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賽馬會樂動人生計劃
學校專場音樂會
JC Project MuSE School Concerts 2026/27

場刊
HOUSE PROGRAMME



政府資助計劃
Government-funded programme

Venue Partner 場地伙伴
香港文化中心
Hong Kong Cultural Centre

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

貝托祺
Tarmo Peltokoski
音樂總監
Music Director

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香港賽馬會慈善信託基金策劃及捐助的「賽馬會樂動人生計劃」是一項推動音樂及體育的校本項目，涵蓋低收入地區的小學，為學童提供高質素的音樂和體育活動。課程設計因材施教，費用全免。計劃旨在培養兒童的藝術和運動素養，促進正向全人發展和情緒健康，提升整體學習表現，為他們的將來創造更多機會。計劃由香港浸會大學、港協暨奧委會「奧夢成真」、香港教育大學和香港管弦樂團聯合主辦。

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賽馬會樂動人生計劃2026/27
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School Concerts

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莫扎特

(1756-1791)

《魔笛》序曲，K. 620

莫扎特在1791年創作《魔笛》時，正處於人生最快活的時光，從其作品中也能感受到這份喜悅。那年他35歲，寫作歌劇早已得心應手，畢竟他11歲便創作了人生第一部歌劇。而這一次，他作出了另一番嘗試。《魔笛》是一部合家歡劇作，比起宏大莊嚴的歌劇，更像是一齣童話劇，作品盡是悅耳的優美旋律。故事中有拯救公主與歷險等題材，但同時小丑、舞者，以及各種奇異的怪獸也會亮相。這是一個關於友情與自我成長的故事，背景是一個幻想世界。在那世間，最珍貴的寶藏是善良，而最強大的魔法，就是人人都能創造的音樂。



故事是這樣開始的：勇敢的王子塔米諾，聯同喜歡玩樂的朋友、捕鳥人巴巴基諾一起踏上拯救柏美娜公主的旅程。他們先來到囚禁公主的神廟門前，敲響大門，這就是你在序曲中首先聽到的樂音。序曲（或是前奏曲）是歌劇的開場音樂，用以營造作品的氛圍。因此，在木管與銅管吹響敲門的樂音過後，真正的冒險便要展開了：先是緩慢地，繼而抖擻精神，充滿活力。



WOLFGANG AMADEUS MOZART

(1756-1791)

The Magic Flute Overture, K. 620

When Mozart wrote *The Magic Flute* in 1791 he was having the time of his life, and you can tell. He was 35 years old, and he knew a thing or two about operas (he'd written his first at the age of eleven). Now he did something completely different. *The Magic Flute* is a show for the whole family, more like pantomime than grand opera, and packed with seriously catchy tunes. True, it's a tale of rescue and adventure, but there are clowns, dancers and fabulous monsters too. It's a story of friendship and self-discovery, set in a fantasy world where the greatest prize is goodness, and the most powerful magic is the kind that we can all create – music itself.

And this is how it begins. In the story, the brave prince Tamino and his fun-loving friend Papageno the bird-catcher are sent to rescue the Princess Pamina. They have to knock on the door of the temple in which she is held prisoner – and that's the first thing you hear in the overture. An overture (or prelude), is played at the start of an opera to set the mood: so after we hear the wind and brass instruments knocking for entrance, the adventure really starts – first slowly, then lively and full of action.



漢普汀克

(1854-1921)

《韓賽兒與葛麗特》前奏曲

你或許已聽過《糖果屋》的童話故事：韓賽兒與葛麗特走進森林，遇見住在薑餅屋的巫婆。德國作曲家漢普汀克和他妹妹雅黛海將其改編成一齣小型音樂劇，作為送給雅黛海孩子們的聖誕禮物。他們十分喜愛這部作品，於是漢普汀克決定要讓世人欣賞。1893年，他將之改寫成一部歌劇。就像《魔笛》一樣，這是一種所有演員皆以歌唱演出，並透過音樂敘述故事的作品。



就如《魔笛》一樣，本作開幕前也安排了一首前奏曲，引領觀眾進入故事的世界。留意圓號（位於樂團後方左側的圓形銅管樂器）。一開始，圓號奏出一段柔和樂音，聽起來有點像聖詩……再看看你是否注意到小提琴在何時加入。琴聲十分輕柔，你是否有點起雞皮疙瘩了？不久音樂就變得活潑開朗（留意三角鐵閃亮的叮鈴聲，這件敲擊樂器的形狀是……嗯，看看名字你便猜得到）。漢普汀克透過音樂，引領你想像自己置身於一片魔幻寧靜的德國森林之中，彷彿在輕訴著：「從前從前……」

ENGELBERT HUMPERDINCK

(1854-1921)

Hänsel und Gretel Prelude

You probably already know the fairytale *Hansel and Gretel* with the witch in her gingerbread house. The German composer Engelbert Humperdinck and his sister Adelheid turned it into a little play with music as a Christmas treat for Adelheid's children who loved it so much that Humperdinck decided to share it with the world. In 1893 he turned it into an opera – a play in which all the actors sing and the story is told in music.



Just like *The Magic Flute* opera, it has a Prelude (overture) before the curtain goes up, to help set the scene. Listen out for the horns of the orchestra (the circular brass instruments at the back left): first of all they play a soft tune, a bit like a hymn… and see if you can spot when the violins join in. They're very quiet – are the hairs on the back of your neck tingling yet? Things soon perk up (listen out for the sparkly, jangling sound of the triangle, a percussion instrument shaped like…well, the clue's in the name). This is Humperdinck's musical way of helping you imagine that you're in the magical silence of a German forest – his way of saying "Once upon a time…"

西貝遼士

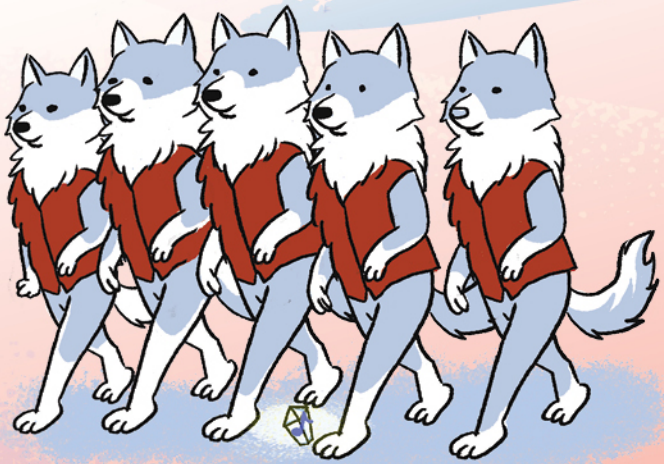
(1865-1957)

《卡累利亞組曲》，op. 11：如進行曲般

現在讓我們把目光轉向芬蘭。那是由湖泊與無盡森林交織的國度，一直延伸到北極圈。在冬天，湖面結冰，大地鋪滿白雪，太陽每日只升起短短數小時。但天朗氣清時，璀璨迷人的北極光會在夜空中閃爍。到了夏天，太陽幾乎不會下山，日光穿透森林，灑落在每一個角落。這裏是諾基亞手機、桑拿、姆明的發源地，也是作曲家西貝遼士的家鄉。



西貝遼士深愛他的祖國，以及其自然風光與民間故事。卡累利亞位於芬蘭東部，以其富有特色的民謠和歡樂的居民聞名。1893年（也就是《韓賽兒與葛麗特》面世同一年），西貝遼士寫了一首組曲（一組彼此相關的樂曲）以歌頌這片土地的歷史與文化。現在聽到的是最後一個樂章：一首以輕快平靜的氣氛開展的進行曲。可是，人們演奏進行曲邁步，是為了展現自豪感或力量。隨著音樂變得愈來愈響亮和宏偉，不妨留意鏗鏘作響的鈸（位於樂團最後方、敲擊樂部中閃閃發亮的金屬圓盤）。



JEAN SIBELIUS

(1865-1957)

Karelia Suite, op. 11: Alla Marcia

Now we're going to Finland, a land of lakes and endless forests, stretching right up to the Arctic Circle. In the winter, the lakes freeze, the land is blanketed with snow, and the sun rises for only a few hours a day – but when it's clear, the fabulous shimmering colours of the Northern Lights can fill the sky. In the summer, the sun almost never sets at all, and the daylight streams through the forests. It's the home of Nokia mobile phones, saunas, the Moomins – and the music of Jean Sibelius.

Sibelius loved his home country, its landscape and its stories. Karelia is a region of eastern Finland famous for its folk tunes, and its cheerful people, and in 1893 (the same year as *Hänsel und Gretel*) he wrote a suite (a group of related pieces) celebrating its history and culture. Today we hear the last movement – a march that begins cheerfully and quietly. But people march when they want to show pride or strength. Listen for the clashing cymbals (the big shiny discs of metal in the percussion section, at the very back of the orchestra) as the music gets louder and grander.



法雅

(1876-1946)

《愛情是魔術師》：火祭之舞

想要施展魔法嗎？那麼你就需要一道強大的咒語！此曲就猶如充滿魔力的咒語。黃昏時分在西班牙群山中，少女坎德拉斯正在召喚不可思議的力量。她將香薰撒向火焰，並向火焰祈求：「惡靈退散，好運降臨！」為何她要這樣做？因為她希望驅除阻礙英俊的卡米羅愛上自己的幽靈。

法雅在1915年創作這首樂曲。身為西班牙人，他深明要展現西班牙真正的魅力，光靠草帽和荷葉邊長裙是不夠的。你可以想像坎德拉斯圍繞著火焰起舞，你會聽見火舌忽高忽低地跳動，還有由雙簧管（位於樂團中央的木管樂器）唱出的一首充滿熱情的歌。其音色散發著一股美妙的煙霧感；當然，有煙的地方，必然就有火。不過要小心啊，很快溫度將提高更多！



MANUEL DE FALLA

(1876-1946)

El amor brujo: Ritual Fire Dance



Want to get some magic started? You need a good powerful magic spell! And this is as powerful as they come. At sunset in the mountains of Spain, Candelas, a teenage girl, is summoning strange powers. She casts perfumed incense over a fire, and calls upon the fire to "Let evil go out and good come in!" And why? Because she wants to drive away the ghost that's stopping the handsome Carmelo from falling in love with her.

Manuel de Falla wrote this piece in 1915, and because he was Spanish himself, he knew that you need more than just straw hats and frilly dresses to capture the real magic of Spain. So imagine Candelas dancing round the fire. You'll hear the flames flickering up and down, and a passionate song, sung by the oboe – one of the woodwind instruments, right in the middle of the orchestra. It sounds wonderfully smoky, and of course, there's no smoke without fire. Careful though – it gets hot!

小約翰·史特勞斯

(1825-1899)

《皇帝圓舞曲》，op. 437

每個年代都有風靡一時的舞蹈，如果你生活在19世紀末的奧地利首都維也納，你不會跳現今流行的K-pop舞或狂派舞，而是華爾滋舞（其音樂則稱為圓舞曲）。華爾滋舞是一種優雅流暢的舞蹈，舞伴成雙成對，在舞池中優美輕盈地旋轉、滑行。當時在維也納，人人都知道如果想跳精彩的華爾滋舞，就需要聽小約翰·史特勞斯的音樂。他獲譽為「圓舞曲之王」，而他的家人則以暱稱叫他「沙尼」。他擁有自己的樂團，時常一邊拉著小提琴，一邊指揮演出。他是享譽國際的音樂明星，當時就連追趕潮流的青年都愛模仿他的八字鬚造型。



人們喜愛史特勞斯，因為他懂得用舞曲說故事。1889年，奧地利皇帝出訪德國皇帝時，他特別創作了這一首圓舞曲（其實此作是由一連串的圓舞曲組成）。既然是皇室盛會，樂曲便以一段莊重的進行曲揭開序幕：先是安靜地，接著愈來愈洪亮，彷彿迎接皇室隊伍步近。然後便開始跳舞了！仔細聆聽音樂如何逐步變得響亮，並且漸漸加快（音樂術語稱之為「accelerando」）。它會將你帶進舞曲的節奏，使你不禁跟著音樂搖擺，然後樂曲又會放慢腳步。如果你想隨著節奏輕鬆搖擺，當然沒問題啦……



JOHANN STRAUSS II

(1825-1899)

Emperor Waltz, op. 437



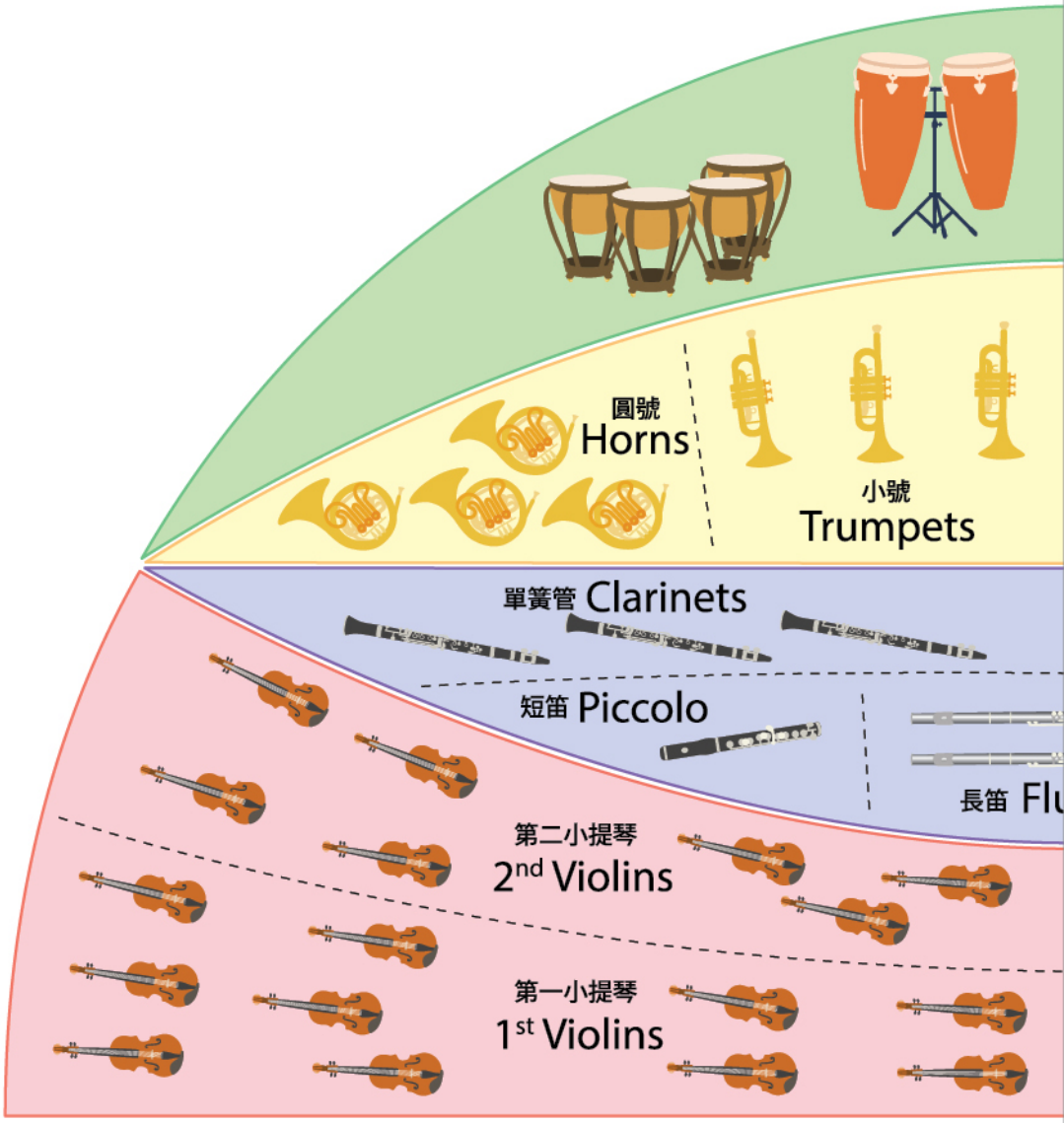
Every age has its favourite dance and if you lived in Vienna, the capital of Austria, in the late 19th century, you wouldn't be K-pop dancing or krumping – you'd be waltzing. The waltz was an elegant flowing dance, in which pairs of dancers whirled and glided gracefully across the floor. And everyone in Vienna knew that if you wanted a really good waltz, you needed the music of Johann Strauss II – the man they called "The Waltz King". Johann (known as "Schani" to his family) had his own orchestra, and he conducted it while playing the violin. He was a worldwide superstar, and fashionable young men used to copy his moustache.

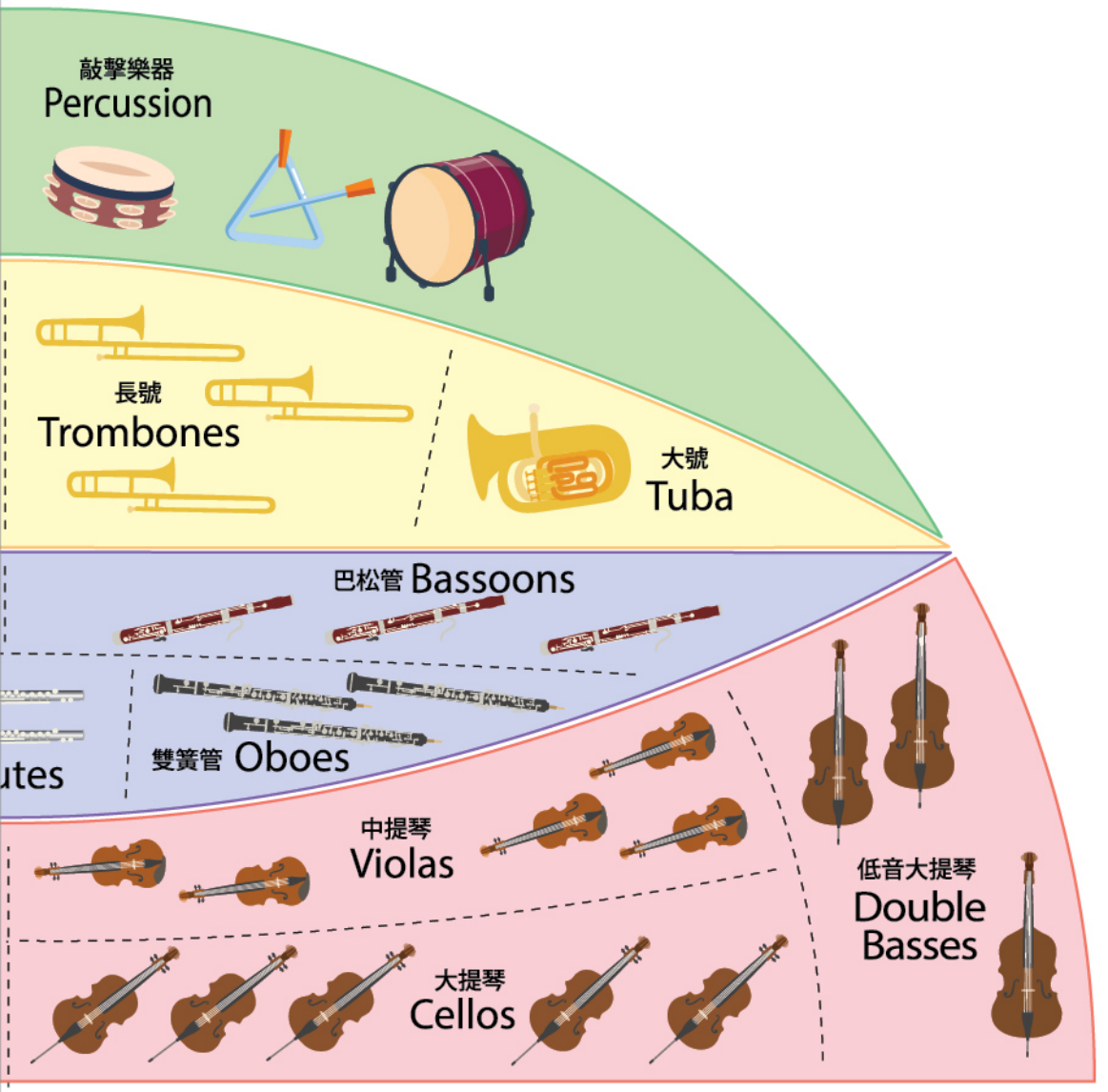


People loved the way Strauss used dance to tell a story. He wrote this waltz (it's really a whole string of waltzes) in 1889 when the Emperor of Austria visited the Emperor of Germany. Because it's a royal occasion, Strauss begins with a stately march tune – first quiet, then loud as the royal procession gets closer. And then he starts to dance! Listen to how the music gradually gets louder and also faster (the musical word for this is *accelerando*) – swinging you into the rhythm, and getting you into the mood – then pulls back again. Swaying along is definitely allowed…

樂曲介紹由Richard Bratby撰寫，吳致寧翻譯

All programme notes by Richard Bratby


圓號
Horns
小號
Trumpets
單簧管 Clarinets
短笛 Piccolo
長笛 Flu
第二小提琴
2nd Violins
第一小提琴
1st Violins


敲擊樂器
Percussion
長號
Trombones
大號
Tuba
巴松管 Bassoons
utes
雙簧管 Oboes
中提琴
Violas
低音大提琴
Double
Basses
大提琴
Cellos

斯塔菲基斯
JĀNIS STAFECKIS

指揮｜Conductor



photo: LindaLeen

拉脫維亞指揮斯塔菲基斯涉獵廣泛，演出曲目橫跨古典與浪漫主義時期的作品、歌劇，以及20及21世紀的音樂。他積極提倡當代音樂，曾指揮首演多首由拉脫維亞作曲家創作的作品，他能敏銳掌握作品的風格，呈現作品清晰結構與縝密，並與強烈的管弦樂色彩融為一體。

自2022年起，斯塔菲基斯與芬蘭指揮貝托祺緊密合作，演出包括華格納的《齊格菲》與《諸神的黃昏》，以及在采西斯藝術節上演《帕西法爾》；二人的合作亦涵蓋其他大型交響樂曲目及國際管弦樂計劃。

斯塔菲基斯與拉脫維亞國家交響樂團長期合作，並曾以客席指揮身份與里加小交響樂團、利耶帕亞交響樂團，以及里加樂團合作。他曾與拉脫維亞多位著名音樂家合作，包括管風琴家艾普卡娜和作曲家鮑爾斯等。

培養兒童及年輕觀眾是他藝術工作的重要一環。他積極策劃及主持教育音樂會節目，以生動、富想像力的方式向年輕觀眾介紹交響樂，同時兼顧高水平的藝術質素。

在全心投入指揮崗位之前，斯塔菲基斯曾擔任里加小交響樂團首席低音大提琴，歷時15年，足跡遍及歐洲各國。這段經歷塑造了他著重合作的指揮風格，讓他在切身理解管弦樂演奏的同時，格外重視樂團的整體平衡與音色。

他持有約瑟·維托斯拉脫維亞音樂學院的交響樂指揮碩士學位。

Jānis Stafeckis is a Latvian conductor with a broad artistic profile spanning the Classical and Romantic repertoire, opera, and the music of the 20th and 21st centuries. A committed advocate of contemporary music, he has premiered numerous works by Latvian composers, combining stylistic awareness with structural clarity, precision and a strong sense of orchestral colour.

Since 2022, Stafeckis has worked closely with Finnish conductor Tarmo Peltokoski. Their collaboration has included Wagner's *Siegfried* and *Götterdämmerung*, as well as *Parsifal* at the Cēsis Art Festival, alongside large-scale symphonic repertoire and international orchestral projects.

Stafeckis has a long-standing relationship with the Latvian National Symphony Orchestra and has appeared as guest conductor with ensembles including Sinfonietta Rīga, the Liepāja Symphony Orchestra and Orchestra Rīga. His projects have brought him together with leading Latvian artists including organist Iveta Apkalna and composer Raimonds Pauls.

An important part of his artistic work is devoted to children and young audiences. He develops and leads educational concert programmes designed to introduce symphonic music in an engaging and imaginative way while maintaining high artistic standards.

Before focusing fully on conducting, Stafeckis spent 15 years as Principal Double Bass of Sinfonietta Rīga, performing extensively across Europe. This background strongly informs his collaborative approach on the podium, with practical understanding of orchestral playing and close attention to ensemble balance and sound.

He holds a Master's degree in symphonic conducting from the Jāzeps Vītols Latvian Academy of Music.

李少霖
HOMER LEE

主持 | Presenter



李少霖於1987年至2026年任職香港管弦樂團，擔任圓號樂手。自1988年起在香港演藝學院任教，現同時指揮該校的青年交響樂團。

李氏自少年時代已活躍於香港樂壇，1978年加入香港青年交響樂團，於1979及1980年兩個夏天隨團到英國、法國和澳洲獻藝。他一直擔任該團的圓號首席，直至1983年入讀香港演藝學院才離任。他曾贏過不少獎項，包括在1983至1985年連續三年取得皇家香港賽馬會獎學金，並於1985年獲麥理浩夫人獎，到加拿大的班夫藝術學院深造。

李氏是亞太區內甚活躍的圓號手和教師。他曾有過多次輝煌的演出，其中一次是於聖馬田室樂團訪港時加入表演；又於1994至1995年代表港樂，到日本福岡參與亞洲友誼音樂會的演出。他經常參與錄音室的音樂錄音，並為電台和電視台錄製音樂欣賞節目。澳門文化部曾邀請他到澳門主理圓號大師班、工作坊，演出五重奏音樂會，並為澳門青年音樂節擔任青年音樂比賽的評判。

Homer Lee was a horn player with the Hong Kong Philharmonic Orchestra from 1987 to 2026 and has been on the faculty of The Hong Kong Academy for Performing Arts (HKAPA) since 1988. In addition to his teaching duties there, he also conducts the HKAPA's Junior Symphony Orchestra.

Homer has long been active in Hong Kong's music circles, even in his teens. He joined the Hong Kong Youth Symphony Orchestra (HKYSO) in 1978 with whom he toured the UK, France and Australia in the summers of 1979 and 1980. He was Principal Horn with the HKYSO until he began studying at the HKAPA in 1983. He soon won many major prizes, such as the Royal Hong Kong Jockey Club Scholarship from 1983 to 1985 and the Lady MacLehose Prize to study at the Banff School of Fine Arts in 1985.

Being one of the region's most active horn players and teachers, Homer's highlight performances include with the Orchestra of the Academy of St Martin-in-the-Fields during their Hong Kong visit and participating in the Asian Friendly Concerts in Fukuoka, Japan, in 1994 and 1995, as a representative of the HK Phil. He records extensively in the studio as well as for many music appreciation programmes on the television and radio. The Macau Culture Department has invited him to give horn masterclasses, workshops, wind quintet concerts and to be an adjudicator for the Youth Music Competition as part of the Macau Youth Music Festival.

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA



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。

貝托祺於2026/27樂季起出任港樂音樂總監。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。

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2026/27樂季，樂團將再次到訪歐洲及中國內地演出。

「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 starts his tenure as Music Director in the 2026/27 season. Currently, Long Yu serves as Principal Guest Conductor and Lio Kuokman is Resident Conductor.

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 2026/27 season, the orchestra will perform in Europe and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Stéphane Denève, Christoph Eschenbach, Daniel Gatti, Daniel Harding, Pietari Inkinen, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Emanuel Ax, Joshua Bell, Ning Feng, Mao Fujita, Jonas Kaufmann, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma, Anne-Sophie Mutter, Aristo Sham, and Akiko Suwanai.



近年和港樂合作的指揮家和演奏家包括：丹尼夫、艾遜巴赫、加蒂、哈丁、恩紀寧、巴孚·約菲、奧羅斯科–埃斯特拉達、佩特連科、艾斯、貝爾、寧峰、藤田真央、考夫曼、郎朗、卡華高斯、拉特里、馬友友、安蘇菲·慕達、沈靖韜、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

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, The Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

音樂總監
MUSIC DIRECTOR



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

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

助理指揮 / 聯席藝術家
ASSISTANT CONDUCTOR/ ARTISTIC ASSOCIATE



斯塔菲基斯
Jānis Stafeckis

第一小提琴
FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



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



●趙瀅娜
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



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka

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
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping

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



■方曉牧
Xiaomu Fang

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


張沛姮
Chang Pei-heng


馮榕
Feng Rong


費利亞
Samuel Ferrer


林傑飛
Jeffrey Lehmberg


鮑爾菲
Philip Powell


范戴克
Jonathan Van Dyke

長笛 FLUTES


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


■盧卓歐
Olivier Nowak


浦翱飛
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

低音巴松管 CONTRABASSOON



◆崔祖斯
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圓號 HORNS



●江藺
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■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



麥迪拿
Jorge Medina

小號 TRUMPETS



●巴力勛
Nitiphum Bamrungbanthum



■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



湯奇霆
Kevin Thompson

低音長號 BASS TROMBONE



◆區雅隆
Aaron Albert

大號 TUBA



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI



●龐樂思
James Boznos

敲擊樂器 PERCUSSION



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 HARP



●李愚珍
Woojin Lee

鍵盤 KEYBOARD



●嚴翠珠#
Linda Yim#

特約樂手
FREELANCE PLAYERS

長笛：許榮鏗
Flute: Bob Hui

圓號：游子萱
Horn: Ariel You

● 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


設計 Design
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