

樂季壓軸
貝托祺的海之交響曲

SEASON FINALE
TARMO PELTOKOSKI
CONDUCTS
VAUGHAN WILLIAMS
A SEA SYMPHONY

貝托祺 指揮
坎睿思 女高音
舒恩 低男中音
香港管弦樂團合唱團
拉脫維亞國家合唱團
黯聲合唱團

Tarmo Peltokoski conductor
Chen Reiss soprano
André Schuen bass-baritone
Hong Kong Philharmonic Chorus
State Choir LATVIJA
Tenebrae



© Paul Marc Michal

© Guido Werner

© Desmond Chan / HK Phil

七月
JUL
2026

3 & 4

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
Hong Kong
Cultural Centre

hkphil.org



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



通利琴行



THINK MUSIC • THINK TOM LEE
有通利 • 音樂更完美



AND MUCH MUCH MORE...

MAIN SHOWROOMS

TSIMSHATSUI
1-9 CAMERON LANE
2762 6900

WANCHAI
CITY CENTRE BUILDING,
144-149 GLOUCESTER ROAD
2519 0238

SHATIN
UNITS 816-818, L8, TOWER 2,
GRAND CENTRAL PLAZA
2602 3829

MACAU
RUA DE FRANCISCO XAVIER
PEREIRA NO. 96A, R/C MACAU
(853) 2851 2828

OTHER STORES

LEARN MORE



www.tomleemusic.com.hk



樂季壓軸

貝托祺的海之交響曲

SEASON FINALE

Tarmo Peltokoski Conducts Vaughan Williams: A Sea Symphony

貝托祺 | 指揮

坎睿思 | 女高音

舒恩 | 低男中音

香港管弦樂團合唱團

拉脫維亞國家合唱團

黯聲合唱團

Tarmo Peltokoski | Conductor

Chen Reiss | Soprano

Andrè Schuen | Bass-baritone

Hong Kong Philharmonic Chorus

State Choir LATVIJA

Tenebrae

沙羅倫

《波路克斯》

ESA-PEKKA SALONEN

Pollux

11'

中場休息

INTERMISSION

佛漢威廉士

《海之交響曲》

- I. 萬海千帆之歌
- II. 夜裡獨自在海灘
- III. 諧謔曲：波浪
- IV. 探索者

RALPH VAUGHAN WILLIAMS

A Sea Symphony

63'

- I. A Song for All Seas, All Ships
- II. On the Beach at Night Alone
- III. Scherzo: The Waves
- IV. The Explorers



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



Resonate with HK Phil

支持港樂 樂韻悠揚



立即捐款
DONATE
NOW

Enquiries 查詢
development@hkphil.org
2721 0845





樂季
SEASON
25

26

**THANK YOU FOR
FINDING OUT!**

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



獻辭 MESSAGE

岑明彥

Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

我謹代表香港管弦樂團，衷心感謝觀眾、贊助機構及捐助者於本樂季與我們同行。全賴各位的慷慨支持、熱情投入及對港樂的信任，我們得以與香港及世界各地的樂迷分享精彩非凡的一年。

2025/26 樂季由指揮大師哈丁揭開序幕，聯同鋼琴家李維斯演奏莫扎特第二十五鋼琴協奏曲，並帶來海頓的「受難」交響曲及史特勞斯的《唐吉訶德》。今天，我們則以候任音樂總監貝托祺執棒的佛漢威廉士宏偉鉅作《海之交響曲》為本樂季劃上句號，並由港樂合唱團、拉脫維亞國家合唱團及黯聲合唱團共同演出。這部振奮人心的作品，以探索與開拓新天地為主題，正好為這個曲目豐富多元、藝術成就卓越的樂季圓滿總結。

過去十個月，我們呈獻了豐富多樣的音樂節目，包括馬勒充滿神秘色彩的第七交響曲、占士·漢納的電影配樂，以及多位世界級音樂家的精彩演出，包括艾斯·郎朗、安蘇菲·慕達，以及親自指揮其個人作品的著名作曲家兼指揮家沙羅倫。

本樂季亦見證了多項重要里程碑。我們首次登上阿姆斯特丹音樂廳舞台，並於梅拉諾及格拉費內格音樂節亮相，同時透過巡演及文化交流活動，持續加深與亞洲各地的聯繫。這些成就反映港樂在國際樂壇日益提升的聲譽與影響力。

On behalf of the Hong Kong Philharmonic Orchestra, I extend our deepest gratitude to our audience, sponsors, and donors for your support throughout this season. Your generosity, enthusiasm, and belief in the orchestra have enabled us to share another remarkable year of music with Hong Kong and beyond.

The 2025/26 season opened with Maestro Daniel Harding, performing Mozart's Piano Concerto no. 25 with Paul Lewis, alongside Haydn's *La passione* and Richard Strauss's *Don Quixote*. It closes today with our Music Director Designate Tarmo Peltokoski conducting Vaughan Williams's magnificent *A Sea Symphony*, performed with the HK Phil Chorus, State Choir LATVIJA, and Tenebrae. This uplifting work speaks of exploration and new horizons — a fitting conclusion to a season with remarkable breadth of repertoire and depth of artistic talent.

Over the past ten months, we have presented an extraordinary range of repertoire, from Mahler's enigmatic Seventh Symphony and the music of James Horner to performances by leading artists, including Emanuel Ax, Lang Lang, Anne-Sophie Mutter, and of course the renowned Esa-Pekka Salonen, who conducted his own composition.

This season has also been one of important milestones. We made our debut appearances at the Concertgebouw in Amsterdam and at the festivals in Merano and Grafenegg, while continuing to strengthen our connections across Asia through touring and cultural exchange. These achievements reflect the growing international recognition of the HK Phil.

我們衷心感謝香港特別行政區政府，尤其是文化體育及旅遊局，以及康樂及文化事務署，一直以來對藝術文化的堅定支持，並致力推動樂團持續發展。

我們亦誠摯感謝首席贊助太古集團，多年來與港樂攜手同行，讓我們得以追求卓越的藝術成就，同時透過太古「港樂·星夜·交響曲」、太古樂在社區音樂會及「太古人人樂賞」系列等活動，將音樂帶到更廣泛的社群。

我們非常感謝香港賽馬會慈善信託基金慷慨支持「賽馬會齊奏音樂夢計劃」，作為港樂的旗艦教育項目，持續啟發年輕音樂人才，並讓更多學生有機會接觸高質素的音樂體驗。

我們亦衷心感謝一眾音樂會贊助商，包括法國巴黎銀行財富管理、中國人壽（海外）、周生生、招商永隆銀行及渣打環球私人銀行；感謝港樂大師會會員的鼎力支持；並感謝透過港樂籌款晚宴、籌款音樂會、常年經費基金、學生票資助基金、音樂大使基金、「我哋嚟接你！」教育及外展計劃，及其他項目支持港樂發展的捐助者。

我們在此鳴謝邱啟楨紀念基金、香港董氏慈善基金會、新鴻基慈善基金、萬花筒慈善基金、Vincy and Samuel Leung、Barbara and Anthony Rogers，及包陪麗及渡伸一郎伉儷慷慨贊助駐團指揮席位及樂團席位，為港樂未來的藝術發展奠定穩固基礎。我們同時感謝香港董氏慈善基金會多年來對社區音樂會及青少年聽眾計劃的長期支持。

最後，謹向所有觀眾致以最誠摯的謝意。祝願大家盡情享受今晚的音樂會，並期待在下一個樂季與各位再次相聚。

We remain deeply grateful to the HKSAR Government, particularly the Culture, Sports and Tourism Bureau and the Leisure and Cultural Services Department, for their steadfast support of the arts and their commitment to sustaining the orchestra's continued development.

Our sincere thanks go to our Principal Patron, Swire, whose longstanding partnership enables us to pursue artistic excellence while bringing music to the wider community through initiatives such as Swire *Symphony Under The Stars*, Swire Community Concert and the Swire Music for Everyone series.

We are deeply grateful to The Hong Kong Jockey Club Charities Trust for its generous support of the Jockey Club TUTTI Programme, our flagship education initiative which continues to inspire young musicians and broaden access to high-quality musical experiences.

We warmly thank our concert sponsors: BNP Paribas Wealth Management, China Life (Overseas), Chow Sang Sang, CMB Wing Lung Bank, and Standard Chartered Global Private Bank; our Maestro Circle members for their patronage; and the many donors who contribute to our fundraising gala, fundraising concert, or through the Annual Fund, Student Ticket Fund, Ambassador Fund, the "We Pick You Up" education and outreach programme and other initiatives.

We gratefully acknowledge C. C. Chiu Memorial Fund, The Tung Foundation, Sun Hung Kai & Co. Foundation, Kaleidoscope Charitable Foundation, Vincy and Samuel Leung, Barbara and Anthony Rogers, and Cissy Pao and Shin Watari for their endowment of the resident conductor's podium and musician chairs, securing the orchestra's artistic excellence for the future. We also thank The Tung Foundation for its long-term support of our Community Concerts and Young Audience Scheme.

Finally, to our audience, thank you for being part of our journey this year. I hope you enjoy tonight's concert, and we look forward to welcoming you to our next season.

沙羅倫 (1958年生)

《波路克斯》

作曲家的話

寫作《波路克斯》的時候，我遇到一個奇怪的難題：筆下的素材似乎想向兩個相反的方向發展。最後我發現這兩種音樂身份認同（我在草稿裡用「兄弟倆」來形容）背道而馳，無法放在同一個整體、同一首樂曲內。兩者根本無法並存。

這令我想起神話中異卵雙生的雙胞胎卡斯托和波路克斯：兩人有一半遺傳基因相同，但顯性差異大得驚人，命運也大相逕庭。在希臘羅馬神話裡，波路克斯擁有不死之身，因為他父親是主神宙斯；但卡斯托卻是凡人，父親是斯巴達國王廷達柔斯——不過卡斯托身亡後地位卻有所轉變。兩人的母親是勒達。她懷上丈夫的孩子後，但卻與化身天鵝來引誘她的宙斯幽會。（勒達是著名的美人，但對身形龐大的水鳥情有獨鍾。這種概念相當有趣。）

我的對策是寫作兩首獨立但基因有關連的管弦樂曲。第一首是慢速的《波路克斯》，情感相當深沉；後來寫作的是《卡斯托》，以快速為主，十分外向。由於《卡斯托》是《波路克斯》的凡人孿生兄弟，因此他們的音樂基因相同，但我在《卡斯托》加入了好些完全獨立的素材。

《波路克斯》以一段曼特羅節奏為基礎，頗有祭典似的氣氛。這段曼特羅節奏原是

幾個月前我在巴黎十一區的餐廳晚膳時聽到的，背景音軌則是後油漬搖滾樂隊的演奏。我把低音線條默寫在餐紙上，既不太知道那是甚麼、也不太知道那些音樂家是誰。但這些聲音在我腦裡縈繞不去，於是決定將這些素材改頭換面，應用在《波路克斯》裡。我把音型提煉得只剩下純節奏，而且將速度減慢許多，比原速的0.25倍速還要慢。

《波路克斯》素材的另一來源，是詩人里爾克《給奧菲歐的十四行詩》首幾句——我根據這些詩句寫了一首無詞聖詠曲；

*那邊有棵大樹，噢，是純粹的昇華！
噢，是奧菲歐在歌唱！噢，是耳朵裡的大樹！*

「耳朵裡長出的大樹」——這個意象甚有畫家達利的影子，既逗趣又超現實，令我深深著迷。雖然這個隱喻的喻意並不明顯，但顯然奧菲歐光靠歌聲的力量，已能將藝術與大自然合而為一。我所認識的音樂家都希望自己有這種造詣。

《波路克斯》在兩種特質之間搖擺不定：時而霧氣氤氳（因為那是一眾半神的住處），時而纖體清晰（那是刻劃奧菲歐的音樂）。聖詠曲最後一次重現時十分嘹亮，之後充滿依戀的獨奏英國管將波路克斯帶回

ESA-PEKKA SALONEN

(b. 1958)

Pollux

家鄉。樂曲結尾以愛奧利亞調式呼應前段（愛奧利亞調式是古希臘音階的一種）——那是由弦樂自然泛音組成的簡單和弦。那時我想試試一些比大部分音樂還都要古老的事物。

樂曲介紹由沙羅倫撰寫，鄭曉彤翻譯

編制

四支長笛（其一兼中音長笛，其二兼短笛）、三支雙簧管、英國管、三支單簧管（其一兼降E調單簧管，其一兼低音單簧管）、倍低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、兩組定音鼓、打擊樂器、豎琴、鋼片琴兼鋼琴，及弦樂組。

In the Composer's Words

During the composition process of *Pollux*, I encountered a strange problem: my material seemed to want to grow in two completely opposite directions. Finally, I realised that these very different musical identities (I had referred to them as brothers in my sketches) would not fit into one cohesive formal unit, a single piece. They simply couldn't coexist.

This made me think of the myth of the non-identical twins Castor and Pollux who share half of their DNA, but have some extreme phenotype differences, and experience dramatically different fates. In the Greco-Roman mythology, Pollux was immortal as he was fathered by Zeus. Castor was mortal as he was sired by Tyndareus, the king of Sparta, although his status changed post-mortem. The mother of both was Leda, who while being already pregnant by her husband had a tryst with Zeus, who seduced her in the form of a swan. (There's something intriguing in the idea of this famed beauty having a penchant for large water birds.)

My solution was to write two independent but genetically linked orchestral works. *Pollux*, slow and quite dark in expression, is the first of them. *Castor*, extroverted and mostly fast, will follow later.

Pollux has a ritualistic character, based on a mantra rhythm I heard some months ago during dinner in a restaurant in the 11th arrondissement in Paris. A post-grunge band played on the background track, and I wrote down the bass line on a paper napkin not knowing exactly what it was and who the musicians were. I couldn't get it out of my head, and decided to use a heavily modified version of it in *Pollux*. The pattern has been distilled to pure rhythm, and slowed down to less than quarter speed of the original.

Another source of material is a chorale (here wordless) based on the first lines of Rilke's *Sonnets to Orpheus* (*Die Sonette an Orpheus*):

*Da stieg ein Baum.
O reine Übersteigung!
O Orpheus singt!
O hoher Baum im Ohr.
(There rose a tree.
O pure transcendence!
O Orpheus sings!
O tall tree in the ear!)*

I was very taken by the funny and surreal, Salvador Dali-like image of a tree growing out of the ear. The metaphor is far from obvious, but it is clear that Orpheus can unify art and nature by the sheer force of his song.

Every musician I know would like to be able to do that.

Pollux oscillates between cloud-like formations (that's where demigods dwell) and more clearly defined textures of the Orpheus music. After the final, *fortissimo* incarnation of the chorale, a nostalgic English Horn solo brings *Pollux* to home. At the very end there's an Aeolian echo (a scale used in Ancient Greece); a simple chord consisting of natural harmonics in the strings. I was trying to imagine something much older than most music.

Programme notes by Esa-Pekka Salonen

Instrumentation

Four flutes (one doubling alto flute, two doubling piccolos), three oboes, cor anglais, three clarinets (one doubling E flat clarinet, one doubling bass clarinet), contrabass clarinet, three bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, two sets of timpani, percussion, harp, celesta doubling piano, and strings.



沙羅倫
Esa-Pekka Salonen
Photo: Andrew Eccles

沙羅倫 ESA-PEKKA SALONEN

駐團作曲家 Composer-in-Residence

沙羅倫是知名作曲家及指揮，最近獲委任為洛杉磯愛樂樂團的創意總監（2026/27樂季起），以及巴黎愛樂樂團的創意與創新主席及巴黎管弦樂團首席指揮（2027/28樂季起）。他是愛樂樂團、洛杉磯愛樂樂團和瑞典電台交響樂團的榮譽指揮，曾任三藩市交響樂團音樂總監。沙羅倫於洛杉磯歌爾本音樂學院執教，創立並指導為年輕指揮而設的尼戈尼指揮課程；他亦是波羅的海音樂節的共同創辦人，曾擔任其藝術總監至2018年。

今樂季伊始，沙羅倫率領巴黎管弦樂團巡迴演出其新圓號協奏曲，他及後亦將作品帶到波士頓交響樂團、斯卡拉愛樂樂團和香港管弦樂團。今季他亦指揮自己的多部作品，包括與瑞典電台交響樂團合作的《二十》和《請賜我們平安》，以及與拉特里及哥德堡交響樂團合作演出交響協奏曲。

身為指揮家和作曲家，沙羅倫灌錄的作品豐富多元。近期發行的作品包括榮獲格林美獎（最佳歌劇錄音）的薩里亞霍歌劇《阿德里亞娜之母》世界首演錄音（由德意志留聲機發行），以及和艾馬合作的巴托三首鋼琴協奏曲（由Pentatone發行）。沙羅倫的鋼琴協奏曲（為布朗夫曼而作）、小提琴協奏曲（為莉拉·祖絲科域茲而作，曾用於蘋果iPad的廣告宣傳活動）和大提琴協奏曲（為馬友友而作）的錄音，均為他自己指揮。

Esa-Pekka Salonen is known as both a composer and conductor. He was recently named Creative Director of the Los Angeles Philharmonic, effective from the 2026/27 season, and Creativity and Innovation Chair of the Philharmonie de Paris and Principal Conductor of the Orchestre de Paris, effective from 2027/28. He is the Conductor Laureate of the Philharmonia Orchestra, Los Angeles Philharmonic, and the Swedish Radio Symphony Orchestra, and formerly served as Music Director of the San Francisco Symphony. He is a faculty member at the Colburn School in Los Angeles, where he founded and directs the Negaunee Conducting Program. Salonen co-founded, and until 2018 served as the Artistic Director of, the annual Baltic Sea Festival.

Salonen began the 2025/26 season on a tour with the Orchestre de Paris centred on the premiere of his new Horn Concerto. He later brought the piece to the Boston Symphony Orchestra, Filarmonica della Scala, and Hong Kong Philharmonic Orchestra. He conducted several of his compositions this season, including *Tiu* and *Dona Nobis Pacem* with the Swedish Radio Symphony Orchestra, and his *Sinfonia concertante* with Olivier Latry and the Gothenburg Symphony Orchestra.

Salonen has an extensive and varied recording career, both as a conductor and composer. Recent releases include the Grammy Award-winning (Best Opera Recording) world premiere recording of Kaija Saariaho's *Adriana Mater* on Deutsche Grammophon, and recordings of Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone. His concertos for piano (composed for Yefim Bronfman), violin (for Leila Josefowicz, featured in an ad campaign for the Apple iPad), and cello (for Yo-Yo Ma) all appear on recordings conducted by Salonen himself.

佛漢威廉士 (1872-1958)

《海之交響曲》

- I. 萬海千帆之歌
- II. 夜裡獨自在海灘
- III. 諧謔曲：波浪
- IV. 探索者

佛漢威廉士生於倫敦西面郊區，在薩里郡（位於倫敦邊界的西南方）長大，而且家境富裕，家族與陶瓷鉅子Wedgwood和達爾文都有關係。雖然佛漢威廉士自幼學習音樂，但接近40歲才塑造出自己的聲音，作曲家的身份才獲得廣泛認同，後來更成為英國現代音樂文藝復興的關鍵人物。

年輕的佛漢威廉士也像當時許多藝術家一樣，曾經迷上華格納一段短時間。但踏入20世紀後不久，他就開始朝新方向邁進；按照他的說法，是決定「擺脫條頓主義的束縛」——連帶包括布拉姆斯所代表的傳統。相反，他希望發展出真正有英格蘭色彩的音樂。

佛漢威廉士向來重視歷史；這時他已在都鐸王朝優美的複音音樂裡找到非常適合的資源。此外他也開始探索世代相傳的英格蘭民歌，與志同道合的同儕一起實地考察，搜集各地民歌實例，並將民歌演唱錄音。

佛漢威廉士苦心孤詣地發展這種新風格，並將上述兩種影響——英國早期音樂與民歌遺產——融合其中。初時他創作的速度尤其緩慢。《海之交響曲》其實早在1903年已經動筆，最先起草的是第二及第三樂章，可是全曲卻在六年後才完成。為他帶來突破的是《泰利士主題幻想曲》，樂曲1910年9月首演時十分成功；一個月內，《海之交響曲》就晉身里茲音樂節，在這個合唱界盛事中首演。

不過說來有趣，雖然音樂中的英格蘭民族精神得以在現代重生，跟佛漢威廉士有莫大關係，但《海之交響曲》的靈感卻來自典型的美國詩人惠特曼。作曲家寫作《海之交響曲》的時候，也選取了惠特曼其他作品，在自己的合唱作品《邁向未知之地》裡使用。

惠特曼詩集《草葉集》中描繪的狂喜幻象，令佛漢威廉士深深著迷，據說他甚至經常隨身帶備袖珍本，視為「形影不離的夥伴」。惠特曼的民主信念，以及劃時代的開放式自由詩用法，似乎令作曲家有意將音樂解放。

另一方面，佛漢威廉士1908年在巴黎逗留了幾星期，向比他還要年輕的拉威爾請教配器技巧。全音音階的影響（也是德布西很常用的和聲手法）在樂曲某些地方出現。德布西《大海》——也就是描繪海洋描繪的最出色的管弦樂曲之一，已在1905年首演。

然而，《海之交響曲》重點不在發揮音樂的描摹能力，而在探討刻畫大海的隱喻喻意、甚至是形而上的意義。佛漢威廉士遺孀烏素拉後來寫道，在作曲家心目中，「大海本身」已成為「時間之海，無限之海，與人類之海」的象徵。

雖然《海之交響曲》可說是交響曲、清唱劇、聯篇歌曲甚至神劇的混合體，但佛漢威廉士最終還是決定以「交響曲」為題。佛漢威廉士寫道：「我的計劃是寫交響樂，不是

以敘事或者戲劇為主的作品。這樣，也許可以解釋為何詩中的重要字詞和片語，在樂曲中會經常重複。因此字詞和音樂都採用交響樂手法處理。此外在交代樂思方面，樂團與合唱團、獨唱也是平起平坐。」貝多芬第九交響曲把合唱留到終樂章，但佛漢威廉士做法卻不一樣，合唱在全部四個樂章都很突出。

第一樂章〈萬海千帆之歌〉開端寫法十分引人入勝。號角曲率先響起，但只由圓號和小號奏出，合唱團隨即開始清唱，先重複號角曲裡莊嚴的降B小調和弦，然後就像太陽照耀水面一樣，以耀眼的D大調和弦代表「大海本身」，這時全體樂團加入。

這個和聲動機（也就是相距三度的和弦）過後，是個先上行、後下行的動機——這裡的歌詞是「在無垠翻湧的胸懷上」，同時配合獨特的旋律與節奏輪廓。這兩個樂思都是重要的音樂元素：《海之交響曲》像一幅不斷延展的畫布，這時兩個樂思就將樂曲各段緊緊扣在一起。輝煌宏偉的樂段與柔和神秘的沉思交替出現，樂章末尾的合唱和獨唱樂段簡直美不勝收。

「大海的神秘感」在慢樂章〈夜裡獨自在海灘〉裡清晰可聞。在這首為男中音，合唱和樂團而寫的夜曲裡，佛漢威廉士「神秘主義」的一面也顯然易見。精緻細膩地譜寫的和聲，捕捉了時間停止的感覺，也刻畫出詩人對「浩瀚而相似」的狂熱想象。

第三樂章〈諧謔曲：波浪〉一開始，描摹性質已十分明顯，佛漢威廉士將洶湧翻騰、「起伏著的浪」，寫成刺激的節奏型和半音音型，又讓樂團與合唱重疊。這樣一來，技術難度也相當高。

〈探索者〉是《海之交響曲》裡篇幅最長的樂章，同時也是樂思與哲學視野最廣闊、最豐富的樂章，將詩集中〈邁向印度〉一詩譜寫成曲。〈邁向印度〉是《草葉集》裡神秘主義內容最多的一篇，內容談及泛神論。佛漢威廉士將這些對「終極問題」的思考，交織進一首感人的作品裡，靠著重複出現的音樂象徵緊緊扣再一起，混然一體。這個樂章終於申明靈魂迫切地繼續旅程，「因我們前往之處海員還未敢涉足。」樂曲最後一段充滿神來之筆：佛漢威廉士暗示無邊無際的水平線的方法，不是營造洋洋得意的尾聲，而是溫柔地在幾個和弦間擺動，原始得像海洋本身一樣。

樂曲介紹由Thomas May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、降E調單簧管、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、兩座豎琴、管風琴及弦樂組。

RALPH VAUGHAN WILLIAMS (1872-1958)

A Sea Symphony

- I. A Song for All Seas, All Ships
- II. On the Beach at Night Alone
- III. Scherzo: The Waves
- IV. The Explorers

Born in the countryside west of London and raised in Surrey, a county just southwest of the capital, Ralph Vaughan Williams came from a well-to-do family with links to the Wedgwood pottery dynasty and to Charles Darwin. Though he began to study music at a young age, it was not until his late 30s that Vaughan Williams managed to establish his real voice and gain widespread recognition as a composer. He would become one of the pivotal figures of the modern English Renaissance in music.

Like so many artists from that era, the young Vaughan Williams fell briefly under Wagner's spell. But early in the new century he embarked on a fresh direction, determined, as he put it, to "cast off the fetters of Teutonism" — which included the tradition represented by Brahms as well. He would cultivate an authentically English type of music instead.

The history-conscious Vaughan Williams had already found one resonant source in the polyphonic beauty of the Tudor era. He also began exploring the legacy of English folk song, collecting and

recording examples in the field with like-minded colleagues.

Vaughan Williams incorporated both of these influences — England's early music and its folk heritage — into the style he was painstakingly evolving. Composing was especially slow-going at first. He started *A Sea Symphony* as early as 1903, beginning with sketches for the two middle movements, but took six years to complete the score. His breakthrough success came with *Fantasia on a Theme of Thomas Tallis*. Its first performance, in September 1910, was followed less than a month later by the premiere of *A Sea Symphony* at the Leeds Festival, a major venue for choral music.

Curiously, though, for a composer so closely associated with the modern rebirth of an English national spirit in music, *A Sea Symphony* finds inspiration in the work of that quintessentially American poet Walt Whitman, whose work he also set around this time in his choral song *Toward the Unknown Region*.

Vaughan Williams became so absorbed by the ecstatic visions described

in *Leaves of Grass*, the source for all of the texts he sets in *A Sea Symphony*, that he reportedly carried a pocket edition as “his constant companion”. Whitman’s democratic embrace and his revolutionary use of unconstrained free verse alike seem to have triggered a sense of musical liberation.

Moreover, Vaughan Williams headed off to Paris in 1908 to polish his skills in orchestration by studying with the younger Ravel for a few weeks. An influence of the whole-tone scale — the harmonic device associated with Debussy in particular — can be heard at certain points in the score. Debussy’s *La Mer*, one of the greatest evocations of the sea in orchestral music, had been premiered in 1905.

Yet *A Sea Symphony* is far less concerned with exploiting music’s pictorial powers than with depicting the sea’s metaphorical and even metaphysical dimensions. Ursula Vaughan Williams, the composer’s widow, later wrote that “the sea itself” became associated in his mind with “the sea of time, infinity, and mankind”.

While *A Sea Symphony* might be described as a hybrid of symphony, cantata, song cycle, and even oratorio, the composer finally settled on calling it a symphony. “The plan for the work is symphonic rather than narrative or dramatic,” Vaughan Williams wrote, “and this may be held to justify the frequent repetition of important words and phrases which occur in the poem. The words as well as the music are thus treated symphonically. It is also notable that the orchestra has an equal share with the chorus and soloists in carrying out the musical ideas.” Unlike Beethoven’s Ninth, which had reserved the chorus for its finale, Vaughan Williams makes prominent use of the chorus throughout all four movements.

The first movement, “A Song for All Seas, All Ships”, launches the work with an arresting opening gesture. Immediately after a fanfare for horns and trumpets alone, the chorus enters a cappella, repeating the fanfare’s solemn chords of B flat minor but then, like the sun bursting onto open waters, proclaiming “the sea itself” on a dazzling D major chord, on which the full orchestra joins it.

Following this harmonic motif — harmonies separated by a third — comes a rising-and-falling motif to the words “and on its limitless heaving breast”, with a distinctive melodic and rhythmic contour. Both ideas are key musical elements that bind together the entire sprawling canvas of *A Sea Symphony*. Passages of brilliant grandeur alternate with subdued mystery and reflection, and the movement ends with supremely beautiful writing for the chorus and soloists.

That attunement to the sea’s mystery comes to the fore in “On the Beach at Night Alone”, a slow movement and nocturne for solo baritone, chorus, and orchestra in which the “mystical” Vaughan Williams is also evident. His delicately scored harmonies capture the sense of suspended time and the poet’s ecstatic vision of “this vast similitude”.

The third movement, “Scherzo: The Waves”, is the most immediately descriptive, as Vaughan Williams translates the heaving, “undulating waves” into exciting rhythmic and chromatic figures, the orchestra

overlapping the chorus. It is also remarkably challenging on a technical level.

“The Explorers”, the longest movement of *A Sea Symphony*, is also its most widely ranging in musical ideas and philosophical vision, setting parts of the mystically oriented, pantheistic “Passage to India” from *Leaves of Grass*. Vaughan Williams weaves these reflections on ultimate questions into a moving composition knit together by recurrent musical emblems. This final movement at last affirms the soul’s imperative to continue voyaging, “for we are bound where mariner has not yet dared to go.” In the score’s inspired final section, Vaughan Williams hints at the endless horizon not with a triumphal conclusion but with a gentle oscillation of chords, as primal as the sea itself.

Programme notes by Thomas May

Instrumentation

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, organ and strings.



觀眾問卷調查

AUDIENCE SURVEY

歡迎掃描二維碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！
資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.

I. 萬海千帆之歌

合唱

看哪，大海本身，
 在無垠翻湧的胸懷上，是船；
 看，船的白帆，像吃飽風的肚，散落於綠與藍，
 看，來來去去的蒸汽船，在港口出出入入，
 看，灰濛濛飄盪著，是長長的煙幡。
 看哪，大海本身，
 在無垠翻湧的胸懷上，是船。

男中音與合唱

今天一段簡短的宣敘調，
 頌航海的船隻，它們各自有獨特的旗號，
 頌船上無名的英雄——
 頌不斷延綿至目光盡頭的波浪，
 頌浪花飛，頌蕭蕭颼颼的海風，

就此譜成一首獻給萬國水手的歌，
 間歇如浪湧。
 頌船長，不論老少，及副手，和所有無畏的水手，
 頌少數，萬選一，寡言者，不受命運嚇驚或因死而鬱，
 從中嚴挑，由你無聲地，老海洋，由你選出，
 大海你在歲月揀擇篩選萬民，並團結起萬國，
 由你哺育，健壯的老乳娘，體現你，
 如不屈不撓的，不馴的你。

女高音與合唱

張揚吧，啊，海，你那各國的旗幟！
 張揚起那清晰如一的各式各樣的船號！
 但你仍為自己和人類的靈魂珍藏一面凌駕一切之
 上的旗幟，
 一面為萬國編織的精神信號，人類超越死亡的象徵，
 紀念所有勇敢的船長、無畏的水手和副手，
 以及所有殉職沉沒的人，
 心繫緬懷他們，所有無畏的船長，無論老少，

女高音、男中音與合唱

一面宇宙三角旗，無時無刻輕飄揚，眾勇水手之上，
 萬海，千帆。

I. A Song for All Seas, All Ships

Chorus

Behold, the sea itself,
 And on its limitless, heaving breast, the ships;
 See, where their white sails, bellying in the wind,
 speckle the green and blue,
 See, the steamers coming and going, steaming in or
 out of port,
 See, dusky and undulating, the long pennants of smoke.
 Behold, the sea itself,
 And on its limitless, heaving breast, the ships.

Baritone and Chorus

To-day a rude brief recitative,
 Of ships sailing the seas, each with its special flag or
 ship-signal,
 Of unnamed heroes in the ships — of waves
 spreading and spreading far as the eye can reach,
 Of dashing spray, and the winds piping and blowing,

And out of these a chant for the sailors of all nations,
 Fitful like a surge.
 Of sea-captains young or old, and the mates,
 and of all intrepid sailors,
 Of the few, very choice, taciturn, whom fate can
 never surprise nor death dismay,
 Picked sparingly, without noise by thee, old ocean,
 chosen by thee,
 Thou sea that pickest and cullest the race in time,
 and unitest the nations,
 Suckled by thee, old husky nurse, embodying thee,
 Indomitable, untamed as thee.

Soprano and Chorus

Flaunt out, O sea, your separate flags of nations!
 Flaunt out visible as ever the various ship-signals!
 But do you reserve especially for yourself and for the
 soul of man one flag above all the rest,
 A spiritual woven signal for all nations, emblem of
 man elate above death,
 Token of all brave captains and of all intrepid sailors
 and mates,
 And all that went down doing their duty,
 Reminiscent of them, twined from all intrepid
 captains young or old,

Soprano and Baritone and Chorus

A pennant universal, subtly waving all time, o'er all
 brave sailors,
 All seas, all ships.

II. 夜裡獨自在海灘

男中音與合唱

夜裡獨自在海灘，
當老海洋母親起伏搖擺唱著沙啞的歌，
當我望著閃爍繁星，我心生一念那把解開宇宙與未
來的鑰匙。
一種廣大類同互扣一切，
一切空間距離無論多闊，
一切時間距離，
一切靈魂，一切有生命軀體縱有不同，
一切國家，一切身份，存在過或可能存在，
一切生死，一切過去、現在、將來，
這廣大類同橫跨其中，古今亦然，
並將永遠橫跨並將緊緊維繫及包圍其中。

III. 波浪

合唱

緊隨著海船，緊隨著呼嘯的風，
緊隨著灰白帆縛於桅杆和繩，
下方，無數，無數波浪急湧，昂首抬著頭，
不息的朝向船後的浪痕向前流，
海浪泡泡冒起汨汨而流，歡樂地張望，
浪，起伏著的浪，流動，不齊整，浪追著浪，
朝著那翻捲水流，嘻哈快活的波紋，
大船轉舵搶風而行之處，劃破了海面，
大大小小的波浪在海洋的懷抱裡竭力流動，
尾波緊隨著海船駛過之處，在陽光底下閃動和嬉戲，
一隊雜沓的行列摻滿點點白沫和碎碎浪花，
緊隨著莊嚴迅捷的大船，尾波中緊隨著。

IV. 探索者

合唱

啊，大球體，暢游空間，
由肉眼可見的力量和美完全覆蓋，
周而復始的光明白晝與靈性幽暗，
不可言喻的日月與無數星辰於高天巡行，
地下，緊緊種種的草與水，
帶著難測的目的，藏著先知一般的意旨，
如今我的思想似乎開始能跨越你。
自亞洲的花園降臨下來，
亞當夏娃出現，然後是他們無數的後裔，
漫游著，渴求著，不安現狀地探索，
充滿疑問，困惑，無形，狂熱，從未心滿意足
那憂傷不息的迭句——
「解解靈魂不滿足？往哪啊這嘲弄？」

II. On the Beach at Night Alone

Baritone and Chorus

On the beach at night alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the cleft
of the universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and
enclose them.

III. The Waves

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up
their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant
with curves,
Where the great vessel sailing and tacking displaced
the surface,
Larger and smaller waves in the spread of the ocean
yearnfully flowing,
The wake of the sea-ship after she passes, flashing and
frolicsome under the sun,
A motley procession with many a fleck of foam and
many fragments,
Following the stately and rapid ship, in the wake following.

IV. The Explorers

Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moon and countless
stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.
Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations,
With questionings, baffled, formless, feverish,
with never-happy hearts

呀，誰能撫慰這些狂孩子？
誰能為這些不休探索辯護？
誰能道破沉默大地的秘密？
然而靈魂確信初心尚存，並且終將實現，
也許此刻時機已經來臨，
大海都跨過以後，
偉大的船長在完成使命以後，
高尚的發明家以後，
最後迎來名符其實的詩人，
上帝真正的兒子高歌而來。

女高音與男中音

啊，我們不能再等，我們也上船，啊，靈魂，
欣然，我們也啟航於無垠的大海，
無懼乘著狂喜的浪駛向未知的岸，
飄盪風中（你緊貼著我，我緊貼著你，啊，靈魂），
自由歡唱，我們的上帝歌，
吟誦我們愉悅的探索之歌。
啊，靈魂，你使我喜樂，我也使你喜樂，
航行於海或在山上，或在夜晚醒來，
思想，默默思想，時間與空間與死亡，如水流淌著，
確實乘載著我穿越無盡地域，
所吸空氣，所聽漣漪，洗滌我身，
浸浴我，啊上帝，在你之中，攀向你，
我與我的靈魂遨遊於你的無垠之境。

女高音、男中音與合唱

啊，你超然者，
無名，血肉與呼吸，
光中之光，灑照宇宙，你成其核心，
一想到上帝我霎時渺小，
大自然及其奇蹟，時間與空間與死亡，
可是我，轉身，呼喚你啊靈魂，你這真的我，
看哪，你輕輕駕馭了星球，
你與時間結伴，對死亡安然微笑，
並充實、拓廣滿宇宙的浩瀚。
比星辰或太陽更廣大，
奮起，啊，靈魂，你向前遠行，
走吧，啊，靈魂！立即起錨！
斬斷纜索——拉開——揚起每片帆！
啟航——只朝向深水處駛去，
不顧一切，啊，靈魂，探索著，我跟你，和你跟我，
因我們前往之處海員還未敢涉足，
而我們將賭上船，自身和一切。
啊，我勇敢的靈魂！
啊，更遠，向更遠處航行！
啊，無畏的喜悅，卻安然！這不全是上帝的海洋嗎？
啊，更遠，更遠，向更遠處航行！

With that sad incessant refrain, —
“Wherefore unsatisfied soul? whither O mocking life?”
Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?
Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

Soprano and Baritone

O we can wait no longer, we too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee,
I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.
O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death,
like waters flowing,
Bear me indeed as through the regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

Soprano and Baritone and Chorus

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.
Greater than stars or suns,
Bounding O Soul thou journeyest forth;
Away O Soul! hoist instantly the anchor!
Cut the hawsers — haul out — shake out every sail!
Sail forth — steer for the deep waters only.
Reckless O Soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! Are they not all the seas of God?
O farther, farther, farther sail!



HKU
MUSE

港樂
HKPhil



HK PHIL
港樂

HKU MUSE
港大繆思樂季



© Peter Fügand

© Paul March Mitchell

Tarmo Peltokoski & Chen Reiss

貝托祺與坎睿思

SCHUMANN	<i>Frauenliebe und Leben</i>
BERG	<i>Sieben frühe Lieder</i>
MAHLER	<i>Rückert-Lieder</i>

05
JUL

2026 | SUN
3PM

HKU Grand Hall
香港大學李兆基會議中心大會堂



\$320, 220
at ART-MATE.NET

muse.hku.hk
hkphil.org



貝托祺 TARMO PELTOKOSKI

指揮 Conductor

Photo: Peter Rigaud

芬蘭指揮貝托祺將由2026/27樂季起擔任香港管弦樂團音樂總監，並於2025/26樂季擔任港樂候任音樂總監。貝托祺現擔任圖盧茲市政廳國家樂團音樂總監、不來梅德意志室內愛樂樂團及鹿特丹愛樂樂團首席客席指揮；他首次出任音樂總監是在拉脫維亞國家交響樂團（2022-2025），現為該團的桂冠指揮。

貝托祺因其卓越的技巧和清晰的表現力備受讚譽，至今領導世界不少知名樂團，包括聖西西利亞國立音樂學院樂團、法國電台愛樂、以色列愛樂及洛杉磯愛樂樂團。他年僅22歲時便在歐拉河美聲音樂節上完成了首次華格納《指環》四部曲演出，並於2023年在同一音樂節上指揮《崔斯坦與伊索爾德》。他於2026年4月首次指揮柏林德意志歌劇院演出《帕西法爾》，並於8月指揮拉脫維亞國家交響樂團演出《羅恩格林》。此外，他將於9至10月指揮蘇黎世歌劇院演出全新製作的《魔笛》。

貝托祺14歲開始跟隨榮譽教授帕努拉學藝，並在西貝遼士學院跟隨奧拉姆學習。他也曾跟隨連杜、沙華斯達、沙羅倫學習音樂。2023年10月，貝托祺與德意志留聲機（DG）簽訂了獨家錄音合約，其首張專輯於2024年5月發行，收錄他與不來梅德意志室內愛樂樂團的莫扎特交響曲，獲得廣泛好評。他與港樂錄製的《指環》：管弦樂冒險（夫利格改編）於2026年3月推出，是港樂的首張DG唱片。貝托祺為2023奧普斯古典音樂獎得主。

Finnish conductor Tarmo Peltokoski will become Music Director of the Hong Kong Philharmonic Orchestra in the 2026/27 season following his tenure as Music Director Designate in 2025/26. He currently serves as Music Director of the Orchestre National du Capitole de Toulouse, and as Principal Guest Conductor of both the Deutsche Kammerphilharmonie Bremen and Rotterdams Philharmonisch Orkest. He is Conductor Laureate of the Latvian National Symphony Orchestra, where he held his first Music Director position from 2022 to 2025.

Widely praised for his exceptional technique and expressive clarity, Peltokoski has led renowned orchestras around the world, including Orchestre Philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Israel Philharmonic and the Los Angeles Philharmonic. He conducted his first full *Ring Cycle* at age 22 at the Eurajoki Bel Canto Festival, where he returned in 2023 for *Tristan und Isolde*. He made his debut at Deutsche Oper Berlin with *Parsifal* (April 2026) and will conduct *Lohengrin* with the Latvian National Symphony Orchestra (August 2026). Furthermore, he will conduct a new production of *Die Zauberflöte* at Zurich Opera House (September and October 2026).

Peltokoski began conducting at the age of 14 under the guidance of Jorma Panula, and later studied with Sakari Oramo at the Sibelius Academy. His mentors include Hannu Lintu, Jukka-Pekka Saraste, and Esa-Pekka Salonen. In October 2023, he signed an exclusive recording contract with Deutsche Grammophon. His debut album of Mozart symphonies with The Deutsche Kammerphilharmonie Bremen was released in May 2024 and received critical acclaim. In March 2026, he released a new recording of Wagner's *The Ring: An Orchestral Adventure* (arr. de Vliieger) with the HK Phil, which marks the orchestra's DG debut. He is a 2023 OPUS Klassik winner.

坎睿思 CHEN REISS

女高音 Soprano

Photo: Paul Marc Mitchell



女高音坎睿思獲形容「擁有如銀般明亮清澈的歌聲」(《Bachtrack》)及「純淨無瑕且極具吸引力的音色，音樂造詣卓越」(《Opera News》)，她曾擔任巴伐利亞國家歌劇院的常駐成員及維也納國家歌劇院駐院藝術家，在國際舞台嶄露頭角。

她的2025/26樂季演出重點包括：首次演繹馬勒第八交響曲第二女高音(由貝托祺指揮)、馬勒第二交響曲(由杜達美指揮洛杉磯愛樂，包括亞洲巡演)、《布蘭詩歌》(與底特律交響樂團)、貝多芬《莊嚴彌撒曲》(由麥克勒指揮巴黎管弦樂團)、布拉姆斯《德意志安魂曲》(由漢力克指揮倫敦交響樂團)及與香港管弦樂團合作演出佛漢威廉士《海之交響曲》等。她亦會重返鹿特丹愛樂演出馬勒第四交響曲(由沙尼指揮)，以及與波恩貝多芬樂團灌錄專輯，收錄安東·萊夏、安德里亞斯·龍貝格等作品。此外，她亦擔任皇家西維爾交響樂團2025/26樂季的駐團藝術家。

坎睿思近期錄音包括與蘇黎世音樂廳樂團及巴乎·約菲合作的孟德爾遜《頌歌》(Alpha Classics發行)，與捷克愛樂及比卓哥夫合作的馬勒第四交響曲(Pentatone發行)，與艾遜巴赫及柏林音樂廳樂團合作的舒烈卡《論永恆生命》(德意志留聲機發行)，以及與古樂學院錄製的貝多芬詠嘆調及場景選段。

With “a voice of silver brightness and clarity” (*Bachtrack*) with “immaculately produced and enticing tone matched by superb musicianship” (*Opera News*), soprano Chen Reiss came to prominence as a member of the ensemble of the Bavarian State Opera and as resident artist at the Vienna State Opera.

Highlights of the 2025/26 season include her debut as second soprano in Mahler’s *Symphony no. 8* with Tarmo Peltokoski, Mahler’s *Symphony no. 2* with the Los Angeles Philharmonic under Gustavo Dudamel, including an Asia tour, *Carmina Burana* with the Detroit Symphony, Beethoven’s *Missa Solemnis* with the Orchestre de Paris under Klaus Mäkelä, Brahms’s *German Requiem* with the London Symphony Orchestra under Manfred Honeck and Vaughan Williams’s *A Sea Symphony* with the Hong Kong Philharmonic. Chen returns to the Rotterdam Philharmonic with Lahav Shani for Mahler’s *Symphony no. 4*, and records a CD with the Beethoven Orchester Bonn featuring works by Anton Reicha, Andreas Romberg, Ferdinand von Waldstein, and Peter von Winter. In addition, Chen serves as Artist in Residence with the Real Orquesta Sinfónica de Sevilla for the 2025/26 season.

Recent recordings include Mendelssohn’s *Lobgesang* with the Tonhalle-Orchester Zurich and Paavo Järvi (Alpha Classics), Mahler’s *Fourth Symphony* with the Czech Philharmonic and Semyon Bychkov (Pentatone), Schreker’s *Vom ewigen Leben* with Christoph Eschenbach and the Konzerthausorchester Berlin (Deutsche Grammophon), and Beethoven arias and scenes with the Academy of Ancient Music.

舒恩

ANDRÈ SCHUEN

低男中音 Bass-baritone

Photo: Guido Werner



舒恩出生於意大利南蒂羅爾的拉瓦爾村，該地使用拉定語，讓他自小便精通三種語言——拉定語、意大利語和德語。這種豐富的語言背景，體現在他多元的曲目風格上——從意大利美聲歌唱、德國藝術歌曲，到歌劇經典角色。他最初接受的是大提琴訓練，後於薩爾斯堡莫扎特音樂學院學習聲樂，師從布拉尼斯蒂亞努及霍茲米爾。

舒恩常獲邀在世界頂級歌劇院演出，包括維也納國家歌劇院、巴伐利亞國家歌劇院、米蘭斯卡拉劇院、柏林國家歌劇院、德累斯頓森珀歌劇院、柏林德意志歌劇院、巴黎國家歌劇院、馬德里皇家歌劇院、巴塞隆那利塞奧大劇院、蘇黎世歌劇院和倫敦皇家歌劇院等。

他最經典的歌劇角色包括唐喬望尼、阿瑪維法伯爵（《費加羅的婚禮》）、古列爾摩（《女人心》）、尤金·奧涅金、福特（《法斯塔夫》）、羅德里戈（《唐卡洛》）、夏普萊斯（《蝴蝶夫人》）和沃爾弗拉姆（《湯豪舍》）。他曾與許多傑出指揮家合作，例如歷圖爵士、尼爾森斯、約丹、哈丁、雷西、提勒曼、岡扎雷茲-蒙哈斯及梵志登等。

他對藝術歌曲充滿熱情，與鋼琴家海德合作，在世界各地的頂級舞台上演出。2025年7月，他的新專輯《莫扎特》由德意志留聲機發行，由岡扎雷茲-蒙哈斯指揮薩爾斯堡莫扎特音樂學院樂團一同錄製。

André Schuen, originally from the Ladin-speaking village of La Val in South Tyrol, grew up trilingual — speaking Ladin, Italian, and German — a linguistic richness reflected in the stylistic diversity of his repertoire, which spans from Italian bel canto and German Lieder to major roles in the operatic canon. After initial training as a cellist, he studied voice at the Mozarteum University Salzburg with Horiana Brănișteanu and Wolfgang Holzmaier.

He is a regular guest at leading opera houses such as the Vienna State Opera, Bavarian State Opera, Teatro alla Scala in Milan, Staatsoper Unter den Linden, Semperoper Dresden, Deutsche Oper Berlin, Opéra National de Paris, Teatro Real Madrid, Gran Teatre del Liceu in Barcelona, Zurich Opera House, and the Royal Opera House in London.

Among his signature roles are Don Giovanni, Count Almaviva (*Le nozze di Figaro*), Guglielmo (*Così fan tutte*), Eugene Onegin, Ford (*Falstaff*), Rodrigo (*Don Carlo*), Sharpless (*Madama Butterfly*), and Wolfram (*Tannhäuser*). He has collaborated with distinguished conductors such as Sir Simon Rattle, Andris Nelsons, Philippe Jordan, Daniel Harding, Fabio Luisi, Christian Thielemann, Roberto González-Monjas, and Jaap van Zweden.

He has a deep passion for Lieder, and together with pianist Daniel Heide, he performs on leading stages around the world. In July 2025, his new album *Mozart* was released on Deutsche Grammophon, recorded with the Mozarteum Orchestra Salzburg under the baton of Roberto González-Monjas.



Photo: Desmond Chan

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，為有志成為專業歌家的團員提供演出及培訓機會。

自2022/23樂季以來，港樂合唱團與澳門樂團合作演出多套節目，包括貝多芬第九交響曲、孟德爾遜《仲夏夜之夢》及BBC《七個世界，一個星球》等，彰顯港樂投入粵港澳大灣區內的文化交流。



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's Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

Since the 2022/23 season, the chorus has been collaborating with the Macao Orchestra on various programmes, including Beethoven's Symphony no. 9, Mendelssohn's *A Midsummer Night's Dream*, and the BBC's *Seven Worlds, One Planet*. This partnership highlights HK Phil's cultural exchange initiatives within the Greater Bay Area.

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

客席合唱團團長

林浩恩

合唱團經理

馮碧琪

鋼琴伴奏

嚴翠珠

女高音

陳姿霖

陳泳妍

蔣珈莉

鄭翌宜

戚芷君*

蔡家賜

何麗雯

高艾思

劉傲山*

劉淳欣

羅欣珮

梁嘉穎

廖穎珊

文賜安

吳珏琳

謝瑞明

徐可人

黃安恩

王樂欣

SOPRANOS

Chan Chi-lam

Chan Wing-yin

Sally Chiang Ka-li

Connie Cheng

Candy Chik*

Brigitte Choi

Tracy Ho Lai-man

Alice N. Ko

Claudia Lau*

Sharen Lau

Jessica Law

Karen Leung
Yolanda Liu Wing-shan

Angel Man

Bonnie Ng Kwok-lam

Nelly Tse

Amy Tsui

Jenna Wong

Sharon Wong

男高音巴樂天⁺

張子鋒

傅朗歌*

何尚軒

黎遨行*

馬貫華

溫庭皓

邱峙峰

TENORSAlvis Lok-tin Bar⁺

Cheung Tsz-fung

Francisco Javier Fernández Díez*

Jimmy Ho Sheung-hin

Rover Lai*

Gabriel Ma

Timothy Wan

Jack Yau Chi-fung

CHORUSMASTER

Apollo Wong

GUEST CHORUSMASTER

Dominic Lam

CHORUS MANAGER

Betty Fung

ACCOMPANIST

Linda Yim

女低音

陳嘉穎

陳蕙心

陳珮嫻

周穎霞

李海欣*

李思滢

梁子瑛*

梁淑嫻

麥珮盈

柯家慧

譚詠嫻

ALTOS

Karen Chan Ka-wing

Summer Chan

Chin Pui-shan

Adeline Chow

Hoiyan Lee*

Sharon Lee Sze-ho

Angel Leung Tsz-ying*

Rita Leung

Joyce Mak Pui-ying

Or Ka-wai

Winnie Tam

男低音

陳柱焜*

陳恩進

陳煜文*

張嘉笙

鍾子源

梁池歡

梁立群

李雲龍

盧卓健

黃鎮國

黃啟迪

葉永茂

虞有成

BASSES

Chan Chu-kwan*

David Chan Yan-chun

Irwin Chan Yuk-man*

Artus Cheung Ka-sang

Alex Chung

Leung Chi-foon

Cyrus Leung Lap-kwan

David Li

Lo Cheuk-kin

Jamie Wong Chun-kwok

Truman Wong

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



Photo: Girts Ragelis

拉脫維亞國家合唱團

STATE CHOIR LATVIJA

拉脫維亞國家合唱團是傳承拉脫維亞文化及歷史重要的典範。拉脫維亞的合唱傳統以溫暖、平衡及精準的文化和歌聲聞名於世，拉脫維亞國家合唱團則基於這個傳統展現其音樂光芒。本團是波羅的海國家規模最大的專業合唱團，經常獲邀參與世界頂級樂團和指揮的音樂會，史瑪斯自1997年起擔任合唱團的藝術總監兼首席指揮，卡特凱維奇於2025年11月起擔任合唱團總經理，此職過去由奧斯雷擔任（1997-2025）。

合唱團60名成員音樂才華卓越，演唱技巧精湛，令合唱團成為能演繹各種作品，且別具特色的「樂器」——不論是細膩的無伴奏合唱，還是大型聲樂交響鉅作。

合唱團其中一項重要里程碑，為與阿姆斯特丹音樂廳樂團及楊遜斯一同世界巡演，以慶祝樂團成立125周年。合唱團亦曾在多個頂尖音樂廳演出，包括漢堡的易北愛樂音樂廳、慕尼黑的巴伐利亞國家歌劇院、琉森文化會議中心、阿姆斯特丹音樂廳、馬德里國家音樂廳、紐約林肯中心及上海音樂廳等。

The State Choir LATVIJA is one of the most significant monuments of Latvian cultural life and history. The choir's musical radiance is defined by the vocal culture and sound of the Latvian choral tradition, characterised by warmth, balance and precision. The State Choir LATVIJA is the largest professional choir in the Baltic States, and it is regularly in demand on the concert programmes of the world's leading orchestras and conductors. Since 1997, the Artistic Director and Chief Conductor of the choir has been Māris Sirmāis, while for the years 1997-2025 the choir's General Manager has been Māris Ošlejs, followed by Sanda Katkeviča from November 2025.

The 60 members of the State Choir LATVIJA are renowned for their musical intelligence and vocal skill, making the choir a unique instrument capable of performing everything from subtle a cappella pieces to large vocal-symphonic masterworks.

One of the most significant achievements in the history of the choir was its collaboration with the Royal Concertgebouw Orchestra and conductor Mariss Jansons in a world tour dedicated to the 125th anniversary of the orchestra. The choir has performed on the stages of the world's greatest concert halls, including the Elbphilharmonie in Hamburg, Bavarian State Opera in Munich, KKL Luzern, Royal Concertgebouw in Amsterdam, the National Music Auditorium in Madrid, Lincoln Centre in New York and Shanghai Concert Hall.

女高音 SOPRANOS

Prince Indra
Dravniece Marlēna
Olekša Rūta
Behma Nataliia
Sisojeva Nelli
Zvejniece Ieva
Grīnhofa Vita
Austruma Marika
Šmite Sintija
Lisovska Inga
Mihailovska Irīna

男高音 TENORS

Liepnieks Jurgis
Tomsons Valdis
Tučs Matīss
Nauzers Kristaps
Zadorožnijs Sergijs
Zujevs Georgs
Sprūde Reinis
Ozoliņš Kalvis
Augustinovičs Agnis
Jēkabsons Juris
Repše-Šterns Armands
Sējāns Eremijs

女低音 ALTOS

Dzenīte Ilze
Zilberte Zane
Lineja Laila
Ozoliņa Laura
Mališeva Zanda
Kaņepe Sniedze
Giluča Inga
Otaņķe Agneta
Čipāne Elīna
Taranda Evita
Selga Elīna

男低音 BASSES

Šmīdbergs Ralfs
Kalniņš Jēkabs Kristis
Fiskovičs Eduards
Endijs Endelis
Matvejs Uģis
Muižnieks Artis
Meņģelis Uģis
Krauze Ivars
Petrovskis Jānis
Puķe Agris
Beļickis Rūdolfs
Almanis Palmbahs Jānis



Photo: Sim Canetty-Clarke

黯聲合唱團

黯聲合唱團屢獲殊榮，為世界頂尖聲樂團體，以熱情及精準聞名，其演出獲《泰晤士報》形容為「現象級」，《留聲機》雜誌亦讚譽為「美得令人震撼」——在指揮梭特的領導下，黯聲合唱團足跡遍及全球各大音樂節與重要演出場地，包括BBC逍遙音樂節、威格摩音樂廳、漢堡易北愛樂廳、萊茵高音樂節及悉尼藝術節等。樂團以詮釋文藝復興時期至當代的合唱作品而享譽國際，亦定期委約創作新作。黯聲合唱團曾與英國多個頂尖樂團合作，包括倫敦交響樂團、極光樂團、古樂學院及布烈頓小交響樂團等。

黯聲合唱團曾榮獲三項BBC音樂雜誌合唱大獎、BBC音樂雜誌年度錄音大獎、愛迪生古典音樂獎、奧普斯古典音樂獎及德國樂評人獎，並曾獲格林美獎提名。樂團經常參與錄音製作，包括為賣座科幻電影《阿凡達：水之道》(2022)原聲帶獻聲。

除了演出及錄音工作外，黯聲合唱團亦積極推行「學習與連結」計劃，每年與數百名兒童、青少年及業餘歌手合作。

TENEBRAE

Described as “phenomenal” (*The Times*) and “devastatingly beautiful” (*Gramophone*), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision. Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral works from the Renaissance through to contemporary masterpieces, and it regularly commissions new music. It has enjoyed collaborations with some of the UK’s leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia.

Tenebrae has won three BBC Music Magazine Choral Awards, a BBC Music Magazine Recording of the Year Award, an Edison Classical Music Award, an Opus Klassik Award, a German Critic’s Award, and earned a Grammy nomination. The ensemble also undertakes regular session work, including contributing the vocals for the soundtrack to blockbuster sci-fi movie *Avatar: The Way of Water* (2022).

Alongside its performance and recording schedule, Tenebrae runs a thriving Learning & Connection programme, through which it works with hundreds of children, young people and amateur singers each year.

藝術總監 ARTISTIC DIRECTOR

Nigel Short

巡演經理 TOUR MANAGER

Alex Maxted

女高音 SOPRANOS

Anna Grieve
Rachel Haworth
Eleanor Miles-Kingston
Laura Newey
Rosanna Wicks
Clover Willis

女低音 ALTOS

Hannah Cooke
Eleanor Minney
Elisabeth Paul
Olivia Shotton

男高音 TENORS

Jeremy Budd
Jack Granby
Tom Robson
Dom Wallis

男低音 BASSES

Johnny Howard
Henry Montgomery
Oliver Morris
Samuel Travis
George Vines

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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。樂團與德意志留聲機合作，發行由貝托祺指揮華格納（夫利格改編）的《指環》：管弦樂冒險。

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 collaborates with Deutsche Grammophon and releases Wagner's *The Ring: An Orchestral Adventure*, arranged by Henk de Vlieger and conducted by Tarmo Peltokoski.

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 has performed 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, Andrés Orozco-Estrada,



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、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

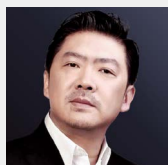
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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

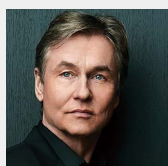
駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

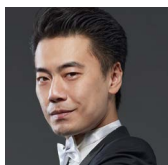
邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

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



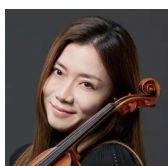
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



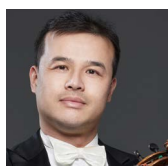
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



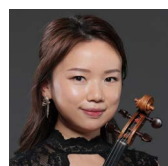
艾瑾
Ai Jin



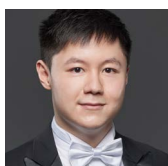
把文晶
Ba Wenjing



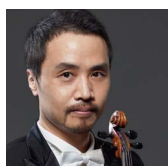
程立
Cheng Li



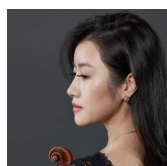
桂麗
Gui Li



賈舒晨
Jia Shuchen



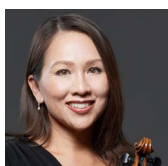
李智勝
Li Zhisheng



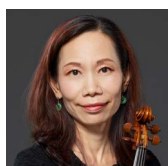
劉芳希
Liu Fangxi



毛華
Mao Hua

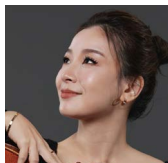


梅麗芷
Rachael Mellado



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



▲梁文瑄
Leslie Ryang Moonsun Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki
Wilson



田中知子
Tomoko Tanaka

包陪麗及渡伸一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



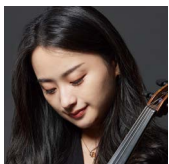
周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling

萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation
Chair



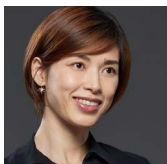
■李嘉黎
Li Jiali



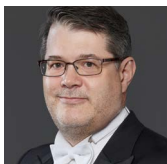
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping

邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■方曉牧
Fang Xiaomu

Barbara and Anthony
Rogers 席位贊助
The Barbara and Anthony
Rogers Chair



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

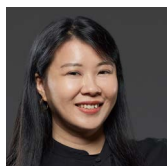
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



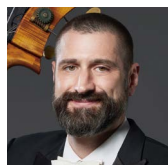
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

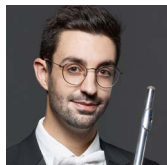
長笛 FLUTES



●史德琳
Megan Sterling
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■盧韋歐
Olivier Nowak



浦翹飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

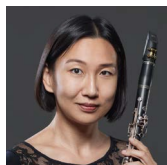
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo Iosco

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee



◆崔祖斯
Adam Treverton Jones

低音巴松管 CONTRABASSOON

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov

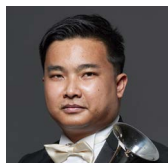


李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



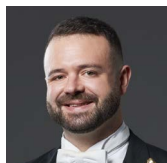
●巴力助
Nitiphum
Bamrunghanthum



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



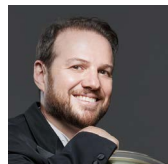
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA



●雷科斯
Paul Luxenberg

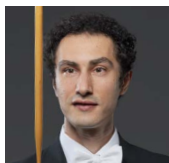
定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

鍵盤 KEYBOARD



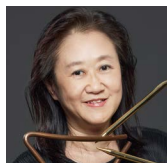
●龐樂思
James Boznos



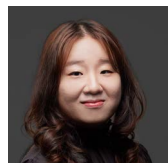
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●李惠珍
Woojin Lee



●嚴翠珠[#]
Linda Yim[#]

特約樂手

FREELANCE PLAYERS

客席樂團首席：金哉沅
Guest Concertmaster: Kim Jaewon

小提琴：郭詠恩、沈庭嘉
Violin: Alison Kwok & Vivian Shen

中提琴：郭子銘、楊善衡
Viola: Martin Kuo & Andy Yeung

圓號：游子萱
Horn: Ariel You

定音鼓 / 敲擊樂器：陳梓浩
Timpani / Percussion: Samuel Chan

敲擊樂器：鄭敏蔚
Percussion: Eugene Kwong

豎琴：金暉和
Harp: Kim Kyunghwa

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

[#] 短期合約
Short-term Contract

感謝伙伴 THANK YOU PARTNERS

各界鼎力支持對樂團保持卓越水準至關重要。我們衷心感謝：

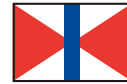
The following parties have provided invaluable support that is critical to maintaining the exceptional quality of our orchestra, and we would like to convey our most heartfelt gratitude:

主要贊助 Major Funding Body

首席贊助 Principal Patron



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China



SWIRE

「賽馬會齊奏音樂夢計劃」獨家贊助
"Jockey Club TUTTI Programme" Exclusive Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust

節目贊助 Programme Sponsors

按音樂會時序排列 In concert dates order

「國慶音樂會：英雄與傳說之歌」贊助
"National Day Concert:
Music of Heroes and Legends" Sponsor



「一帶一路 | 余隆與阿貝都萊默」冠名贊助
"Belt and Road | Long Yu &
Behzod Abduraimov" Title Sponsor



「貝托祺與郎朗」獨家冠名贊助
"Tarmo Peltokoski & Lang Lang"
Exclusive Title Sponsor



「新年音樂會 | 哈布斯堡王朝的維也納」獨家冠名贊助
"New Year Celebration | Vienna of the Habsburg
Dynasty" Exclusive Title Sponsor



「沈靖韜凱旋音樂會」冠名贊助
"Celebrating Aristo Sham"
Title Sponsor



「安蘇菲·慕達的約翰·威廉斯」贊助
"Anne-Sophie Mutter
Plays John Williams" Sponsor



「紀弗朗的貝多芬鋼琴協奏曲全集 I 及 II」冠名贊助
"François-Frédéric Guy's Beethoven
Piano Concertos I & II" Title Sponsor



贊助及捐款查詢 SPONSORSHIP AND DONATION ENQUIRIES:
development@hkphil.org | +852 2721 0845

香港董氏慈善基金會青少年聽眾計劃贊助 及 社區音樂會贊助
The Tung Foundation Young Audience Scheme Sponsor and Community Concert Sponsor

The Tung Foundation
香港董氏慈善基金會

駐團指揮席位贊助 Resident Conductor's Podium Sponsors

駐團指揮廖國敏大師席位聯合贊助
Resident Conductor's Podium Co-sponsors for Maestro Lio Kuokman

邱啟楨紀念基金
C. C. Chiu Memorial Fund

The Tung Foundation
香港董氏慈善基金會

樂團席位贊助 Chair Endowment Sponsors

樂團首席王敬席位贊助
Chair Endowment Sponsor for Concertmaster Jing Wang

 新鴻基有限公司
SUN HUNG KAI & CO. LIMITED
via Sun Hung Kai & Co. Foundation

首席第二小提琴趙溦娜席位贊助
Chair Endowment Sponsor
for Principal Second Violin
Zhao Yingna

Vincy and
Samuel Leung

首席中提琴凌顯祐席位贊助
Chair Endowment Sponsor
for Principal Viola
Andrew Ling

Kaleidoscope
Charitable Foundation
萬花筒慈善基金

首席大提琴鮑力卓席位贊助
Chair Endowment Sponsor
for Principal Cello
Richard Bamping

邱啟楨紀念基金
C. C. Chiu Memorial Fund

首席長笛史德琳席位贊助
Chair Endowment Sponsor
for Principal Flute
Megan Sterling

邱啟楨紀念基金
C. C. Chiu Memorial Fund

聯合首席大提琴方曉牧席位贊助
Chair Endowment Sponsor for
Co-Principal Cello Fang Xiaomu

Barbara and
Anthony Rogers

第二小提琴田中知子席位贊助
Chair Endowment Sponsor for
Second Violin Tomoko Tanaka

包陪麗及渡伸一郎
Cissy Pao and Shin Watari

指定物流伙伴
Official Logistics Partner



酒店伙伴
Hotel Partner

THE PENINSULA
HONG KONG

義務核數師
Honorary Auditor



戶外媒體伙伴
Outdoor Media Partner



義務法律顧問
Pro-bono Legal Counsel



品牌體驗伙伴
Brand Experience Partner



多謝支持 THANK YOU FOR YOUR SUPPORT

大師會 MAESTRO CIRCLE

港樂大師會為會員提供全年樂季門票及品牌宣傳機會。港樂謹此向以下會員及不具名會員致謝：

The HK Phil's **MAESTRO CIRCLE** offers members year-round tickets and branding benefits. We are grateful to the following members and those who wish to remain anonymous:

白金會員 Platinum Members

Bloomberg



THE PENINSULA
HONG KONG

SF Capital
Samuel and Rose Jean Fang



鑽石會員 Diamond Member



綠寶石會員 Emerald Members



SLAUGHTER AND MAY/
司力達律師樓



珍珠會員 Pearl Member



企業贊助查詢 CORPORATE SUPPORT ENQUIRIES:

development@hkphil.org | +852 2721 1079

In alphabetical order of organisation name
以機構英文名稱排序

多謝支持 THANK YOU FOR YOUR SUPPORT

港樂慈善晚宴 貝托祺與朗朗之夜

HK PHIL CHARITY GALA DINNER

AN EVENING WITH TARMO PELTOKOSKI & LANG LANG

晚宴籌委會

GALA DINNER ORGANISING COMMITTEE

聯合主席 Co-Chairs

梁潘穎珊女士 Mrs Jacqueline Pun Leung
王思雅女士 Ms Sarah Wong

榮譽顧問 Honourable Advisors

黃寶兒女士 Ms Bonny Wong
邱聖音女士 Ms Angela Yau

委員 Members

陳可欣女士 Ms Sabrina Chan
卓永豐先生 Mr Edmond Cheuk
張詠慧女士 Ms Sylvia Cheung
丁聰女士 Mrs Stephanie Ding Cong
洪羽縵女士 Ms Stephanie Hung
Mrs Janana Suleymanli Pasha
許一涵女士 Ms Melody Xu

鳴謝 ACKNOWLEDGEMENT

名家贊助 Virtuoso Sponsors

邱啟楨紀念基金
C. C. Chiu Memorial Fund
洪祖杭先生及洪羽縵女士
Mr Hung Chao Hong & Ms Stephanie Hung
渣打環球私人銀行
Standard Chartered Global Private Bank

合奏贊助 Ensemble Sponsors

梁匡全先生與梁潘穎珊女士
Mr Andrew Leung & Mrs Jacqueline Pun Leung
白禮仁先生 Mr Peter Brien
Ms Sabrina Chan & Ms Michelle Chen
卓永豐先生 Mr Cheuk Wing Fung Edmond
張維平先生及夫人與張詠慧女士
Mr & Mrs Raymond Cheung & Ms Sylvia Cheung
Ms Constance Choy
Mr Daniel French & Ms Shan Yee Fok
樂明希基金與好友
Hong Kong Light Charity & Good Friends
葉楊詩明女士與邱聖音女士
Mrs Christine Ip & Ms Angela Yau
李文慧女士 Ms Marina Lee
Mr & Mrs Penn
譚允芝資深大律師 Ms Winnie Tam, SBS, SC, JP
許一涵女士 Ms Melody Xu

序曲贊助 Overture Sponsors

方劉小梅院士與好友 Mrs Helen Fong & Good Friends
恒基兆業地產集團 Henderson Land Group
許晉義先生及夫人 Mr & Mrs Hui Chung Yee Richard
Mr David Jinsig Lee
Mrs Janana Pasha & Friends
Mr Joshua & Mrs Clara Yeoh

大師贊助 Maestro Sponsors

蔡關穎琴律師, BBS, MH, JP, 法國藝術與文學騎士勳章
Mrs Janice Choi, BBS, MH, JP, Chevalier de l'Ordre des Arts et des Lettres
霍經麟先生 Mr Glenn Fok
Mr Michael Huang
黃強先生 Mr Huang Qiang
大容基金 Melting Pot Foundation
譚允芝資深大律師 Ms Winnie Tam, SBS, SC, JP
洪子晴慈善基金會 The Hung Chi Ching Charitable Fund

贊助 Sponsors

Mr Lewis Chung
Continuum Capital Ltd.
萬花筒慈善基金 Kaleidoscope Charitable Foundation
Mr Bryan Koo
Mr Danny Scinto & Ms Gabriella Cai
Ms Dina Shin
Mr Jason Yu

捐款 Donation

Ms Nathalia Hermanto
Ms Jessica Jann
Mr David Jinsig Lee
Mr Stephen Tan

主要拍賣贊助 Key Auction Sponsors

新星有限公司 Ascot Chang Co. Ltd.
Avant Garde Horn x Vermillion Lifestyle Holdings Limited
Devialet
Peter and Howard Kwok, Château Bellefont-Belcier
Jeannie Cho Lee, Sabatini Ristorante Italiano (Hong Kong)
and Sotheby's Wine
Perseus
瑰麗酒店 Rosewood
The Ritz-Carlton Yacht Collection

拍賣贊助 Auction Sponsors

無名氏 (4) Anonymous (4)
Bar Leone & Montana
白禮仁先生 Mr Peter Brien
Craft Hong Kong
香港四季酒店 Four Seasons Hotel Hong Kong
嘉麗珠寶 Gaily Jewellery
黃翔先生 Mr Edmond Huang
李純恩先生 Mr Benny SY Li
Mr Gerald Li
西山瑞貴女士 Ms Mizuki Nishiyama

美酒及香檳贊助 Wine & Champagne Sponsors

泰廷爵香檳 Champagne Taittinger
佳年洋行 Fine Vintage

禮品贊助 Gift Sponsors

Eve Bliss
Fokas Dental Aesthetics and Implants Limited
La Bioesthetique
Saicho

場地伙伴 Venue Partner

香港四季酒店 Four Seasons Hotel Hong Kong

拍賣伙伴 Auction Partner

蘇雷比 Sotheby's

鋼琴贊助 Piano Sponsor

通利琴行 Tom Lee Music

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

orchestra@hkphil.org

多謝支持 THANK YOU FOR YOUR SUPPORT

港樂特別計劃 SPECIAL PROJECTS (樂器 Instruments)

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

香港管弦協會婦女會 捐贈

安域高·洛卡(1902)小提琴·由程立先生使用

桑·巴蒂斯·維爾翁(1866)小提琴
·由樂團第三副首席朱蓓小姐使用

約瑟·加里亞奴(1788)小提琴
·由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼(1736)小提琴

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

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
·由樂團聯合首席第二小提琴余恩傑先生使用

桑·巴蒂斯·維爾翁(c.1867)小提琴·由把文晶先生使用

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

史葛·羅蘭士先生 慷慨借出

安素度·普基(1910)小提琴·由張希小姐使用

Loaned by Mr Laurence Scofield

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

胡百全律師事務所 安排借出

李卡多·安東尼亞齊(1910)小提琴
·由樂團第一副首席梁建楓先生使用

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

Riccardo Antoniazzi (1910) Violin

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

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曠牧小姐使用

Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

· played by Ms Fang Xiaomu, Co-principal Cello

無名氏 慷慨借出

斯提法諾·斯卡拉佩拉(1905)小提琴

·由樂團第二副首席王亮先生使用

Generously loaned by an Anonymous

Stefano Scarampella (1905) Violin

· played by Mr Wang Liang, Second Associate Concertmaster

樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

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
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- 應琦泓先生

Donated by The Ladies Committee of the
Hong Kong Philharmonic Society

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

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- Mr Steven Ying

多謝支持 THANK YOU FOR YOUR SUPPORT

常年經費基金 ANNUAL FUND

常年經費基金 ANNUAL FUND

凱譽捐款者 Laureate Donor HK\$100,000 - HK\$199,999

Barbara and Anthony Rogers
Sin Wai Kin Foundation Limited •
冼為堅基金有限公司

絢輝捐款者 Luminary Donor HK\$50,000 - HK\$99,999

Anonymous (2) • 無名氏 (2)
Mr & Mrs Lowell & Phyllis Chang • 張爾惠伉儷
Mr & Mrs Leung Lit On • 梁烈安伉儷
Ma Ma Bear
Wang Family Foundation • 汪徵祥慈善基金

尊尚捐款者 Distinguished Donor HK\$25,000 - HK\$49,999

Anonymous • 無名氏
Mr & Mrs Renaud & Christina Bailly
Dr Chan Ki Wan Kelvin • 陳麒尹醫生
Dr Chu Ming Leong
Dr Robert & Mrs Diana Collins
Caroline & Viet-Linh Ha Thuc
Mrs Joyce Kan
Anna Liu
Ms LeighAnne Ye Zhu

炫亮捐款者 Stellar Donor HK\$10,000 - HK\$24,999

Anonymous (2) • 無名氏 (2)
Dr Chan Edmond • 陳振漢醫生
Mr & Mrs Joseph W N Cheung • 張宏毅先生夫人
Dr York Chow • 周一嶽醫生
Mr Ho Che Kin & Ms Liu Man Kwan • 何子建先生及廖文軍女士
Ms Jennifer Hodgson
Mr Edmond Xiang Huang • 黃翔先生
Mrs Doreen Le Pichon
Nancy Lee
Dr Lilian Leong, BBS, JP • 梁馮令儀醫生
Dr Mak Lai Wo • 麥禮和醫生
Mr and Mrs A. Ngan
Dr and Mrs Joseph Pang
Sze Kin Tung Ronald
Dr Tsao Siu-Ling Sabrina
Dr & Mrs Tsao Yen Chow • 曹延洲醫生伉儷

雅緻捐款者 Treasured Donor HK\$5,000 - HK\$9,999

Anonymous (7) • 無名氏 (7)
Ms Karen Chan
Yiting Chan
Mr Bryan Cheng • 鄭鈞明先生
Chow Emily & Leung Jan • 梁贊及周嘉平
Mr Garth Jones
Gary Lee & Winnie Lau
Jina Lee & Jae Won Chang
Mr Leo Leong & Ms Winnie Ng
Dr Derek Leung
Mr & Mrs Gary Suen
Mr Franklin Yu & Ms Carmen Wong
Dr Wai Chung Wendy Wong

多謝支持 THANK YOU FOR YOUR SUPPORT

學生票資助基金及音樂大使基金

STUDENT TICKET FUND & AMBASSADOR FUND

學生票資助基金

STUDENT TICKET FUND

雋譽捐款者 Grand Donor
HK\$200,000 - HK\$499,999

CYMA Charity Fund Limited •
馬振玉慈善基金會有限公司

凱譽捐款者 Laureate Donor
HK\$100,000 - HK\$199,999

Zhilan Foundation • 芝蘭基金會

絢輝捐款者 Luminary Donor
HK\$50,000 - HK\$99,999

D Lee & L Mak • 李玉芳麥耀明
Stephen Luk
Ma Ma Bear
Tin Ka Ping Foundation • 田家炳基金會

尊尚捐款者 Distinguished Donor
HK\$25,000 - HK\$49,999

Anonymous • 無名氏
Asia Financial Holdings Limited
David Chiu
Mr and Mrs Lam Ting Kwok Paul • 林定國先生夫人
Mr Andrew Chun Keung Leung
Dr Andrew Kei Yan Ng • 吳基恩醫生
Ms Michelle Tang • 鄧婉湘女士
Dr Derek Wong • 黃秉康醫生
Patrick Yeung

炫亮捐款者 Stellar Donor
HK\$10,000 - HK\$24,999

Anonymous (2) • 無名氏 (2)
Chiu Kin Ming • 趙建明
Dr York Chow • 周一嶽醫生
Dr Chu Ming Leong
Mr Edmond Xiang Huang • 黃翔先生
Ms Hung Chi-wah • 熊芝華老師
Pureanae Jang
Dr Julian Kwan & Dr T.S. Wong • 關家雄醫生及黃德純醫生
Dr Leung Wai Tong, Thomas • 梁惠棠醫生
Mak Wing Kwong Tony • 麥永光
Mr and Mrs A. Ngan
Mr Ho Cheung Shum
The Elementary Charitable Foundation • 文娛慈善基金
Ziwei Yuan

雅緻捐款者 Treasured Donor
HK\$5,000 - HK\$9,999

Anonymous (2) • 無名氏 (2)
Christopher Chan • 陳子軒
Jina Lee & Jae Won Chang
Dr Derek Leung
Shieh Wing Tai Paul • 石永泰
Shun Yuen Construction Co Ltd • 順源建築有限公司
Dr & Mrs Tsao Yen Chow • 曹延洲醫生伉儷
Mr Wong Sze Yuen
Ms Sherry Yeung • 陽小蓮女士
羅紫媚 & Joe Joe

音樂大使基金

AMBASSADOR FUND

絢輝捐款者 Luminary Donor
HK\$50,000 - HK\$99,999

Ma Ma Bear

炫亮捐款者 Stellar Donor
HK\$10,000 - HK\$24,999

Mr Chen Kin Wah • 陳健華先生
Mrs Linda Wang

雅緻捐款者 Treasured Donor
HK\$5,000 - HK\$9,999

Anonymous • 無名氏
Yin Gao
Dr Derek Leung
Ms Bonnie Luk
Alan Yue and Vivian Poon • 余文偉先生夫人

信託基金

ENDOWMENT TRUST FUND

信託基金於1983年由以下機構贊助得以成立。
The Endowment Trust Fund was set up in 1983 with these initial sponsors.

Citibank, NA • 花旗銀行
Jardine, Matheson & Company Ltd • 怡和有限公司
The Hong Kong Jockey Club Charities Trust •
香港賽馬會慈善信託基金
The Hongkong Bank Foundation • 滙豐銀行慈善基金
The Hongkong Land Group • 置地有限公司
The Tung Foundation • 香港董氏慈善基金會

駐團指揮席位贊助

Resident Conductor's Podium Endowment

駐團指揮廖國敏席位聯合贊助

The Resident Conductor's Podium,
held by **Lio Kuokman**, is endowed by

邱啟楨紀念基金

C. C. Chiu Memorial Fund

The Tung Foundation
香港董氏慈善基金會



樂團席位贊助

Chair Endowments

樂團首席王敬席位贊助

The Concertmaster's Chair,
held by **Jing Wang**, is endowed by

 新鴻基有限公司
SUN HUNG KAI & CO. LIMITED

via Sun Hung Kai & Co. Foundation





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

**Vincy and
Samuel Leung**



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

Kaleidoscope
Charitable Foundation
萬花筒慈善基金




首席長笛史德琳席位贊助
The Principal Flute Chair, held by
Megan Sterling, is endowed by

邱啟楨紀念基金
C. C. Chiu Memorial Fund




首席大提琴鮑力卓席位贊助
The Principal Cello Chair, held by
Richard Bamping, is endowed by

邱啟楨紀念基金
C. C. Chiu Memorial Fund



聯合首席大提琴方曉牧席位贊助
The Co-Principal Cello Chair, held by
Fang Xiaomu, is endowed by

**Barbara and
Anthony Rogers**



第二小提琴田中知子席位贊助
The Second Violin Chair, held by
Tomoko Tanaka, is endowed by

**包陪麗及渡伸一郎
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.

贊助及捐款查詢

Sponsorship and Donation Enquiries

+852 2721 0845

development@hkphil.org

多謝支持 THANK YOU FOR YOUR SUPPORT

香港管弦樂團籌款音樂會 2026

YOUR STAGE AWAITS

THE HK PHIL FUNDRAISING CONCERT 2026

籌備委員會 ORGANISING COMMITTEE

聯合主席 Co-Chairs

梁嘉彰女士 Ms Catherine Leung
盧嘉兒女士 Ms Elizabeth Lo

榮譽顧問 Honorary Advisor

邱聖音女士 Ms Angela Yau

委員 Members

卓永豐先生 Mr Edmond Cheuk
梁潘穎珊女士 Mrs Jacqueline Pun Leung

鉑金贊助 PLATINUM SPONSORS

HK\$200,000 or above 或以上

Dr Cai & Joseph Family
愛藝音樂學院 Grazioso Music Academy
NMS Wealth Management LTD,
Cheng Fu, Yu Jing

金贊助 GOLD SPONSORS

HK\$100,000 or above 或以上

John & Pauline Foo
葉楊詩明女士
Mrs Christine IP YEUNG See-ming
梁嘉彰 Catherine Leung
MicraMusic Ltd
Optimas Capital Management
太古集團慈善信託基金
The Swire Group Charitable Trust
Wong Ting Chung

銀贊助 SILVER SPONSORS

HK\$80,000 or above 或以上

車弘健先生夫人 Mr and Mrs Anthony Che
徐傳順博士 Dr Alex Chui Chuen-shun
香港豎琴堡 Hong Kong Harp Chamber Music
Mr Huang Guan Lin
荊永辰先生 Mr Jing Yong Chen
鄺子平先生 Mr Jimmy Kwong
雷振鋒博士 Dr Lei Zhenfeng
梁紅梅女士 Ms Amanda Liang

銅贊助 BRONZE SPONSORS

HK\$5,000 or above 或以上

Cai Liyong
Alex Ho & OJ Miu
Jin Yali
Maye Ng
Dr Winnie Ng — Gen Classics
Treasure Learning Hong Kong

以英文名稱排序。由於支持者眾多，未能在此盡錄，港樂謹對所有支持是次籌款音樂會的人士及機構致謝。

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



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

香港管弦協會有限公司

THE HONG KONG PHILHARMONIC SOCIETY LIMITED

名譽贊助人

李家超先生
中華人民共和國
香港特別行政區行政長官

HONORARY PATRON

The Honourable John KC LEE, GBM, SBS, PDSM, PMSM
THE CHIEF EXECUTIVE, HONG KONG SPECIAL ADMINISTRATIVE REGION
THE PEOPLE'S REPUBLIC OF CHINA

董事局

岑明彥先生
主席

譚允芝資深大律師
副主席

冼雅恩博士
司庫

白禮仁先生
蔡關穎琴律師

范凱傑教授
范丁先生
霍經麟先生
吳繼淦先生
黃翔先生
葉楊詩明女士
Marie-Louise
Jungels 女士

李文慧女士
梁進強先生
梁美寶女士
梁敦臨先生
龍沛智先生
呂志宏先生
蔡佳穎律師
邱聖音女士

劉元生先生
高級顧問

蘇澤光先生
高級顧問

董溫子華女士
高級顧問

贊助基金委員會

岑明彥先生
霍經麟先生
吳繼淦先生
冼雅恩博士

執行委員會

岑明彥先生
主席

霍經麟先生
冼雅恩博士
譚允芝資深大律師
邱聖音女士

BOARD OF GOVERNORS

Mr David Cogman
CHAIRMAN

Ms Winnie Tam, SBS, SC, JP
VICE-CHAIRMAN

Dr Benedict Sin
TREASURER

Mr Peter Brien
Mrs Janice Choi, BBS, MH, JP
Chevalier de l'Ordre des Arts et des Lettres

Prof Alex Fan, MH, MStJ, JP
Mr Ting Fan

Mr Glenn Fok
Mr Akarin Gaw
Mr Edmond Huang
Mrs Christine Ip
Ms Marie-Louise Jungels

Ms Marina Lee
Mr Andrew Leung
Ms Cynthia Leung
Mr Nick Leung
Mr Simon Loong
Mr Robert Lui
Ms Alison Tsoi
Ms Angela Yau

Mr Y. S. Liu, MH
SENIOR ADVISOR

The Hon Jack So, GBM, GBS, OBE, JP
SENIOR ADVISOR

Mrs Harriet Tung
SENIOR ADVISOR

ENDOWMENT TRUST FUND BOARD OF TRUSTEES

Mr David Cogman
Mr Glenn Fok
Mr Akarin Gaw
Dr Benedict Sin

EXECUTIVE COMMITTEE

Mr David Cogman
CHAIR
Mr Glenn Fok
Dr Benedict Sin
Ms Winnie Tam, SBS, SC, JP
Ms Angela Yau

財務委員會

冼雅恩博士
主席

白禮仁先生
岑明彥先生
霍經麟先生
吳繼淦先生

籌款委員會

邱聖音女士
主席

Brian Brown 先生
卓永豐先生
黃翔先生
葉楊詩明女士
李文慧女士
梁美寶女士
梁潘穎珊女士
盧嘉兒女士
龍沛智先生
黃寶兒女士
王思雅女士

聽眾拓廣委員會

譚允芝資深大律師
主席

范丁先生
霍經麟先生
葉楊詩明女士
郭永亮先生
李偉安先生
梁進強先生
史安祖先生
史德琳女士

提名委員會

岑明彥先生
主席

譚允芝資深大律師

FINANCE COMMITTEE

Dr Benedict Sin
CHAIR

Mr Peter Brien
Mr David Cogman
Mr Glenn Fok
Mr Akarin Gaw

FUNDRAISING COMMITTEE

Ms Angela Yau
CHAIR

Mr Brian Brown
Mr Edmond Cheuk
Mr Edmond Huang
Mrs Christine Ip
Ms Marina Lee
Ms Cynthia Leung
Mrs Jacqueline Pun Leung
Ms Elizabeth Lo
Mr Simon Loong
Ms Bonny Wong
Ms Sarah Wong

AUDIENCE DEVELOPMENT COMMITTEE

Ms Winnie Tam, SBS, SC, JP
CHAIR

Mr Ting Fan
Mr Glenn Fok
Mrs Christine Ip
Mr Andy Kwok, JP
Mr Warren Lee
Mr Andrew Leung
Mr Andrew Simon
Ms Megan Sterling

NOMINATION COMMITTEE

Mr David Cogman
CHAIR

Ms Winnie Tam, SBS, SC, JP

薪酬委員會

霍經麟先生
主席

岑明彥先生
吳繼淦先生
李文慧女士
冼雅恩博士

REMUNERATION COMMITTEE

Mr Glenn Fok
CHAIR

Mr David Cogman
Mr Akarin Gaw
Ms Marina Lee
Dr Benedict Sin

行政人員 MANAGEMENT

方恩哲
行政總裁

Bernhard Fleischer
CHIEF EXECUTIVE

任小瓏
副行政總裁

Patrick Ren
DEPUTY CHIEF EXECUTIVE

孫思洋
行政總裁助理

Sophia Sun
EXECUTIVE ASSISTANT

藝術策劃部

ARTISTIC PLANNING

塚本添銘
藝術策劃總監

Timothy Tsukamoto
DIRECTOR OF ARTISTIC PLANNING

趙桂燕
教育及外展高級經理

Charlotte Chiu
SENIOR EDUCATION & OUTREACH MANAGER

王嘉瑩
藝術策劃高級經理

Michelle Wong
SENIOR ARTISTIC PLANNING MANAGER

蕭迪淵
項目助理經理

Nathaniel Siu
ASSISTANT PROGRAMME MANAGER

鄧頌霖
藝術策劃助理經理

Gloria Tang
ASSISTANT ARTISTIC PLANNING MANAGER

杜凱婷
教育及外展助理經理

Ellie To
ASSISTANT EDUCATION &
OUTREACH MANAGER

王心濤*
項目助理經理

Jennifer Wong*
ASSISTANT PROJECT MANAGER

廖雪玟*
項目主任

Jenny Liu*
PROJECT OFFICER

黃心悅*
教育及外展主任

Hilary Wong*
EDUCATION & OUTREACH OFFICER

發展部

DEVELOPMENT

鄭寶川
發展總監

Debora Cheng
DIRECTOR OF DEVELOPMENT

董蘊莊
發展高級經理

Jennifer Tung
SENIOR DEVELOPMENT PRINCIPAL

梁穎宜
發展經理

Vanessa Leung
DEVELOPMENT MANAGER

洪思頌
發展助理經理

Simon Hung
ASSISTANT DEVELOPMENT MANAGER

林慧嫻
發展助理經理

Jen Lam
ASSISTANT DEVELOPMENT MANAGER

鄭滌喬
發展主任

Hester Cheng
DEVELOPMENT OFFICER

市場推廣部

MARKETING

胡銘堯
市場推廣總監

Dennis Wu
DIRECTOR OF MARKETING

許秀芳
傳媒關係及
傳訊經理

Emily Hui
MEDIA RELATIONS &
COMMUNICATIONS MANAGER

梁綽雅
數碼推廣及
客戶關係經理

Emily Leung
DIGITAL MARKETING &
CRM MANAGER

楊璞
市場推廣經理

Michelle Yeung
MARKETING MANAGER

徐俊軒
編輯

Joshua Tsui
PUBLICATIONS EDITOR

李結婷
票務助理經理

Michelle Lee
ASSISTANT TICKETING MANAGER

陳仲滢*
檔案主任

Joanne Chan*
ARCHIVIST

何思維
市場推廣主任 —
客戶服務及票務

Jessica Ho
MARKETING OFFICER —
CUSTOMER SERVICE & TICKETING

黃靜
市場推廣主任

Jane Wong
MARKETING OFFICER

樂團事務部

ORCHESTRAL OPERATIONS

陳韻妍
樂團事務總監

Vanessa Chan
DIRECTOR OF ORCHESTRAL OPERATIONS

譚學臻
舞台及製作經理

Camille Tam
STAGE & PRODUCTION MANAGER

黃傲軒
樂團人事經理

Joseph Wong
ORCHESTRA PERSONNEL MANAGER

陳添欣
樂譜管理助理

Chan Tim-yan
ASSISTANT LIBRARIAN

李穎欣
樂團事務助理經理

Apple Li
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

蕭佩瑩
樂團事務助理經理

Cobby Siu
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

盧達智
製作人(數碼媒體
及特別項目)

Arthur Lo
PRODUCER
(DIGITAL MEDIA & SPECIAL PROJECTS)

李樂然
舞台及製作高級主任

Lee Lok-yin
SENIOR STAGE & PRODUCTION OFFICER

陳芷瑩*
樂譜主任

Tiffany Chan*
LIBRARY OFFICER

行政及財務部

ADMINISTRATION AND FINANCE

李康銘
行政及財務總監

Homer Lee
DIRECTOR OF ADMINISTRATION & FINANCE

郭敏儀
財務經理

Iris Kwok
FINANCE MANAGER

李家榮
資訊科技及項目經理

Andrew Li
IT & PROJECT MANAGER

呂明威
人力資源及行政經理

Chris Lui
HUMAN RESOURCES & ADMINISTRATION MANAGER

郭文健
行政及財務助理經理

Alex Kwok
ASSISTANT ADMINISTRATION & FINANCE MANAGER

張家穎
資訊科技項目統籌

Vinchi Cheung
IT PROJECT COORDINATOR

馮建貞
人力資源高級主任

Crystal Fung
SENIOR HUMAN RESOURCES OFFICER

吳鎧澄
行政主任

Rachel Go
ADMINISTRATIVE OFFICER

郭兆君*
藝術行政實習生

Monarch Kwok*
ARTS ADMINISTRATION TRAINEE

*合約職員 Contract Staff



李少霖

圓號 HORN

HOMER LEE

退而不休的號聲 THE SOUND THAT CARRIES ON

在未翻開1987年9月4日及5日香港管弦樂團音樂會場刊之前，李少霖已記得當天演奏的是布拉姆斯第二交響曲。

「那是一首對圓號很有挑戰的作品。應該說，對布拉姆斯來說，圓號組不像一個首領帶著三位同伴，而是四人分成兩組拍檔。所以當時雖然我是新手第三圓號，已經感到必須做得好的壓力。」那是他第一場職業演出，與鋼琴家羅乃新同台。此前，他在香港演藝學院就讀期間，已多次在港樂擔任特約樂手。恰巧畢業那一年，樂團正有圓號手空缺。「當時老師二話不說，立即加碼給我準備面試曲目。我還記得當年在對面的香港藝術中心面試，戰戰兢兢。對於能直接聘用一位剛畢業的新人，我對當時的總監施明漢十分感恩。」

經歷39年，他見證樂團從施明漢到貝托祺的年代。他說印象最深、最享受而且最有成功感的，非完成《指環》莫屬。他形容：「那不單很大型，而且相當艱鉅。雖然一年演一部，但要持續培養體力與專注力。那段時間，連中場休息時，後台也有按摩師坐鎮！」從前，社會或會覺得音樂家高高在上，但在他看來，經過這些年月，他眼中的音樂，其實就是他的生活。「我今天就像在中環上班的人，在地鐵站和他們同一個模樣。專注於演出，同

時也照顧學生在音樂上的進步。退休之後，我想這些不會停下來；反而，我更希望組織更多小組，能夠走進醫院、老人中心，甚至監獄，把一些音樂改編成管樂版本，讓學生和小組演奏。」簡言來說，他希望把音樂帶給更多不同的人，一同享受。

「我覺得在香港管弦樂團獲益良多，而且這裡豐富了我的人生。」退休之後，除了滿滿的音樂之外，李少霖還可以有更多時間追逐興趣。「十月、十一月是印尼潛水天堂Raja Ampat的最佳時節，但那永遠是樂季最忙碌的時候！」他對潛水及拍攝豐富海洋生態的興趣，幾乎與職業生涯一樣長久，而這些潛水之旅往往需要長時間計劃。所以，可以肯定的是我們可以看到他分享更多美麗海洋照片了。那麼，有機會與太太、敲擊樂手胡淑徽結伴同行？「她應該會留在岸上：出海數天，船上沒甚麼好做的！」



On 4 and 5 September 1987, Homer Lee gave his first professional performance with the HK Phil, alongside pianist Nancy Loo. Even before turning over the house programme of that concert, he can readily recall that the programme included Brahms's Symphony no. 2. "It's a very challenging work for the horn section. Brahms doesn't treat the section as a leader with three companions, but rather as two pairs of partners. So even though I was a novice third horn at the time, I already felt the pressure to do well." Prior to that, while studying at The Hong Kong Academy for Performing Arts, he had frequently performed with the orchestra as a freelance player. By coincidence, a horn position became vacant in the year he graduated. "My teacher immediately stepped up my audition preparation. I still remember auditioning at the Hong Kong Arts Centre across the street, trembling with nerves. I'm very grateful to the Music Director, Kenneth Schermerhorn, for being willing to appoint a fresh graduate directly."

Over 39 years, he has witnessed the orchestra's development from the era of Kenneth Schermerhorn to that of Tarmo Peltokoski. The project that left the deepest impression on him — and brought him the greatest enjoyment and sense of achievement — was undoubtedly the completion of Wagner's *Ring Cycle*. "It was not only vast in scale but also extremely demanding. Although we performed one instalment each year, it required sustained stamina and concentration. During that period,

there were even massage therapists backstage during the intervals!" In the past, musicians might have been seen as somewhat elevated figures, but for him, after all these years, music has simply become his life. "Today I'm just like anyone working in Central, looking no different from them on the MTR. I focus on performances while also guiding my students in their musical development. After retirement, I don't think any of this will stop. On the contrary, I hope to form more small ensembles, visiting hospitals, elderly care centres, and even prisons. I'd also like to arrange some music for winds, so students and ensembles can perform." In short, he hopes to bring music to a wider range of people and enjoy it together.

"I have gained so much from the Hong Kong Philharmonic Orchestra — it has enriched my life." After retirement, alongside a life still full of music, Homer will also have more time to pursue personal interests. "October and November are the best months for diving in Raja Ampat, Indonesia — but that's always the busiest time of the orchestral season!" His passion for diving and underwater photography, documenting rich marine ecosystems, has lasted almost as long as his professional career, and such trips require long-term planning. It is safe to say that we can look forward to seeing him share many more beautiful images of the ocean. Will there be opportunities to travel with his wife, percussionist Sophia Woo? "She'll probably stay on shore — there's not much to do on a boat for several days at sea!"



何思敏

樂譜管理 LIBRARIAN

BETTY HO

用手感受到的音樂 EXPERIENCING MUSIC THROUGH HANDS

Photo: Thomas Lin / IAT(CHK)

任何一個圖書館，都給人一種時光凝止的印象。在香港管弦樂團擔任超過30年樂譜管理的何思敏，仍然記得1995年樂季開始時踏進的那個圖書館，感覺亦是如此。印滿音符的總譜與分譜、巨大的藏書櫃、一個又一個的樂譜夾——這些年來，凡此種種都沒有太大改變。30年前，那是互聯網尚未普及的年代，與外國出版社溝通仍需依靠傳真機。然而早在那個時候，樂團圖書館其實已經把藏品資料輸入電腦之中。「當年我的前任是一位非常精通電腦的同事，所以我們使用蘋果系統的資料庫軟件，記錄樂譜和藏架位置。」她回憶說，當時已覺得相當先進。

一晃30年，最令她感到滿足的，是完成《指環》的演出。「對樂團上下很多人來說，最難忘的還是《指環》。我覺得這是榮幸，因為不是所有樂團都能做到這件事。」這段經歷對她而言既深刻亦艱鉅，樂譜上的「小插曲」更曾帶來極大壓力：由於版本問題，她需要在極短時間內把小節編號數一遍，然後抄寫到每一份分譜之上。那可不是貝多芬交響曲，而是《指環》其中一部，其工程之浩大可想而知。「當時幸得樂團同事鼎力相助。看到總監滿意地排練，我就覺得一切都釋懷了。」

從音樂系畢業至今，她從未想過自己會在圖書館工作30年。她形容，對許多人而言，接觸音樂主要依靠的是耳朵，甚至是用「心靈」感受；但是，音樂的呈現，對她來說，是可見的——音符、記號、筆記，全部都記在紙上，而這些視覺印象，比聲音更早出現。她認為這種經驗別具意義：「我們這些努力準備的前期工作，能有助音樂家呈現他們希望呈現的聲音。所以有時在工作中，我最滿足的感覺，是別人彷彿察覺不到我存在：如果沒有人來找你，就代表我的工作已經做得完整完滿。」離開這個「用手和筆感受音樂」的崗位後，她希望重拾鋼琴，為教會的音樂出一分力，也把更多時間留給家中的至親長輩。「我很希望可以多點時間陪伴他們。」

衷心感謝李少霖和何思敏多年來對港樂的付出和貢獻。祝願你們萬事順利、身心康健、音樂常伴。





Every library seems to hold time still. For Betty Ho, who has worked as a librarian with the HK Phil for over thirty years, the memory of stepping into the orchestra's library at the start of the season in 1995 carries exactly that feeling. Full scores and parts dense with notation, towering shelves, folders upon folders of music — over the years, very little has changed. Thirty years ago, the internet had yet to become widespread, and communication with overseas publishers relied on fax. Yet even at that time, the orchestra's library had already begun cataloguing its collection digitally. "My predecessor was very proficient with computers, so we used Apple database software to record our scores and shelving system," she recalls, believing it was already remarkably advanced at the time.

Three decades have passed in a flash. Her greatest sense of fulfilment came from completing performances of Wagner's *Ring Cycle*. "For many in the orchestra, *The Ring* remains the most unforgettable project. I consider it a privilege, because not every orchestra is able to achieve this." The experience was both profound and demanding, and a particular challenge in the scores brought considerable pressure: due to differences between editions, she had

to check every bar number within a very short time and copy them meticulously by hand into each individual part. This was no Beethoven symphony, but one instalment of *The Ring* — the sheer scale of the task can easily be imagined. "Thankfully, many colleagues in the orchestra offered their help. Seeing the Music Director satisfied in rehearsals, I felt everything was worthwhile."

Since graduating from the music department, she had never imagined she would spend three decades working in a library. As she explains, most people experience music primarily through listening, or even through the "heart". For her, however, music first appears visually — notes, markings, annotations, all laid out on the page — and these visual impressions precede sound itself. She finds this perspective deeply meaningful: "All the preparatory work we do helps ensure that the sounds musicians wish to create are accurately realised. Sometimes, the most satisfying moment in my work is when no one notices me at all — if no one comes looking for you, it means everything has been done properly." After leaving this role of "experiencing music through hands and pens," she hopes to return to the piano, contribute to church music, and devote more time to her family and elderly loved ones. "I hope I can spend more time with them."

The HK Phil would like to express its gratitude to Homer Lee and Betty Ho for their dedication and contribution throughout the years. We wish you all the best in the future, good health and continued enjoyment of music.

26/27

Young Audience Scheme

青少年聽眾計劃



年齡
Ages
6-25

全日制學生
Full-Time
Students

四折門票優惠
60% Off
Concert Tickets

免費精選音樂會
Free Selected
Concerts



立即登記
Enrol Now

贊助 Sponsored by

The Tung Foundation
香港董氏慈善基金會

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

hkphil.org

CLUB BRAVO



會員獎賞計劃

MEMBERSHIP REWARD SCHEME



掃門票
SCAN



賺積分
EARN



換獎賞
REDEEM

掃描或上載門票，消費每 \$1 可賺取 **b1**，以兌換一系列豐富獎賞，或轉換成「亞洲萬里通」里數等精彩禮遇！

Scan tickets to earn Club Bravo Points with \$1 = **b1** point, redeem rewards and convert to Asia Miles!



費用全免，立即加入港樂會！
JOIN CLUB BRAVO FOR FREE TODAY!

\$1 = **b1**



26 | 27

SEASON 樂季

樂聚好友
JOIN FRIENDS!

門票將於8月6日於城市售票網
公开发售*

Counter Sales at URBTIX from 6 AUG*

貝托祺 音樂總監

Tarmo Peltokoski Music Director

hkphil.org



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

*「特別購票安排」之節目

- 貝托祺的馬勒八
- 渣打環球私人銀行榮譽呈獻：馬友友的艾爾加
- 賽馬會齊奏音樂夢計劃：賽馬會音樂巨匠系列：
指揮大師杜達美：貝多芬第九交響曲

以上音樂會門票將於城市售票網以實名登記抽籤形式公开发售。
有關詳情將稍後於港樂及城市售票網網站公布，請密切留意。

* Except for programmes with Special Tickets Arrangement

- Tarmo Peltokoski Conducts Mahler 8
- Standard Chartered Global Private Bank Proudly Sponsors: Yo-Yo Ma Plays Elgar
- Jockey Club TUTTI Programme: Jockey Club Masters Series:
Gustavo Dudamel: Beethoven 9 with HK Phil

A real-name registration ballot ticketing arrangement will be adopted for ticket sales of the above programmes at URBTIX. Details to be announced via HK Phil and URBTIX websites. Stay tuned!