

TARMO PELTOKOSKI CONDUCTS WAGNER

約臣兄弟 鋼琴

The Jussen
Brothers
piano



© Sanna Mänttö

佩多高斯基的華格納



© Keith Hiro / HK Phil

貝托祺 指揮

(前譯：佩多高斯基)

Tarmo Peltokoski
conductor

27 & 28 JUN 2025

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佩多高斯基的華格納

Tarmo Peltokoski Conducts Wagner

貝托祺 | 指揮

路卡斯·約臣 | 鋼琴

阿瑟·約臣 | 鋼琴

Tarmo Peltokoski | Conductor

Lucas Jussen | Piano

Arthur Jussen | Piano

聖桑

《動物嘉年華》

序曲及獅子進行曲—公雞和母雞—野驢—
烏龜—大象—袋鼠—水族館—耳朵長長的傢伙—
森林深處的布穀鳥—鳥舍—鋼琴家—化石—
天鵝—終曲

CAMILLE SAINT-SAËNS

The Carnival of the Animals

Introduction and Royal March of the Lion –
Hens and Cockerels – Wild Asses – Tortoises –
The Elephant – Kangaroos – Aquarium –
Characters with Long Ears – The Cuckoo Deep in the
Woods – Aviary – Pianists – Fossils –
The Swan – Finale

21'

中場休息

INTERMISSION

華格納 (夫利格改編)

《指環》：管弦樂冒險

序曲—萊茵的黃金—尼貝海姆—法哈拉宮—
女武神—魔火—森林唱語—齊格菲的偉業—
布倫曉特的甦醒—齊格菲與布倫曉特—
齊格菲的萊茵河之旅—齊格菲之死—
葬禮進行曲—布倫曉特的犧牲

RICHARD WAGNER (arr. HENK DE VLIENER)

The Ring: An Orchestral Adventure

Vorspiel – Das Rheingold – Nibelheim – Walhall –
Die Walküren – Feuerzauber – Waldweben –
Siegfrieds Heldentat – Brunnhildes Erwachen –
Siegfried und Brunnhilde – Siegfrieds Rheinfahrt –
Siegfrieds Tod – Trauermusik – Brunnhildes Opfertat

65'

現場直播及錄音 LIVE BROADCAST AND RECORDING

2025年6月28日出演的華格納《指環》會由德意志留聲機 (DG) 影音平台 STAGE+ 串流直播 (www.stage-plus.com)。The performance of Wagner's *The Ring* on 28 Jun 2025 will be streamed live on Deutsche Grammophon's platform STAGE+ (www.stage-plus.com).



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聖桑 (1835–1921)

《動物嘉年華》

序曲及獅子進行曲—公雞和母雞—野驢—
烏龜—大象—袋鼠—水族館—耳朵長長的傢伙—
森林深處的布穀鳥—鳥舍—鋼琴家—化石—
天鵝—終曲

這個寫作計畫一開始就是寫來玩玩的，還能充當調劑——讓聖桑在舉辦音樂會與寫作「嚴肅作品」的壓力下鬆一口氣。1886年，聖桑在奧地利一條小村莊度假小住期間，將正在寫作的巨著第三交響曲束之高閣，反而寫起一首與他所有舊作截然不同的曲子來了：那是一首歌頌動物王國的組曲，名叫《動物嘉年華》——這裡的音樂則有如畫漫畫一般，畫得誇張有趣。

《動物嘉年華》為雙鋼琴和室樂團而寫（弦樂四重奏、低音大提琴、長笛/短笛、單簧管、木琴、玻璃琴（一般會用鐘琴代替））。按作曲家原本的構思，樂曲只打算作私人演出用，因為聖桑怕樂曲會損害他「嚴肅作曲家」的聲譽。所以除了〈天鵝〉這個樂章外，樂曲其他部分在他生前一直沒有公開。

作曲家1921年與世長辭之後，完整的《動物嘉年華》才得以出版與正式公演。雖然聖桑沒有準備滿編制樂團版本，但大型演出一般會將原版的弦樂組擴充，並且以現代樂器代替某些原版中採用的樂器。

之後《動物嘉年華》就成了聖桑最受歡迎、最膾炙人口的作品：樂曲機智風趣，色彩繽紛，戲仿時又溫柔親切，令聽眾十分受

落，而且不分老幼。《動物嘉年華》採用組曲結構，共由十四樂章組成，每樂章刻劃一種或一類動物——從獅子、烏龜、大象到各種雀鳥、化石，甚至不幸的鋼琴家也包括在內——作曲家以音樂刻劃這些飛禽走獸（還有人類）時，效果誇張，堪比漫畫，既迷人又栩栩如生；連與聖桑同輩的作曲家也無法倖免，成了戲仿對象。

作品以〈序曲及獅子進行曲〉掀開序幕：鋼琴音階和優雅高貴的弦樂誇張地刻畫出百獸之王。鋼琴結結巴巴地奏出和弦，代表忽跳忽停的〈袋鼠〉；聖桑在〈烏龜〉裡跟大家開了個高超絕倫的玩笑：他襲用了前輩作曲家奧芬巴赫輕歌劇《奧爾菲斯在地府》名曲〈肯肯舞曲〉，但在聖桑手上卻彷彿如拖著沉重的步伐，無精打采。〈化石〉則引用作曲家本人的名曲〈骷髏之舞〉，木琴刻劃砰砰有聲的化石；神秘的鳥舍裡，啁啾鳥鳴與雀鳥振翅的聲音伴隨著銀光閃閃的優雅長笛。作曲家還會嘲笑特定「物種」——「鋼琴家」；「鋼琴家」嘗試練習音階，用功之餘卻非常滑稽。十四首短曲裡，最著名的就是倒數第二首〈天鵝〉——那是一首平靜、抒情的大提琴與鋼琴二重奏，彷彿在一片輕率虛浮之中，有個風光絕美的綠洲。

《動物嘉年華》最後以喜氣洋洋的終曲作結，以滿編制合奏團演出，處處提及剛才遇過的動物，彷彿終極巡遊一樣。樂曲本意只用作私人娛樂——這一點倒提醒了大家，即使最高雅精密的作曲家也需要空間玩樂。

編制

長笛兼短笛、單簧管、敲擊樂器及弦樂組。

CAMILLE SAINT-SAËNS

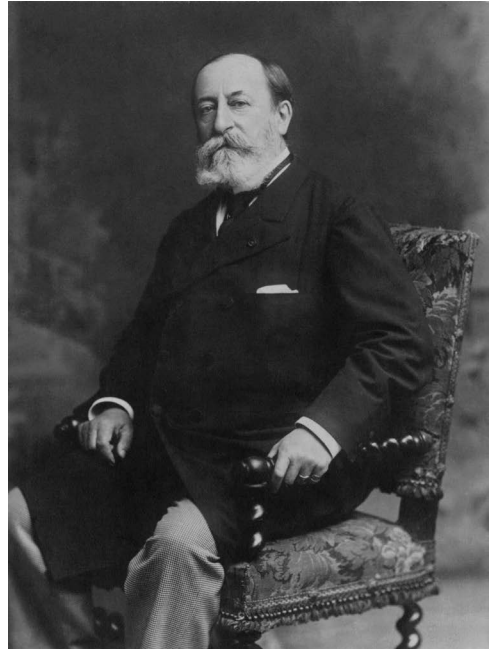
(1835–1921)

The Carnival of the Animals

Introduction and Royal March of the Lion – Hens and Cockerels – Wild Asses – Tortoises – The Elephant – Kangaroos – Aquarium – Characters with Long Ears – The Cuckoo Deep in the Woods – Aviary – Pianists – Fossils – The Swan – Finale

The project was intended from the start to be an exercise in entertainment – and a relief from the pressures of concertising and “serious” composing. In 1886, during a brief holiday in a small Austrian village, Camille Saint-Saëns set aside work on his grand Third Symphony to sketch a work unlike anything he had written before: a suite of musical caricatures celebrating the animal kingdom, which he called *Le Carnaval des animaux* (*The Carnival of the Animals*).

Written for two pianos and a chamber ensemble comprising string quartet and double bass, flute/piccolo, clarinet, xylophone, and glass harmonica (a part usually taken by glockenspiel), the piece was intended for private consumption: Saint-Saëns feared it might tarnish his reputation as a serious composer, and with the exception of one movement, “The Swan”, he suppressed the rest of the score during his lifetime.



聖桑 Camille Saint-Saëns

Photo: Pierre Petit

Only after the French composer's death in 1921 was *The Carnival of the Animals* published in full and given its first truly public performance. While Saint-Saëns never prepared a version for full symphony orchestra, larger-scale performances often feature expanded string sections and modern substitutions for the original instrumentation.

Carnival has since become one of Saint-Saëns's most beloved and widely heard works, delighting listeners of all ages with its wit, colour, and affectionate parody. Each of the suite's fourteen movements conjures a different creature or group of animals – from lions, tortoises, elephants to various birds, fossils,

and even hapless pianists – all with charm and vivid musical caricature that parodies Saint-Saëns's fellow composers along the way.

The suite opens with “Introduction and Royal March of the Lion”, where piano scales and stately strings evoke a theatrical king of beasts. Kangaroos hop in erratic fits and starts to stuttering bursts of piano chords; the tortoises, in one of Saint-Saëns's cleverest jokes, plod through a lethargic version of the famous Can-Can from the operetta *Orpheus in the Underworld* by Saint-Saëns's older colleague, Jacques Offenbach. Fossils rattle in a xylophonic reference to the composer's own famous *Danse macabre*; a mysterious aviary flutters and chirps with the flute's silvery grace. Fun is even poked at a certain species known as “pianists”, who attempt to practise their scales with comic diligence. Most famous of all 14 pieces is the penultimate one: “The Swan”, a serene, lyrical duet for cello and piano – an oasis of genuine beauty amid the frivolity.

The Carnival of the Animals concludes with a jubilant finale for the full ensemble that gathers references to the animals we have encountered to suggest a final parade. What began as a private diversion reminds us that even the most sophisticated composers need room to play.

Instrumentation

Flute doubling piccolo, clarinet, percussion and strings.



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華格納 (1813-1883)

(夫利格改編)

《指環》：管弦樂冒險

序曲—萊茵的黃金—尼貝海姆—法哈拉宮—
女武神—魔火—森林唱語—齊格菲的偉業—
布倫曉特的甦醒—齊格菲與布倫曉特—
齊格菲的萊茵河之旅—齊格菲之死—
葬禮進行曲—布倫曉特的犧牲

大家既然身處理性時代，為何神話式的長篇故事（像《星球大戰》、《魔戒》、《權力遊戲》等等）仍會令大家產生共鳴？也許是因為這些作品發揮的作用跟古老神話一樣：呈現出永恆的權力與愛之爭，還有命運與自由意志之爭，呈現的方式更針對大家本身的文化不安感，因此在大家看來意義匪淺。華格納本能地明白這一點；在大型的連篇歌劇《尼伯龍的指環》裡，他從北歐和日耳曼神話取材，創造出現代的音樂史詩——作品至今仍會惹來敬畏與爭議，也常被重新詮釋。

華格納說《指環》是「一首詩，盛載著我的生命、我的存在、我一切所感」。作品揉合了神話與哲學探問，結合了劇場與交響樂方面的抱負。這套聯篇歌劇創作時間橫跨四分之一世紀，由四齣歌劇組成——曲詞都由華格納一手包辦——講述神祇、英雄、惡龍，還有大自然的力量，都在爭奪一枚魔法指環的控制權；擁有這枚指環，就能統治世界。然而幻想底下卻是華格納的革命理想——1848年起義失敗，華格納被迫流亡，期間華格納的革命理想也漸漸成形。

華格納參考了無數資料，寫成一則合成神話，將主人翁齊格菲刻劃成超級英雄。齊格菲後來慘遭殺害，然而他的死卻令腐敗的神祇舊秩序被清洗，有望迎來烏托邦——這其實是個寓言，講述革命者（華格納本人也命中注定要跟他們結交）希望以激進手法重啟社會。

華格納最初構思《指環》時並沒打算寫成聯篇歌劇，反而是單一齣歌劇，以齊格菲之死作結；但作曲家後來發現劇中的情感衝擊需要更深入的故事背景。這樣一來，故事就開始回溯擴充：從黃昏（末日）回溯至太初。所以華格納構思了三齣「前傳」歌劇，提供詳細的故事背景，一直推進至最終的危機。回到創世之初、「時間」本身的起源：《萊茵的黃金》篇幅最短，是全套作品裡闡述性質最強的一齣（華格納將《萊茵的黃金》視為「序幕」，後面三齣則自成「三部曲」）；《女武神》介紹齊格菲的父母，兩人注定悲劇收場的愛情故事，但焦點卻在年輕的布倫曉特身上；《齊格菲》則講述這位少年英雄的英勇事蹟，以及初遇布倫曉特。

到了1853年，全部四齣歌劇的唱詞劇本已大功告成；但音樂卻遲至1874年才脫稿，作曲家中途曾數次將精力花在其他地方——包括寫作《崔斯坦與伊索爾德》及《紐倫堡的名歌手》。整套《指環》寫作期極長，作品內部也呈現了藝術上的變化；《指環》：管弦樂冒險雖將原劇改編，但也呈現了這些變化——只是將整套15至16小時的歌劇（視乎演繹手法而定，不計算幕間休息）濃縮成七十分鐘，好讓這套宏篇巨著能在音樂廳演出。《指環》：管弦樂冒險在1991年由荷蘭作曲家兼敲擊樂演奏家夫利格製作，全曲長七十分鐘，刪除了人聲與歌詞，只以交響樂交代原劇的起承轉合，但並非將「一塊塊淌著血的東西」（語出音樂學者托菲，形容音樂會裡演奏的華格納選段）拼湊而成的混成曲——夫利格將選段組成連貫的音樂敘事，捕捉了原作的精粹和壯麗效果。

華格納的樂團也遠遠不止複雜精美的「伴奏」。樂團本身經過擴充（包括特別設計的華格納大號，以及不少於八支圓號），充當無處不在的敘事者。作曲家將重複出現的樂思（主導動機）交織成錯縱複雜的網絡，不但能代表人物、物件，甚至能追蹤角色的心理和道德狀態。即使角色本身還沒有想

明白，樂團也能「先知先覺」。夫利格借助這種特質，將音樂重新塑造成無詞交響曲。

《指環》：管弦樂冒險以《萊茵的黃金》感覺原始、緩慢推進的聲景掀開序幕，刻畫出太初的景象，彷彿瀰漫著薄薄的降E大調霧靄，令人迷醉。然後是諧謔曲似的插段，選自《女武神》中〈女武神的騎行〉及〈魔火〉（整套組曲只有這兩段選自《女武神》）。《齊格菲》的選段是抒情的〈森林囁語〉、齊格菲勇鬥惡龍法夫納，以及他喚醒布倫曉特時的狂喜——全部以慢樂章呈現，充滿對比與變化。

最後一部分篇幅也最長，分集中呈現《諸神的黃昏》的選段，既是全套《指環》的高潮所在，也是這首虛構的《指環》交響曲的終樂章。夫利格選取了齊格菲與布倫曉特的愛情二重唱、英雄的萊茵河之旅、英雄遇害以及葬禮進行曲，最後是犧牲場景，刻劃布倫曉特最後的犧牲。正如華格納以音樂再現代表回顧敘事，夫利格將這一部分改編成大規模的終曲，將幾齣歌劇的主題與回憶共冶一爐。即使不知道故事如何，光是音樂，已足以讓大家感覺到「避無可避」，以及那得來不易的情感淨化。

夫利格說過《指環》是「超越時代的環保歌劇」，警告世人貪念與破壞環境會帶來危險。的確，華格納的神話世界始於大自然，也終於大自然：從未被破壞的萊茵河，到災難性的崩潰，將指環帶回水底，讓新的循環周而復始。大自然在《指環》裡無處不在——有時是隱喻，有時是道德準則，有時則是精彩的音響效果。也難怪在華格納的樂團本身，已足以呈現出劇中大部分戲劇效果、神秘感，還有力量。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、短笛、三支雙簧管、英國管、三支單簧管（其一兼D調單簧管）、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、三支長號、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)

(arr. by HENK DE VLIENER)

The Ring: An Orchestral Adventure

Vorspiel – Das Rheingold – Nibelheim – Walhall – Die Walküren – Feuerzauber – Waldweben – Siegfrieds Heldentat – Brünnhildes Erwachen – Siegfried und Brünnhilde – Siegfrieds Rheinfahrt – Siegfrieds Tod – Trauermusik – Brünnhildes Opfertat

Why do mythic sagas like *Star Wars*, *The Lord of the Rings*, and *Game of Thrones* resonate so strongly, even in our rational age? Perhaps because they fulfil the ancient role of mythology: staging timeless battles between power and love, fate and free will, in ways that speak to our own cultural anxieties. Richard Wagner understood this instinctively. In his vast operatic cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*), he drew from Norse and Germanic myth to create a modern epic in music – one that still provokes awe, argument, and reinterpretation.

Wagner called *The Ring* “the poem of my life and of all that I am and feel.” It blends myth with philosophical inquiry, theatre with symphonic ambition. Created over more than a quarter-century, the cycle’s four operas – for which Wagner wrote the texts as well as the music – tell of gods, heroes, dragons, and elemental

forces vying for control of a magic ring that confers power to rule the world. Yet beneath the fantasy lies a reflection of Wagner's revolutionary ideals, forged in the wake of the failed 1848 uprisings that had driven him into exile.

From his myriad sources, Wagner concocted a hybrid myth depicting the protagonist Siegfried as a superhero whose tragic death ushers in the promise of utopia by cleansing the corrupt old order of gods – an allegory for the radical reset of society desired by the revolutionaries with whom Wagner had fatefully associated himself.

The Ring didn't begin as a cycle. Wagner first envisioned a single opera culminating in Siegfried's death but realised that its emotional impact would require deeper context. That realisation expanded the storyline backwards in time, from twilight to genesis. Therefore Wagner designed three "prequel" operas to provide the detailed backstory leading up to the final crisis – going back to the beginning of time itself: *Das Rheingold*, the shortest and most exposition-heavy part of the cycle (Wagner himself regarded it as a "prelude" to a trilogy); *Die Walküre*, which introduces *Siegfried's* parents and their doomed love story but focuses on the young Brünnhilde; and *Siegfried*, an account of the hero's youthful exploits and first encounter with Brünnhilde.



女武神的騎行 Ride of the Valkyries

Illustration: Arthur Rackham (Wikimedia Commons)

By 1853, he had completed the librettos for all four operas; the music took until 1874, with several detours – including the composition of *Tristan und Isolde* and *Die Meistersinger*. The artistic evolution represented by this lengthy genesis is condensed from the 15- to 16-hour duration of the entire cycle (depending on the interpretation, and not counting intermissions) to about 70 minutes in *The Ring: An Orchestral Adventure*. To make this monumental score accessible in the concert hall, the Dutch composer and percussionist Henk de Vlieter created this version in 1991. Lasting about 70 minutes and omitting voices and texts, it compresses *The Ring* into a symphonic arc. But this is no mere medley of "bleeding chunks" (as musicologist Donald

Francis Tovey once described Wagner excerpts in concert). Rather, de Vlieger constructs a continuous musical narrative that captures the essence and grandeur of the original.

Wagner's orchestra is much more than an elaborate "accompanist". With its expanded forces (including the specially designed Wagner tubas and no fewer than eight horns), it assumes the role of omniscient narrator. Wagner wove an intricate web of recurring musical ideas – leitmotifs – not only to represent characters and objects but also to trace psychological and moral states. His orchestra "knows" what the characters do not yet understand. De Vlieger uses this feature to his advantage, shaping the music into what amounts to a wordless symphony.

The arrangement opens with the primal, slow-building soundscape of *Das Rheingold*, evoking the birth of the world through a mesmerising wash of E-flat major. A scherzo-like episode follows with the "Ride of the Valkyries" and "Magic Fire Music" from *Die Walküre*, the only music in the suite drawn from this opera. Siegfried is represented by the lyrical "Forest Murmurs", Siegfried's battle with the dragon Fafner, and the ecstatic music to which he awakens Brünnhilde – all presented as a kind of slow movement full of contrast and transformation.

The final and largest section is dedicated to *Götterdämmerung*, the cycle's climax and the finale of this imaginary *Ring* Symphony. Here de Vlieger includes Siegfried and Brünnhilde's love duet, the hero's Rhine journey, his murder and funeral march, and the closing Immolation Scene depicting Brünnhilde's final sacrifice. Just as Wagner used musical recapitulation to mirror narrative retrospection, de Vlieger structures this portion as a sweeping finale – drawing together themes and memories from across the cycle. Even without knowing the narrative, we sense from the music alone a sense of inevitability and hard-won catharsis.

De Vlieger has described *The Ring* as "an environmental opera ahead of its time" – a warning about the dangers of greed and the desecration of nature. Indeed, Wagner's mythic world begins and ends with nature: from the unspoiled Rhine to the cataclysmic collapse that returns the ring to the waters, allowing a new cycle to begin. The natural world is omnipresent in *The Ring* – as metaphor, as moral compass, and as sonic spectacle. No wonder, then, that Wagner's orchestra alone can conjure so much of its drama, mystery, and power.

All programme notes by Thomas May

Instrumentation

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



貝托祺 TARMO PELTOKOSKI

指揮 Conductor

Photo: Peter Rigaud

芬蘭指揮貝托祺（前譯佩多高斯基）將由2026/27樂季起出任香港管弦樂團音樂總監，並於2025/26樂季擔任港樂候任音樂總監。貝托祺現擔任拉脫維亞國家交響樂團音樂及藝術總監和鹿特丹愛樂樂團首席客席指揮，並於2022年起擔任不來梅德意志室內愛樂樂團首名首席客席指揮。貝托祺將於2025/26樂季擔任圖盧茲市政大廈樂團的音樂總監。

貝托祺因其卓越的技巧和清晰的表現力備受讚譽，至今領導世界不少知名樂團，包括聖西西利亞國立音樂學院樂團、法國電台愛樂、以色列愛樂及洛杉磯愛樂樂團。他年僅22歲時便在歐拉河美聲音樂節上完成了首次華格納《指環》四部曲演出，並於2023年在同一音樂節上指揮《崔斯坦與伊索爾德》。他將指揮的華格納歌劇包括：《帕西法爾》

（2025年於里加）、《崔斯坦與伊索爾德》（2026年2月於荷蘭國家歌劇院）及《帕西法爾》（2026年4月首次亮相柏林德意志歌劇院）。

貝托祺14歲開始跟隨名譽教授巴奴拿學藝，並在西貝遼士學院跟隨奧拉姆學習。他亦曾跟隨連圖、沙華斯達、沙羅倫學習音樂。2023年10月，貝托祺與德意志留聲機（DG）簽訂了獨家錄音合約，其首張專輯於2024年5月發行，收錄他與不來梅德意志室內愛樂樂團的莫扎特交響曲，獲得廣泛好評。貝托祺為2023奧普斯古典音樂獎得主。

Finnish conductor Tarmo Peltokoski will become Music Director of the Hong Kong Philharmonic Orchestra in the 2026/27 season following his tenure as Music Director Designate in 2025/26. He currently serves as Music and Artistic Director of the Latvian National Symphony Orchestra, Principal Guest Conductor of the Rotterdams Philharmonisch Orkest, and the first-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen, a position he has held since 2022. In December 2022, Peltokoski was announced as Music Director of the Orchestre National du Capitole de Toulouse, a position he will start in the 2025/26 season.

Widely praised for his exceptional technique and expressive clarity, Peltokoski has led renowned orchestras around the world, including Orchestre Philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Israel Philharmonic and the Los Angeles Philharmonic. He conducted his first full *Ring Cycle* at age 22 at the Eurajoki Bel Canto Festival, where he returned in 2023 for *Tristan und Isolde*. His upcoming Wagner opera productions include *Parsifal* (Riga, 2025), *Tristan und Isolde* (Dutch National Opera, February 2026), and his debut at Deutsche Oper Berlin with *Parsifal* (April 2026).

Peltokoski began conducting at the age of 14 under the guidance of Jorma Panula, and later studied with Sakari Oramo at the Sibelius Academy. His mentors include Hannu Lintu, Jukka-Pekka Saraste, and Esa-Pekka Salonen. In October 2023, he signed an exclusive recording contract with Deutsche Grammophon. His debut album of Mozart symphonies with The Deutsche Kammerphilharmonie Bremen was released in May 2024 and received critical acclaim. He is a 2023 OPUS Klassik winner.

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約臣兄弟 THE JUSSEN BROTHERS

鋼琴 Piano

Photo: Marco Borggreve



路卡斯·約臣和阿瑟·約臣是現今備受追捧的鋼琴雙重奏。分別於1993年和1996年出生的約臣兄弟，國際演奏事業如日方中，可謂荷蘭的傑出古典音樂大使。他們充滿活力、近乎共生的演奏、精緻的音色和扣人心弦的詮釋，受到媒體和觀眾的一致好評。指揮家苟瓦特指揮他們的音樂會後感嘆道：「就像駕駛一對寶馬跑車一樣。」

約臣兄弟經常與世界各地樂團合作，包括波士頓交響樂團、費城樂團和阿姆斯特丹皇家音樂廳樂團等，並夥拍艾遜巴赫、費殊、馬連拿爵士、沙華斯達及梵志登等著名指揮。2024/25樂季，約臣兄弟擔任蒙地卡羅愛樂樂團駐團藝術家，演出多場節目。他們自2010年起為德意志留聲機獨家灌錄唱片，其收錄貝多芬作品的首張專輯達成白金大碟，並贏得愛迪生聽眾大獎。他們於2022年4月推出最新專輯《荷蘭大師》，與荷蘭電台愛樂樂團等合作演繹多首荷蘭作曲家作品，專輯榮獲愛迪生古典音樂獎和聽眾大獎。

路卡斯和阿瑟在故鄉希爾弗瑟姆初學鋼琴，二人小時候曾獲邀為荷蘭女王碧翠絲御前演出。路卡斯在美國隨普利斯拉和在馬德里隨巴殊基洛夫完成學業，阿瑟則畢業於阿姆斯特丹音樂學院，師隨韋恩。

Lucas and Arthur Jussen are among the most sought-after piano duos of our time. Given their illustrious international careers, it is fair to say the Jussen brothers (born 1993 and 1996) are the Netherlands's pre-eminent ambassadors for classical music. With their energetic, almost symbiotic playing, their great refinement of sound, and gripping interpretations, they are praised vigorously by press and audiences alike. "It is like driving a pair of BMWs", exclaimed conductor Michael Schönwandt about the two pianists after directing them in concert.

The Jussen brothers have performed with orchestras internationally, including the Boston Symphony Orchestra, The Philadelphia Orchestra and Concertgebouworkest, collaborating with renowned conductors including Christoph Eschenbach, Iván Fischer, Sir Neville Marriner, Jukka-Pekka Saraste and Jaap van Zweden. In the 2024/25 season, the Jussen brothers are Artists in Residence at the Orchestre Philharmonique de Monte-Carlo, performing multiple programmes there. Recording exclusively with Deutsche Grammophon since 2010, their debut recording of works by Beethoven received platinum status and was awarded the Edison Klassiek audience award. The latest addition to their discography is *Dutch Masters* (April 2022) which is devoted to works by Dutch composers, in collaboration with the Netherlands Radio Philharmonic Orchestra, among others. The recording was awarded an Edison Klassiek, as well as the audience award.

Lucas and Arthur received their first piano lessons in their native town of Hilversum. As children, they were invited to perform for the Dutch Queen Beatrix. Lucas completed his studies with Menahem Pressler in the US and with Dmitri Bashkirov in Madrid. Arthur graduated from the Amsterdam Conservatory, where he studied with Jan Wijn.

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。

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》

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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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

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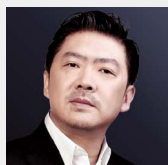
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貝托祺
Tarmo Peltokoski

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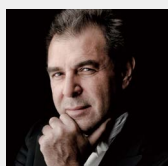


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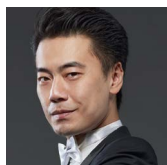
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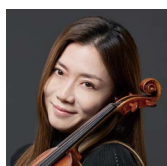
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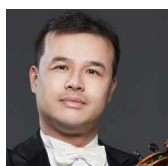
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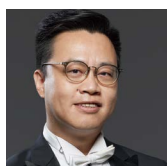
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樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



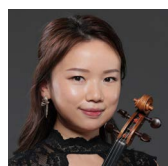
艾瑾
Ai Jin



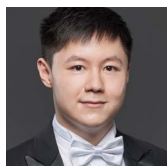
把文晶
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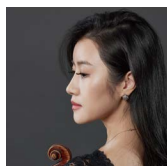
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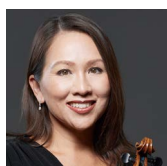
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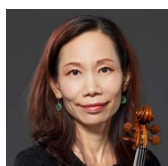
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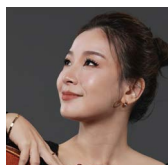


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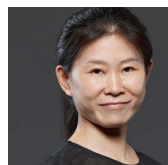
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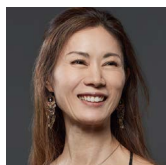
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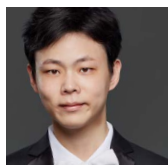
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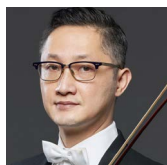
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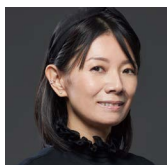
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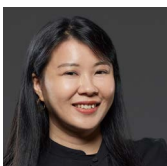
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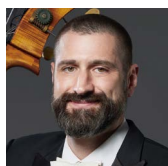
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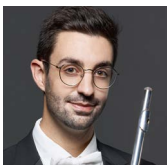
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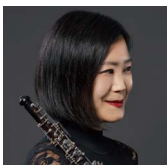
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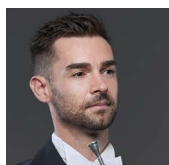
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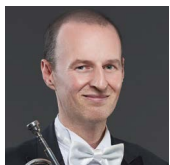


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Jorge Medina

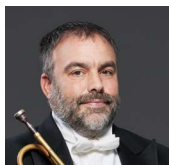
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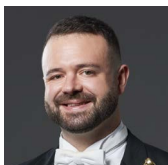
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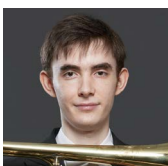
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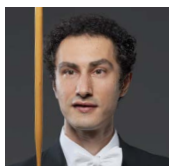


◆區雅隆
Aaron Albert

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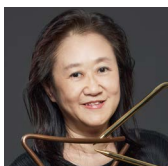
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James Boznos



●白亞斯
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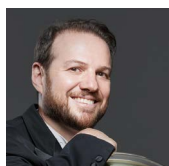
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客席首席豎琴：克里絲特

Guest Principal Harp: Sarah Christ

豎琴：卡德納絲、何樂文、何靜文、

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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

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

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安域高·洛卡 (1902) 小提琴 · 由程立先生使用

桑·巴蒂斯·維爾翁 (1866) 小提琴

· 由樂團第三副首席朱蓓小姐使用

約瑟·加里亞奴 (1788) 小提琴

· 由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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

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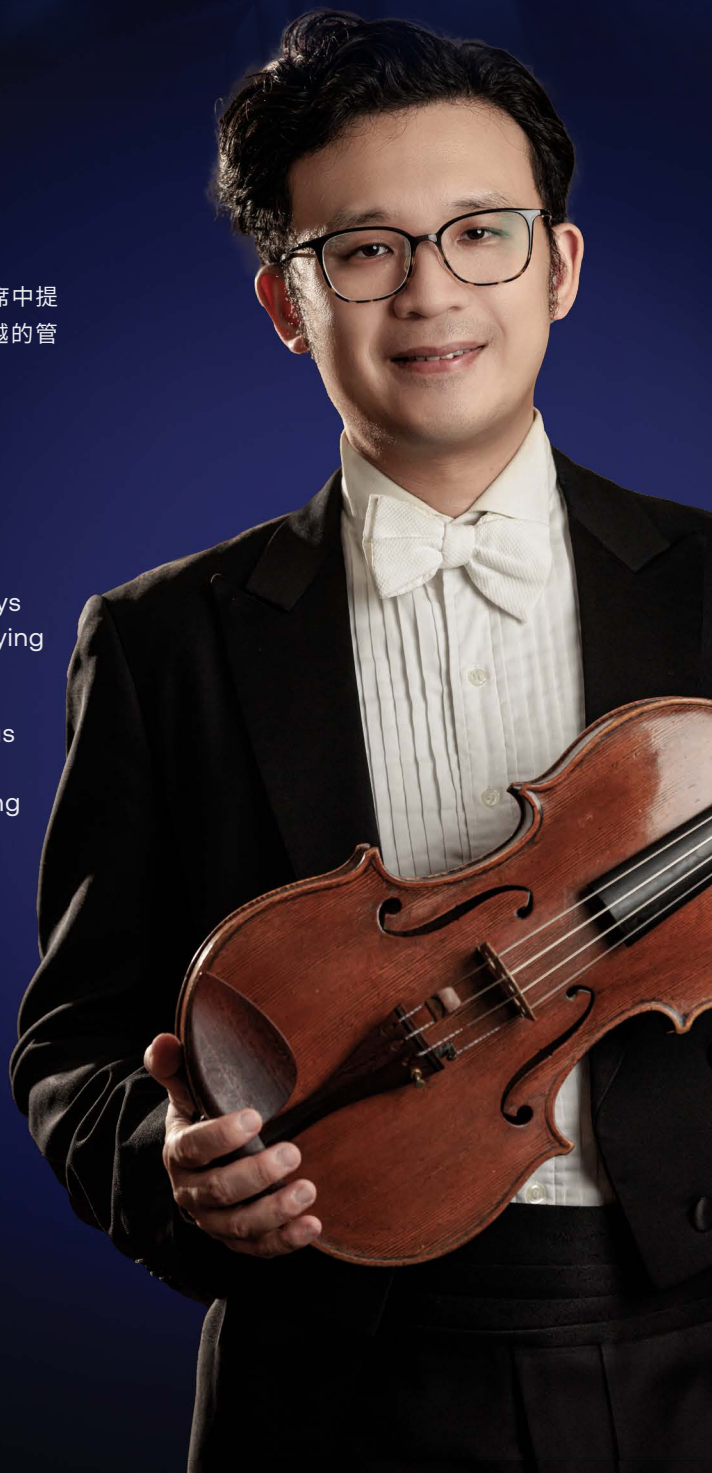
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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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The Second Violin Chair Endowment
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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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