

弗萊明 | 自然之聲：人類世

RENÉE FLEMING VOICE OF NATURE: THE ANTHROPOCENE

羅伯特·穆迪 指揮
弗萊明 女高音
香港管弦樂團合唱團

Robert Moody conductor
Renée Fleming soprano
Hong Kong Philharmonic Chorus

十月
OCT 24 & 25
2025 五 Fri 19:30 六 Sat 17:00

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



香港管弦樂團由香港特別行政區政府資助

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region



香港文化中心
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貝托祺
Tarmo Peltokoski

候任音樂總監
Music Director Designate

當

我十四歲時，科幻驚悚電影《超世紀諜殺案》上映，影片描繪一個反烏托邦的未來世界——全球污染、海洋死寂、資源枯竭、饑荒肆虐。故事背景設定在2022年。

我已漸漸把這齣電影遺忘，但有一幕卻留下深刻烙印。一位年邁的研究員走到生命盡頭，選擇在政府設立的診所接受安樂死，臨終時陪伴他的，是一段錄影，播放著一個已不復存在的世界：花朵與草原、鳥群與牧群、清澈的天空與水源，背景音樂是柴可夫斯基、貝多芬與葛利格的古典樂。

这一幕在我腦海揮之不去，留下了恐懼的印象。當我後來得知飾演這位研究員的演員愛德華羅賓遜在拍攝時已身患絕症，令我更感震撼。

時光快轉至新冠疫情。二十多年來我四出巡演從未間斷，幾乎總在鬧市的文化中心出入，所有演出被迫中止，我突然發現自己回到家中。為了尋求安慰，我常常在住所附近散步良久。這段親近大自然的時光，成為我維持情緒平衡的關鍵，也提醒我，大自然一直是我的依靠。與此同時，有關氣候變化的新聞卻愈來愈令人憂心：我們童年時習以為常的動物瀕臨絕種，白犀牛已在野外消失，每天的新聞充斥著熱浪、火災和洪水。我終於意識到，那個我們被警告過無數次的危機，已經到臨。

我想起我熱愛的偉大藝術遺產，浪漫時期的詩人和作曲家，總是透過描繪自然景象來折射人類對環境的情感體驗。於是我決定錄製其中一些作品，並把它們與現世作曲家的聲音並列，反映我們當下面對自然的矛盾關係。

而成品就是我和摯友聶澤-賽甘合力製作的專輯《自然之聲：人類世》。當這張專輯榮獲2023年格林美「最佳古典獨唱專輯」獎時，我欣喜萬分，並萌生把自然既為靈感亦為受害者的這個主題帶到舞台巡演的想法。

我非常幸運能與國家地理學會攜手合作。這個致力於探索、啟迪與守護地球奇觀的全球非牟利機構，擁有充滿想像力與奉獻精神的領導團隊。能與這個享譽國際、極具代表性的機構合作，實在令人興奮。我尤其感謝主席兼營運總監烏列卡、行政總監蒂芬費爾娜及製作人/編輯達里昂，他們的專業與遠見對於今晚節目的影片製作，居功至偉。

慶幸的是，影片中壯麗的自然景象依然存在，未像當年令年輕的我感到難過的一幕。我把這些美麗影像與音樂融合，衷心希望能夠喚起大家對大自然的珍惜，並鼓勵您為守護我們共享的地球出一分力。

弗萊明 謹上

When I was 14, the film *Soylent Green* was released, a sci-fi thriller about a dystopian future of worldwide pollution, dying oceans, depleted resources, and rampant starvation. The story was set in the year 2022.

The movie has faded from memory, but one scene left a profound impression. An aged researcher, unable to go on, has chosen assisted suicide at a government clinic. To ease his last moments of life, he is shown videos of a world that no longer exists: flowers and savannahs, flocks and herds, unpolluted skies and waters, all set to a soundtrack of classical music by Tchaikovsky, Beethoven, and Grieg.

This scene captured my imagination in a terrifying way. The impact increased when I later learned that the actor playing the researcher, Edward G. Robinson, was terminally ill at the time it was filmed.

Fast forward to the pandemic. After more than two decades of constant touring,

usually to urban cultural centers, performances abruptly ceased, and I suddenly found myself at home. I sought comfort in long walks outside near my house. I needed this time outdoors to maintain my emotional equilibrium, and I was reminded that nature would always be my touchstone. At the same time, the news about climate change grew more alarming: the extinction of animals we took for granted when we were children, the knowledge that white rhinos had disappeared from the wild, and daily reports of heat, fires, and flooding. I realized that the crisis we had been warned of for so long had arrived.

I thought of the great legacy of song literature that I love, when Romantic-era poets and composers reveled in imagery of nature, finding reflections of human experience in the environment. I decided to record some of this music, and to juxtapose these classics with the voices of living composers, addressing our current, troubled relationship with the natural world.

The result, in collaboration with my friend Yannick Nézet-Séguin, was the album *Voice of Nature: the Anthropocene*. When it received the 2023 Grammy Award for Best Classical Solo Vocal Album, I was thrilled, and

I had the idea to tour music addressing this theme of nature as both our inspiration and our victim.

I was incredibly fortunate to connect with the imaginative, dedicated leadership at the National Geographic Society, the global non-profit committed to exploring, illuminating, and protecting the wonder of our world. It has been so exciting to work with this universally respected, landmark institution. I am deeply grateful for the help of President and Chief Operating Officer Michael Ulica, Chief Executive Officer Jill Tiefenthaler, and Producer/Editor Sam Deleon, whose expertise and vision have been instrumental in creating the video you will see in tonight's program.

Thankfully, the stunning natural world depicted in this film still exists, unlike that movie scene so upsetting to my younger self. In blending these beautiful images with music, my hope is, in some small way, to rekindle your appreciation of nature, and encourage any efforts you can make to protect the planet we share.



Sincerely,

Renée Fleming

弗萊明 | 自然之聲：人類世

Renée Fleming | Voice of Nature: The Anthropocene

羅伯特·穆迪 | 指揮

弗萊明 | 女高音

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Robert Moody | Conductor

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音樂會上半場將播放由國家地理學會製作的影片。觀眾請待影片播放完畢才報以掌聲。
The first half of the concert is accompanied by a film provided by the National Geographic.
The audience is asked to kindly hold applause until the end of the film.

海素·狄更斯 (基泰爾改編)

《漂亮鳥》

HAZEL DICKENS (arr. JEREMY KITTEL)

Pretty Bird

韓德爾

《阿塔蘭塔》：可愛的森林

GEORGE FRIDERIC HANDEL

Atalanta: Care serve

慕尼

《無盡空間》

NICO MUHLY

Endless Space

康特盧伯

《奧弗涅之歌》：牧羊人之歌

JOSEPH CANTELOUBE

Songs of the Auvergne: Bâilèro

瑪利亞·施奈德

《冬晨漫步》：我們的餵雀器

MARIA SCHNEIDER

Winter Morning Walks: Our Finch Feeder

碧玉 (伊克改編)

《愛滿溢》

BJÖRK (arr. HANS EK)

All Is Full of Love

維拉-羅伯斯 (羅查配器)

《亞馬遜雨林》：終曲

HEITOR VILLA-LOBOS (orch. ABEL ROCHA)

Floresta do Amazonas: Finale

侯活·梭爾

《魔戒》：暮光與暗影

HOWARD SHORE

The Lord of the Rings: Twilight and Shadow



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲
Please reserve your applause until
the end of the entire performance



請勿拍照、錄音或錄影
No photography, recording or filming



請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking



製作團隊 **Production Credits**

技術總監 Technical Director
影像編程師 Video Programmer
影像及音響設備提供 Video and Audio Equipment supplier
音響工程師 Sound Engineer
燈光統籌 Lighting Coordinator
執行舞台監督 Deputy Stage Manager

李若文 **Francis Lee @ Pacific Projection LTD**
何文權 **Ho Man-kuen @ Pacific Projection LTD**
Pacific Projection LTD
陳沁怡 **Chan Tsam-yee**
何昕霖 **Coey Ho**
何詠心 **Bonita Ho**

畢士
《傍晚》

柯蒂斯·格林
《紅色山脈時而落淚》

伯特·巴卡拉克與哈爾·大衛
《這個世界現在需要的是愛》

中場休息*

海頓
C大調謝主辭，Hob.XXIIIc:2

莫扎特
《懺悔者的莊嚴晚禱》，K.339：
讚美上主

威爾第
《茶花女》：飲酒歌

浦契尼
《賈尼·斯基基》：親愛的爸爸

貝茨
《沙漠行》

羅傑斯
《仙樂飄飄處處聞》：仙樂飄飄處處聞

羅傑斯
《天上人間》：你永不會獨行

KEVIN PUTS
Evening

CURTIS GREEN
Red Mountains Sometimes Cry

BURT BACHARACH & HAL DAVID
What the World Needs Now Is Love

INTERMISSION*

JOSEPH HAYDN
Te Deum In C major, Hob.XXIIIc:2

WOLFGANG AMADEUS MOZART
Vesperae solennes de confessore, K.339:
Laudate Dominum

GIUSEPPE VERDI
La Traviata: Brindisi

GIACOMO PUCCINI
Gianni Schicchi: O mio babbino caro

MASON BATES
Desert Transport

RICHARD RODGERS
The Sound of Music: The Sound of Music

RICHARD RODGERS
Carousel: You'll Never Walk Alone

*中場休息期間將播放一段影片，當中包含傑克遜·布朗作曲，卡羅琳·蕭改編的《洪水來臨前》的錄音，由吉登斯、克勞斯與弗萊明獻唱，聶澤·賽甘鋼琴伴奏。A video will be played within the intermission, which includes the recording of Jackson Browne's *Before the Deluge* (arranged by Caroline Shaw), with performance by Rhiannon Giddens, Alison Krauss, Renée Fleming, and Yannick Nézet-Séguin (piano).

弗萊明 | 自然之聲：人類世

童年印象可以很深刻。弗萊明小時候看過一齣電影，名為《超世紀謀殺案》，當中有一幕令她深受感動：愛德華羅賓遜飾演的年邁科學家自願參加「輔助自殺」；為了讓他走得輕鬆些，執行人就播放了多段呈現自然之美的影片——只可惜，多虧人類自私輕率的行徑，那個世界如今已不復存在。配樂則有貝多芬、柴可夫斯基和葛利格等古典音樂作品——音樂雖然優美，但配合劇情後卻令人傷心不已。

疫情期間，弗萊明走進大自然尋求安慰，卻發現這個昔日的靈感泉源現在已岌岌可危。她想起《超世紀謀殺案》那一幕，發現當年的預言現在已差不多應驗了，令人心酸；但弗萊明也想起劇中配樂：音樂之美與大自然之美也難捨難分。無論境況有多可怕、有多壞，音樂仍能帶來希望；也能提醒我們到底將要失去甚麼——那甚至不光是大家賴以為生的生態系統。也許科學能幫助大家挺過一場生態災難，但我們的心靈又要付出甚麼代價？

即時的成果就是格林美獎獲獎專輯《自然之聲：人類世》(2023)。專輯標題「人類世」是個科學詞彙，指的正是當下這個世代，意思是人類活動現在成了影響大自然和環境的關鍵，某些人因而自豪，但對身處這個世界、又在乎這個世界的人眼中，卻是越來越強的警號。弗萊明自言，這場音樂會跟專輯一樣，主題是「大自然一方面為我們帶來靈感，另一方面深受我們所害」。

在音樂會第一部分，出自古今多位作曲家手筆的歌曲既歌頌大自然，也歌頌愛的威力——我們還要將這兩樣抓得更緊，好應付不安或絕望情緒來襲。美國藍草歌手海素·狄更斯的《漂亮鳥》將雀鳥描寫成「自由的象徵」，或者是「渴望自由的象徵」。然後是韓德爾《可愛的森林》(選自歌劇《阿塔蘭塔》)：大自然既是安全之境，也是有機會找到愛情的地方。女主角在森林尋找她的愛人，森林本身也像在談情說愛。《無盡空間》出自音樂劇作曲家慕尼手筆，是作曲家特別為弗萊明以及專輯的鋼琴家聶澤-賽甘而寫的作品——這次歌詞(出自關注氣候變化的記者邁耶及17世紀詩人特拉赫恩)與音樂都直接挑戰我們。自我實現何時停止？責任又何時開始？

個人與大自然共生共存、既平衡又互相尊重的時代，是真正的「大自然國度」，可惜那個時代已一去不復返。康特盧伯《奧弗涅之歌》越來越像是那時代的迴響，在優美絕倫的《牧羊人之歌》中，這個「大自然國度」充滿狂喜之情地現身；此外，當聆聽可愛的歌曲《我們的餵雀器》(選自爵士作曲家暨樂手瑪利亞·施奈德的聯篇歌曲《冬晨漫步》)時，現代男女仍偶爾能瞥見這「大自然國度」。冰島唱作人碧玉(她的姓氏「Björk」在冰島語是「白樺樹」的意思)《愛滿溢》所展現的想像，則很能啟迪人心；同時，巴西作曲家維拉-羅伯斯則以其《亞馬遜雨林》的終曲提醒大家，有些事物正危在旦夕：那就是亞馬遜熱帶雨林。

在托爾金小說《魔戒》裡，大自然的威力向來驚人，即使充當背景時不例外；在彼德積遜的同名電影三部曲，紐西蘭的天然美景與大自然的威力（也就是電影的拍攝地點），與侯活·梭爾的音樂相輔相成——他的《**暮光與暗影**》正源自於此。另一首弗萊明為這張專輯委約作曲家創作的樂曲，就是美國作曲家畢士的迷你交響詩《**傍晚**》。一如其名，樂曲處處瀰漫著哀悼之情，但臨近結束時卻又流露出點點希望，哪怕只有一點點。在柯蒂斯·格林《**紅色山脈時而落淚**》（由皮爾斯·格林填詞）裡，彷彿大自然也在黯然神傷。第一部分最後一首歌曲——伯特·巴卡拉克與哈爾·大衛的長青金曲《**這個世界現在需要的是愛**》——則直接向我們發出呼籲：如果人類還需要表達「愛」，現在該行動了。

第二部分以一首較大型的作品掀開序幕：海頓將古老基督教禱文譜寫成**謝主辭**（後來海頓還寫出古典音樂裡最生動、最壯麗的大自然禮讚、為合唱與樂團寫作的《創世記》）。他美妙的音樂也處處流露喜樂——那是海頓從信仰而得的喜樂，曾支撐他渡過許多試探。此外，出自海頓忘年之交、天才作曲家莫扎特手筆的《**讚美上主**》（選自《**懺悔者的莊嚴晚禱**》），也與海頓謝主辭一樣，都在提醒我們：聖經讚美上帝時，也經常提及受造世界的種種美好事物。至於著名的《**飲酒歌**》（選自威爾第歌劇《**茶花女**》），則仿如一把雙面刃。表面上，似乎是光明正大地歌頌放蕩不羈、追求歡愉的作風；但在劇情中，大家也會察覺到這幫迷失在「醇酒、

美人與歌曲」的人，他們的生活到底有多麼空虛。在浦契尼詠嘆調《**親愛的爸爸**》（選自歌劇《**賈尼·斯基基**》）裡，更是明顯地苦中有樂、樂中帶苦。羅莉塔的純真與愛情，與身邊充滿陰謀、貪婪與偽善的世界，形成鮮明的對比。

貝茨短篇交響詩《**沙漠行**》的標題有雙重意思：「行」可以單純指「直升機飛行」，也就是寫作這首樂曲的靈感來源——一次穿越阿利桑那沙漠的直升機之旅；也可指一種精神狀態，通過「修行」達到超然物外的境界。除了大型樂團，樂曲也將一首美洲原住民頌歌的錄音融合在內，再次提醒大家：人類無法與大自然和平生活，其實只是近代的現象。

最後是兩首羅傑斯的經典名作。首先是膾炙人口的音樂劇電影《**仙樂飄飄處處聞**》同名主題曲。其實以這首歌曲來結束音樂會也能振奮人心；可是弗萊明卻選擇以另一首歌曲作結，更直接地激勵大家——《**你永不會獨行**》（選自《**天上人間**》），寓意簡單而溫馨。

「希望」不但支持著我們每個人，還讓我們團結一致。唯有團結，才能戰勝絕望，才有機會迎接更美好的將來——為我們人類這個物種，為我們安身立命的處所，也為這個令人讚嘆的世界而努力。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

Renée Fleming | Voice of Nature: The Anthropocene

Childhood impressions can go very deep. When Renée Fleming was a girl, she saw the film *Soylent Green*. She was particularly moved by one scene, in which an ageing scientist, played by Edward G. Robinson, volunteers for assisted suicide. To help ease him on his way, he is shown films of the beauties of nature, a world which, thanks to selfish, thoughtless human activity, no longer exists. Classical music plays in the background: Beethoven, Tchaikovsky and Grieg – beautiful but also, in context, achingly sad.

Turning to nature for comfort during the pandemic, Fleming realised that the world which she had so often drawn inspiration from was now under terrible threat. She remembered that scene from *Soylent Green*, only now with the painful realisation that what once was prophecy was now very close to being fulfilled. But she remembered the music too, and that beauty of music and of the natural world are closely intertwined. Music can give hope, even in the direst circumstances. It can also remind us of what it is we're in danger of losing, and not just the eco-system on which we depend. It is possible that

science might help us survive an eco-catastrophe, but at what cost to our own souls?

The immediate result was her 2023 Grammy Award-winning album, *Voice of Nature: The Anthropocene*. The title refers to the scientific term for our age, in which human activity is now the dominant influence on nature and our environment, a source of pride to some, but of increasing alarm for those who care about the world in which they live. In Fleming's own words, this concert, like the album, addresses the "theme of nature as both our inspiration and our victim".

In Part One, individual songs by composer new and old celebrate both nature and the power of love – something we need to keep hold of when anxiety or despair threaten. American Bluegrass singer Hazel Dickens's *Pretty Bird* depicts the bird as symbol of freedom, or of yearning for freedom. Then, in Handel's "*Care selve*" (*Dear Woods*), from the opera *Atalanta*, nature becomes both a place of safety and of the possibility of finding love. The heroine searches for her lover in the woodlands which

themselves seem to speak of love. Musical composer Nico Muhly wrote his **Endless Space** specially for Renée Fleming and her pianist on the album, Yannick Nézet-Séguin, and this time words (by climate journalist Robinson Meyer and 17th century poet Thomas Traherne) and music pose a direct challenge to us. Where does personal fulfilment stop and responsibility begin?

Joseph Canteloube's **Songs of the Auvergne** seems increasingly an echo from a lost age when humans and nature were able to coexist in balance and mutual respect, a true "state of nature" hymned ecstatically in the gorgeous shepherd's song "**Baïlèro**". But modern men and women can still glimpse this occasionally, as we hear in the lovely song "**Our Finch Feeder**", from jazz composer and musician Maria Schneider's song cycle **Winter Morning Walks**. Icelandic singer-composer Björk (her name means "birch tree") offers an inspiring vision in her **All Is full of love**. But balancing this is a reminder of something very much under threat in our time, the Amazon Rainforest, the form of the **Finale** of Brazilian

composer Heitor Villa-Lobos's **Floresta do Amazonas**.

Nature is always a powerful presence, even if in the background, in J.R.R. Tolkien's *Lord of the Rings*, and in Peter Jackson's film trilogy based on the novels, the natural beauty and power of New Zealand (where filming took place) is enhanced by Howard Shore's music, from which his song "**Twilight and Shadow**" derives. As its title suggests, American composer Kevin Puts's miniature tone poem **Evening**, another commission for Fleming's album, is deeply elegiac, yet hope stirs towards the end, even if it's not unqualified. Then nature itself seems to grieve in Curtis Green's powerful **Red Mountains Sometimes Cry** (text by Pearce Green). Part One concludes with a direct appeal to us – **What the World Needs Now Is Love**, in the form of Burt Bacharach and Hal David's evergreen song. If ever there was a need for human beings to show love, it is now.

Part Two begins with something more substantial: a setting of the ancient Christian prayer **Te Deum (We praise thee, O God)** by Joseph Haydn, later the composer of one of classical

music's most vivid and magnificent celebrations of nature, the choral-orchestral *The Creation*. Haydn's own joy in his faith, which sustained him through many a trial, radiates through this wonderful music. This, and the **"Laudate Dominum" (Praise the Lord)** from the *Vesperae solennes de confessore* by Haydn's brilliant younger friend Mozart, remind us how often in The Bible praise of God is interwoven with images of the beauties of the world he created. The famous **"Brindisi"** from Verdi's *La Traviata* is much more double-edged. Taken at face value it seems a naked celebration of the heedless pursuit of pleasure, but in the opera, we also sense how empty are the lives of those who seek to lose themselves in "wine, women and song". In Puccini's aria **"O mio babbino caro" (Oh my dear papa)**, from the opera *Gianni Schicci*, the mixture of joy and pain is more upfront. Lauretta's simplicity and love contrast strikingly with the world of intrigue, greed and hypocrisy that surround her.

The title of Mason Bates's short tone poem ***Desert Transport*** has a double meaning. "Transport" can refer simply

to the helicopter flight over the Arizona desert that inspired it, but "transport" can mean a state of mind – of being taken outside oneself. Apart from the large orchestra, the score also features a recording of a Native American chant, another reminder that the inability to live peacefully with nature is a recent phenomenon.

Finally come classics by Richard Rogers, beginning with numbers from his much beloved film musical ***The Sound of Music***. The title song, "The Hills are Alive" could have made a rousing end to this concert. But Renée Fleming has chosen to end with something more directly encouraging, **"You'll Never Walk Alone"**, from *Carousel*. Its message is simple, but heart-warming. Hope doesn't just sustain us as individuals – it brings us together. And it is only together that we can defeat despair, and confront the possibility of a better future, for us as a species, and for the astonishing world in which we live, and on which we depend.

Programme notes by Stephen Johnson



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PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

謝主辭

天主，我們讚頌你：
上主，我們稱揚你。
整個大地崇敬你：
永生的父。
所有天使向你歡呼；
還有諸天和一切威能；
革魯賓和色辣芬也向你
不停地歡呼：

聖、聖、聖！
上主萬軍的天主！
天地間滿是
你的光榮和尊威。

眾聖徒榮耀的歌隊，讚美你。
眾先知浩蕩的行列，讚美你。
殉道者蒙選的軍旅，讚美你。
世界各地的神聖教會，
一齊稱揚你，
聖父：無限尊威的聖父，
你可敬的惟一真子
以及施慰者聖神，
同受尊榮。

基督，你是光榮的君王，
你是聖父的永生聖子；
你為拯救人類，
不惜藉童貞女降生成人。
你克服了死亡的棘刺，
為所有信眾開啟了天國的門徑：
你坐在天主的右邊，
與聖父同享光榮。
我們相信你將再來，
審判世界；

因此我們向你祈求，
求你幫助你的僕役，
也就是你已經用寶血救贖過的。

使他們加入天朝神聖的行列，
永享光榮。

上主，請救助你的子民，
降福你的產業；
治理他們，舉揚他們，
直到永遠。
每一天，我們讚美你，

Te Deum

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis:
Venerandum tuum verum
et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Iudex crederis esse venturus.

Te ergo quaesumus,
tuis famulis subveni:
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum,
Domine, et benedic hereditati tuae.
Et rege eos,
et extolle illos usque in aeternum.
Per singulos dies benedicimus te;

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubin, and Seraphin:
continually do cry,

Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full
of the Majesty of thy glory.

The glorious company of the Apostles:
praise thee.
The goodly fellowship of the Prophets:
praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world:
doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness
of death:
thou didst open the kingdom of heaven to
all believers.
Thou sittest at the right hand of God:
in the Glory of the Father.
We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants:
whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy Saints:
in glory everlasting.

O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy name:

讚美你的聖名，
至於永世，萬世無窮。
上主，求你保護我們今日
純潔無罪；
上主，求你憐憫我們，
求你憐憫我們。
上主，願你的仁慈庇蔭我們，
我們信靠你；

上主，我全心依靠你，
讓我永遠不會感到惶恐。

Et laudamus Nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine
peccato nos custodire.
Miserere nostri Domine, miserere nostri.
Fiat misericordia tua,
Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

ever world without end.
Vouchsafe, O Lord: to keep us this day
without sin.
O Lord, have mercy upon us:
have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.

O Lord, in thee have I trusted:
let me never be confounded.

《懺悔者的莊嚴晚禱》：

讚美上主

萬國啊，你們要讚美上主！
萬族啊，你們都要頌讚他！
因為他向我們大施慈愛，
上主的信實存到永遠。

但願榮耀歸於聖父、聖子、聖靈，
起初這樣，現在這樣，
將來也這樣，
永世無盡，阿們。

Vesperae solennes de confessore:

Laudate Dominum

Laudate Dominum omnes gentes,
laudate eum omnes populi.
Quoniam confirmata est
super nos misericordia eius
et veritus Domini manet in aeternum.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper,
et in saecula saeculorum. Amen.

O praise the Lord, all ye nations;
praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
and the truth of the Lord endures for ever.

Glory be to the Father, the Son,
and the Holy Spirit.
As it was in the beginning, is now,
and ever shall be,
world without end. Amen.

《茶花女》：飲酒歌

阿菲度

暢飲吧，讓我們舉起精緻
的酒杯歡聚暢飲，
讓美麗在杯中綻放。
願這稍縱即逝的瞬間
極盡感官愉悅。
讓我們在戀愛氛圍
籠罩刺激下甜蜜暢飲，
因為那對準心臟直視的眼眸，
力量無窮。
暢飲吧，讓愛
在酒杯間會迎來更炙熱的吻。

La Traviata: Brindisi

Alfredo

Libiamo, libiamo ne' lieti calici
che la bellezza infiora;
e la fuggevol, fuggevol ora
s'inebria a voluttà.
Libiam ne' dolci fremiti
che suscita l'amore,
poiché quell'occhio al core
onnipotente va.
Libiamo, amore, amor fra i calici
più caldi baci avrà.

Alfredo

Let's drink, let's drink from the joyous chalices
that beauty blossoms.
And may the fleeting moment
be elated with voluptuousness.
Let's drink from the sweet thrills
that love arouses,
because that eye aims
straight to the almighty heart.
Let's drink, my love: the love among chalices
will have warmer kisses.

合唱

啊，暢飲吧，讓愛
在酒杯間會迎來更炙熱的吻！

Coro

Ah, libiam, amor fra' calici
più caldi baci avrà.

Chorus

Ah, let's drink, my love: the love among chalices
will have warmer kisses.

薇奧列達

與大家同在，
我便能分享快樂時光。
凡是不屬於享樂的

Violetta

Tra voi, tra voi saprò dividere
il tempo mio giocondo;
tutto è follia, follia nel mondo

Violetta

With you, with you I'll be able to share
my cheerful times.
Everything is foolish in the world

在世間都是愚蠢。
讓我們盡情享受
即使稍縱即逝
令人滿心歡喜的愛情是：
一朵綻放後凋謝的花
盛開過後便芬芳不再。
讓我們享受吧，一把熱切
而動人的聲音正邀請我們。

合唱

啊，讓我們享樂吧，
酒杯與歌聲，
夜晚與笑聲，
在這享樂天堂
盡興直到天亮。

薇奧列達

生命就是歡慶。

阿菲度

若人從未愛過。

薇奧列達

別理不懂的人。

阿菲度

這是我的宿命。

眾人同唱

啊，讓我們享受吧，
酒杯與歌聲，
夜晚與笑聲；
在這享樂天堂
盡興直到天亮。

《賈尼·斯基基》：噢，親愛的爸爸

噢，我親愛的爸爸，
我愛他，俊美的青年，俊美的青年
我想去羅沙港
買下那枚戒指！

是的，是的，我真的想去！
若我的愛無望，
我會走上老橋，
投進阿爾諾河！

我心苦痛，我心煎熬！
噢，天啊，我寧願死去！
爸爸，求求你，憐憫我！
爸爸，求求你，憐憫我！

ciò che non è piacer.
Godiam, fugace e rapido
è il gaudio dell'amore;
è un fior che nasce e muore,
ne più si può goder.
Godiam, c'invita, c'invita un fervido
accento lusinghier.

Coro

Ah, godiamo, la tazza,
la tazza e il cantico,
La notte abbella e il riso;
in questo, in questo paradiso
ne scopra il nuovo dì.

Violetta

La vita è nel tripudio.

Alfredo

Quando non s'ami ancora.

Violetta

No! dite a chi l'ignora.

Alfredo

È il mio destin così.

Tutti

Ah, godiamo, la tazza,
la tazza e il cantico,
La notte abbella e il riso;
in questo, in questo paradiso
ne scopra il nuovo dì.

Gianni Schicchi: O mio babbino caro

O mio babbino caro,
mi piace è bello, bello;
vo'andare in Porta Rossa
a comperar l'anello!

Sì, sì, ci voglio andare!
e se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!

Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!
Babbo, pietà, pietà!

which is not pleasure.
Let's enjoy ourselves, for fleeting and quick
the delight of love is:
it's a flower that blooms and dies
and can no longer be enjoyed.
Let's enjoy ourselves, fervent
flattering voice invites us.

Chorus

Ah, let's enjoy the cup, the cup and the chants,
the embellished nights and the laughter;
let the new day find us in this paradise.

Violetta

Life means celebration.

Alfredo

If one hasn't known love.

Violetta

Don't tell someone who doesn't know.

Alfredo

But this is my fate.

Together

Ah, let's enjoy the cup, the cup and the chants,
the embellished night and the laughter;
let the new day find us in this paradise.

Oh, dear papa,
I like him, he's handsome, he's handsome;
I want to go to Porta Rossa
to buy the ring!

Yes, yes, I want to go!
And if it's useless to love him,
I'll go to the Ponte Vecchio
and throw myself into the Arno!

I am pining, I am tortured!
O God, I could die!
Papa, have pity, have pity!
Papa, have pity, have pity!

《仙樂飄飄處處聞》：仙樂飄飄處處聞

山中一天將盡，我心知。
一顆星升起，提醒我離去。
然而深綠的樹蔭中，
有些聲音勸我留下。
於是我駐足細聽
只為再次聽一聲，
山巒的美妙低語。

群山迴盪著音樂
唱著千年來的歌。
群山以音樂使我心豐盈，
我的心渴望唱出聽到的每首歌。
我的心想要像鳥兒自湖面飛向樹林般展
翅拍翼。
我的心想要如乘風而來的教堂鐘聲般輕
輕細嘆。

笑得像溪水在石澗流過般
此起彼落。
徹夜高歌
像正在學習祈禱的百靈鳥。

當我心孤寂，
我便回到群山之中。
我知我將可聽到
從前熟悉的聲音。
音樂使我心滿足
而我將再次歌唱。

《天上人間》：你永不會獨行

當你走過風暴
請你昂首闊步，
不要害怕黑暗。
在風暴的盡頭
是金色的天空
和雲雀的歌聲
悅耳甜如銀鈴。

繼續走下去，越過風，
繼續走下去，穿過雨，
縱使夢想被摧毀推倒。
繼續走下去，繼續走下去，
心存希望
你永不會獨行，
你永不會獨行。

The Sound of Music: The Sound of Music

My day in the hills has come to an end, I know.
A star has come out to tell me it's time to go.
But deep in the dark green shadows
are voices that urge me to stay.
So I pause and I wait and I listen
For one more sound,
for one more lovely thing that the hills might say.

The hills are alive with the sound of music
With songs they have sung for a thousand years.
The hills fill my heart with the sound of music
My heart wants to sing ev'ry song it hears.
My heart wants to beat like the wings of the birds
that rise from the lake to the trees.
My heart wants to sigh like a chime
that flies from a church on a breeze.

To laugh like a brook when it trips and falls
over stones on its way.
To sing through the night
Like a lark who is learning to pray.

I go to the hills when my heart is lonely.
I know I will hear what I've heard before.
My heart will be blessed with the sound of music
and I'll sing once more.

Carousel: You'll Never Walk Alone

When you walk through a storm
hold your head up high,
and don't be afraid of the dark.
At the end of the storm
is a golden sky
and the sweet silver song of a lark.

Walk on through the wind,
walk on through the rain,
though your dreams be tossed and blown.
Walk on, walk on,
with hope in your heart
and you'll never walk alone,
you'll never walk alone.

SWIRE Symphony Under The Stars

太古「港樂·星夜·交響曲」

譚盾
Tan Dun
指揮 conductor

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候任音樂總監
Music Director Designate

羅伯特·穆迪

ROBERT MOODY

指揮 Conductor

Photo: Jamie Harmon



羅伯特·穆迪現為美國曼菲斯交響樂團與亞利桑那音樂節的音樂總監，他已分別與這兩個樂團合作十個及十九個樂季。2024年6月，他獲委任為波爾的摩室樂團音樂總監。他亦擔任萊克蘭交響樂團及歌劇院首席歌劇指揮。

在2025/26樂季，穆迪將首度亮相費城樂團、三藩市、麥迪遜、塔拉哈西及溫尼伯的交響樂團、香港管弦樂團及多倫多皇家音樂學院樂團的舞台。他亦欣喜能與哥倫比亞麥德林伊比利亞學院的學生共事。

穆迪曾指揮多個世界知名樂團及歌劇院，包括芝加哥、辛辛那提、達拉斯、侯士頓及多倫多的交響樂團、洛杉磯及水牛城的愛樂樂團、明尼蘇達樂團及華盛頓國家歌劇院等。在國際舞台上，他近期的合作樂團包括德國阿琛及巴登-巴登的交響樂團、哥倫比亞波哥大愛樂樂團及奧地利維也納室樂團等。2024年，他首次來華演出，指揮深圳交響樂團。他經常到南非客席指揮，今季他第三次來到該國，指揮開普敦、約翰內斯堡及德班的樂團。他經常與女高音歌手弗萊明合作演出。

Conductor Robert Moody celebrates his tenth season as Music Director of the Memphis Symphony Orchestra and nineteenth season as Music Director of Arizona Musicfest. He was named Music Director of the Baltimore Chamber Orchestra in June 2024. He holds the title of Principal Opera Conductor for Lakeland Symphony/Opera.

Moody's 2025/26 season includes debuts with the Philadelphia Orchestra, San Francisco, Madison, Tallahassee, and Winnipeg Symphonies; Hong Kong Philharmonic; and Toronto's Royal Conservatory of Music Orchestra. He is also pleased to work with the students at the Iberacademy in Medellin, Colombia.

He has led many of the major orchestras and opera companies of the world, including the Chicago, Cincinnati, Dallas, Houston, and Toronto symphony orchestras; Los Angeles and Buffalo Philharmonics, Minnesota Orchestra, and Washington National Opera. Internationally, his recent engagements include the Aachen and Baden Baden Symphony Orchestras in Germany, Orquesta Filarmonica de Bogotá (Colombia), and the Vienna Chamber Orchestra (Austria). He made his debut in China in 2024 with the Shenzhen Symphony Orchestra. He is a frequent guest conductor in South Africa, returning this season for the third time to conduct the three major orchestras there - Cape Town, Johannesburg, and KZN Philharmonic in Durban. He regularly collaborates with soprano Renée Fleming.

艾斯的貝多芬協奏曲

EMANUEL AX PLAYS BEETHOVEN

沙羅倫 《開局》
貝多芬 C小調第三鋼琴協奏曲, op. 37
布拉姆斯 《悲歌》, op. 82
亨德密特 《畫家馬蒂斯》交響曲

SALONEN *Gambit*
BEETHOVEN Piano Concerto no. 3 in C minor, op. 37
BRAHMS *Nänie*, op. 82
HINDEMITH *Symphony: Mathis der Maler*

萊因哈特 指揮
艾斯 鋼琴
香港管弦樂團合唱團

Ruth Reinhardt conductor
Emanuel Ax piano
Hong Kong Philharmonic Chorus

十二月
DEC 5 & 6
2025 五 Fri 19:30 六 Sat 17:00

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall
\$880 \$700 \$520 \$380



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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

弗萊明 RENÉE FLEMING

女高音 Soprano

Photo: Marvin Joseph



弗萊明憑在聲樂與戲劇藝術的卓越成就，以及致力倡議創意藝術對健康的強大影響而享譽國際。她曾獲五座格林美獎和美國國家藝術獎章，常在世界各地著名歌劇院和音樂廳演出，並為許多重要場合演唱，從諾貝爾和平獎頒獎典禮到英女王伊利沙伯二世登基鑽禧慶典均有她的身影。2008年，她成為大都會歌劇院125年歷史上首位舉辦獨唱晚會的女性，締造歷史；2023年，世界衛生組織任命她為藝術與健康親善大使。

弗萊明的著作《音樂與心靈：以藝術駕馭健康與幸福》於2024年出版，她亦創作了現場表演節目《音樂與心靈》，於世界逾70個城市演出。2024年，她以自己的名字創立神經藝術研究者獎，資助新晉科學家與創意藝術家的跨領域合作研究計劃。

弗萊明是阿斯彭音樂節旗下，阿斯彭歌劇院及聲樂藝術計劃的聯合藝術總監，她並擔任洛杉磯歌劇院的特別項目顧問。其他獎項包括2023年達沃斯世界經濟論壇水晶獎、傅爾布萊特終身成就獎章、德意志聯邦共和國十字勳章、瑞典極地音樂獎以及來自十所主要大學的榮譽博士學位。

弗萊明的演出經由IMG Artists安排。她的晚裝由Vera Wang及Vivienne Westwood提供。她佩戴的Carnet首飾，由王幼倫設計。

Renée Fleming is internationally celebrated for her vocal and dramatic artistry, as well as her dedicated advocacy for the powerful impacts of the creative arts in health. Honoured with five Grammy awards and the US National Medal of Arts, she has sung not only in the world's leading opera houses and concert halls, but also for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee for Queen Elizabeth II at Buckingham Palace. A groundbreaking distinction came in 2008 when she became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala. In 2023, the World Health Organization appointed her as Goodwill Ambassador for Arts and Health.

Renée's anthology *Music and Mind: Harnessing the Arts for Health and Wellness* was published in 2024. She created a live programme called *Music and Mind*, which she has presented in more than 70 cities around the world. In 2024 she launched the Renée Fleming NeuroArts Investigator Awards, funding interdisciplinary research projects by early career scientists in collaboration with creative artists.

Co-Artistic Director of the Aspen Opera Center and VocalArts at the Aspen Music Festival, Renée is also Advisor for Special Projects at LA Opera and Artist Development Advisor at Wolf Trap Opera. Renée's other awards include the 2023 Crystal Award from the World Economic Forum in Davos, the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, Sweden's Polar Music Prize, and honorary doctorates from 10 major universities.

www.reneefleming.com

Renée Fleming appears by arrangement with IMG Artists, www.imgartists.com. Ms Fleming's gowns are by Vera Wang and Vivienne Westwood. Ms Fleming's jewelry is by Michelle Ong for Carnet.



香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，現有超過150位團員，為港樂的專屬合唱團。港樂合唱團歷年來在馬捷爾、梵志登、余隆、廖國敏等傑出指揮的棒下，與樂團演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒等重要合唱作品。港樂合唱團由2020/21樂季起設立合唱訓練計劃，為有志成為專業歌唱家的團員提供演出及培訓機會。



黃日珩為香港土生土長指揮家及低男中音歌唱家。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。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、香港兒童合唱團及聖保羅男女中學高級組合唱團指揮。

HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) has been delighting audiences since its inception in 1980. Over the years, it has showcased a diverse range of choral masterpieces in exclusive collaboration with the HK Phil. With more than 150 current members, HK Phil Chorus has gone on to sing major works by Bach, Beethoven, Brahms, Britten, Haydn, and Mahler, under the direction of renowned conductors like Lorin Maazel, Jaap van Zweden, Long Yu, and Lio Kuokman. Notably, the Chorus' Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. Winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship, Apollo won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019. He is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.

合唱團團長

黃日珩

合唱團經理

林穎芝

鋼琴伴奏

嚴翠珠

女高音

陳凱恩
陳基望*
鄭昱宜
蔣珈莉
戚芷君*
錢麗文
蔡家賜
周曉晴*
何嘉雯
何麗雯
劉傲山*
梁仲兒
劉愛明
廖穎珊
廖穎琛
盧之愷
盧樂文
吳珏琳
譚曉晴
曾影晴
謝瑞明
黃穎姿
黃安恩
王樂欣
胡詠珊
閻宇明

男高音

張子鋒
鍾志榮
傅郎歌*
何尚軒
姜鴻均*
黎遨行*
廖梓丞*
羅章
呂韜
馬貫華
顏嘉樂+
蘇子譔
曾可正
曾樂麒
溫庭皓
黃家駿
邱峙峰

SOPRANOS

Karen Chan
Chen Chi-wang*
Connie Cheng
Sally Chiang Ka-li
Candy Chik*
Cloris Chin Lai-man
Brigitte Choi
Lora Chow Hiu-ching*
Ho Ka-man
Tracy Ho Lai-man
Claudia Lau*
Leung Chung-yee
Amanda Liu Oi-ming
Yolanda Liu Wing-shan
Cheryl Liu Wing-sum
Lettie Lo
Jocasta Lo Lok-man
Bonnie Ng Kwok-lam
Maggie Tam
Claudia Tsang Ying-ching
Nelly Tse
Gigi Wong
Jenna Wong
Sharon Wong
Sandy Wu Wing-shan
Julia Yan

TENORS

Cheung Tsz-fung
Andrew Chung Chi-wing
Francisco Javier Fernández Díez*
Jimmy Ho Sheung-hin
Matthew Keung*
Rover Lai*
Jason Liu Tsz-shing*
John Lowe
Tony Lui-to
Gabriel Ma
Henry Ngan+
Corey So Tsz-ngok
Michael Tsang Ho-ching
Tsang Lok-ki
Timothy Wan
Anthony Wong
Jack Yau Chi-fung

CHORUSMASTER

Apollo Wong

CHORUS MANAGER

Gigi Lam

ACCOMPANIST

Linda Yim

女低音

畢家敏*
陳嘉穎
陳麗詩
陳穎琳
陳珮嫻
朱愷雯
丁愷芹
何毅詩
何妙芝
關學賢
林永欣
劉頌欣
李海欣*
李思滢
梁淑嫻
梁子瑛*
李黃楚蘭
羅何慧雲
麥珮盈
柯家慧
譚樂誼
譚詠嫻

男低音

陳柱焜*
陳煜文*
鍾子源
林宇軒
梁池歡
李雲龍
盧卓健
馬肇麟
鄧杲康
曹永浩
黃鎮國
葉永茂
虞有成

ALTOS

Carmen Bat*
Karen Chan Ka-wing
Alice Chan Lai-sze
Phoebe Chan Wing-lam
Chin Pui-shan
Rita Chu Hoi-man
Ruby Ding Hoi-kan
Elsie Ho
Ho Miu-chi
Cynthia Kwan
Vivian Lam Wing-yan
Bonnie Lau Chung-yan
Hoiyan Lee*
Sharon Lee Sze-ho
Rita Leung
Angel Leung Tsz-ying*
Nancy Li
Vivien Lowe
Joyce Mak Pui-ying
Or Ka-wai
Loritta Tam
Winnie Tam

BASSES

Chan Chu-kwan*
Irwin Chan Yuk-man*
Alex Chung
Gary Lam
Leung Chi-foon
David Li
Lo Cheuk-kin
Anshel Ma
Thomas Tang
Tso Wing-ho
Jamie Wong Chun-kwok
Yip Wing-mau
David Yu Yau-sheng

* 香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow

+ 客席團員 Guest Singer

以字母順序排列 Listed in alphabetical order

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, 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 the Chinese Mainland. 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 toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50th anniversary. In the 2025/26 season, the orchestra will perform in Europe, Japan, Korea and the Chinese Mainland again.

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



演。港樂於第五十個職業樂季到歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。在2025/26樂季，樂團將再次到訪歐洲、日本、韓國及中國內地演出。

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

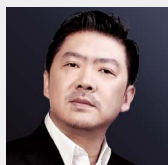
MUSIC DIRECTOR DESIGNATE



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

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

駐團作曲家

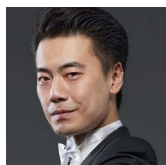
COMPOSER-IN-RESIDENCE



沙羅倫
Esa-Pekka Salonen

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



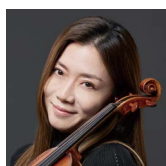
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



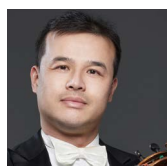
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



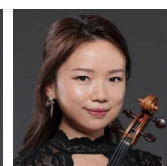
艾瑾
Ai Jin



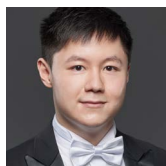
把文晶
Ba Wenjing



程立
Cheng Li



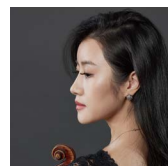
桂麗
Gui Li



賈舒晨
Jia Shuchen



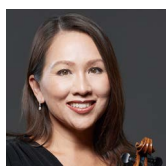
李智勝
Li Zhisheng



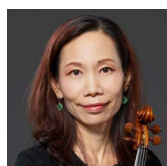
劉芳希
Liu Fangxi



毛華
Mao Hua

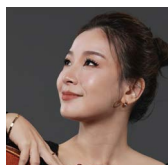


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

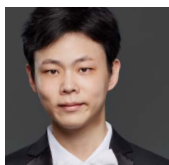
Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■余思傑
Domas Juškys



冒異國
Mao Yiguo



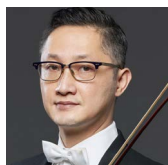
張雨辰
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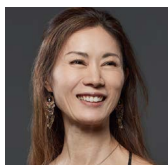
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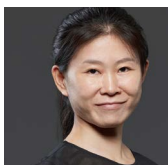
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Miyaka Suzuki
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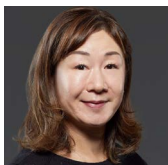
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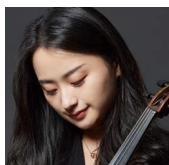
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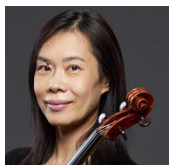


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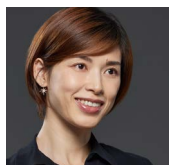
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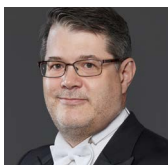
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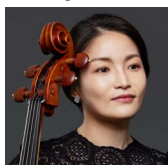
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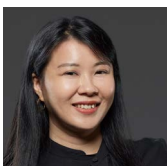
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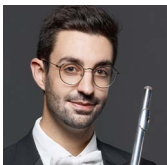
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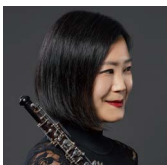
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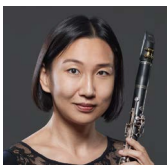
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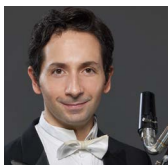


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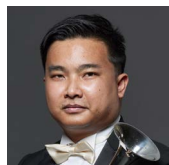


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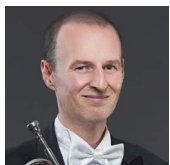


麥迪拿
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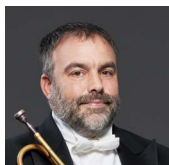
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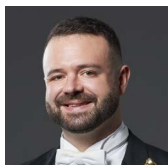
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Nitiphum
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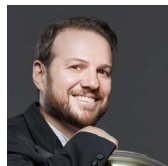
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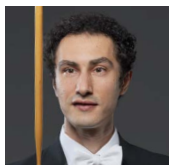


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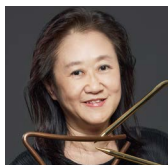
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James Boznos



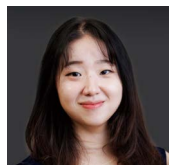
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Organ: Anne Lam

結他：劉曉東
Guitar: Vincent Lau

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

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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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港樂弦樂器薈萃圈

THE HK PHIL STRING INSTRUMENTS CIRCLE

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

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

— Jing Wang, HK Phil's Concertmaster

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

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

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

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



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

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

(照片提供 Photo: Tarisio)

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約瑟·加里亞奴(1788)小提琴

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G. B. 瓜達尼尼(c.1760)小提琴·由樂團首席王敬先生使用

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桑·巴蒂斯·維爾翁(c.1867)小提琴·由把文晶先生使用

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Pietro Giovanni Mantegazza (c.1760) Violin

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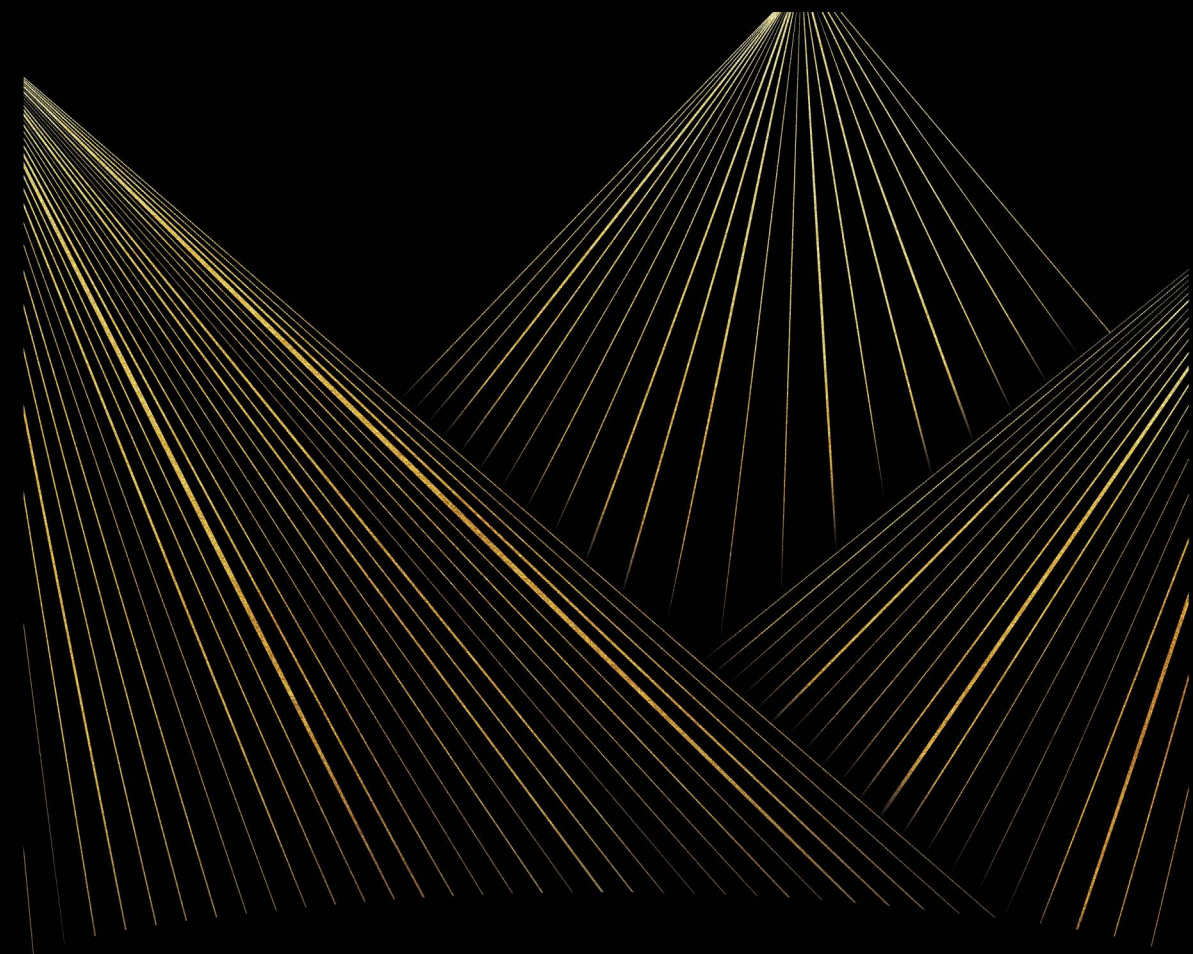
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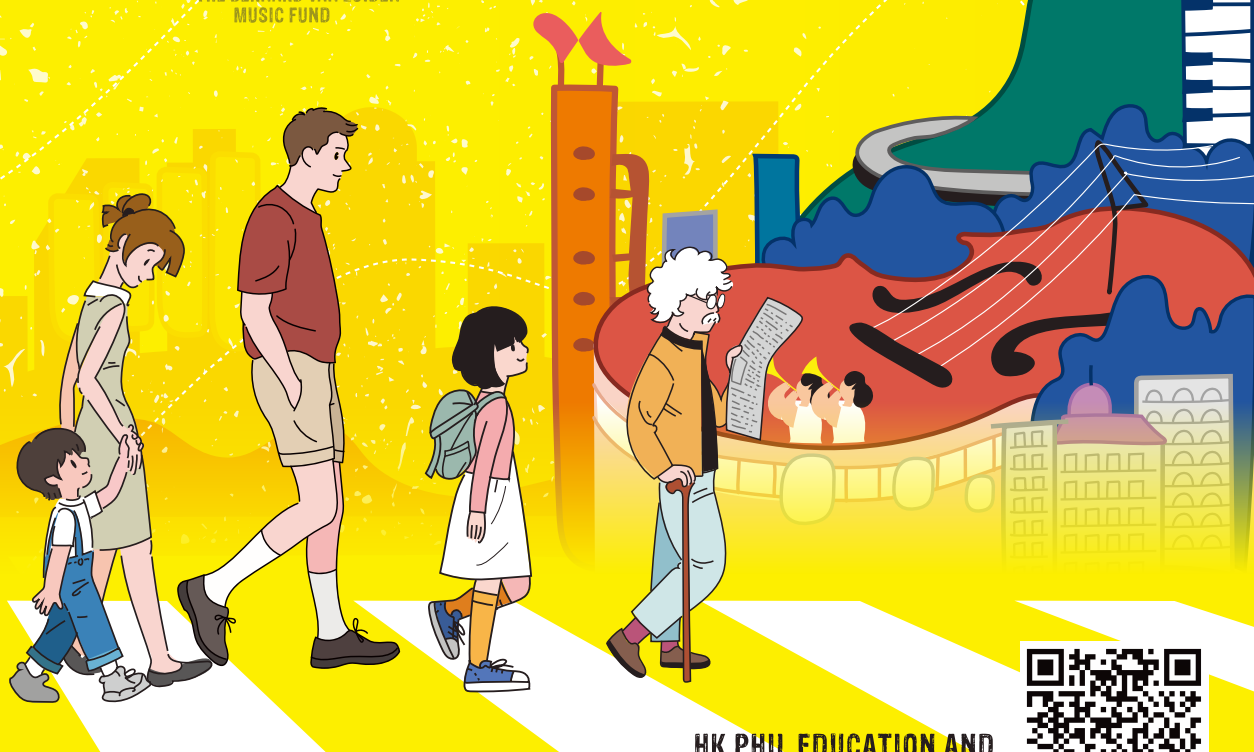
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29
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Mao Fujita Plays Rachmaninov

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雷史碧基	《羅馬之泉》
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RACHMANINOV	Piano Concerto no. 3 in D minor, op. 30
RESPIGHI	Fountains of Rome
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5 & 6
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Emanuel Ax Plays Beethoven

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布拉姆斯	《悲歌》，op. 82
亨德密特	《畫家馬蒂斯》交響曲
SALONEN	Gambit
BEETHOVEN	Piano Concerto no. 3 in C minor, op. 37
BRAHMS	Nänie, op. 82
HINDEMITH	Symphony: Mathis der Maler

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