by Mrs Bei de Gaulle, Third Associate Concertmaster

Joseph Gagliano (1788) Violin · played by Ms Tomoko Tanaka

Carlo Antonio Testore (1736) Violin

Loaned by The Postscript Collection

G. B. Guadagnini (c.1760) Violin

· played by Mr Jing Wang, Concertmaster

Giovanni Grancino (c.1715) Violin

Carlo Antonio Testore (c.1740) Violin · played by Ms Fang Jie

Pietro Giovanni Mantegazza (c.1760) Violin

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

Jean-Baptiste Vuillaume (c.1867) Violin · played by Mr Ba Wenjing

Loaned by Mr Laurence Scofield

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

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

Riccardo Antoniazzi (1910) Violin

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

Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

· played by Ms Fang Xiaomu, Co-principal Cello

Generously loaned by an Anonymous

Stefano Scarampella (1905) Violin

· played by Mr Wang Liang, Second Associate Concertmaster

Loaned by J&A Beares

Lorenzo Storioni (c.1790) Viola

· played by Mr Andrew Ling, Principal Viola

Donated by The Ladies Committee of the  
Hong Kong Philharmonic Society

Other instruments donated in support of the  
“Instrument Upgrade and Enhancement Project”

· Two German Rotary Trumpets

· A set of Wagner Tubas

· A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors  
in support of the HK Phil premiere of the Ring Cycle

· Mr Pascal Raffy

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· Mr Steven Ying

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多謝支持 THANK YOU FOR YOUR SUPPORT

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# STUDENT TICKET FUND & AMBASSADOR FUND

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信託基金於1983年由以下機構贊助得以成立。

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駐團指揮廖國敏的席位贊助

The Resident Conductor's Podium  
for **Lio Kuokman** is sponsored by

邱啟楨紀念基金  
C. C. Chiu Memorial Fund

The Tung Foundation  
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衷心感謝 邱啟楨紀念基金及香港董氏慈善基金會  
贊助駐團指揮席位。駐團指揮席位讓港樂能夠  
邀請一位優秀的指揮家與樂團緊密合作，  
為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助  
The Concertmaster Chair Endowment  
for **Jing Wang** is sponsored by



新鴻基有限公司  
SUN HUNG KAI & CO. LIMITED

via Sun Hung Kai & Co. Foundation

王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
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.

您也可以透過贊助樂團席位，從而與港樂  
樂師建立緊密聯繫，時刻享受精彩美樂。

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## 樂團席位贊助 CHAIR ENDOWMENT

首席中提琴**凌顯祐**的席位贊助  
The Principal Viola Chair Endowment  
for **Andrew Ling** is sponsored by

### **Kaleidoscope**

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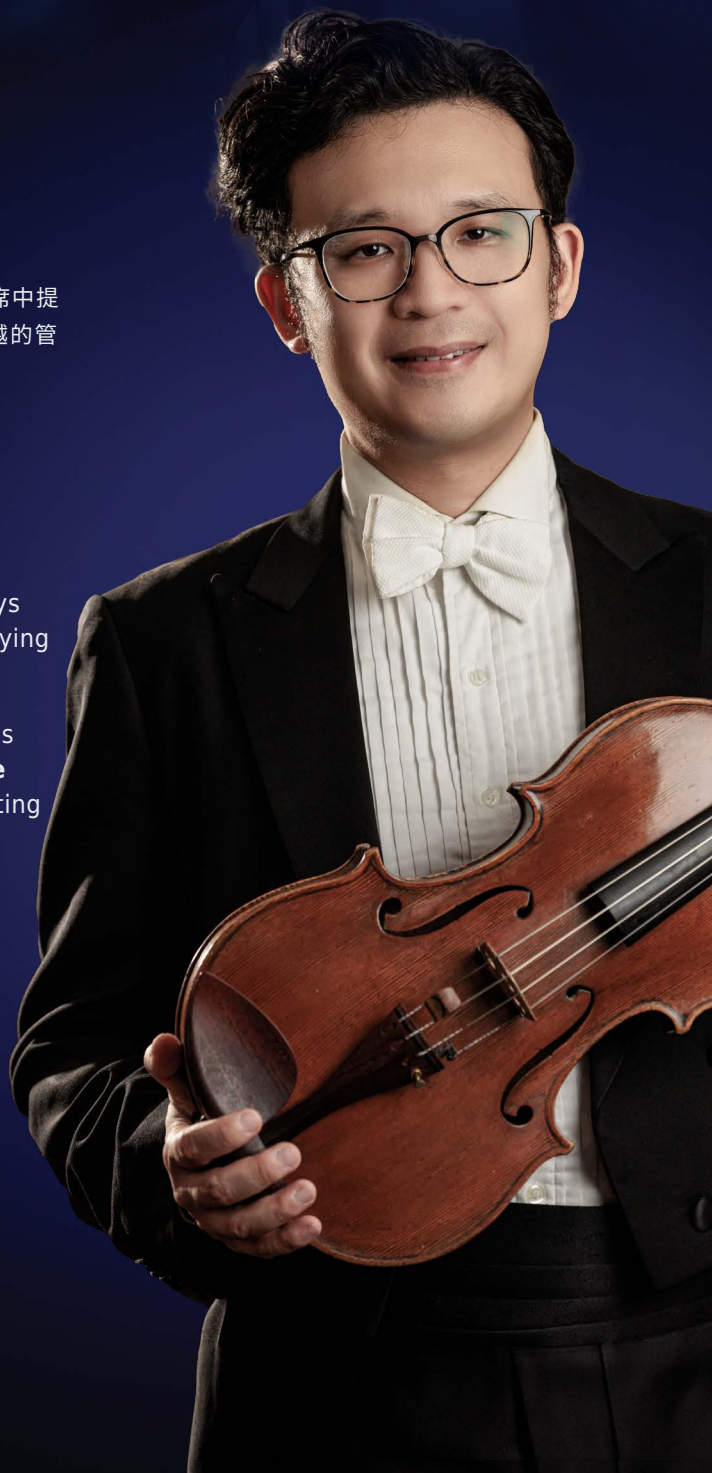
#### **萬花筒慈善基金**

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

港樂衷心感謝**萬花筒慈善基金**  
慷慨支持首席中提琴的席位。

**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



## 樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助

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

### 邱啟楨紀念基金 C. C. Chiu Memorial Fund

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

港樂衷心感謝邱啟楨紀念基金  
慷慨支持首席大提琴的席位。

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

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





## 樂團席位贊助 CHAIR ENDOWMENT

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

**包陪麗及渡伸一郎**  
**Cissy Pao and Shin Watari**

**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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每港幣 1,000 元的捐款，便能資助約八名本地全日制學生以半價門票欣賞音樂會的機會，感受現場音樂的力量。

Every \$1,000 donation allows 8 local full-time students the opportunity to appreciate live orchestral performances and experience the power of live music with half-price tickets.

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# 香港管弦樂團籌款音樂會 2025

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### THE HK PHIL FUNDRAISING CONCERT 2025

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以英文名稱排序。由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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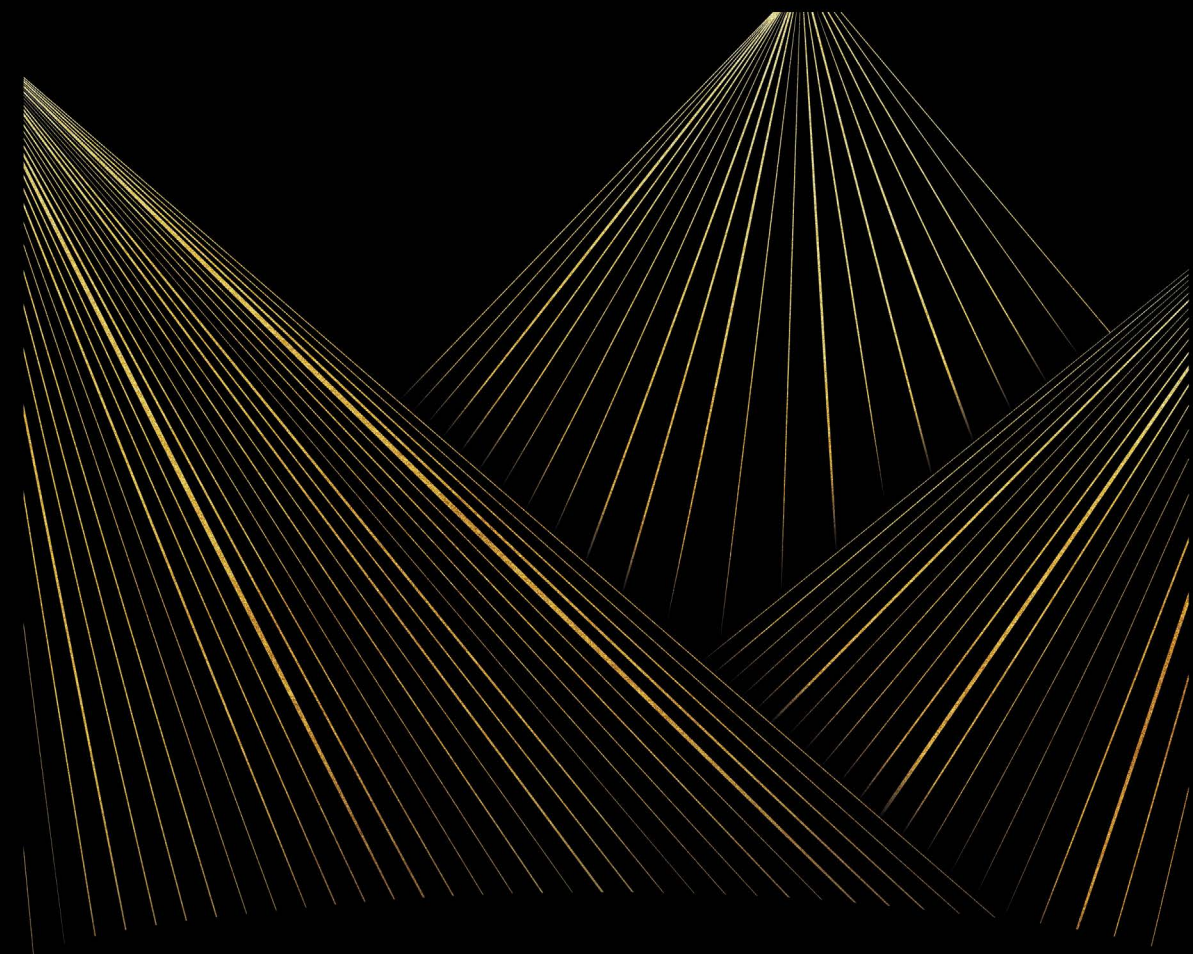
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## 18 & 19 SEP 2025

Thu & Fri 7:30pm  
CC

\$880 \$700 \$520 \$380

### 樂季揭幕 哈丁與李維斯 Season Opening Daniel Harding & Paul Lewis

海頓  
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F小調第四十九交響曲，Hob I: 49，「受難」  
C大調第二十五鋼琴協奏曲，K. 503  
《唐吉珂德》，op. 35

Symphony no. 49 in F minor, Hob I: 49, *La passione*  
Piano Concerto no. 25 in C major, K. 503  
*Don Quixote*, op. 35

哈丁，指揮  
李維斯，鋼琴  
鮑力卓，大提琴  
凌顯祐，中提琴

Daniel Harding, conductor  
Paul Lewis, piano  
Richard Bamping, cello  
Andrew Ling, viola

## 26 SEP 2025

Fri 7:30pm  
CC

\$520 \$420 \$320 \$220

### 國慶音樂會 英雄與傳說之歌 National Day Concert Music of Heroes and Legends

蕭斯達高維契  
譚盾  
梁皓一

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TAN Dun  
Elliot LEUNG

《節日》序曲，op. 96  
小提琴協奏曲，「英雄」(香港首演)  
《武俠—為紀念金庸百年誕辰而作》(香港首演)

*Festive Overture*, op. 96  
Violin Concerto, *Hero* (Hong Kong Premiere)  
*Wuxia - Commemorating the 100<sup>th</sup> Anniversary of the Birth of Jin Yong* (Hong Kong Premiere)

余隆，指揮  
王敬，小提琴  
馮天石，竹笛

Long Yu, conductor  
Jing Wang, violin  
Feng Tianshi, dizi

## 27 SEP 2025

Sat 5pm  
CC

\$520 \$420 \$320 \$220

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《霍凡斯基之亂》：莫斯科河上的黎明  
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*Khovanshchina*: Dawn on the Moskva River  
Piano Concerto no. 2 in C minor, op. 18  
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余隆，指揮  
阿貝都萊默，鋼琴

Long Yu, conductor  
Behzod Abduraimov, piano

## 9 OCT 2025

Thu 7:30pm  
CC

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

### 反田恭平的柴可夫斯基 Kyohei Sorita Plays Tchaikovsky

鄺展維  
陳銀淑

柴可夫斯基  
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《疾如風，徐如林》(世界首演，香港管弦樂團委約創作)  
《突然使勁》  
降B小調第一鋼琴協奏曲，op. 23  
E小調第五交響曲，op. 64

*Festina lente* (World Premiere, HK Phil Commission)  
*Subito con Forza*  
Piano Concerto no. 1 in B flat minor, op. 23  
Symphony no. 5 in E minor, op. 64

廖國敏，指揮  
反田恭平，鋼琴

Lio Kuokman, conductor  
Kyohei Sorita, piano

## 24 & 25 OCT 2025

Fri 7:30pm & Sat 5pm  
CC

\$1,280 \$980 \$680 \$380

### 弗萊明：自然之聲 Renée Fleming: Voice of Nature

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