

# PAAVO JÄRVI & BOMSORI KIM

Bomsori Kim  
violin

金本索里  
小提琴



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# 巴孚·約菲與金本索里



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巴孚·約菲  
指揮

Paavo Järvi  
conductor

## 4 APR 2025

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# 巴孚·約菲與金本索里

## Paavo Järvi & Bomsori Kim

巴孚·約菲 | 指揮

金本索里 | 小提琴

Paavo Järvi | Conductor

Bomsori Kim | Violin

帕特

《輓歌》

ARVO PÄRT

Swansong

6'

浦羅哥菲夫

第二小提琴協奏曲

SERGEI PROKOFIEV

Violin Concerto no. 2

26'

- I. 中庸的快板
- II. 流暢的行板—小快板—流暢的行板
- III. 快板，十分清晰地

- I. Allegro moderato
- II. Andante assai – Allegretto – Andante assai
- III. Allegro, ben marcato

中場休息

INTERMISSION

浦羅哥菲夫

第四交響曲

SERGEI PROKOFIEV

Symphony no. 4

34'

- I. 行板—英勇的快板
- II. 平靜的行板
- III. 接近小快板的中板
- IV. 堅定的快板

- I. Andante – Allegro eroico
- II. Andante tranquillo
- III. Moderato quasi allegretto
- IV. Allegro risoluto

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## 帕特 (1935年生) 《輓歌》

愛沙尼亞作曲家帕特將在今年9月慶祝90大壽。說到外表，有人說他看來有點像中世紀東正教僧侶；也有人說他的音樂是「神聖極簡主義」——這種說法大家也經常能聽到。可是他的音樂一方面毫不妥協，另一方面卻能吸引素來迴避當代古典音樂的觀眾，而且對於任何信仰或全無信仰的聽眾，都能引起共鳴。他的音樂表面上很簡樸，但大家很容易忘記在講求前衛的1960至70年代，這種音樂其實很激進——而且生活在被蘇聯佔領的國家，寫作深深紮根於東正教傳統的音樂，也實在非常大膽。帕特的音樂織體表面上簡單樸素，內裡卻蘊藏甚豐。

《輓歌》當然不在話下。管弦樂曲《輓歌》成曲於2015年初，原是前一年作曲家為薩爾斯堡莫扎特週寫作的合唱頌歌。許多歐洲文化都曾經相信天鵝一生不鳴不響，直到生命走到盡頭的時候，才會唱出美不勝收的離別之歌。這就是無字的道別，既平靜又發人深省。合唱版《輓歌》的歌詞出自

聖若望·亨利·紐曼 (1801-1890) 手筆。紐曼原是英國牧師，後來改信羅馬天主教，令19世紀英國的宗教信念復興運動更趨熾烈；2019年獲天主教會冊封為聖人。歌詞出自《利德莫冊頁》——1843年，紐曼在利德莫（位於牛津附近）任職，《利德莫冊頁》就是他一次講道的內容：

願上帝終日支撐著我們，直到陰影拉長，  
夜幕降臨，繁忙的世界安靜下來，亢奮的  
生活都成過去，我們的事功也大功告成！  
然後，願慈愛的上帝賜我們安全的地方  
棲身，賜我們神聖的休息，賜我們最後的  
平安。

管弦樂版《輓歌》雖然沒有歌詞，但神髓卻與歌詞內容十分吻合。作曲家在樂曲開端幾小節暗地裡引用了一個音樂典故，聽眾也許認得——那扣人心弦的英國管線條，出自波羅的海地區另一首有關天鵝的名作——根據西貝遼士的說法，那是在陰間圖翁內拉河上遊弋的天鵝。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

### 編制

兩支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、  
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## ARVO PÄRT (b. 1935)

### Swansong

In appearance, the Estonian composer Arvo Pärt – who turns 90 in September this year – has been described as looking slightly like a medieval Orthodox monk, and you'll often hear his music described as "Holy Minimalism". And yet his music speaks without compromise to audiences who usually shy away from contemporary classical music, and strikes a deep emotional chord with listeners of all faiths and none. It's easy to forget how radical the outward simplicity of his music sounded in the avant-garde climate of 1960s and 1970s – and how bold it was for a composer living under Soviet occupation to write music so profoundly rooted in the traditions of the Orthodox Church. Pärt's outwardly simple and spartan musical textures contain multitudes.

That's certainly the case with *Swansong*, the orchestral work that he completed in early 2015, and which had begun life the previous year as a choral anthem for the Salzburg Mozart Week. In many European cultures, it was once believed that a swan was silent until the last moments of its life, when it would utter a farewell song of profound beauty. This, then,

is a wordless song of serene and reflective farewell: a fitting orchestral transformation for a piece whose original, choral, version set words by John Henry Newman (1801-1890) – the English priest whose conversion to Roman Catholicism fuelled a revival in religious faith in 19<sup>th</sup> century Britain and who was recognised as a saint by the Catholic Church in 2019. Its words came from *Littlemore Tractus*, a sermon that Newman preached as parish priest in the village of Littlemore, near Oxford, in 1843:

*May He support us all the day long,  
till the shades lengthen, and the  
evening comes, and the busy world  
is hushed, and the fever of life is  
over, and our work is done! Then  
in his mercy may He give us a safe  
lodging, and a holy rest, and peace  
at the last.*

The words are not present in *Swansong*, but the spirit assuredly is. And listeners might also recognise, in the haunting cor anglais line of the opening bars, a veiled allusion to another famous musical swan from the Baltic lands – the one that swam, according to Sibelius, on the otherworldly river of Tuonela.

Programme notes by Richard Bratby

#### Instrumentation

Two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp and strings.

## 浦羅哥菲夫 (1891–1953)

### G小調第二小提琴協奏曲，op. 63

- I. 中庸的快板
- II. 流暢的行板—小快板—流暢的行板
- III. 快板，十分清晰地

浦羅哥菲夫寫作芭蕾舞劇《羅密歐與朱麗葉》時，法國小提琴家羅伯特·索頓斯的支持者在巴黎與他接洽，希望浦羅哥菲夫能為偶像索頓斯寫一首新作，樂種由浦羅哥菲夫自行決定。浦羅哥菲夫雀躍得馬上動筆，還把《羅密歐與朱麗葉》擱在一旁，1935年整個夏季都埋首新作。他隨後與索頓斯一同巡迴歐洲多國演出，足跡遍及摩洛哥、阿爾及利亞、突尼西亞和葡萄牙，更在最後一站西班牙首演這首協奏曲。第二小提琴協奏曲剛好趕得及在1935年12月1日首演前完成；西班牙的觀眾聽得如癡如醉，甚至派遣國內最知名的一批音樂家來與浦羅哥菲夫見面，感謝他安排樂曲在西班牙首演。

浦羅哥菲夫早年的作品不協和得令人吃驚，演奏難度也極高。但即使他當初因此落得臭名昭著，到了第二小提琴協奏曲，他的音樂語言已變得溫和得多了。事實上，第二小提琴協奏曲有股簡單直接的吸引力。原因之一可能是他正計劃重返蘇聯（他在布爾什維克革命後就流亡海外），但蘇聯的音樂環境卻保守非常；不過更大可能是因為索頓斯實力有限（首演前不久，浦羅哥菲夫遇見鋼琴家阿瑟·魯賓斯坦時，就告訴魯賓斯坦別抱太高期望，因為獨奏者實在有太多缺陷）。

第一樂章開端簡樸的小提琴旋律甚具民歌風情，與利亞多夫四十年前蒐集的傳統俄羅斯民歌有異曲同工之妙。這個以傳統奏

鳴曲式寫成的主題，被浦羅哥菲夫官方傳記作者涅斯傑夫形容為「俄羅斯冰封平原的寫照」，而溫暖抒情的主題則是「浦羅哥菲夫最令人喜歡的樂段之一」。

第二樂章以「滴答滴答」的典雅伴奏開始，承托著曲折優雅的小提琴旋律；樂章風格十分古典，但又隱約模仿了前人作品。雖然中段歡愉活潑，當中的銅管樂號曲尤其嘹亮剛烈，但樂章整體仍不失柔和親切。最後，大提琴重申開端的小提琴旋律，「滴答」有聲的伴奏改在較高音區，由獨奏小提琴以撥奏奏出。

第三樂章為了明明白白向馬德里觀眾致敬，採用了一種西班牙舞曲作為輪旋曲主題，而且主題每次重現時也加入響板，令西班牙氣息更強烈。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

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

## SERGEI PROKOFIEV

(1891–1953)

### Violin Concerto no. 2 in G minor, op. 63

- I. *Allegro moderato*
- II. *Andante assai – Allegretto – Andante assai*
- III. *Allegro, ben marcato*

While he was still working on his ballet score *Romeo and Juliet*, Prokofiev was approached in Paris by supporters of the French violinist, Robert Soetens. They wanted a new work for their hero to perform, leaving it up to Prokofiev to decide what kind of work it should be. Full of enthusiasm, he launched into the project, laying aside *Romeo and Juliet* while he worked on the new piece through the summer months of 1935. He then set off on an extended concert tour with Soetens which took in Morocco, Algeria, Tunisia, Portugal, and eventually ending in Spain where the concerto was premiered. The concerto was completed just in time for the Madrid premiere on 1 December 1935, and the Spanish audience was ecstatic, sending a delegation of their most prominent musicians to Prokofiev to thank him for allowing the premiere to take place in their country.

If Prokofiev had gained early notoriety for his outrageously discordant music and its extreme demands on performers, by the time of the second violin concerto, he had evolved a more mellow musical language. Indeed, it might

be said that the concerto has a simple, almost direct appeal, which was possibly the consequence of his planned move back to the conservative musical environment of Soviet Russia (he had fled in the wake of the Bolshevik Revolution), but more likely it was due to Soetens' less than dazzling talent (just before the premiere, Prokofiev met the pianist Arthur Rubinstein and warned him not to expect too much in view of the soloist's manifest deficiencies).

The first movement opens with a simple violin melody strongly reminiscent of the kind of traditional Russian folk music Liadov had collected 40 years earlier. This theme – the first subject of a traditional sonata-form movement – was described by Prokofiev's official biographer, Israel Nestyev, as being an "image of the snow-covered plains of Russia", while, in his opinion, the warm, richly lyrical second subject was "one of Prokofiev's most felicitous revelations".

Opening with an elegant "ticking" accompaniment underpinning a sinuous, graceful violin melody, the second movement is again classical



in style but is not without its hints of parody. An animated central section, featuring a spiky brass fanfare, does little to deflect from the general mood of geniality. The movement closes with the cellos restating the opening violin melody beneath the soloist's pizzicato ticking accompaniment.

By way of a none-too-subtle homage to the Madrid audience, the third movement, following rondo form, uses a decidedly Spanish dance as its principal theme. It's Spanish-ness is reinforced by the clacking of castanets in each of its subsequent appearances.

Programme notes by Dr Marc Rochester

#### Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion and strings.

## 浦羅哥菲夫 (1891–1953) C大調第四交響曲，op. 112

- I. 行板—英勇的快板
- II. 平靜的行板
- III. 接近小快板的中板
- IV. 堅定的快板

1929年8月19日，超卓的俄羅斯舞團經理狄亞吉列夫流亡期間，在威尼斯麗都一所酒店的房間內與世長辭。過去，他領導的俄羅斯芭蕾舞團在20世紀藝壇掀起了一場多姿多采的革命。四個月前（1929年5月21日），狄亞吉列夫最後一齣原創芭蕾舞劇《浪子回頭》才在巴黎開演。舞劇的主創也同樣是流亡海外的俄羅斯人：編舞家巴蘭欽和作曲家浦羅哥菲夫。舞劇設計既時尚又性感，音樂時而剛毅時而風趣，主角由卓越的舞者里法出演，是該團原班人馬最後一齣大獲好評的舞劇。

然而狄亞吉列夫離開後，世界也在轉變。到了1920年代末，浦羅哥菲夫察覺到，他那些「憤怒青年」行徑開始失去吸引力；同時，新一屆蘇聯政府又聲稱支持現代藝術。中間人暗示，如果浦羅哥菲夫這個浪子肯回國，將會受到很好的照顧——當然，他還可以自由創作，想寫甚麼都可以。1935年，浦羅哥菲夫下了一個重大（兼致命）的決定，返回蘇聯定居——據說蕭斯達高維契形容浦羅哥菲夫這下就像「鍋裡的雞」。這時，浦羅哥菲夫接到來自指揮家高謝維斯基（也是流亡的俄羅斯人）的委約，邀請他寫作慶祝1930年波士頓交響樂團金禧紀念的作品（當時收到委約的作曲家還有史特拉汶斯基、亨德密特和奧涅格）。

浦羅哥菲夫決定將《浪子回頭》的音樂改編成交響曲。其實對待交響曲，他從來不會

太認真：第一交響曲（「古典」）是戲仿之作，「第三」（1928）則襲用歌劇舊作《火天使》的素材。浦羅哥菲夫憶述：「人們開始批評我，說我的交響曲過分襲用劇場音樂。但現在，那些我原本為《浪子回頭》寫作、但最終沒有用上的音樂，用於第四交響曲第一樂章也十分理想（我寫了新的引子）…

『浪子歸家』那段音樂，用作第二樂章；『美少女』則用作第三樂章。終樂章則是最難的。」1930年11月14日，樂曲在波士頓首演，但觀眾不太受落。「可是我一直很喜歡這首樂曲，因為樂曲音色柔和，素材也豐富。」

所以二十年後，在一個截然不同世界裡——也就是史大林當權的戰後蘇聯——浦羅哥菲夫決定重寫第四交響曲。這時，第五交響曲這首英雄式的宏篇鉅著已成為蘇聯戰時藝術的里程碑：1945年1月晚上，「第五」在莫斯科首演時，是先舉行大型的鳴響禮炮儀式，慶祝紅軍獲勝進入德國，隨後樂曲才開始演奏。有人向作曲家「提議」（蘇聯作曲家都知道何時要聽懂言外之意），既然「第五」這麼成功，或許氣氛輕鬆的「第四」也可以修改修改。1947年春季，他完成了傷感的第六交響曲後，就馬上動手修改「第四」。結果「第四」的篇幅增加了差不多一半，高潮更宏偉，樂章的規模也更大，將1929那首調皮的舞曲——交響曲變成史詩式鉅著，配得上這個社會主義超級大國。浦羅哥菲夫說，修訂後的「第四」實際上是首新作，因此作品編號也是新的（op. 112）。

不過縱觀全曲，舞曲的神髓——也就是優雅、風趣、滑稽、明亮等特質——也不時出現蹤影。〈行板〉引子既莊重又華麗；雖然在1947年的蘇聯，第一樂章難免要加上副標題〈英勇的快板〉，但大家也可以感受到音樂充滿活力，迅速離開起跑線，還像鋼鐵一樣閃閃生輝。溫柔的長笛、朦朧的弦樂，配合靜靜地響起的豎琴，說〈平靜的行板〉足以成為《羅密歐與茱麗葉》的愛情場景也



浦羅哥菲夫 Sergei Prokofiev

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不為過；第三樂章優雅淡定，彷如用足尖跳舞似的，難免令人想起舞步與舞姿。

雖然終樂章在蘇聯的交響曲裡十分重要，而且儘管樂章初段洶氣奔忙的氣氛、語帶譏諷的進行曲節奏（當作樂團成員的鋼琴、小鼓和配弱音器的小號，三者為樂曲添上金屬似的刺耳聲響）聽起來無關緊要，但浦羅哥菲夫卻很清楚甚麼時候該亮起聚光燈。鈸聲響起，樂曲昂首步向陽光普照、令人讚嘆的大型尾聲。但這還不夠：1948年，在日丹諾夫政治鎮壓中，這個版本跟浦羅哥菲夫所有作品一樣被禁演——事實上，修訂版在浦羅哥菲夫生前一直未曾演出。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、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、豎琴、鋼琴及弦樂組。

## SERGEI PROKOFIEV

(1891–1953)

### Symphony no. 4 in C major, op. 112

- I. Andante - Allegro eroico
- II. Andante tranquillo
- III. Moderato quasi allegretto
- IV. Allegro risoluto

On 19 August 1929 the great Russian impresario Serge Diaghilev – whose *Ballets Russes* had unleashed a multicoloured revolution in 20<sup>th</sup> century art – died in exile in a hotel room on the Venice Lido. Four months earlier on 21 May 1929, Paris had seen the opening of the last of his original productions, the ballet *The Prodigal Son*. It had been created for Diaghilev by two fellow Russian exiles: the choreographer George Balanchine and the composer Sergei Prokofiev. With chic, sexy designs, the great Lifar in the title role, and a score that was by turns muscular and witty, it was a last great success for the original *Ballets Russes*.

But with Diaghilev gone, the world was changing. By the late 1920s Prokofiev was aware that his Angry Young Man act was starting to wear a bit thin; meanwhile, the government of the new Soviet Union claimed to be sympathetic to modern art. If the prodigal son Prokofiev were to return to Russia, its agents hinted, he'd be well looked-after – and of course,

free to write whatever music he chose. In 1935, he would make the decisive, and fatal, decision to return permanently to the USSR – “like a chicken into the pot”, as Shostakovich is said to have observed. In the meantime he had a commission. The conductor Serge Koussevitsky (another Russian exile) had approached him, along with Stravinsky, Hindemith and Honegger, for a work to celebrate the 50<sup>th</sup> anniversary of the Boston Symphony Orchestra in 1930.

Prokofiev decided to convert his ballet into a symphony. He'd never taken the form unduly seriously; his first (the *Classical*) had been a parody and his Third (1928) had recycled material from his opera *The Fiery Angel*. “People began to criticise me for turning theatre music into symphonies too often” he recalled. “Now, however, music that had been composed for but not included in *The Prodigal Son* proved ideal for the first movement of the Fourth Symphony (I wrote a new introduction)... the music of the Son's homecoming was used for



the second movement, that of the Beautiful Maiden for the third. The finale was the most difficult part.” The symphony was premiered, in Boston on 14 November 1930, and it was not a success. “Nonetheless, I have always liked it for its subdued tone and the wealth of material.”

So, two decades later, in a different world – the postwar Russia of Joseph Stalin – he decided to have another go at the Fourth Symphony. By now, his huge, heroic Fifth Symphony had become one of the artistic landmarks of the war years in Russia: on the night of its premiere in Moscow in January 1945, the first notes were preceded by a massive artillery salute as the Red Army launched its victorious advance into Germany. It was “suggested” (and composers in the USSR knew when to take a hint) that he might, in the light of that success, choose to revise his light-hearted Fourth. Immediately after completing his tragic Sixth Symphony in the spring of 1947 he did just that. The Fourth increased in length by nearly half as much again; its climaxes grew grander, its movements more spacious. The playful dance-symphony of 1929 became an epic worthy of a socialist superpower. It was, said Prokofiev effectively a new piece, and he gave the revision a new opus number, op. 112.

And yet, throughout the Symphony, the spirit of the dance – graceful, witty, quizzical and brilliant –

keeps breaking through. There’s a stately grandeur to the “Andante” introduction, but while in the Russia of 1947, it was hard to avoid titling the first “Allegro eroico” (heroic), you can feel the physical verve (as well as the glint of steel) with which the music motors away from the starting line. With its melting flutes, veiled strings, and quietly chiming harp, the “Andante tranquillo” could almost be a love scene from *Romeo and Juliet*, and it’s hard not to picture choreography in the poised, *en pointe* third movement.

The finale, though, was crucial in a Soviet symphony, and although the mischievous scurrying and sardonic march rhythms with which it begins (the orchestral piano, side drum and muted trumpets add a metallic rasp) sound suspiciously irreverent, Prokofiev knows exactly when to turn on the spotlights. With a crash of cymbals, the symphony strides to a sunlit and thrillingly monumental close. It wasn’t enough: the revised symphony was banned, along with all of Prokofiev’s music, in the Zhdanov political crackdown of 1948. It was never performed in Prokofiev’s lifetime.

Programme notes by Richard Bratby

#### Instrumentation

Two flutes, piccolo, two oboes, cor anglais, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings.

# LONG YU AARON ZIGMAN'S ÉMIGRÉ

齊格曼  
Aaron ZIGMAN  
《上海！上海！》(香港首演)  
Émigré (Hong Kong Premiere)

甘寶 作詞  
禾殊 補充作詞  
Mark Campbell lyricist  
Brock Walsh additional lyricist

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Long Yu conductor

懷特  
男高音 (飾 奧托·巴德爾)  
基斯  
男高音 (飾 約瑟夫·巴德爾)  
朱慧玲  
女中音 (飾 宋麗)  
于冠群  
女高音 (飾 宋麗娜)

田浩江  
男低音 (飾 宋偉)  
布魯嘉  
女高音 (飾 托娃·奧德斯卡)  
杜雲  
低男中音 (飾 雅哥夫·巴德爾)  
香港管弦樂團合唱團  
蘭州音樂廳合唱團

## 余隆 齊格曼上海！上海！

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tenor as Otto Bader  
Arnold Livingston Geis  
tenor as Josef Bader  
Zhu Huiling  
mezzo-soprano as Li Song  
Yu Guanqun  
soprano as Lina Song

Tian Haojiang  
bass as Wei Song  
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# 巴孚·約菲 PAAVO JÄRVI

指揮 Conductor

Photo: Alberto Venzago



愛沙尼亞指揮巴孚·約菲獲譽為當今最出色的指揮之一，與世界各地頂尖樂團合作無間。現為蘇黎世音樂廳樂團音樂總監及不來梅德意志室樂團藝術總監，他也是愛沙尼亞節日樂團及派爾努音樂節的創辦人兼藝術總監。約菲是炙手可熱的客席指揮，經常指揮柏林愛樂、倫敦愛樂、紐約愛樂及阿姆斯特丹皇家音樂廳樂團；曾擔任多個樂團的音樂總監，包括日本NHK、法蘭克福廣播電台及巴黎管弦樂團，並維持緊密關係。

約菲與蘇黎世音樂廳樂團一同錄製了柴可夫斯基及孟德爾遜的交響曲全集，其灌錄的布魯赫納第八交響曲更獲頒2024年國際古典音樂大獎最佳交響樂獎；他們灌錄的《馬勒第五交響曲》將於本年春季由 Alpha Classics 發行，為他們於未來四年的馬勒全集的首部錄音。

在他領導下，不來梅德意志室樂團於2023及2024年，分別獲英國《留聲機》及德國奧普斯古典音樂獎頒發「年度樂團獎」。約菲指揮愛沙尼亞國家交響樂團灌錄西貝遼士的清唱劇獲頒格林美獎。約菲於2012年獲亨德密特藝術與人文獎，2015年獲西貝遼士獎章；愛沙尼亞總統向他頒授白星勳章，以表揚他多年來對愛沙尼亞文化的貢獻。

Estonian conductor Paavo Järvi is widely recognised as one of today's most eminent conductors, enjoying close partnerships with the finest orchestras around the world. He currently serves as Music Director of the Tonhalle-Orchester Zürich, Artistic Director of The Deutsche Kammerphilharmonie Bremen, and is both the founder and Artistic Director of the Pärnu Music Festival and Estonian Festival Orchestra. In addition to his permanent positions, Paavo Järvi is much in demand as a guest conductor, regularly appearing with the Berlin Philharmonic, Royal Concertgebouw Orchestra, London Philharmonia and the New York Philharmonic. He also continues to enjoy close relationships with many of the orchestras of which he was previously Music Director, including Orchestre de Paris, Frankfurt Radio Symphony and NHK Symphony Orchestra, Tokyo.

With the Tonhalle-Orchester Zürich Paavo Järvi has recorded the complete symphonies of Tchaikovsky and Mendelssohn, and their release of Bruckner 8 received "Best Symphonic" Prize at the 2024 International Classical Music Awards. This Spring Alpha Classics releases *Mahler: Symphony no. 5* – the first recording in Järvi and the Tonhalle-Orchester's new project to perform and record the complete Mahler cycle over the next four years.

With the Deutsche Kammerphilharmonie Bremen, he has won both the 2024 Opus Klassik and 2023 Gramophone "Orchestra of the Year" award, and his recording of Sibelius' Cantatas with the Estonian National Symphony was awarded a Grammy. In 2012 he received the Hindemith Prize for Art and Humanity and in 2015 was presented with the Sibelius Medal. As a committed supporter of Estonian culture, he has also been awarded the Order of the White Star by the President of Estonia.



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加蒂 | 諸神的黃昏組曲



© Marco Bortolotti

指揮  
加蒂

Daniele Gatti  
conductor

# 金本索里 BOMSORI KIM

小提琴 Violin

Photo: Kyutai Shim



小提琴家金本索里以具感染力的演奏和精湛琴技蜚聲國際，與多個頂尖樂團合作，包括紐約愛樂、洛杉磯愛樂及維也納交響樂團，並與雷西、巴孚・約菲及阿爾索普等指揮合作。2024/25樂季重點演出包括與盧維里揭開愛樂樂團的新樂季序幕，首度與費城樂團及德國小交響樂團合作，並在胡薩率領下，與班貝格交響樂團巡演。此外，她並初次於倫敦威格摩音樂廳獻藝。

金本索里曾於卡內基音樂廳、維也納金色大廳及皇家阿爾拔堂等著名場地演出，經常客席參與知名音樂節。2021年，她獲選為萊茵高音音樂節的焦點藝術家，並參與格施塔德曼紐因音樂節展為期五年的駐節藝術家計劃。

她曾在ARD慕尼黑國際音樂大賽、柴可夫斯基國際音樂大賽及伊麗莎白王后國際音樂比賽贏得殊榮，並獲頒韓國青年藝術家獎。她為德意志留聲機錄音的作品包括《舞台上的提琴》及與鋼琴家布雷查茲合作的二重奏專輯，後者榮獲波蘭法德力音樂獎項。她最新與雷西及丹麥國家交響樂團合作錄製的尼爾森小提琴協奏曲更贏得2024年BBC音樂雜誌協奏曲類別獎項。

金本索里生於韓國，師隨金永旭於韓國首爾國立大學習琴，後赴茱莉亞音樂學院隨羅森伯格及柯普斯進修。現時使用1725年瓜奈里名琴「摩勒」，由三星文化基金會及芝加哥斯特拉迪瓦里名琴收藏協會慷慨借出。

Bomsori is an acclaimed violinist celebrated for her captivating performances and technical brilliance. She has appeared with top orchestras, including the New York Philharmonic, Los Angeles Philharmonic, and Vienna Symphony, collaborating with renowned conductors such as Fabio Luisi, Paavo Järvi, and Marin Alsop. Her 2024/25 season highlights include opening with the Philharmonia Orchestra under Santtu-Matias Rouvali, debuts with the Philadelphia Orchestra and Deutsche Kammerphilharmonie Bremen, and tours with the Bamberg Symphony and Jakub Hrůša. She also returns to the Concertgebouw and Hong Kong, and makes her Wigmore Hall debut.

Bomsori has performed at prestigious venues like Carnegie Hall, Musikverein and Royal Albert Hall. She is a frequent guest at major festivals, including Verbier, Rheingau, and Schleswig-Holstein. In 2021, she was named the Rheingau Musik Festival's Focus Artist and began a five-year residency at the Gstaad Menuhin Festival.

A prizewinner at the ARD, Tchaikovsky, and Queen Elisabeth Competitions, she has received awards such as Korea's Young Artist Award. Her Deutsche Grammophon discography includes *Violin on Stage* and a duo album with Rafał Blechacz, which won the Fryderyk Music Award. Her latest recording of the Nielsen Violin Concerto with the Danish National Symphony Orchestra and Fabio Luisi won the 2024 BBC Music Magazine Award in the category of concerto recordings.

Born in South Korea, Bomsori studied at Seoul National University with Young Uck Kim and at The Juilliard School with Sylvia Rosenberg and Ronald Copes. She plays the 1725 Guarnerius del Gesù "ex-Moller", generously loaned by The Samsung Foundation of Culture and The Stradivari Society of Chicago.



# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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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。

佩多高斯基將由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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。港樂於2023/24樂季慶祝五十周年，

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「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

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## 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, and Daniele Gatti is Artistic Partner.

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

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

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko





Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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

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

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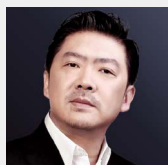
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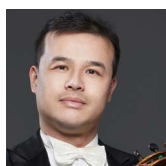
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Second Associate  
Concertmaster



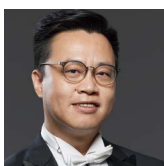
朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



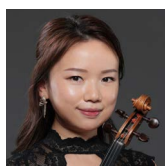
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Ai Jin



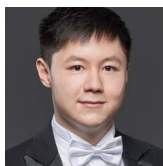
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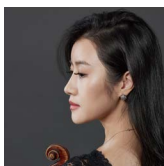
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Jia Shuchen\*



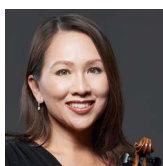
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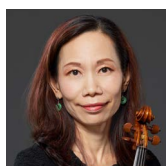
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Mao Hua



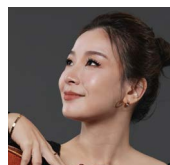
梅麗芷  
Rachael Mellado



張希  
Zhang Xi

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



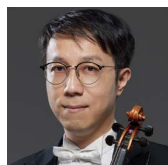
■余思傑  
Domas Juškys



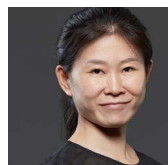
▲梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



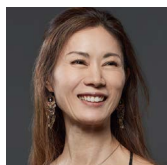
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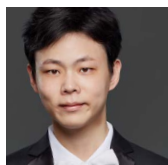
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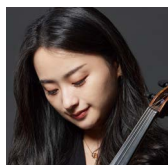
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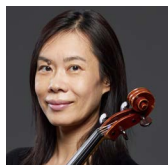
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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

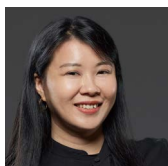
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● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛垣  
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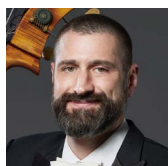
馮榕  
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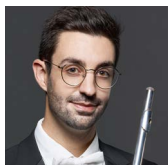
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Megan Sterling

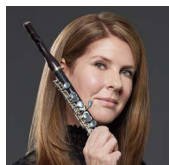


■ 盧韋歐  
Olivier Nowak



浦翹飛  
Josep Portella Orfila

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◆ 施家蓮  
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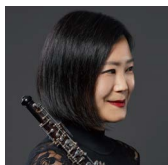
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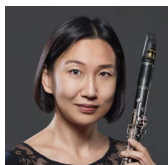
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Andrew Simon



■ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



◆ 艾爾高  
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### 巴松管 BASSOONS



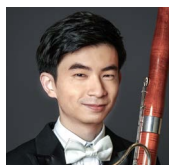
● 莫班文  
Benjamin Moermond



■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee  
(休假 On sabbatical leave)



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



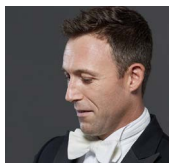
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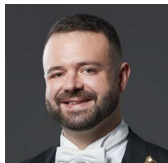
●巴力助  
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Bamrungbanthum



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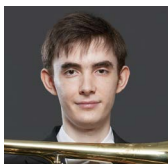
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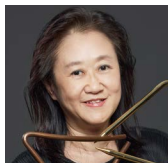
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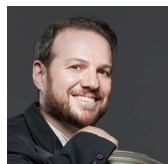
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中提琴：郭子銘、楊善衡  
Viola: Martin Kuo & Andy Yeung

大提琴：李嘉朗、林孝煌  
Cello: Kelvin Lee & Alexander Ling

低音單簧管：溫子俊  
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豎琴：何樂文  
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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

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

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

— Jing Wang, HK Phil's Concertmaster

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

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

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

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



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

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

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
TO JOIN THE CIRCLE & ENQUIRIES

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

多謝支持 THANK YOU FOR YOUR SUPPORT

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

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

香港管弦協會婦女會 捐贈

安域高·洛卡 (1902) 小提琴 · 由程立先生使用

桑·巴蒂斯·維爾翁 (1866) 小提琴

· 由樂團第三副主席朱蓓小姐使用

約瑟·加里亞奴 (1788) 小提琴

· 由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴

· 由樂團首席王敬先生使用

喬凡尼·格蘭奇諾 (c.1715) 小提琴

卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴 · 由方潔小姐使用

彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴

· 由樂團聯合首席第二小提琴余思傑先生使用

桑·巴蒂斯·維爾翁 (c.1867) 小提琴 · 由把文晶先生使用

史葛·羅蘭士先生 慷慨借出

安素度·普基 (1910) 小提琴 · 由張希小姐使用

胡百全律師事務所 安排借出

李卡多·安東尼亞齊 (1910) 小提琴

· 由樂團第一副主席梁建楓先生使用

Stretton Society 慷慨借出

路易吉·法布里西 (c.1870) 大提琴

· 由樂團聯合首席大提琴方曉牧小姐使用

無名氏 慷慨借出

斯提法諾·斯卡拉佩拉 (1905) 小提琴

· 由樂團第二副主席王亮先生使用

J&A Beares 慷慨借出

洛倫索·史托里昂尼 (c.1790) 中提琴

· 由樂團首席中提琴凌顯祐先生使用

Donated by The Ladies Committee of the  
Hong Kong Philharmonic Society

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

Jean-Baptiste Vuillaume (1866) Violin

· played by Mrs Bei de Gaulle, Third Associate Concertmaster

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

Carlo Antonio Testore (1736) Violin

Loaned by The Postscript Collection

G. B. Guadagnini (c.1760) Violin

· played by Mr Jing Wang, Concertmaster

Giovanni Grancino (c.1715) Violin

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

Pietro Giovanni Mantegazza (c.1760) Violin

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

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

Loaned by Mr Laurence Scofield

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

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

Riccardo Antoniazzi (1910) Violin

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

Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

· played by Ms Fang Xiaomu, Co-principal Cello

Generously loaned by an Anonymous

Stefano Scarampella (1905) Violin

· played by Mr Wang Liang, Second Associate Concertmaster

Loaned by J&A Beares

Lorenzo Storioni (c.1790) Viola

· played by Mr Andrew Ling, Principal Viola

### 樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

為支持「提升樂器素質計劃」

而捐贈之其他樂器

· 德國轉閥式小號兩支

· 華格納大號乙套

· 翼號乙支

為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

· Mr Pascal Raffy

· Paul and Leta Lau

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

· 應琦泓先生

Donated by The Ladies Committee of the  
Hong Kong Philharmonic Society

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

· Two German Rotary Trumpets

· A set of Wagner Tubas

· A Flugelhorn

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

· Mr Pascal Raffy

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多謝支持 THANK YOU FOR YOUR SUPPORT

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### 常年經費基金 ANNUAL FUND

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多謝支持 THANK YOU FOR YOUR SUPPORT

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# STUDENT TICKET FUND & AMBASSADOR FUND

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#### STUDENT TICKET FUND

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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.

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駐團指揮廖國敏的席位贊助

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

邱啟楨紀念基金  
C. C. Chiu Memorial Fund

The Tung Foundation  
香港董氏慈善基金會

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

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



# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助

The Concertmaster Chair Endowment  
for **Jing Wang** is sponsored by



**新鴻基有限公司**  
SUN HUNG KAI & CO. LIMITED

via Sun Hung Kai & Co. Foundation

王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**  
對樂團首席席位的鼎力支持。

**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
first violins and contributes to the overall  
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the  
**Sun Hung Kai & Co. Foundation** for  
supporting this important position.

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

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

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SPONSORSHIP AND  
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## 樂團席位贊助 CHAIR ENDOWMENT

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

### **Kaleidoscope**

Charitable Foundation

#### **萬花筒慈善基金**

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

港樂衷心感謝**萬花筒慈善基金**  
慷慨支持首席中提琴的席位。

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

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





## 樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助

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

### 邱啟楨紀念基金 C. C. Chiu Memorial Fund

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

港樂衷心感謝邱啟楨紀念基金  
慷慨支持首席大提琴的席位。

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

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



## 樂團席位贊助 CHAIR ENDOWMENT

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

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

**田中知子**來自日本熊本，於1997年加入香港管弦樂團小提琴部。  
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝 **包陪麗及渡伸一郎** 伉儷贊助此樂團席位。

**Tomoko Tanaka**, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



## 捐款支持學生票資助基金 SUPPORT THE STUDENT TICKET FUND

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

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

多謝支持 THANK YOU FOR YOUR SUPPORT

# 香港管弦樂團籌款音樂會 2025 PLAY WITH THE PHIL! THE HK PHIL FUNDRAISING CONCERT 2025

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### 籌備委員會聯合主席

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

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



多謝支持 THANK YOU FOR YOUR SUPPORT

## 港樂五十周年晚宴

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Aaron ZIGMAN Émigré (Hong Kong Premiere)

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Zhu Huiling, mezzo-soprano  
Yu Guanqun, soprano  
Tian Haojiang, bass  
Janai Brugger, soprano  
Andrew Dwan, bass-baritone  
Hong Kong Philharmonic Chorus  
Lanzhou Concert Hall Choir

2 & 3  
MAY 2025

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Daniele Gatti | Götterdämmerung Suite  
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加蒂，指揮  
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11  
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