

# 藤田真央的拉赫曼尼諾夫 MAO FUJITA PLAYS RACHMANINOV

岡扎雷茲-蒙哈斯 指揮  
藤田真央 鋼琴

Roberto González-Monjas conductor  
Mao Fujita piano



十一月  
NOV 29  
2025 六 Sat 17:00

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### 拉赫曼尼諾夫

D小調第三鋼琴協奏曲，op. 30

- I. 從容的快板
- II. 間奏曲：慢板
- III. 終曲：二二拍子

中場休息

### SERGEI RACHMANINOV

Piano Concerto no. 3 in D minor, op. 30 39'

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale: Alla breve

INTERMISSION

### 雷史碧基

《羅馬之泉》

破曉時的朱利亞山谷噴泉—  
早晨的特里頓噴泉—中午的特雷維噴泉—  
日暮時的麥地奇別墅噴泉

### OTTORINO RESPIGHI

*Fountains of Rome* 15'

The Fountain of the Valle Giulia at Dawn –  
The Triton Fountain in the Morning –  
The Trevi Fountain at Noon –  
The Villa Medici Fountain at Sunset

### 雷史碧基

《羅馬之松》

波吉斯別墅之松—墓地之松—  
哲尼古倫山之松—亞壁古道上之松

### OTTORINO RESPIGHI

*Pines of Rome* 23'

Pines of the Villa Borghese – Pines near a Catacomb –  
Pines of the Janiculum – Pines of the Appian Way



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此音樂會為日本秋祭 in 香港 2025 的節目之一  
This concert is one of the programmes of the  
Japan Autumn Festival in Hong Kong 2025

## 拉赫曼尼諾夫 (1873-1943)

### D小調第三鋼琴協奏曲，op. 30

- I. 從容的快板
- II. 間奏曲：慢板
- III. 終曲：二二拍子

拉赫曼尼諾夫二十來歲的時候，已被譽為俄羅斯首屈一指的作曲家，更被視為柴可夫斯基的當然繼承者（而柴可夫斯基正是他的偶像）。可是在國外，樂迷卻欣賞他高超的鋼琴造詣多於欣賞他的音樂；雖然他經常埋怨為了演奏而被迫丟下創作，但來自世界各地的演出邀請卻越來越多，最終令他不得不理會。其中一個邀請，就是請他1909年到美國巡迴演出二十二場音樂會。當時拉赫曼尼諾夫的創造力達到頂峰，根本不想犧牲寶貴的創作時間，也不想離開家鄉俄羅斯，可是由於報酬實在豐厚，豐厚得能讓他購買新汽車（當時在俄國根本買不到這種奢侈品），終於令他動心，並決定同時以卓越作曲造詣和高超琴藝令美國人嘆服。他在1909年6月至9月間為美國之行寫作第三鋼琴協奏曲，並在橫渡大西洋的船上用無聲鍵盤模型練習鋼琴部分。樂曲1909年11月28日由紐約交響樂團首演，達姆羅舒指揮，而且十分成功。

拉赫曼尼諾夫把第三鋼琴協奏曲題獻給鋼琴家約瑟夫·荷夫曼 (1876-1957)，生於波蘭的荷夫曼在美國定居，被視為當代最出色的鋼琴家之一。有人說，大多數鋼琴家都渴望能像荷夫曼那樣，把浪漫派作品演繹得出神入化，演出時無懈可擊，而拉赫曼尼諾夫主要是想吸引美國觀眾的注意力，因為美國人大概不知道拉赫曼尼諾夫是何方神聖，卻肯定知道荷夫曼是誰。然而荷夫曼從未彈奏過這首協奏曲。荷夫曼聲稱那是因為樂曲結構有缺憾，外界卻估計真

正的原因是荷夫曼雙手太小，難以應付拉赫曼尼諾夫的鋼琴聲部寫法，但第三鋼琴協奏曲無疑是浪漫派協奏曲的巔峰之作。

第一樂章開端的美妙旋律似乎脫胎自俄國東正教會的讚美歌——拉赫曼尼諾夫童年時代大概也聽過不少同類讚美歌。簡樸無華的開端不過是個幌子而已，隨著樂曲漸漸開展，其情感之激越，技巧要求之高，古今所有鋼琴協奏曲無出其右，在宏偉的華彩樂段達到高峰。

第二樂章深沉憂鬱的旋律先由樂團奏出，繼而是一系列變奏，氣氛千變萬化：由初時深沉憂鬱的雙簧管到中段突然綻放璀璨華彩樂段的鋼琴，由慷慨激昂地重申主題的樂團到頗具幽默感的精緻段落，愁腸百結的一霎過後，再由靈巧舞動的鋼琴把音樂帶進第三樂章。

第三樂章採用了前兩樂章的樂思，另外一些樂思則有林姆斯基-高沙可夫《俄國復活節》序曲的影子。氣氛以歡欣熱鬧為主，情感深刻的樂段轉瞬即逝，仿如晴空中飄過的一片雲。鋼琴炫技樂段把音樂不斷往前推，燦爛的音型令人目不暇給，連串強勁的和弦也令人瞠目結舌。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

## SERGEI RACHMANINOV (1873–1943)

### Piano Concerto no. 3 in D minor, op. 30

I. *Allegro ma non tanto*

II. *Intermezzo: Adagio*

III. *Finale: Alla breve*

While still in his 20s Rachmaninov was hailed in Russia as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. His music, however, was not so much admired outside his homeland as his renowned virtuosity as a pianist, and while he often resented having to abandon composing in order to devote himself to performing, he could not afford to ignore the growing number of requests that poured in for him to give concert tours around the world. One such request came in 1909 when he was invited to give a 22-concert tour of the United States. Then at the very height of his creative powers, Rachmaninov had no wish either to lose valuable composing time or to leave his native Russia, but the promise of a large enough fee to enable him to purchase a new motor car – a luxury then unavailable in Russia – persuaded him to accept, and he decided to impress the Americans as much with his composing prowess as with his pianistic virtuosity. Between June and September 1909 he wrote his Third Piano Concerto expressly for the American tour, learning the piano part

during the trans-Atlantic voyage using a dummy keyboard in his cabin. The premiere on 28 November 1909 with the New York Symphony Orchestra under Walter Damrosch, was a huge success.

Rachmaninov had dedicated the Concerto to Josef Hofmann (1876–1957), a Polish-born pianist who had settled in America where he was regarded as one of the greatest pianists of his day. It was said that most pianists aspired to his skill as both an interpreter of the Romantic repertoire and a faultless performer, and it seems likely that the dedication was intended more to attract the attention of the American audience who might not yet have heard of Rachmaninov, but would certainly have heard of Hofmann. However, Hofmann was never to play the Concerto – he claimed it was structurally flawed while others have suggested his hands simply were not large enough to cope with the physical demands of Rachmaninov's writing for the instrument – and certainly the Third Concerto is regarded as the pinnacle of Romantic concertos.

The lovely melody, simply stated at the outset of the first movement, seems to have its roots in the chants of the Russian Orthodox Church which Rachmaninov would have heard in his childhood. This deceptively simple opening develops into some of the most musically impassioned and technically demanding of all piano concerto movements, culminating in a mighty cadenza.

The second movement is a set of variations on the deeply sorrowful melody given out at the start by the orchestra. The mood ranges from the deep melancholy of the oboe in the opening bars, through the ecstatic glory of the piano's central cadenza-like outburst and the orchestra's impassioned restatement of the theme, to a passage of almost humorous delicacy, before, via a moment of the most profound sadness, the piano dances nimbly into the third movement.

Much of the material is derived from the previous movements, while some have pointed to connections with Rimsky-Korsakov's *Russian Easter Festival Overture*. Certainly the mood is largely celebratory and festive, with only momentary passages of deeper emotional involvement, like passing clouds on a sunny day. Driving the music always onwards is the tirelessly virtuoso piano writing, dazzling in its brilliant figurations and breathtaking in its powerful fistfuls of chords.

Programme notes by Dr Marc Rochester

#### Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.



#### 觀眾問卷調查

#### AUDIENCE SURVEY

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# RESOUND IN SYMPHONY

## 雷史碧基 (1879-1936)

### 《羅馬之泉》

破曉時的朱利亞山谷噴泉—早晨的特里頓噴泉—  
中午的特雷維噴泉—日暮時的麥地奇別墅噴泉

1916年11月11日黃昏，奧匈帝國海軍四架水上飛機從的里雅斯特附近一個基地起飛，靠著月光導航，飛行180公里到達意大利城市帕多瓦，開始空襲。據當時正飛向火車站的奧地利飛行員報告，火光在25英里外也看得見。教宗親自向奧地利皇帝提出抗議。

幾天後，托斯卡尼尼在羅馬演出，指揮套票音樂會系列的第一場。節目以柯瑞里和其他意大利作曲家作品開始，休息後演出華格納《指環》選段。觀眾席馬上傳來憤怒的喧鬧聲。作曲家曼切尼利跳上舞台擁抱托斯卡尼尼以示支持；但到了〈葬禮進行曲〉（選自《諸神的黃昏》），一開始就有人大喊大叫。托斯卡尼尼離開了舞台，更走出音樂廳，發電報給音樂會的主辦團體，說要取消音樂會系列餘下所有場次。不久他就接到意大利政府最高層通知，命令戰爭期間不得在音樂會演出任何「德意志音樂」。

事實上，這項政治決定差點令一首意大利傑出新作首演告吹。雷史碧基給朋友寫信道：「托斯卡尼尼演《羅馬之泉》的事沒著落了。因為第一場音樂會發生了那場著名的『革命』，之後托斯卡尼尼走了，不回来了。」作曲家把對《羅馬之泉》的滿腔期望都寄託在托斯卡尼尼身上——當時他已經是大家眼中最傑出的在世意大利指揮家了。結果《羅馬之泉》1917年3月11日在羅馬正式首演，由瓜尼耶利代替托斯卡尼

尼，不過作曲家對他不存厚望。雷史碧基寫道：「我的《羅馬之泉》今天在奧古斯特奧劇院演出。他們會打開所有水龍頭——是臭水——噴得觀眾全身濕透。唯有寄望他們即便不滿，噓聲也不要太大吧。」

結果噓聲很大，令作曲家非常失望。直到托斯卡尼尼翌年寫信給他，希望他寫一首新作時，雷史碧基才提議托斯卡尼尼再試試《羅馬之泉》。雷史碧基認定這次演出也必失敗收場，所以根本沒有出席。據作曲家的太太愛莎憶述：「事實剛好相反。雷史碧基的出版商利哥迪發電報過來，說演出非常成功，懇求雷史碧基將樂譜出版。」

羅馬又有「永恆之城」之稱；《羅馬之泉》既是一次多姿多采的城中導賞團，也刻劃了這座城市的晨昏景致，從破曉到黃昏全都在這首豐富的樂曲裡展現。首先是黎明前的**朱利亞山谷**——那是山谷裡一個綠樹環抱的小公園，這裡的噴泉其實比涓涓小溪也大不了多少。作曲家解說道：「這時，在羅馬清晨潮濕的薄霧裡，牛群走過，漸漸消失不見。」大家會聽到牧人的笛聲。圓號突然響起；情景一變，變成出自貝尼尼手筆的**特里頓噴泉**。這是早上10時左右，大家正身處羅馬繁華的中心地帶，泉水從這口壯麗的噴泉湧出，整個噴泉彷彿在日光中舞動似的（鋼片琴和豎琴營造出閃爍的效果）。作曲家說道：「就像歡欣的呼喚。成群的水泉仙女和雄人魚在互相追逐，在道道水柱間狂亂地四處舞動。」

## OTTORINO RESPIGHI

(1879–1936)

### *Fountains of Rome*

The Fountain of the Valle Giulia at Dawn – The Triton Fountain in the Morning – The Trevi Fountain at Noon – The Villa Medici Fountain at Sunset

情景再變——現在是正午時份，大家身處**特雷維噴泉**。這裡有羅馬最大的海神像，乘著由馬匹拉著的海貝馬車風馳電逝，越過翻騰的水面；至於身邊的水（木管樂和弦樂）則不斷翻滾噴灑，傾瀉冒泡；豎琴和鋼琴彷彿以聲音畫出彩虹。景象淡去，英國管奏出憂鬱的主題——作曲家說是「日落時份，緬懷過去」。這時大家走到**麥地奇別墅**，將羅馬全景盡收眼底。在黃昏的日光映照下，天際線閃爍著金黃色。戰火在不遠處肆虐的同時，雷史碧基卻以充滿愛和悲傷的目光，投向這座美麗平和的古城。

「空氣中，滿是鐘聲、鳥聲，樹葉也沙沙作響……然後夜幕低垂，萬籟俱寂。」

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、銅片琴、鋼琴、管風琴及弦樂組。

On the evening of 11 November 1916, four seaplanes of the Austro-Hungarian Navy took off from a base near Trieste and, navigating by moonlight, flew 180km to the Italian city of Padua. There, they began a bombing raid. The Austrian airmen, who had been aiming for the railway station, reported that the flames were visible from 25 miles away. The Pope himself sent a protest to the Emperor of Austria.

A few days later, Arturo Toscanini conducted the first in a series of subscription concerts in Rome. He began with music by Corelli and other Italian composers; then, after the interval, moved on to orchestral excerpts from Wagner's *Ring*. Immediately, there were angry noises from the audience. The composer Luigi Mancinelli jumped on stage and embraced Toscanini in solidarity, but as Toscanini began the "Funeral March" from *Götterdämmerung*, shouts rang out. Toscanini walked offstage and left the hall, informing the management by telegram that the rest of the series was cancelled. Shortly afterwards, he received orders from the highest levels of the Italian government that he was to include no "German music" in his concerts for the rest of the War.

In fact, that political decision nearly wrecked the premiere of a new masterpiece of Italian music. “The performance of *Fountains* with Toscanini has come to nothing,” wrote Ottorino Respighi to a friend, “because after the famous ‘revolution’ at the first concert, Toscanini left and is not coming back.” He’d pinned his hopes for *Fountains of Rome* on Toscanini – even then regarded as Italy’s most brilliant living conductor. He didn’t hold out much hope for the substitute, Antonio Guarnieri, who gave the actual premiere in Rome on 11 March 1917. “My *Fountains of Rome* is being given today at the Augusteo,” he wrote. “They’ll open the taps and drench the Roman audience with water – fetid water. Let’s hope they don’t protest by hissing too much.”

They did, and Respighi was deeply disappointed. It was only the following year when Toscanini wrote to him asking for a new piece, that he suggested he try the *Fountains* once more. Respighi didn’t even attend the performance, so convinced was he that it would be a disaster. “Quite the contrary,” recalled the composer’s wife Elsa. “A telegram arrived from his publisher Casa Ricordi, which described the piece’s success, and begged him to publish it.”

The *Fountains of Rome* is both a gloriously colourful guided tour of the Eternal City, and a depiction of a single day – from dawn to dusk – in a single, exuberant span of music. It begins before dawn in the **Valle Giulia** – a

small wooded park in a valley, whose fountain is little more than a gently trickling spring. “Droves of cattle pass and disappear in the fresh mists of a Roman dawn,” comments Respighi, and we hear the herders’ pipes. With a blast of the horns, the scene shifts, and water bursts from every side of Bernini’s magnificent **Triton Fountain**. We’re in the bustling heart of Rome, in mid-morning, and the whole fountain seems to dance in the sunlight (celesta and the harp provide the sparkle). “It is like a joyous call,” says Respighi. “Troops of Naiads and Tritons pursue each other and mingle in a wild dance between the jets of water.”

The scene shifts again, and it’s high noon at the **Trevi Fountain**, Rome’s largest. Neptune rides the cascading waters on a seashell chariot, pulled by rampaging horses, while the waters around him – the woodwinds and strings – never stop tumbling, foaming and spraying. Harps and piano throw up rainbows of sound. The vision fades, and the cor anglais plays a melancholy theme: “It is the nostalgic hour of sunset,” says Respighi, as we move on to the terrace of the **Villa Medici**, overlooking the whole city of Rome. The skyline glows gold in the evening light: while war raged in the world around, Respighi gazes with love and sadness at the beauty and peace of the ancient city. “The air is full of the sound of tolling bells, birds twittering, leaves rustling... Then all dies peacefully into the silence of the night.”

Programme notes by Richard Bratby

#### Instrumentation

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, piano, organ and strings

## 雷史碧基 (1879-1936)

### 《羅馬之松》

波吉斯別墅之松—墓地之松—哲尼古倫山之松—  
亞壁古道上之松

雷史碧基的家鄉不是羅馬——他是在博洛尼亞長大的，所以1913年移居這座大城市時就覺得十分害怕。他想親近羅馬，就以作曲家最擅長的方法入手——也就是創作音樂——《羅馬之泉》實在令世界各地的觀眾都大為驚嘆。是的，意大利人懂寫歌劇，但大家卻沒想過他們還真懂「配器」！現在竟然有位意大利作曲家，配器技術足與李察·史特勞斯並駕齊驅。這下就洩露了一個令作曲家內疚的秘密——他自小喜歡華格納和德布西多於威爾第，求學時期更遠赴俄羅斯，隨配器大師林姆斯基-高沙可夫學習。無疑他也真的學會了一兩手；即使有些意大利同胞對著《羅馬之泉》怒喝倒彩，但世界各地的樂迷卻希望聽到更多類似的作品。

《羅馬之泉》的續集七年後面世。現在的雷史碧基，既愛上羅馬，也深愛著太太愛莎（愛莎是羅馬人）。這次他決定從羅馬生活中較親切的一面汲取靈感：羅馬松樹環抱，處處沙沙作響，飄著松樹清香，樹蔭下是公園和古跡——這些就是他的靈感泉源。雖然作曲家堅稱樂曲表達的，是羅馬在他心中勾起的種種情感，不僅僅是「音樂明信片」而已，但《羅馬之松》的配器卻比《羅馬之泉》更活靈活現，更華麗耀眼。1924年12月樂曲在羅馬首演時，也幾乎發生騷亂，但作曲家卻不甚在乎：「噓就噓吧——我還在乎甚麼？」下一場演出卻全場爆滿。現在，《羅馬之松》肯定是他最受歡迎的作品。

四個場景演奏時一氣呵成，毫無間斷。在耀眼的陽光照射下，我們身處**波吉斯別墅**裡。波吉斯別墅是羅馬最大的公園，小孩會在那裡跑來跑去。愛莎小時候也跟朋友在波吉斯別墅唱歌玩耍；愛莎把這些小時候唱的歌唱給丈夫聽，雷史碧基就用完整管弦樂團，將這些曲調寫成鮮豔奪目的樂段。音樂突然靜下來，場景一轉，大家就去了**墓地**，在羅馬南面一個洞穴式古墓園裡，嚴肅地沉思。這裡是早期基督徒的避難所，管樂旋律與格里哥里聖詠隔空呼應。然後一陣和風吹過，令松針（鋼琴）抖動，我們也來到**哲尼古倫山**度過一個和暖的晚上，山上還有充滿花香的花園。現在，空氣中瀰漫著的肯定是浪漫曲，但作曲家也採用了很現代化的管弦樂魔法，在樂曲最後幾小節播放了預先錄音的夜鶯歌聲。氣氛再度轉變，緩慢而不安的進行曲節奏傳來；初時遙遠朦朧，漸漸越來越響亮，越來越近；熱烈的小號，沉重的鼓聲，代表步聲如雷的羅馬帝國軍團，浩浩蕩蕩地沿著**亞壁古道**走，穿過聖塞巴斯蒂亞諾門，得意洋洋地走進「永恆之城」。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

#### 編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼片琴、鋼琴、管風琴、六支古羅馬圓號（由四支小號及兩支長號組成）及弦樂組。本曲目亦引用了夜鶯的預錄鳴聲。

## OTTORINO RESPIGHI

(1879-1936)

### *Pines of Rome*

Pines of the Villa Borghese – Pines near  
a Catacomb – Pines of the Janiculum –  
Pines of the Appian Way

Respighi wasn't from Rome – he grew up in Bologna, and felt distinctly intimidated by the great city when he moved there in 1913. He connected with Rome the best way a composer can – through music – and his *Fountains of Rome* astonished audiences around the world. Yes, Italians could write operas, but they weren't supposed to be able to *orchestrate*! And now here was an Italian giving Richard Strauss a run for his money. Respighi's guilty secret was out – since boyhood, he'd preferred Wagner and Debussy to Verdi, and, as a student, he'd travelled to Russia to study with the master orchestrator, Rimsky-Korsakov. No question, he'd picked up a thing or two, and if some outraged fellow-Italians had booed *Fountains of Rome*, the rest of the musical world demanded more.

The sequel came seven years later. By now Respighi was in love with both Rome and his new (Roman) wife Elsa. This time he decided to take his inspiration from the more intimate side of Roman life: the parks and ruins shaded by Rome's rustling, scented pine trees. And although Respighi was always adamant that the music was about the emotions Rome inspired in

him, rather than just a musical "picture postcard", *Pines of Rome* was even more vivid, sumptuous and dazzlingly orchestrated than its predecessor. There were nearly riots at its Roman premiere, in December 1924 – but Respighi wasn't bothered: "Well, let them boo – what do I care?" The next performance sold out, and today *Pines of Rome* is easily Respighi's best-loved work.

Its four scenes play without a break. With a blaze of glittering sunlight, we're in the gardens of the **Villa Borghese**, Rome's great public park, where children run to-and-fro. Elsa Respighi sang her husband the tunes she and her friends sang as children, while playing in the Villa Borghese, and he turned them out in full orchestral technicolour. With a sudden hush, the scene moves to the **Catacombs**, the ancient burial caverns just south of Rome, for a solemn meditation. These were the refuge of the early Christians, and the wind instruments echo their Gregorian chants. Then a gentle breeze shakes the pine-needles (piano) and we move to a warm night on the **Janiculum** hill, with its fragrant gardens. Romance is definitely in the

air now, and with touch of very modern orchestral magic, Respighi has a recording of a nightingale played over the final bars. The mood shifts again, and now we hear a slow, relentless marching rhythm. At first distant and vague, it grows ever louder and closer until, trumpets blazing and drums pounding, the full might of an Imperial Roman legion thunders past along the **Appian Way**, marches through the Porta San Sebastiano and triumphantly enters the Eternal City.

Programme notes by Richard Bratby

### Instrumentation

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, piano, organ, six buccine (covered by four trumpets and two trombones) and strings. This piece also calls for recorded nightingale sounds.



雷史碧基 Ottorino Respighi

Photo: Ghitta Carell

# 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  
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貝托祺  
Tarmo Peltokoski  
候任音樂總監  
Music Director Designate

# 岡扎雷茲-蒙哈斯 ROBERTO GONZÁLEZ-MONJAS

指揮 Conductor

Photo: Marco Borggreve



指揮家兼小提琴家岡扎雷茲-蒙哈斯近年在國際舞台上迅速冒起，備受追捧。他是一位天生的音樂領袖，目光如炬，個人魅力非凡，而且精力充沛，睿智過人。他現為瑞士溫特圖爾管弦樂團首席指揮（自2021年8月）、西班牙加利西亞交響樂團音樂總監（自2023年8月），薩爾斯堡莫扎特樂團首席指揮（自2024年9月）及哥倫比亞伊比利亞學院藝術總監。此外，他曾擔任比利時國家樂團的首席客席指揮，並在完成瑞典達拉納小交響樂團首席指揮兼藝術總監任期後（2019至2023年），獲該團的名譽指揮頭銜。

他 2025/26 樂季重點演出，包括在薩爾斯堡的莫扎特周演出莫扎特《魔笛》與在蘇黎世歌劇院演出《女人心》，以及指揮洛杉磯愛樂與大提琴家薛庫·簡尼-美臣世界首演芬尼斯的大提琴協奏曲。他亦將帶領加利西亞交響樂團的英國巡演、薩爾斯堡莫扎特樂團的亞洲巡演，並首度亮相西班牙國家交響樂團和班貝格交響樂團的舞台。

他對教育充滿熱誠且致力於培養新一代音樂家，是伊比利亞學院的共同創辦人之一，該學院旨在於拉丁美洲創立一套高效且可持續的音樂教育模式，支持弱勢群體及具有才華的年輕音樂家。

Highly sought-after as a conductor and violinist, Roberto González-Monjas is rapidly making his mark on the international scene. He has built a strong reputation as a natural music leader, distinguished by his compelling artistic vision, remarkable charisma, boundless energy and enthusiasm, and sharp musical intellect. He is Chief Conductor of the Musikkollegium Winterthur in Switzerland (since August 2021), Music Director of the Galicia Symphony Orchestra in Spain (since August 2023), Chief Conductor of the Mozarteumorchester Salzburg (since September 2024), and Artistic Director of Iberacademy in Colombia. In addition, Roberto was Principal Guest Conductor of the Belgian National Orchestra, and the Dalasinfoniettan in Sweden named him Honorary Conductor following a four-year tenure as their Chief Conductor and Artistic Director of Dalasinfoniettan between 2019 and 2023.

Highlights of the 2025/26 season include a production of Mozart's *The Magic Flute* at the Mozartwoche in Salzburg and *Così fan tutte* at the Zurich Opera House, as well as the world premiere of Edmund Finnis's Cello Concerto with Sheku Kanneh-Mason and the Los Angeles Philharmonic. The season also features an extensive UK tour with the Orquesta Sinfónica de Galicia, an Asian tour with the Mozarteumorchester, as well as guest debuts with the Spanish National Symphony Orchestra and the Bamberg Symphony.

Driven by a deep commitment to education and the development of young talent, Roberto co-founded Iberacademy. The institution is dedicated to building an efficient and sustainable model of music education in Latin America, with a particular focus on reaching vulnerable segments of the population and supporting exceptionally gifted young musicians.

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候任音樂總監

Music Director Designate



## 藤田真央 MAO FUJITA

鋼琴 Piano

Photo: Eiichi Ikeda

藤田真央出生於東京，2017年在東京音樂學院求學期間，在瑞士克拉拉·哈斯基爾國際鋼琴比賽中一舉奪冠，並獲得觀眾獎、時代獎及特別獎，在國際間嶄露頭角。他及後更於2019年莫斯科柴可夫斯基國際鋼琴大賽中摘下銀牌。

在2025/26樂季，藤田真央將繼續在歐美和亞洲各大音樂節和表演場地傾力演出，包括薩爾斯堡音樂節、維也納、巴黎、羅馬、哥本哈根和里昂，他的北美獨奏巡演將涵蓋紐約、波士頓、三藩市和溫哥華等地。今季焦點亦包括與米蘭斯卡拉愛樂樂團的歐亞巡演（由鄭明勳指揮）及與不來梅德意志室內愛樂樂團（由巴孚·約菲指揮）的演出等。此外，他還將首次與波士頓交響樂團、KBS交響樂團和奧斯陸愛樂樂團等合作演出。

藤田真央是索尼古典國際唱片品牌旗下獨家藝人，於2022年10月推出首張專輯《莫扎特鋼琴奏鳴曲全集》，以清澈的樂音與細緻的詮釋贏得廣泛好評；他亦曾於韋爾比耶音樂節、威格摩音樂廳及日本各大音樂廳演出這套奏鳴曲全集。他於2024年秋季發行個人第二張專輯《72首前奏曲》，收錄蕭邦、斯克里亞賓及矢代秋雄的24首前奏曲，曲目選擇廣泛且富於挑戰性。

Born in Tokyo, Mao Fujita was still studying at the Tokyo College of Music in 2017 when he took First Prize at the prestigious Concours International de Piano Clara Haskil in Switzerland, along with the Audience Award, Prix Modern Times, and the Prix Coup de Coeur, which first brought him to the attention of the international music community. He was also the Silver Medalist at the 2019 Tchaikovsky Competition in Moscow.

In the 2025/26 season, Fujita continues his run of impressive appearances at major festivals and venues across Europe, America, and Asia, including Salzburg Festival, Vienna, Paris, Rome, Copenhagen, Lyon, as well as a recital tour across North America with performances in New York, Boston, San Francisco, and Vancouver. Season highlights also include tours in Asia and Europe with Filarmonica della Scala (with Myung-Whun Chung) and Deutsche Kammerphilharmonie Bremen (with Paavo Järvi). In addition, he debuts with the Boston Symphony Orchestra, KBS Symphony Orchestra, and Oslo Philharmonic Orchestra.

Fujita is an exclusive Sony Classical International artist. In October 2022, his eagerly anticipated debut album on the Sony Classical label, a studio recording of Mozart's complete piano sonatas, was released to unanimous acclaim for its transparent sound worlds and vividly-detailed interpretation. He has performed the full sonata cycle at the Verbier Festival, the Wigmore Hall, and across Japan's major concert halls. His second album on the Sony Classical label, a wide-ranging and ambitious set entitled *72 Preludes* that champions the 24 Preludes of Chopin, Scriabin, and Yashiro, was released in the autumn of 2024.

# 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 20<sup>th</sup> 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 50<sup>th</sup> 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

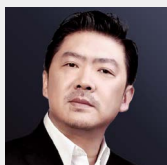
# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 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

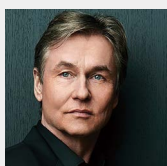
## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman, JP

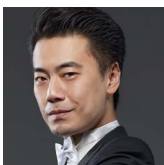
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The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

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Esa-Pekka Salonen

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Jing Wang  
Concertmaster  
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Leung Kin-fung  
First Associate  
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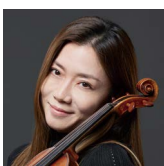
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樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



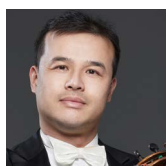
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Concertmaster



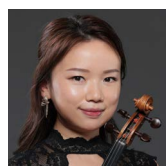
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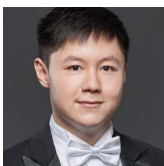
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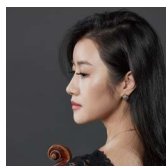
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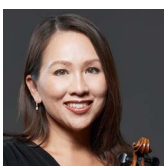
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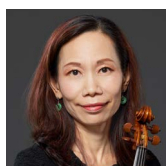
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毛華  
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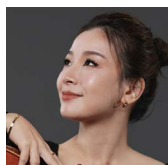


梅麗芷  
Rachael Mellado



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna

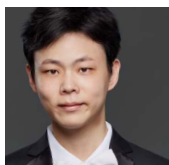
Vincy and Samuel Leung  
席位贊助  
The Vincy and Samuel  
Leung Chair



■余思傑  
Domas Juškys



冒異國  
Mao Yiguo



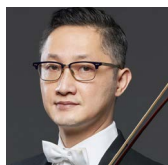
張雨辰  
Zhang Yuchen



▲梁文瑄  
Leslie Ryang Moonsun



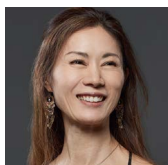
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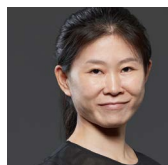
韋鈴木美矢香  
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何珈樑  
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田中知子  
Tomoko Tanaka  
包陪麗及渡伸一郎伉儷  
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Shin Watari Chair



劉博軒  
Liu Boxuan



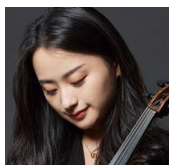
黃嘉怡  
Christine Wong

## 中提琴 VIOLAS

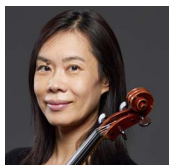


●凌顯祐  
Andrew Ling

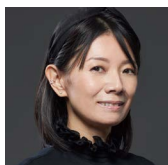
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Li Jiali



黎明  
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▲熊谷佳織  
Kaori Wilson



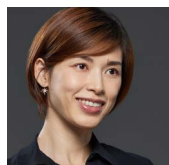
林慕華  
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Richard Bamping

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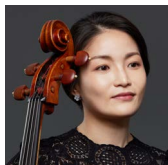
▲林穎  
Dora Lam



關統安  
Anna Kwan Ton-an



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Chan Ngat-chau



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# HONG KONG PHILHARMONIC ORCHESTRA

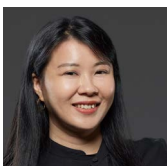
### 低音大提琴 DOUBLE BASSES



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George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姮  
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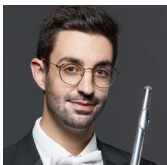
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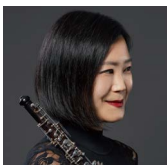
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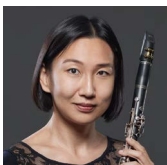
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Andrew Simon

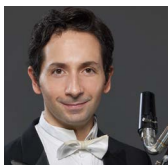


■史家翰  
John Schertle



劉蔚  
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Adam Trevorton Jones

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▲ 周智仲  
Chow Chi-chung



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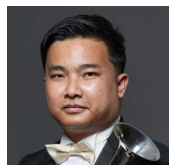


李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



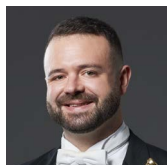
● 巴力勵  
Nitiphum  
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■ 莫思卓  
Christopher Moyse



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施樂百  
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## 長號 TROMBONES



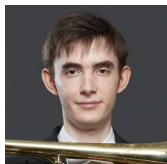
● 韋雅樂  
Jarod Vermette



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Christian Goldsmith



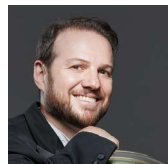
湯奇雲  
Kevin Thompson



◆ 區雅隆  
Aaron Albert

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## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



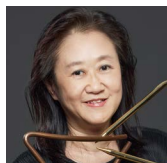
● 龐樂思  
James Boznos



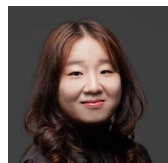
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Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



● 李愚珍  
Woojin Lee



● 嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

## 豎琴 HARP

## 鍵盤 KEYBOARD

## 特約樂手

### FREELANCE PLAYERS

中提琴：楊善衡  
Viola: Andy Yeung

小號：董煒樂、王仲楊、黃樂融  
Trumpet: Jimmy Tung, Edwin Wong & Matthew Wong

長號：彭禮傑  
Trombone: Ben Pelletier

敲擊樂器：陳梓浩、鄭敏蔚  
Percussion: Samuel Chan & Eugene Kwong

豎琴：于丹<sup>^</sup>  
Harp: Dan Yu<sup>^</sup>

鋼片琴：葉亦詩  
Celesta: Nina Yip

管風琴：林芍彬  
Organ: Anne Lam

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

<sup>#</sup> 短期合約  
Short-term Contract

<sup>^</sup> 承蒙香港管樂聯盟允許參與演出。  
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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

## 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)

薈萃圈查詢 ENQUIRIES  
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## 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

·由樂團第二副首席王亮先生使用

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

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#### 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

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·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

#### 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

· played by Mr Wang Liang, Second Associate Concertmaster

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

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為支持「提升樂團樂器素質計劃」

而捐贈之其他樂器

· 德國轉閥式小號兩支

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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,  
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Other instruments donated in support of the  
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· Two German Rotary Trumpets

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A set of Wagner Tubas is loaned by these sponsors  
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### 常年經費基金 ANNUAL FUND

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樂團首席王敬席位贊助

The Concertmaster's Chair,  
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A photograph of a female violinist, Zhao Yingna, playing her instrument. She is wearing a black lace-sleeved dress and has her hair pulled back. The background is dark with a golden, sparkling texture. A large red circular shape is partially visible on the left side of the image.

首席第二小提琴趙滢娜席位贊助  
The Principal Second Violin Chair,  
held by **Zhao Yingna**,  
is endowed by

**Vincy and  
Samuel Leung**

A photograph of a male violinist, Andrew Ling, playing his instrument. He is wearing a black suit, a white shirt, and glasses. The background is dark with a golden, sparkling texture. A large pink circular shape is partially visible on the right side of the image.

首席中提琴凌顯祐席位贊助  
The Principal Viola Chair, held by  
**Andrew Ling**, is endowed by

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The Principal Flute Chair, held by  
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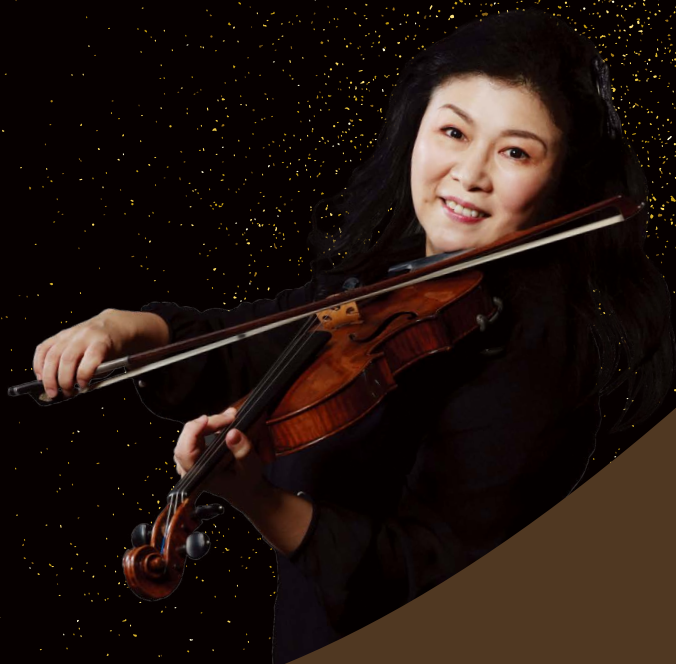
The Principal Cello Chair, held by  
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The Second Violin Chair, held by  
**Tomoko Tanaka**, is endowed by

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Cissy Pao and Shin Watari**



## 樂團席位贊助

# Chair Endowment

我們很榮幸能夠從世界各地聘任最具才華的音樂家，他們對藝術的奉獻精神讓港樂不斷超越藝術高度。您的支持成就非凡，讓我們能夠繼續呈獻令人難忘的音樂體驗。港樂各音樂家發揮難能可貴的團隊精神，創造出豐富多彩、生機勃勃的樂韻。管弦樂團各聲部聯合起來，同心協奏出音樂旋律中的力量與共鳴。

We are privileged to have some of the most talented musicians in the world, whose dedication and artistry elevate our orchestra to remarkable heights. Your contribution will help sustain this legacy of excellence and enable us to continue delivering unforgettable musical experiences. The musicians possess a remarkable collective spirit, generating a rich and organic tapestry of sound. When united, the concert stage becomes a place of unparalleled power and resonance.

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。

You can also forge a special relationship with HK Phil musicians by supporting the Chair Endowment Fund and enjoy unique benefits.

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## 香港管弦樂團籌款音樂會 2025

## PLAY WITH THE PHIL!

## THE HK PHIL FUNDRAISING CONCERT 2025

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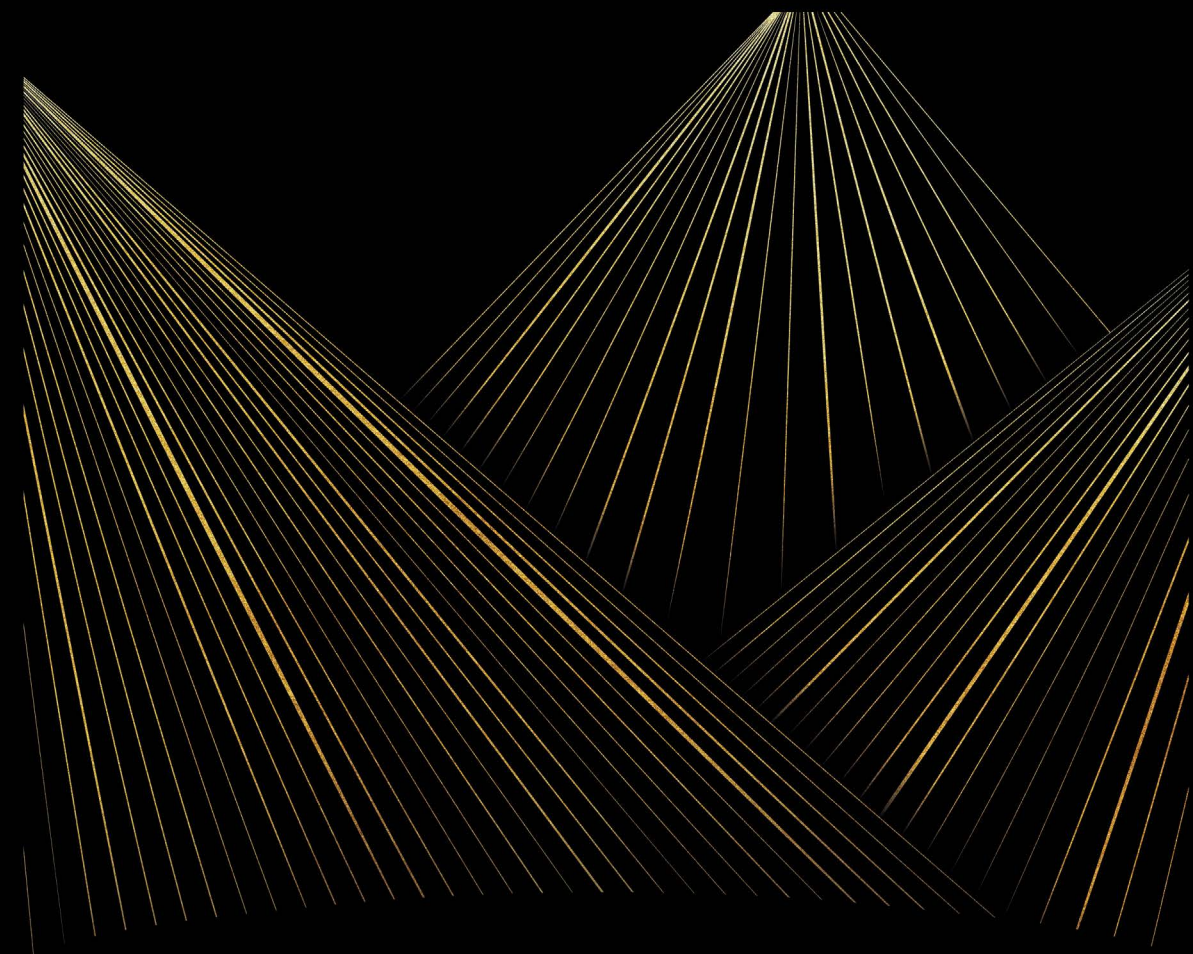
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從《冰心鎖》的優美旋律到《你要雪人砌幾呎高》，與我們一起走進《魔雪奇緣》每一幕扣人心弦的場景，一同感受角色們的情感，經歷奇幻動人的迪士尼冒險旅程。  
From the soaring melody of *Let It Go* to the playful *Do You Want to Build a Snowman?*, this magical programme captures the wonder and excitement of the Disney classic, enhanced by the heartwarming melodies you know and love performed live by the HK Phil!

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Benjamin Northey, conductor

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For this year's New Year's Gala, travel with us back to Vienna, Europe's centre of art during the Austro-Hungarian Habsburg dynasty. The HK Phil performs waltzes, marches and polkas by the Strauss family, alongside the ever-popular Hungarian Dances of Brahms and the brilliant Hungarian Rhapsodies by Liszt.

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Gergely Madaras, conductor  
Lajos Sárközy Jr., violin  
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**BEETHOVEN**

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A大調第四交響曲，op. 90，「意大利」  
降B大調第四交響曲，op. 60  
*Egmont Overture*, op. 84  
Symphony no. 4 in A major, op. 90, *Italian*  
Symphony no. 4 in B flat major, op. 60

加蒂，指揮  
Daniele Gatti, conductor

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