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Concert Hall

加蒂 | 諸神的黃昏組曲



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加蒂 | 諸神的黃昏組曲

Daniele Gatti | Götterdämmerung Suite

加蒂 | 指揮

Daniele Gatti | Conductor

華格納

《指環》：《諸神的黃昏》組曲

RICHARD WAGNER

The Ring: Götterdämmerung Suite

30'

中場休息

INTERMISSION

李察·史特勞斯

《英雄的一生》

RICHARD STRAUSS

Ein Heldenleben

40'



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華格納 (1813–1883)

《指環》：《諸神的黃昏》組曲

序幕—破曉—齊格菲的萊茵河之旅—葬禮進行曲

氣魄恢弘的《諸神的黃昏》是史詩式聯篇歌劇《指環》的完結篇。全套《指環》由四齣歌劇組成，詞曲皆是華格納的心血結晶，前後花了超過四分之一世紀才完成。《諸神的黃昏》是整套《指環》的高潮所在，也是當中篇幅最長的一齣，結局氣勢磅礴——說的是現存世界秩序的崩潰。這套世界秩序其實早已被貪念、權力與指環的咒詛破壞淨盡；至於指環本身，也是靠摒棄「愛」才能鑄造。

劇中處處瀰漫著「末日將至，在劫難逃」的氣氛，標題《諸神的黃昏》可謂十分貼切。當然，欺騙與背叛必定會將戲劇推向悲壯的高潮；但就在劇情跟隨這條軌跡前進的同時，華格納也安排了好些超凡脫俗的美妙時刻，還承諾救贖將現——救贖靠的正是「愛」，因為「愛」能與指環所帶來的腐敗力量抗衡。

《指環》第一至第三齣歌劇內容圍繞眾神之首胡坦與死對頭阿爾貝里——雙方都想稱霸世界，但兩人的所作所為卻令諸神與凡人都面臨重大危機。華格納也交代了布倫曉特與齊格菲的身世，兩人及後成為《諸神的黃昏》裡英雄式的核心人物。

今晚演出的組曲開始時充滿光明的盼望，以剛剛墮入愛河的布倫曉特與齊格菲為代表——音樂選自〈序幕〉中的亮麗場景（事實上，〈序幕〉本身也分為兩部分）；然

後轉眼到了齊格菲被背叛、被殺害的時候。其實「齊格菲之死」可謂《指環》的戲劇種子：華格納從「齊格菲之死」開始，漸漸構思出《指環》；而且齊格菲死後，隨著布倫曉特犧牲自己，將指環歸還給大自然，那浩劫似的結局就來得更快了。

在《指環》漫長的創作期中，最先寫作的其實是《諸神的黃昏》的唱詞（最早版本寫於1848年）；儘管如此，《諸神的黃昏》的音樂卻是最後階段才寫作的（1869至1874年）。

《指環》的故事層次甚多，作曲家較早前為了將故事娓娓道來，自創了一套獨特的音樂語言。現在，這套音樂語言他已經運用得心應手，能將動機、和聲和器樂音色交織成錯綜複雜、豐富精妙的結構。

華格納精采絕倫的樂團調色板在這套組曲裡也顯露無遺。音樂首先刻劃布倫曉特與齊格菲：兩人相戀後的第一夜過去，破曉將至。音樂最初幾乎靜止，只在極低處沉吟。布倫曉特溫馨的音樂以弦樂和木管樂奏出，描寫她最近的覺悟——自己從神聖的女武神變成脆弱的凡人，還剛剛發現何為情愛。華格納在此將溫馨的樂段與英勇的主題（由銅管樂奏出，代表齊格菲）共冶一爐。

布倫曉特鼓勵齊格菲外出闖蕩，並跟他道別；之後齊格菲就下山到萊茵河區去，氣氛樂觀得像閃耀著金色光芒似的；然而當樂團



尋求冒險的齊格菲離開布倫曉特
Siegfried leaves Brunnhilde in search
of adventure

Illustration: Arthur Rackham (Wikimedia Commons)

重拾與指環之咒相關的不祥主題時，金光卻漸漸黯淡下來。這時劇情一下子跳到第三幕——齊格菲被敵人哈根以長矛殺害的一刻。英雄殞落；齊格菲喚醒布倫曉特的樂段響起，效果淒楚不已。

隨後的葬禮進行曲凝重莊嚴，彷彿無言的悼詞，回顧了齊格菲一生起跌，既壯麗又哀傷——這時他的屍首被僕從帶進漸濃暮色中。全曲結束時補上了一個幽暗的終止式，令選段更適合在音樂會演出。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛、短笛、三支雙簧管、英國管、三支單簧管、低音單簧管、三支巴松管、八支圓號（其四兼華格納大號）、三支小號、低音小號、四支長號（其一兼低音長號）、大號、兩組定音鼓、敲擊樂器、六座豎琴及弦樂組。

RICHARD WAGNER

(1813–1883)

The Ring:

Götterdämmerung Suite

Prelude – Tagesgrauen – Siegfrieds
Rheinfahrt – Trauermarsch

Götterdämmerung is the grand finale of *The Ring of the Nibelung*, the epic, four-opera cycle on which Richard Wagner laboured for more than a quarter-century, writing both the librettos and the music. As the climax of the entire saga – and the longest of the four *Ring* operas – *Götterdämmerung* culminates in nothing less than the downfall of the existing world order – an order corrupted by greed, power, and the curse of the Ring, forged through the renunciation of love.

The title, which is usually translated into English as *Twilight of the Gods*, captures the sense of world-ending fate and impending doom that pervades the opera. Yet amidst the trajectory of deceit and betrayal that leads inevitably to the tragic climax, Wagner presents moments of transcendent beauty and the promise of redemption – through love, the one force capable of countering the Ring's corrupting power.

The previous operas in the cycle dramatised how the actions of the



齊格菲之死
Siegfried's death

Illustration: Arthur Rackham
(Wikimedia Commons)

chief god Wotan and his nemesis Alberich – both driven by the quest for domination – set in motion the crisis that now threatens gods and mortals alike. Wagner also traced the origin stories of Brünnhilde and Siegfried, who take the spotlight as the heroic central figures of *Götterdämmerung*.

The suite we hear on this programme begins with the bright hope represented by their newfound love – depicted in a radiant scene from the opera's two-part Prologue. The music then leaps ahead to

the scene of Siegfried's murder, brought about through betrayal. His death – originally the dramatic seed from which Wagner's vision of *The Ring* grew – precipitates the apocalyptic ending of the cycle, as Brünnhilde sacrifices herself and returns the Ring to nature.

Although *Götterdämmerung* evolved from the first *Ring* text to be written (the earliest version is from 1848), Wagner composed the score in the final stages of the cycle's long gestation, between 1869 and 1874. By that time, his approach to the

unique musical language he had invented to tell this multilayered story had fully matured, allowing him to weave motifs, harmonies, and instrumental colours into complex, richly intricate structures.

Wagner's magnificent orchestral palette is on full display in this suite. It begins in near-silence, in the sonic depths, as dawn breaks on Brünnhilde and Siegfried together after their first night together as lovers. The warmth of Brünnhilde's music – heard in strings and woodwinds – evokes her recent awakening from a divine warrior maiden to a vulnerable human who has just discovered love. Wagner combines this with boldly heroic themes, signifying Siegfried, that resound in the brass.

Brünnhilde encourages Siegfried to set out on new adventures and bids him farewell as he journeys down the mountain to the Rhine River below. But the golden glow of these optimistic strains darkens, as Wagner's orchestra recalls the ominous themes associated with

the curse of the Ring. A sweeping dramatic shift fast-forwards to the moment in the third act when Siegfried's enemy, Hagen, murders him with a spear. As the hero expires, Wagner poignantly recapitulates the music to which Siegfried once awakened Brünnhilde.

The solemn funeral march that follows retraces the arc of Siegfried's life in a wordless eulogy – majestic and mournful – as his body is borne away by vassals into the growing twilight. The suite reaches its close with an added, shadow-laden cadence that makes this excerpt from the opera suitable for concert use.

Programme notes by Thomas May

Instrumentation

Three flutes, piccolo, three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, four trombones (one doubling contrabass trombone), tuba, two sets of timpani, percussion, six harps and strings.



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李察·史特勞斯 (1864-1949)

《英雄的一生》， 為大樂團寫的音詩，op. 40

藝術家不用過「加大碼」的生活，重要的是他們要有「加大碼」的想像力。樂曲題為《英雄的一生》(或譯《英雄式的生命》)，但實在很難將傳奇式英雄的人物與李察·史特勞斯聯想起來：作曲家溫文爾雅，母親是慕尼黑一家釀酒廠繼承人，父親是巴伐利亞宮廷樂團圓號首席。但李察·史特勞斯以音樂述說的故事卻繽紛華麗、大膽性感——音詩的靈感來源包括《唐璜》(1888)、《麥克白》(1888)、搗蛋挑皮的《狄爾愉快的惡作劇》(1895)，還有尼采筆下的神秘主義哲學著作《查拉圖斯特如是說》(1896)。1898年，他以《唐吉訶德》的歷險故事為題材寫作新曲，樂曲長達40分鐘，採用樂器包括風聲器和大號獨奏，還用上樂團裡所有的圓號模仿綿羊群。

對19世紀藝術家來說，受到抨擊是平常事。但《英雄的一生》(1899)沒有文學背景。所以誰是「英雄」？這首新作長度跟一首交響曲不相伯仲，要求的樂團規模達百人之數，當中不無傲慢之意，那麼這虛構的「英雄」大概不是史特勞斯本人吧？正如大部分藝術品，答案既簡單些也複雜些。似乎史特勞斯想到寫作「英雄式的交響曲」時，正在寫作《唐吉訶德》——說的是走上可笑歪路的英雄主義。於是作曲家就構思了另一首作品作對照，說的正是走上正途的英雄主義——有點像百年前貝多芬的「英雄」交響曲。

1898年夏季，作曲家身在阿爾卑斯山卡米修鎮度假，在給友人的信上寫道：「樂曲標題是《英雄的一生》，雖然沒有葬禮進行曲，卻用上很多圓號——圓號很適合表達英雄主義。感謝郊區的健康空氣，我的草稿進

展良好，希望元旦前能完成。」他說，《英雄的一生》刻劃「更概括和自由的想法，關於偉大、有男子氣概的英雄主義。」那麼，基本意念是抽象的；但音樂與情感的細節卻較具體。事實上，這些細節都是從生活——他自己的生活——而來；正如史特勞斯所說：否則會從哪裡來呢？他跟出版社說：「當然我沒打過仗」，但也坦承所有藝術都有變成自畫像的傾向，更道：「我覺得自己跟拿破崙或亞歷山大一樣有趣。」

正如史特勞斯其他作品，此曲的音樂本身既自信又生動，所提出的問題也自行解答了。最簡單的方法就是聆聽。1899年3月3日，樂曲在法蘭克福首演時，現場觀眾聽到的是首規模宏大的交響曲，長度約50分鐘，由六個連接在一起的樂章組成，樂團規模也經過擴充，包括八支圓號、幕後演奏的小號，還有兩座豎琴。史特勞斯在每個段落都有標題，但不會（至少起初不會）刻意就著標題詳細闡述。七年後，他對法國作家羅曼·羅蘭說：「分析性質的標題綱領，也不過是幫助聽眾理解，此外也沒甚麼用途了。有興趣的人，就拿去用吧。反正所有真正懂得聽音樂的人，也不需要標題綱領。」

1. 英雄

英雄出場——圓號和低音大提琴帶著自信滿滿的步態開始，從樂團最低音區掃蕩到最高音區。他大膽，自信，激情，是夢想家，也是戰士和情人。音樂突然靜下來，他在等待世界的回應。

2. 英雄的敵人

寂靜中，刺耳的木管響起，嘮嘮叨叨的恍如譏諷。這些並非追求真理的戰士，而是提出苛評、發牢騷的人，時人馬上就會聯想到樂評人。英雄的回應是哀傷多於憤怒。在響亮的號角聲中，他卻轉向……

3. 英雄的伴侶

小提琴獨奏——溫柔、帶著疑問與性感，

(對19世紀觀眾而言)這無疑是女性的角色。認識史特勞斯的人,都知道這就是他那變化無常的太太寶琳——他的一生摯愛。小提琴與樂團之間,有逗弄、有爭吵、也有輕撫:史特勞斯說,寶琳「非常複雜、有少許頑皮,會賣俏,沒有兩次相同,每分鐘都跟上一分鐘不一樣」。情到濃時,兩人掉進對方的懷裡:樂團明確暗示之後會發生的事。突然,遠處傳來小號聲……

4. 英雄的戰場

英雄不願離去,但畢竟職責所在。整個樂團將一切豁出:機械化戰爭的進行曲,震耳欲聾,殘暴又激烈。小號響起、木管在尖叫,鼓聲像機關槍掃射。英雄一直戰鬥,理想也完好無缺。天色清朗起來,戰爭的迷霧散去,圓號奏出昂揚的新旋律,凱旋而歸。

5. 英雄的和平事蹟

事實上,這個旋律並非新撰——而是出自史特勞斯《唐璜》(1888)。敵人也未被完全殲滅——一個孤單樂評人仍在暗處用大號狙擊。史特勞斯在樂曲裡最有自傳意味的段落作出回應,就是他一系列的「和平事蹟」:引用自己的舊作差不多30次,包括《唐吉訶德》、《唐璜》、《查拉圖斯特拉如是說》,全被包覆在夢幻的光芒中。但樂評人卻仍在抱怨……

6. 英雄歸隱,功德圓滿

最後的震怒還擊過後,英雄厭倦了無意義的衝突,寧願享受伴侶之愛,以及美好生命中平靜的喜樂。終於只剩下獨奏小提琴與獨奏圓號,日光漸暗,兩人擁抱著喁喁細語。幾個和弦響起時如紀念碑般,趁著日落時份最後幾道餘輝,染成金色,閃閃發亮。

樂曲介紹由 Richard Bratby 撰寫,鄭曉彤翻譯

編制

三支長笛、短笛、四支雙簧管(其一兼英國管)、兩支單簧管、低音單簧管、降E調單簧管、三支巴松管、低音巴松管、八支圓號、五支小號、三支長號、大號、高音大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

RICHARD STRAUSS

(1864-1949)

Ein Heldenleben, tone poem for large orchestra, op. 40

Artists don't need to live outsize personal lives: what matters is that they have an outsize imagination. *Ein Heldenleben* means "A Hero's Life" (or possibly "A Heroic Life"), but few men could have resembled some legendary hero less than Richard Strauss, the mild-mannered son of a Munich brewery heiress and the principal horn player of the Bavarian Court Opera. But the musical stories he told were flamboyant, colourful and daringly sensual – tone poems based on the stories of *Don Juan* (1888), *Macbeth* (1888), the prankster *Till Eulenspiegel* (1895) and Nietzsche's mystic philosopher *Zarathustra* (1896). In 1898, he retold the adventures of *Don Quixote* in a 40-minute score that included a wind machine, a solo tuba and an entire horn section imitating a flock of sheep.

This was all fair game for a 19th century artist, but *Ein Heldenleben* (1899) had no literary background. So who was the "hero"? The new work was as long as a symphony, and scored for a colossal 100-piece orchestra. Surely – the arrogance of it – this fictional "hero" couldn't be Strauss himself? The answer (as always with art) is both simpler, and more complicated. Strauss



李察·史特勞斯

Richard Strauss

© Joseph Gaylord Gessford (Wikimedia Commons)

seems to have had the idea for a “heroic symphony” while he was working on *Don Quixote*, a tale of heroism gone comically wrong. As a sort of counterpart, he conceived a work in which heroism would go magnificently right – a bit like Beethoven’s *Eroica* Symphony a century earlier.

“It is entitled *A Hero’s Life*, and while it has no funeral march, it does have lots of horns, horns being quite the thing to express heroism,” he wrote to a friend from the Alpine resort of Garmisch in the summer of 1898. “Thanks to the healthy country air, my sketch has progressed well and I hope to finish by New Year’s Day.” *Ein Heldenleben* depicted, he said, “a more general and free idea of great and manly heroism”. The

basic idea, then, was abstract. But the musical and emotional details were a bit more particular – in fact, they were drawn from life. His own life: as Strauss pointed out, where else would he find them? “Of course I haven’t taken part in any battles,” he told his publisher, though he admitted that all art has a habit of becoming a self-portrait. “I find myself quite as interesting as Napoleon or Alexander.”

As always with Strauss, the music itself is so confident and so vivid that it answers its own questions. The easiest approach is simply to listen. What a Frankfurt audience heard, when *Ein Heldenleben* was premiered on 3 March 1899, was a sweeping 50-minute symphony in six interlinked movements, played by an expanded orchestra that included eight horns, offstage trumpets and two harps. Strauss provided titles for each section, but would not – initially, at least – be drawn to expand upon them. “An analytical programme isn’t meant to be more than a kind of aid for the listener,” he told the French author Romain Rolland, seven years later. “Whoever is interested in it: let him use it. Anyone who really knows how to listen to music probably doesn’t need it anyway.”

1. THE HERO

With a confident stride, horns and basses sweep from the bottom to the top of the orchestra as the Hero steps out. He’s bold and assertive, but also passionate and a dreamer – both a fighter and a lover. There’s a

sudden silence as he awaits the world's reply.

2. THE HERO'S ADVERSARIES

Out of the silence, a shrill, sneering woodwind chatter. These aren't fellow-warriors for truth, but carpers and moaners, and Strauss' contemporaries instantly identified them as music critics. The hero responds more in sorrow than anger, and with a fanfare, he turns instead to...

3. THE HERO'S COMPANION

A solo violin – tender, questioning, sensual and (to a 19th century listener) unmistakably feminine. No-one who knew Strauss doubted that this was a portrait of his adored, wildly capricious wife Pauline, the love of his life. Violin and orchestra tease, bicker and caress: Pauline, said Strauss, "is very complex, a little mischievous, something of a flirt, never twice alike, every minute different to what she was the minute before." With a great surge of emotion, they fall into each others' arms: the orchestra makes it abundantly clear what comes next. Suddenly, distant trumpets are heard...

4. THE HERO'S BATTLEFIELD

The Hero is reluctant to part, but duty calls, and the full orchestra unleashes hell: an ear-splitting, violent depiction of the march of mechanised war. Trumpets sound, woodwinds scream and drums

rattle like machine guns. The Hero fights through with his ideals intact. As the skies clear and the fog of war disperses, the horns punch a triumphant new melody high into the air.

5. THE HERO'S DEEDS OF PEACE

Actually, the melody isn't new – it's from Strauss' *Don Juan* (1888). And the enemy hasn't been entirely vanquished – a solitary critic is still sniping away on the tuba. Strauss responds (in the work's most openly autobiographical sequence) with a catalogue of his own "deeds of peace": some 30 quotations from his own works (including *Don Quixote*, *Don Juan* and *Also Sprach Zarathustra*) all wrapped in a dreamy glow. But still, the critics mutter...

6. THE HERO'S RETREAT FROM THE WORLD AND FULFILMENT

With a final furious riposte, the Hero turns away from pointless conflict, and savours the love of his companion and the peaceful joys of a life well-lived. Alone at last, solo violin and solo horn whisper and embrace as the light fades, and the final chords rise like a monument, glowing gold in the last rays of the setting sun.

Programme notes by Richard Bratby

Instrumentation

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

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節目詳情 Programme Details



加蒂 DANIELE GATTI

指揮 Conductor

Photo: Marco Borggreve



指揮家加蒂畢業於米蘭威爾第音樂學院作曲和管弦樂指揮學系，現任德索斯頓國家樂團總指揮，並為馬勒室樂團藝術顧問。他曾任佛羅倫斯五月音樂節劇院總指揮及羅馬歌劇院音樂總監，並在多個重要音樂機構擔任要職，包括聖西西利亞國立音樂學院、皇家愛樂、法國國家樂團、倫敦皇家歌劇院、博洛尼亞市立劇院、蘇黎世歌劇院，以及阿姆斯特丹皇家音樂廳樂團等。

他曾指揮多部重要歌劇的全新製作，包括由羅伯特·卡森導演的《法斯塔夫》（倫敦、米蘭和阿姆斯特丹）；由斯特凡·赫海姆執導、2008年拜羅伊特音樂節的開幕演出《帕西法爾》；由弗朗索瓦·吉拉德導演的《帕西法爾》（紐約大都會歌劇院）；薩爾斯堡音樂節的四套歌劇：《深宮情仇》、《波希米亞人》、《紐倫堡的名歌手》及《遊唱詩人》等。

2024年8月，他指揮德國國家管弦樂團2024/25的樂季揭幕演出，並與該團前往意大利巡演，以及在9月於維也納金色大廳指揮維也納愛樂的樂季揭幕演出，與樂團於歐洲各大城市巡迴演出。

他曾三度榮獲由意大利樂評家選出的最佳指揮「佛朗哥·阿比亞蒂」獎，2016年獲法國政府頒發榮譽軍團騎士勳章，肯定其作為法國國家樂團音樂總監的成就，並曾獲意大利大軍官勳章及其他多項榮譽。

Daniele Gatti graduated as a composer and orchestra conductor at the Conservatorio Giuseppe Verdi in Milan. He is the new Chief Conductor of the Sächsische Staatskapelle Dresden, he is also Artistic Advisor of the Mahler Chamber Orchestra. He was Chief Conductor of the Teatro del Maggio Musicale Fiorentino and Music Director of the Teatro dell'Opera di Roma. He previously held prestigious roles at important musical institutions like the Accademia Nazionale di Santa Cecilia, the Royal Philharmonic Orchestra, the Orchestre National de France, the Royal Opera House of London, the Teatro Comunale di Bologna, Zurich's Opernhaus, and the Royal Concertgebouw Orchestra in Amsterdam.

Some of the numerous and important new productions he has conducted include *Falstaff* staged by Robert Carsen (in London, Milan, and Amsterdam); *Parsifal* staged by Stefan Herheim opening the 2008 Bayreuther Festspiele; *Parsifal* staged by François Girard at the Metropolitan Opera in New York; four operas at the Salzburger Festspiele (*Elektra*, *La bohème*, *Die Meistersinger von Nürnberg*, and *Il Trovatore*).

In August, he opened the 2024-2025 season of Staatskapelle and led a tour Italy with the orchestra. At the end of September, he opened the Wiener Philharmoniker's season at the Musikverein of Wien, touring with them in major European cities.

He has been awarded the "Franco Abbiati" Award by Italian music critics three times as best director of the year. In 2016 he was awarded the Chevalier de la Légion d'Honneur from the French Republic for his work as Music Director of the Orchestre National de France. Among the awards obtained also that of Grand Officer of Merit of the Italian Republic.

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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，

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute
the HK Phil on this much-deserved
triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Tarmo Peltokoski will become the HK Phil’s Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, 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 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50th 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、基特實、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

音樂總監

MUSIC DIRECTOR

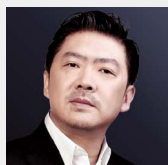
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

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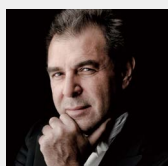


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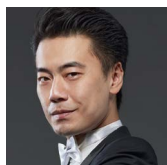
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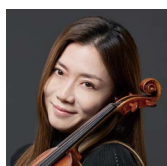
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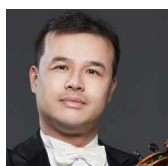
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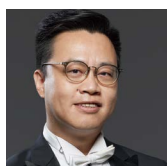
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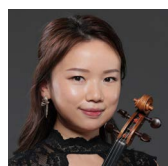
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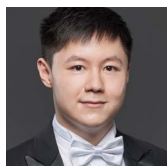
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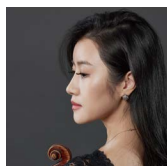
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賈舒晨*
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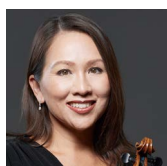
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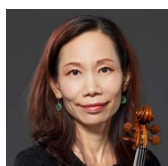
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毛華
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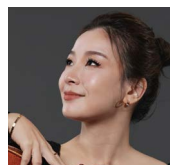
梅麗芷
Rachael Mellado



張希
Zhang Xi

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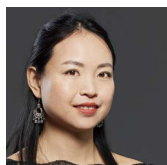
●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



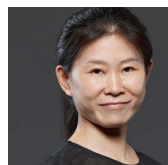
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



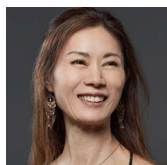
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
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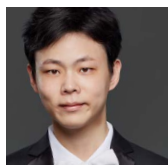
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周騰飛
Zhou Tengfei

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席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS



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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



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Cui Hongwei



付水淼
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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

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Fund Chair



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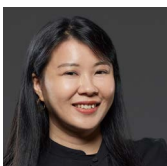
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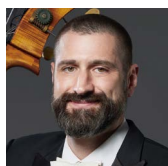
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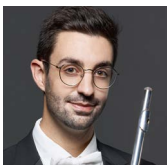
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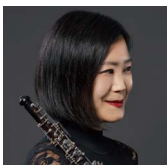
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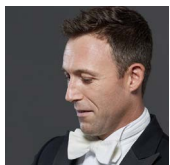


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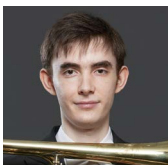
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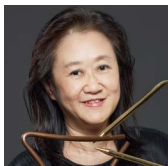
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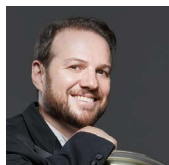
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“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— 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.

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港樂衷心感謝 **新鴻基慈善基金**
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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
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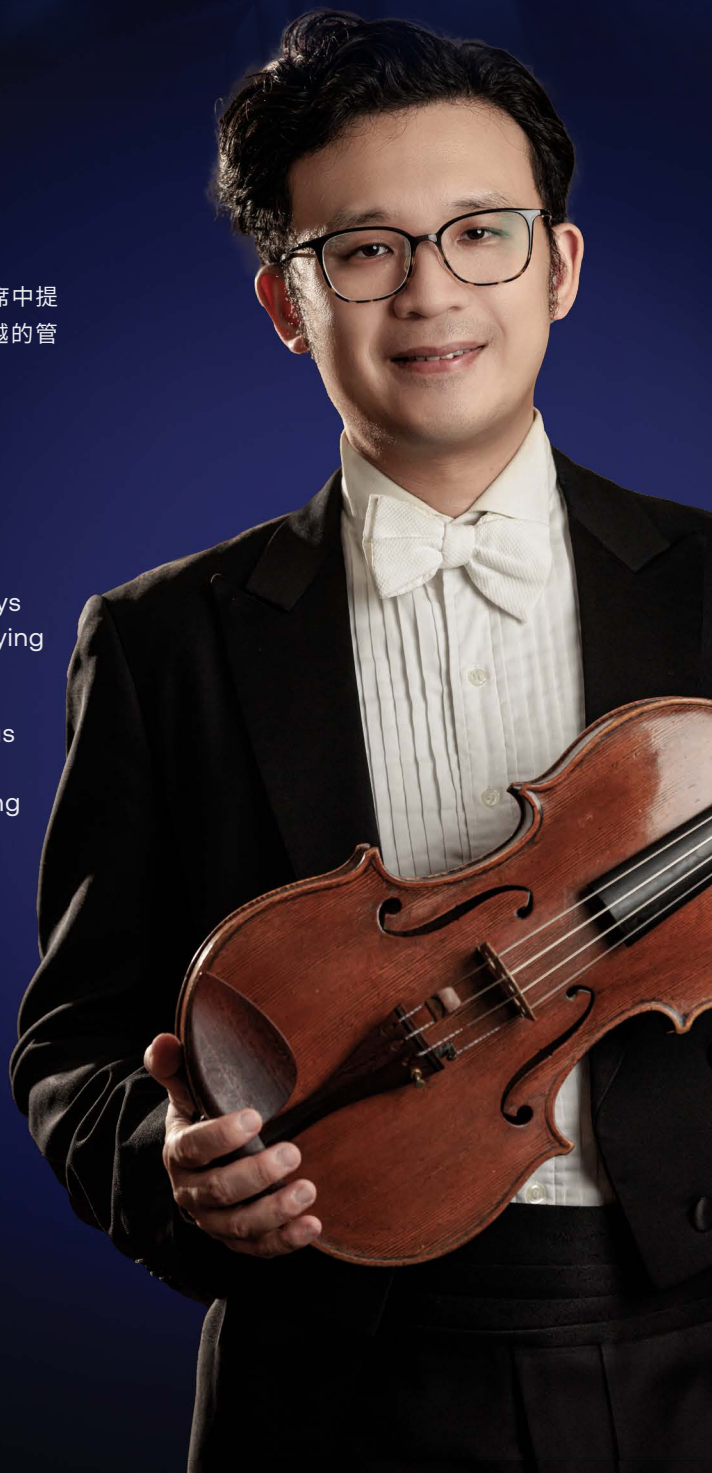
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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.



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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.



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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.



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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.

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BEETHOVEN

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String Quartet No. 8, Op. 110

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飾 僧侶/大臣/自然 as Monks / Ministers / Nature

查巴·凱爾 Csaba Káel
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男中音 飾 日本高僧
Baritone as Seikyo,
Japanese Monk

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BEETHOVEN	Piano Concerto no. 4 (arr. for piano & string quintet)

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Jing Wang, violin
Wang Liang, violin
Andrew Ling, viola
Li Jiali, viola
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22
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