

SEASON FINALE

JAAP & AUGUSTIN HADELICH

Augustin Hadelich
violin

小提
赫
德
里
希

樂季壓軸

梵志登與赫德里希



梵
志
登
指
揮

Jaap van Zweden
conductor



4 & 5 JUL 2025

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香港通利琴行

樂季壓軸

梵志登與赫德里希

SEASON FINALE

Jaap & Augustin Hadelich

梵志登 | 指揮

赫德里希 | 小提琴

Jaap van Zweden | Conductor

Augustin Hadelich | Violin

華格納

《湯豪舍》序曲

RICHARD WAGNER

Tannhäuser Overture

14'

貝多芬

D大調小提琴協奏曲，op. 61

LUDWIG VAN BEETHOVEN

Violin Concerto in D major, op. 61

42'

- I. 不太快的快板
- II. 稍緩板
- III. 輪旋曲：快板

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

中場休息

INTERMISSION

貝多芬

A大調第七交響曲，op. 92

LUDWIG VAN BEETHOVEN

Symphony no. 7 in A major, op. 92

36'

- I. 稍慢速—極快板
- II. 小快板
- III. 急板—不太快的急板
- IV. 輝煌的快板

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto
- IV. Allegro con brio

電台錄音 RADIO RECORDING

2025年7月4及5日的音樂會由香港電台第四台 (FM97.6-98.9 MHz兆赫及radio4.rthk.hk) 現場錄音，並將於2025年7月12日晚上8時播放，7月18日下午3時重播。The concerts on 4 & 5 Jul 2025 will be recorded by RTHK Radio4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 12 Jul 2025 at 8pm and 18 Jul 2025 at 3pm.



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RESOUND IN SYMPHONY

華格納 (1813–1883)

《湯豪舍》序曲

華格納成年後，一直都在應付「靈」與「慾」這兩種對立的追求。一方面，隨著年輕時對革命政治的信念開始減弱，他轉而被宗教理想強烈吸引，越來越嚮往純潔與超脫，也因此後來對佛教與叔本華（他是歐洲第一批認真對待東方哲學的重要思想家）的哲學產生興趣。但另一方面，華格納也十分講究感官與物質享受（諸如細滑的絲綢、異國的香薰以及其他感官享受），甚至已非單純的尋歡作樂可比，而是類似對宗教的熱忱。中世紀有關吟遊詩人騎士湯豪舍的傳說，正好將華格納的掙扎體現得活靈活現，於是作曲家就以湯豪舍為主角撰寫歌劇——《湯豪舍》同時也是華格納最引人入勝、衝突最多的歌劇之一。

劇情開始時，湯豪舍正在維納斯山深處一個洞穴裡，顯然自願獻身於古羅馬愛神維納斯，成為她的俘虜。可是，現在肉體歡愉已經滿足不了湯豪舍——他渴望靈性上的滿足。湯豪舍獲釋後回到中世紀日耳曼的「真實」世界，與純潔的舊愛伊莉莎白重逢，然而他的掙扎卻越演越烈。作曲家以「晚星」的意象暗示這兩種對立的渴求有望和解：「晚星」又名「金星」，「金星」一方面象徵愛神「維納斯」，另一方面象徵聖母馬利亞。

要是將《湯豪舍》序曲當成獨立作品聆聽（而不是作為歌劇的前奏曲），《湯豪舍》序曲實際上是首效果上佳的交響詩，充分體現出靈慾之爭。「純潔」與「超脫」則以著名的「朝聖者合唱」主題代表，在樂曲開端由低音木管和圓號奏出，然後推進至

宏偉嘹亮的高潮，伴以弦樂仿如鐘鳴的音型。然後速度加快，作曲家以一貫賞心悅目的和聲與豐富的配器，刻劃維納斯山中眾人縱情享樂，肆意尋歡的情景，而且還越來越狂野。就在眾人陶醉至極的時候，小提琴鐘鳴似的音型重現，之後木管樂奏出朝聖者主題，將音樂推進至最後宏偉的高潮。朝聖者主題最初出現時是三拍子；重現時卻是二拍子，與描繪維納斯山的音樂完全一致。華格納巧妙地將兩個世界的距離拉近，塑造出兩者有望和解的意象。

編制

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

RICHARD WAGNER

(1813–1883)

Tannhäuser Overture

Throughout his adult life Wagner grappled with two contrary urges. On the one hand he was strongly attracted to spiritual ideals: notions of purity and world-renunciation appealed more and more as his youthful faith in revolutionary politics began to falter – hence his later interest in Buddhism and the philosophy of Arthur Schopenhauer, one of the first major European thinkers to take Eastern philosophy really seriously. On the other hand, Wagner was an intense sensualist, whose need for physical fulfilment took him beyond simple pleasure-seeking (fine silks, exotic perfumes and other physical delights) into quasi-religious realms. The medieval legend of the minstrel-knight Tannhäuser embodied this struggle vividly for Wagner, and he made him the hero of one of his most conflict-ridden yet fascinating operas.

We first meet Tannhäuser in a grotto deep within the Venusberg (the “Mountain of Venus”), an apparently willing captive and devotee of the Ancient Roman Goddess of Love. But ultimately physical pleasure isn’t enough, and Tannhäuser yearns for something more spiritual. Released into the “real” world of

medieval Germany he is reunited with his former love, the pure Elisabeth, but his struggles only intensify. Hope of reconciliation between these two contrary urges is hinted at by the image of the “evening star”: the nickname of the planet Venus, identified with both the Goddess of Love and with the Virgin Mary, mother of Christ.

Heard on its own, rather than as a prelude to the opera, the *Tannhäuser* Overture works very effectively as an orchestral tone poem embodying the idea of spiritual-sensual struggle. Purity and world-renunciation are represented by the famous “Pilgrim’s Chorus” theme, which is heard at the beginning of the Overture on low woodwind and horns, then builds to a magnificent brassy climax with pealing string figures. Then the tempo increases and with typically luscious harmonies and rich orchestration Wagner evokes the sensual delights and increasingly wild abandonment of the Venusberg. As the intoxication reaches its height, the pealing violin figures return, followed by the Pilgrim’s hymn on winds, building to a grand final climax. When the Pilgrim’s theme first appeared it was in three beats to a bar; when it returns however it is in two-time, exactly the same as the Venusberg music. Ingeniously, Wagner has drawn the two worlds closer together, and offered an image of possible reconciliation.

Instrumentation

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

貝多芬 (1770-1827)

D大調小提琴協奏曲，op. 61

I. 不太快的快板

II. 稍緩板

III. 輪旋曲：快板

現在大家都將貝多芬「小提琴協奏曲」視為協奏曲瑰寶。可是在貝多芬生前身後好一段時間，這首樂曲都乏人問津。事實上，樂曲是在1844年落入技巧大師姚阿辛之手過後，際遇才開始扭轉。樂曲之所以備受冷落，原因之一就是首演失利。首演1806年12月23日在維也納河畔劇院舉行，由原本的題獻對象克萊曼擔任獨奏。可是據說那天克萊曼或多或少是視奏演出的：然而樂曲無論情感還是知性上的內容都相當複雜，所以即使克萊曼本身技藝高超，也肯定不夠時間駕馭。首演後，有樂評人形容：整體結論是樂曲「有些樂段很優美，但上文下理經常支離破碎，無關痛癢的樂段又不斷重複，令人厭倦。」無論如何，克萊曼對這件工作究竟又有多認真？有資料指出，他趁著第一、二樂章之間的停頓，把小提琴上下倒轉，即興奏出一首吉格舞曲！兩年後樂曲出版時，題獻對象已經不是克萊曼，而是貝多芬的老朋友布魯寧，這可真耐人尋味。

即使如此，大家也許應該同情一下那幫摸不著頭腦的樂評人，甚至同情一下克萊曼本人。按古典時期的標準來說，這首協奏曲篇幅很長，而且技巧要求也極高：無遮無掩的極高音樂段之多，可謂前所未見；演奏這些樂段需要純淨的音色，手指也要額外施壓。貝多芬曾跟小提琴家舒普茲說道：「我寫這首曲子的時候，覺得那靈感是來自全能上帝的。上帝都在跟我說話了，區區一把小小的提琴，你覺得我還會遷就你？」浪漫派精神當時漸漸形成，這首協奏曲正是浪漫精神的優秀典範，象徵一個奮鬥不

懈、充滿熱情的人，也能挑戰命運（也許宏偉的樂團就象徵了「命運」），繼而戰勝命運。此外，樂曲也有溫柔親切的時刻：像個單身漢渴望找到志趣相投的知己當妻子一樣——這個人，失聰問題越來越嚴重了，心靈也越發孤單，渴望有個伴侶可以讓他擺脫這種孤獨；而且他年輕時追求過民主理想，雖然現在已經失敗，但也希望妻子可以鼓勵他堅持下去。可惜，事與願違。

儘管如此，第一樂章還是溫柔地開始，定音鼓低聲地敲響主音（D音）五次，然後木管奏出聖詩似的主題。初時鼓聲十分柔和，音型聽來像個簡單的引子，可是後來卻變成獨當一面的重要動機。所有主要主題都由樂團交代，還有兩個突如其來的有力的極強樂段。第二個極強樂段結束後，獨奏者加入，卻彷彿落在樂句中途一樣，接著在更高音區奏起第一主題，既精緻又優雅。樂章餘下部分都將抒情色彩與戲劇化的炫耀平衡得恰到好處，彷彿一再問大家，到底樂曲的重心是甚麼？是安靜的反思，還是戲劇化的舉動？

慢樂章一直瀰漫著抒情色彩。由於弦樂採用了弱音器，樂團伴奏的效果又極為清澈通透，就營造出專心致志、超然物外似的氣氛。可是到最後，弦樂挪用了主題開端的附點節奏，更轉化成棱角分明的極強音。一個短小的獨奏樂段直接接駁至終樂章（〈輪旋曲〉）。〈輪旋曲〉的旋律是貝多芬最動聽易記的舞曲旋律之一。樂章大部分時間都充滿動感和愉快的心情；獨奏者的華采樂段將音樂推至高潮過後，卻迎來一個神秘的樂段：獨奏者和樂團靜靜地觸及多個遠系調性，之後才穩穩妥妥地回到主調。尾聲以歡欣鼓舞為主，但最後還是巧妙地流露出點點幽默感。

貝多芬之所以沒有寫第二首小提琴協奏曲，是因為這一首首演失利嗎？也許是吧，不過他不久也完全放棄寫作協奏曲了。法

國大革命英雄人物拿破崙最後一役戰敗後，歐洲回復過去的保守主義和鎮壓手法，貝多芬也告別了劇場式的公開演示。他的「晚期」約在1816年開始，這時他變得越來越內向，不斷想尋找心靈上的力量與希望。他晚期的傑作也大多是室樂和鋼琴獨奏曲。在這些作品裡，像「小提琴協奏曲」那種柔和抒情，風趣機敏的效果十分常見。但協奏曲本身卻提醒大家，貝多芬（本身是位超卓的鋼琴家）多麼喜歡在舞台上公開演奏，而且非常明白該如何迷倒大群觀眾。

編制

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、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Violin Concerto in D major, op. 61

- I. **Allegro ma non troppo**
- II. **Larghetto**
- III. **Rondo: Allegro**

Today Beethoven's Violin Concerto is cherished as one the brightest gems of the concerto repertoire. But in Beethoven's lifetime – and for some time afterwards – it was seriously neglected. In fact it wasn't until the violin virtuoso Joseph Joachim took up the concerto in 1844 that its fortunes began to change. Part of the problem is that it didn't have a lucky start in life. The concerto was premiered by its original dedicatee, Franz Clement, at Vienna's Theater an der Wien on 23 December 1806. It is said that Clement more or less sight-read the violin part: even if he was a phenomenal player that would hardly give him time to master the concerto's emotional and intellectual complexities. The general verdict, said one critic, was that the concerto "contains beautiful passages, but... that the context often seems broken, and that the endless repetition of unimportant passages produces a tiring effect". In any case, how seriously did Clement take his chosen task? According to one source, in the pause between the first two movements he improvised his own cadenza, holding the violin upside-down! Significantly, when the Violin Concerto appeared in print,

two years later, it bore a dedication, not to Clement, but to Beethoven's old friend Stephan von Breuning.

Even so, perhaps we should have compassion for those bewildered critics, even for Clement himself. Not only is the concerto very long indeed by the standards of the classical era, technically it is hugely demanding, with an unprecedented amount of exposed high writing for the violin, requiring pure tone and extra pressure from the fingers. "When I composed it", Beethoven told the violinist Ignaz Schuppanzigh, "I was conscious of being inspired by God Almighty. Do you think I can consider your puny little fiddle when He speaks to me?" It is a magnificent monument to the newly emerging Romantic spirit, in which the striving, impassioned individual can take on fate (symbolised perhaps by the might of the orchestra) and emerge victorious. At the same time there is tenderness, intimacy here. This was a man who longed for a like-minded wife, a soulmate, who could release him from the spiritual isolation caused by his worsening deafness, and give him courage to persist in spite of the failure of his youthful democratic ideals. Alas, it was never to be.

All the same, the first movement begins gently, with a hymn-like theme for woodwinds, preceded by five quiet drum-taps on the tonic, D. At first these drum-taps sound like a simple introductory

figure, but they turn out to be a significant motif in their own right. The orchestra presents all the main themes, with two powerful fortissimo outbursts. As the second of these subsides the soloist enters, as though in mid-phrase, leading to an exquisite high-pitched version of the first theme. The rest of this movement maintains a fine balance between lyricism and dramatic display. Which is the real heart of the matter, it seems repeatedly to ask us: quiet reflection or dramatic action?

In the slow movement lyricism prevails. The rapt, otherworldly quality of this music is enhanced by the muting of the strings, and the extreme transparency of much of the orchestral accompaniment. But at the very end, strings seize on the main theme's opening dotted rhythm and transform it into a jagged fortissimo. A short solo passage leads straight into the Rondo finale, and one of Beethoven's most catchy dance tunes. For most of its length the finale is buoyant and good-humoured; but after the climactic solo cadenza, there is a moment of mystery as violinist and orchestra lead quietly through a wide range of distant keys before bringing us safely back home. The coda is mostly a triumphant display, but with one little deft touch of humour left for the very end.

Was it the failure of the concerto's premiere that prevented Beethoven from writing a successor? Perhaps,

but soon he had given up on concerto form altogether. After the final defeat of the French Revolutionary hero Napoleon and Europe's regression into old-style conservatism and repression, Beethoven turned away from theatrical public display. His "late" period, beginning around 1816, saw him turning increasingly inward in search of strength and hope. His late masterpieces are mostly chamber and solo piano works, in which it is often the Violin Concerto's tenderness, lyrical intensity and wit that come to the fore. But in itself, the concerto is a reminder of how much Beethoven – superb pianist – loved the public stage, and knew how to hold a large audience captive.

Instrumentation

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

貝多芬 (1770–1827)

A大調第七交響曲，op. 92

- I. 稍慢速—極快板
- II. 小快板
- III. 急板—不太快的急板
- IV. 輝煌的快板

貝多芬成年以後時常受病痛煎熬：耳內總是嗡嗡作響（耳鳴），聽力越來越差，還有頭痛、腹痛和風濕，最要命的是有抑鬱傾向。不過他就是有逆境自強的過人能耐。通常是工作救了他；有時則是復原期間的體會，為他帶來創作新動力。創作第七交響曲時正值他的復原期。1811年夏天，貝多芬在波希米亞溫泉小鎮特普利策避暑。雖然當時政局動盪，但這個小鎮倒也平靜（拿破崙當時還在歐洲東征西討，戰爭仍有多多年才結束）。貝多芬回到維也納時就計劃寫作兩首交響曲：第一首就是「第七」，這一首他幾乎馬上動筆；不過他的筆記本上還寫著「第二首是D小調的交響曲」——正是12年後那首雄偉壯麗的第九交響曲，「合唱」。

貝多芬在特普利策回來後重拾朝氣，很難想像這種衝勁不會直接在「第七」表現出來——華格納就有句名言形容這首樂曲，說那是「舞曲的完美典型」。樂曲活力充沛，節奏剛勁有力，令人振奮，加上配器十分精彩，因此在某些演奏中甚至會令觀眾有點不知所措。樂曲裡強勁的重複樂段頗多，以至比貝多芬晚一輩的同期作曲家韋伯聽過其中一段後，就宣稱貝多芬「是時候進瘋人院」。不過對很多人來說，樂曲的整體效果是心靈的勝利：要概括整首「第七」，可以挪用詩人雪萊一首詩作的標題來形容——那是「生命的勝利」。

樂曲開始時，木管先奏起緩慢的樂句，但樂團和弦卻不時插話，不但甚為唐突，這一段也似乎沒甚麼舞蹈特色。但隨後弦樂奏起稍微快速的音型，音樂也活躍起來。最後剛才的慢速引子在一個樂音上終結，先由木管和弦樂交替奏出，不久卻發展成輕快的附點節奏，〈極快板〉正式開始。這附點節奏由一個明確堅決的長音和兩個短音組成，不但主宰了第一樂章，而且在往後三個樂章也同樣舉足輕重。在第二樂章〈小快板〉開端，木管奏出小調和弦抓住大家注意力，主題接著響起，這裡也可聽見「長—短—短」的節奏。〈小快板〉充滿奇妙的氛圍，踏著既似催眠又似夢遊的步伐前進；樂章在首演當日已經大受歡迎，甚至觀眾要求立刻再奏一次。

接著的〈急板〉突然活躍起來，跟典型的貝多芬諧謔曲一樣衝勁十足，只是期間被速度較慢的中段阻礙了兩次（中段的開端也採用了上述「長—短—短」節奏的變化形態）；中段第三次、也是最後一次響起的時候，卻被五個乾淨俐落的管弦樂和弦迫退。之後的〈終曲〉既壯麗又肆無忌憚，重要至極的節奏型（「長—短—短」）這時不斷重槌出擊，彷彿快要發狂似的。最後一段在將氣氛往上推的時候，形成了兩波宏偉如浪潮的聲音，每一波的頂峰都是輝煌的「最強音」（*fff*，這個極端的音量標記，也是頭一次在管弦樂曲裡出現），令樂曲的尾聲既符合音樂邏輯，又能散發出璀璨閃爍、堅定自信的氣息。

樂曲介紹由 Stephen Johnson 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、定音鼓及弦樂組

LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony no. 7 in A major, op. 92

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto
- III. Allegro con brio

For much of his adult life, Beethoven was tormented by ill health: increasing deafness with persistent ringing in the ears (tinnitus), headaches, abdominal pains, rheumatic attacks, and on top of it all a tendency to depression. But he had a remarkable ability to rise above tribulation. Often it was work that saved him; at other times the experience of recovery gave new energy to composition. It was in just such a period of recuperation that Beethoven wrote his Seventh Symphony. In 1811 Beethoven spent the summer in the Bohemian spa-town of Teplice – a place of relative peace in politically troubled times. (Napoleon's aggressive international campaigns were still far from over.) Beethoven returned to Vienna with plans for two symphonies. He began writing the first of these, his Seventh, almost immediately, while making notes about "a second symphony in D minor", which 12 years later became the colossal choral Ninth.

It is hard to resist the impression that Beethoven's renewed energy after his stay in Teplice found direct expression in his Seventh Symphony – the

symphony Wagner famously described as “the apotheosis of the dance”. Its sheer dynamism, expressed in bracing muscular rhythms and brilliant orchestration, can in some performances border on the unnerving. Confronted with one of the symphony’s many driving repetitive passages, Beethoven’s younger contemporary Carl Maria von Weber pronounced him “ripe for the madhouse”. But for many the overall effect is of spiritual victory: one could steal the title from one of Shelley’s poems and sum up the Seventh Symphony as “The Triumph of Life”.

At first slow woodwind phrases are brusquely punctuated by full orchestral chords – not much to dance about here, it seems. But then faster string figures galvanise the music into physical action. Eventually this slow introduction settles on a single note, repeated by alternating woodwind and strings, which soon develops into a sprightly dotted rhythm, and the Vivace begins. This rhythm – an emphatic long note followed by two short ones – not only dominates this movement but plays

a crucial part in the other three. You can also hear it in main theme of the following Allegretto, after the initial minor key wind chord calls us to attention. This magically atmospheric movement, with its hypnotic, sleep-walking tread, was such a success at its first performance that it had to be repeated. Next, the Presto bursts into life. This has all the racing forward momentum of a typical Beethoven Scherzo, twice interrupted by a slower Trio section (led by another version of the LONG, short-short rhythmic pattern). A third and final attempt to resound the slower Trio theme is magnificently dismissed by five crisp orchestral chords. After this is the finale’s magnificent bacchanal, pounding almost to frenzy at the symphony’s seminal rhythmic pattern: LONG, short-short. The final build-up results in two huge waves of sound each culminating in a blazing *fff* (*fortississimo*) – the first time such an extreme marking had been used in orchestral music – forming a conclusion that is both musically logical and dazzlingly affirmative.

All programme notes by Stephen Johnson

Instrumentation

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



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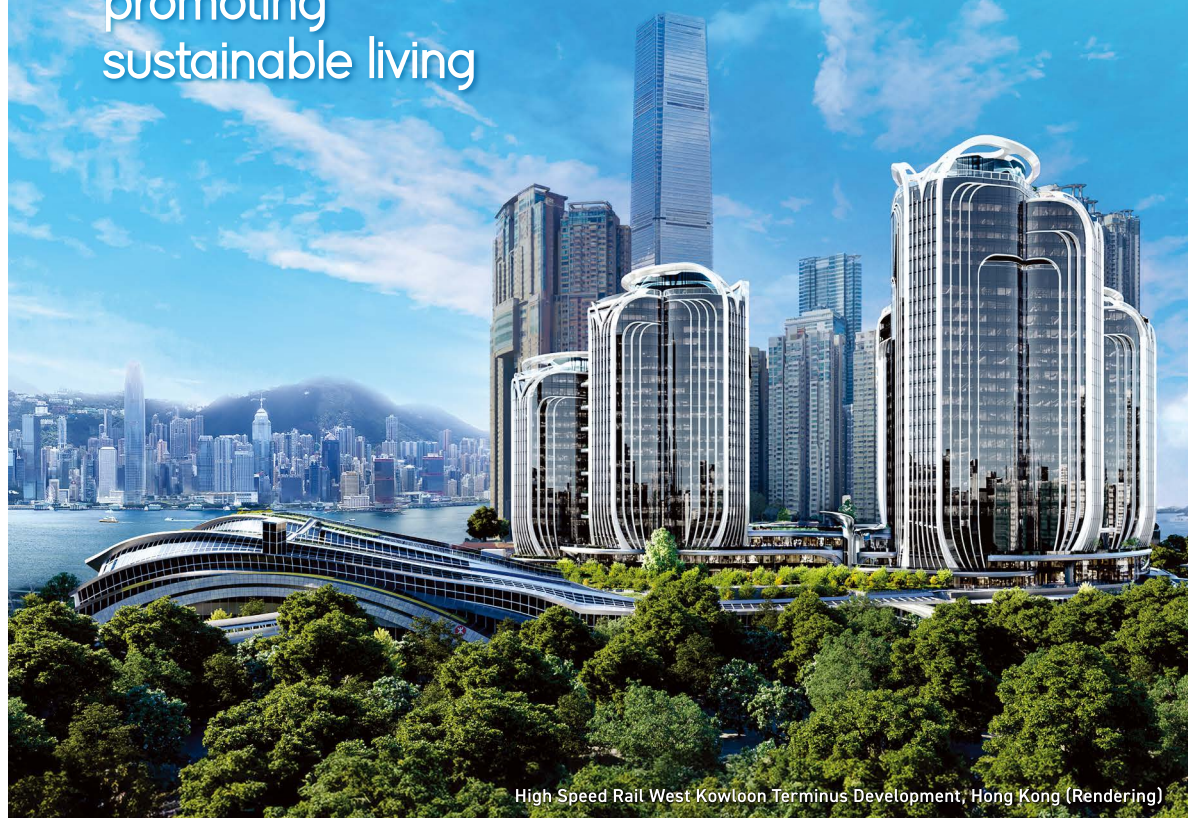
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High Speed Rail West Kowloon Terminus Development, Hong Kong (Rendering)



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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

Photo: Keith Hiro



梵志登生於阿姆斯特丹，年僅19歲便成為阿姆斯特丹皇家音樂廳樂團史上最年輕的樂團首席，展開其卓越的音樂生涯。1996年正式開始其指揮生涯，成為炙手可熱的世界級指揮家之一。他於2018至2024年擔任第26任紐約愛樂樂團音樂總監，並於2012至2024年出任香港管弦樂團音樂總監。2024年1月，他接任首爾愛樂樂團音樂總監，並將在2026年9月成為巴黎法國電台愛樂樂團音樂總監。在2024/25樂季，他帶領芝加哥交響樂團於歐洲巡演，並將於2025年8月至9月帶領香港管弦樂團展開歐洲巡演。

2023年4月，梵志登因對皇家音樂廳的藝術貢獻而榮獲皇家音樂廳大獎。他同時是安特衛普交響樂團的桂冠指揮，以及荷蘭電台愛樂樂團的榮譽總指揮，此前他曾於2005至2013年出任該團的總指揮。他曾於2008至2011年擔任皇家法蘭德斯樂團的總指揮，並在2008至2018年擔任達拉斯交響樂團音樂總監。在他精心的領導下，香港管弦樂團於2019年勇奪《留聲機》雜誌年度管弦樂團大獎。此外，他於2012年獲《音樂美國》選為年度指揮。

1997年，梵志登伉儷成立帕帕堅奴基金會，為患有自閉症的兒童及家庭提供協助。2015年，帕帕堅奴之家開幕，為自閉症青少年提供生活、工作和參與社區的場所。

Jaap van Zweden, born in Amsterdam, began his distinguished musical career as the youngest-ever Concertmaster of Amsterdam's Royal Concertgebouw Orchestra at age 19. He transitioned to conducting in 1996 and has since become a prominent figure in the field. He served as the 26th Music Director of the New York Philharmonic from 2018 to 2024, and Music Director of the Hong Kong Philharmonic Orchestra from 2012 to 2024. In January 2024, he took on the role of Music Director of the Seoul Philharmonic and is set to begin as Music Director of the Orchestre Philharmonique de Radio France Paris in September 2026. During the 2024/25 season, he led the Chicago Symphony Orchestra on its European tour and will also conduct the HK Phil in four concerts in Europe in August and September 2025.

He has been recognised for his contributions to the Concertgebouw's artistic profile with the Concertgebouw Prize in April 2023. Van Zweden is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic where he was Chief Conductor (2005–13). His previous positions include Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his meticulous leadership, the HK Phil was named *Gramophone's* Orchestra of the Year in 2019, and he was named *Musical America's* 2012 Conductor of the Year.

In 1997, the van Zweden's established the Papageno Foundation to support families of children with autism, and in 2015, opened the Papageno House for young adults with autism to live, work, and participate in the community.

赫德里希 AUGUSTIN HADELICH

小提琴 Violin

Photo: Suxiao Yang



赫德里希是當代最偉大的小提琴家之一，他以驚人的技巧，深入淺出且令人信服的詮釋，以及醉人的音色而聞名。他時常亮相世界各地的頂尖演奏廳，曾與各大美國樂團，以及柏林愛樂、維也納愛樂、阿姆斯特丹皇家音樂廳樂團、倫敦愛樂等著名樂團合作。

2024/25 樂季的主要演出包括：與柏林愛樂、阿姆斯特丹皇家音樂廳樂團、維也納愛樂、萊比錫布業大廳樂團和洛杉磯愛樂合作，並以德累斯頓愛樂駐團藝術家身份與該團一起演出。2025 年夏季，赫德里希將主力在亞洲巡演，包括與首爾愛樂、讀賣日本交響樂團和上海交響樂團合作演出。

2016 年，赫德里希憑與西雅圖交響樂團和指揮莫羅合作的杜提耶《夢樹》小提琴協奏曲專輯榮獲格林美獎最佳古典樂器獨奏。他是華納古典唱片的藝術家，2024 年 8 月與鋼琴家魏斯推出最新專輯《美國公路旅行》，探索美國音樂。其他錄音包括榮獲格林美獎提名的《波希米亞故事》和巴赫奏鳴曲及無伴奏組曲全集。

2006 年，赫德里希贏得印第安納波利斯國際小提琴大賽金獎後嶄露頭角。2018 年獲《音樂美國》頒發年度樂器演奏家大獎。他在茱莉亞音樂學院師隨史密爾諾夫考獲藝術家文憑，2021 年受聘於美國耶魯大學音樂系任教小提琴。他演奏的小提琴為 1744 年製的瓜奈里·德·希蘇名琴「利德」（曾由舒令克擁有），由塔里西奧信託基金安排借用。

Augustin Hadelich is one of the great violinists of our time. Known for his phenomenal technique, insightful and persuasive interpretations, and ravishing tone, he appears extensively on the world's foremost concert stages. Hadelich has performed with all the major American orchestras as well as the Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, London Philharmonic and many other eminent ensembles.

Highlights of the 24/25 season include returns to the Berlin Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, Gewandhausorchester Leipzig and Los Angeles Philharmonic. As artist-in-residence, he performs with the Dresden Philharmonic throughout the season. In the summer of 2025, he will perform extensively in Asia, including engagements with the Seoul Philharmonic, Yomiuri Nippon Symphony Orchestra and Shanghai Symphony Orchestra.

Hadelich received a Grammy Award for Best Classical Instrumental Solo in 2016 for his recording of Dutilleux's Concerto *L'Arbre des songes* with Seattle Symphony and Ludovic Morlot. A Warner Classics Artist, his most recent album *American Road Trip*, a journey through the landscape of American music with pianist Orion Weiss, was released in August 2024; other albums include the Grammy-nominated *Bohemian Tales* and the Grammy-nominated recording of Bach's complete Sonatas and Partitas.

Augustin Hadelich rose to fame when he won the Gold Medal at the 2006 International Violin Competition of Indianapolis. In 2018, he was named "Instrumentalist of the Year" by *Musical America*. Hadelich holds an Artist Diploma from The Juilliard School with Joel Smirnoff, and in 2021, was appointed to the violin faculty at Yale School of Music. He plays a 1744 violin by Giuseppe Guarneri del Gesù, known as "Leduc, ex Szeryng", on loan from the Tarisio Trust.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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（前譯佩多高斯基）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。沙羅倫將於2025/26樂季擔任駐團作曲家。

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

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

「港樂奏此凱歌，的確實至名歸。」

—《留聲機》

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

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

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

Tarmo Peltokoski will become the HK Phil’s Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner. Esa-Pekka Salonen will be Composer-in-Residence in the 2025/26 season.

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,



Photo: Nathan King

演。港樂於2023/24樂季慶祝五十周年，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

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

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

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

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

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

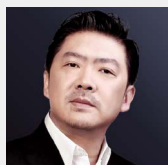
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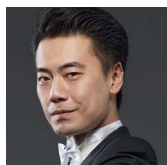
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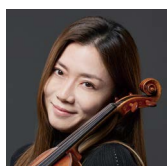
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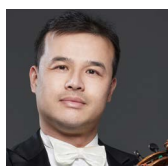
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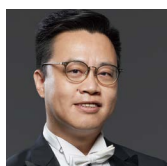
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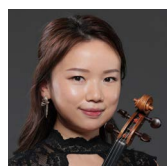
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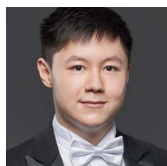
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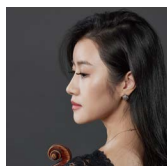
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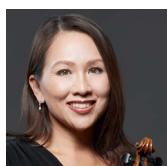
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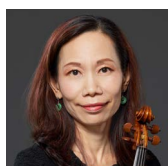
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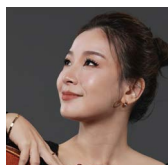


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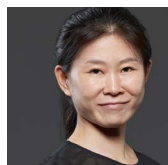
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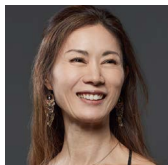
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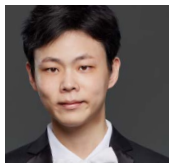
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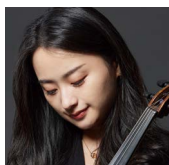
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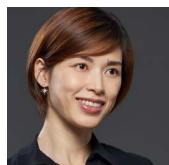
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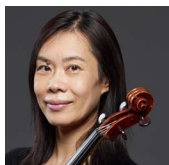
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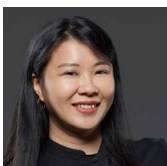
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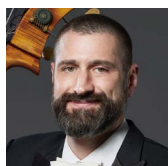
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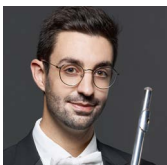
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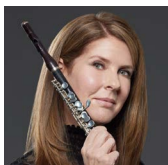


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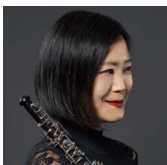
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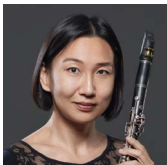
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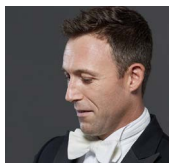


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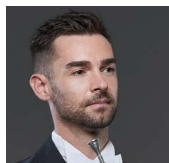
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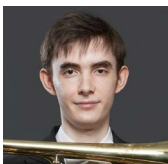
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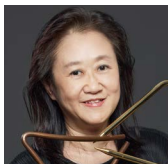
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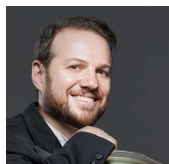
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Viola: Martin Kuo & Andy Yeung

大提琴：李嘉朗
Cello: Kelvin Lee

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*承蒙香港小交響樂團允許參與演出。
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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.

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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
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The HK Phil is grateful to the
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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
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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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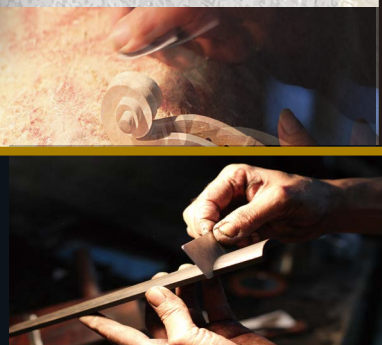


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