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violin



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陳琳與陳曦的俄羅斯經典



指揮
陳琳
Chen Lin
conductor

6 & 7 JUN 2025

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陳琳與陳曦的俄羅斯經典

SWIRE DENIM SERIES



Chen Lin & Chen Xi | Russian Masterpieces

陳琳 | 指揮

Chen Lin | Conductor

陳曦 | 小提琴

Chen Xi | Violin

柴可夫斯基

D大調小提琴協奏曲，op. 35

PYOTR ILYICH TCHAIKOVSKY

Violin Concerto in D major, op. 35

33'

I. 中庸的快板

I. Allegro moderato

II. 短歌：行板

II. Canzonetta: Andante

III. 終曲：極活潑的快板

III. Finale: Allegro vivacissimo

中場休息

INTERMISSION

穆索斯基（拉威爾配器）

《圖畫展覽會》

MODEST MUSSORGSKY (orch. RAVEL)

Pictures at an Exhibition

35'



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柴可夫斯基 (1840–1893)

D大調小提琴協奏曲，op. 35

I. 中庸的快板

II. 短歌：行板

III. 終曲：極活潑的快板

1877年——也就是柴可夫斯基寫作小提琴協奏曲前一年——他向朋友宣布打算結婚，令友人都十分驚訝。他是不是害怕自己的同性戀傾向被揭露，特別是害怕事情會影響家人，所以才決定結婚呢？姑勿論動機為何，他結果選中自己的舊生米露高娃作結婚對象。雖然米露高娃之前不斷給他寫情信，而且信中總是滿腔激情，但柴可夫斯基這個決定實在大錯特錯：米露高娃如果不是誤會了兩人的婚姻「條款」，就是拒絕接受這些「條款」；總之兩個半月之後柴可夫斯基就逃離了兩人的新婚居所。後來他跟弟弟安納托利坦言，「那幾個月，我真是有點發瘋了」。

不久，他就開始在隨後兩首主要作品逐步處理自己的傷痛：第四交響曲和歌劇《尤金·奧涅金》（兩者都寫於1877至1878年）。1878年，他在瑞士一個湖畔小村莊克萊倫斯山，找到適合的環境和靈感寫作一些截然不同的音樂。柴可夫斯基的舊相好、年輕小提琴家高特克也來到，並帶來一大疊樂譜。兩人合奏的作品中，包括拉羅的《西班牙交響曲》，此作品充滿溫暖的南歐風情與氣氛，小提琴獨奏部分也非常突出。柴可夫斯基非常喜歡這首作品：「樂曲既新穎又愉快，充滿有趣的節奏與優美的旋律，而且旋律所配的和聲非常出色……拉羅不求高深，但也力求不落俗套，致力尋找新的曲式；而且他跟德裔人不同，他注重音樂的美感多於既定的傳統。」不久他就動筆寫作自己的小提琴協奏曲，而且這首新作也同

樣體現了上述特性，大概甚至比《西班牙交響曲》更淋漓盡致。

這首小提琴協奏曲一開始，已經反映出柴可夫斯基十分欣賞拉羅「尋找新曲式」的手法。19世紀時，許多協奏曲都以慢速引子開始，再引入速度快、規模大的第一樂章，但柴可夫斯基卻反其道而行，雖然第一樂章有相當篇幅，但速度只是中等，速度快的反而是引子：開端的〈中庸的快板〉速度沒有再出現，連獨奏小提琴在樂章首幾小節唱出的優雅旋律，也出人意料地同樣沒有重現。樂團越來越激動；獨奏小提琴加入後速度漸漸放緩，讓大家在愉快的悠長旋律裡好好放鬆——這就是第一樂章的主題。樂章從頭到尾，抒情與炫技兩種元素的平衡都經過精心計算，效果非常出色：小提琴時而璀璨奪目，時而婉約如歌。同樣，樂章中段的高潮輝煌壯麗，而且出現的時機掌握得恰到好處（宏亮的弦樂，配合神氣活現、戰意甚濃的銅管樂）；在氣勢磅礴的管弦樂全體奏之中，獨奏小提琴突圍而出，奏出精采絕倫的華采樂段，更是劇力萬鈞的神來之筆。樂章結束時，有個長篇樂段不斷大幅加快，刺激萬分——經過1877、78年的折騰，這裡會不會代表作曲家很高興自己創作力「回勇」呢？

隨後的〈短歌〉在小提琴引領下，婉約如歌的旋律源源不絕地流出，而且在憂鬱的木管樂主題映襯下，旋律更顯優美動人——不少人認為，淒楚的木管主題道盡了作曲家的思鄉之情（他繼續自我流放至1879年底才返回俄羅斯）。作曲家對高特克的感情，大家可以從情深款款的小提琴聲部略知一二——這個樂章比全曲其他地方都來得親切，尤其小提琴演奏時一直配上弱音器。高特克的演奏當然也是柴可夫斯基的靈感泉源。柴可夫斯基寫道：「不消說，要是沒有他，我甚麼也寫不出來。他的演奏棒極了！」

輕柔的過渡段（弦樂與木管在這裡互相應答）與簡潔的華彩樂段，巧妙地將樂曲帶入〈終曲〉。樂章一直瀰漫著俄羅斯民間舞曲的氣息，恍如將伏特加煙霧、炒洋蔥和嘎吱作響的皮靴共冶一爐，令人陶醉：快速的第一主題充滿幹勁，彷彿重重的高踢腿舞步，還有第二主題裡速度稍慢、故作深情的旋律（底下的大提琴則模仿風笛，奏出持續低音）。樂曲既充滿醉人的俄羅斯風情，柴可夫斯基又立意跟隨拉羅的典範，抗衡德式「既定傳統」的寫法，因此樂曲1882年在維也納首演時，就得罪了不少德裔樂評人。出名難纏的「古典派」樂評人漢斯力克就對這首協奏曲嗤之以鼻，甚至寫過「令耳朵作嘔」這句惡名昭彰的話。這番言論可刺痛了柴可夫斯基：多年後，他還可以憑記憶唸誦漢斯力克的尖刻惡言。不過樂曲深得俄羅斯人歡心，不久世人也站在俄羅斯人這一邊。時至今日，這首小提琴協奏曲在核心曲目裡的地位早已穩如泰山，無可置疑。

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、四支圓號、兩支小號、定音鼓及弦樂組。

PYOTR ILYICH TCHAIKOVSKY (1840–1893) Violin Concerto in D major, op. 35

- I. **Allegro moderato**
- II. **Canzonetta: Andante**
- III. **Finale: Allegro vivacissimo**

In 1877, the year before he composed the Violin Concerto, Tchaikovsky startled his friends by announcing that he was going to get married. He selected one of his students, Antonina Miliukova, who had been bombarding him with passionate love letters. He could hardly have made a worse choice: Antonina either misunderstood or refused to accept the “terms” of their marriage, and after two-and-a-half months, Tchaikovsky fled. As he later confessed to his brother Anatoly, “for some months on end I was a bit insane.”

Tchaikovsky was soon able to work through some of his more painful feelings in the Fourth Symphony and the opera *Eugene Onegin*. Then in 1878, in the Swiss lakeside village of Clarens, he found the inspiration for something quite different. The young violinist Iosif Kotek, with whom Tchaikovsky had once been in love, turned up with a pile of music. One of the works they played together was Édouard Lalo’s *Symphonie espagnole*, a work full of the flavour and atmosphere of the warm south, and with a prominent solo violin part. Soon he was working on his own Violin

Concerto, which embodies those qualities even more effectively than Lalo's work.

Right from the start, the Violin Concerto reflects Tchaikovsky's admiration for the way Lalo "seeks out new forms". Plenty of 19th century concertos have big, fast first movements that open with slower introductory sections. Tchaikovsky turns the practice on its head, presenting us with a long moderately-paced first movement with a fast introduction: the opening Allegro moderato tempo never returns, nor (surprisingly) does the elegant tune the violins sing in its opening bars. The orchestra whips up excitement, then the solo violin enters, winding down the tempo and easing us in the long sunny melody that forms the first movement's main theme. Throughout the movement the balance of lyrical and virtuosic elements is beautifully calculated: the violin dazzles one moment, sings the next. So too is the timing of the glorious central climax (full-throated strings and swaggering martial brass), and the emergence of the brilliant solo violin cadenza from this surging orchestral tutti is a dramatic masterstroke. The movement ends with mounting excitement in a tremendous long accelerando – could there be something here of Tchaikovsky's own joy at his creative "return to life" after the ordeal of 1877–78?

The Canzonetta that follows is long outpouring of songlike melody, led by the violin, and beautifully framed

by a melancholic wind theme which for many speaks poignantly of Tchaikovsky's homesickness for Russia. Something of Tchaikovsky's warm feeling for Kotek may also be sensed in this movement's soulful violin writing – more intimate here than anywhere else in the concerto, not least because the violin remains muted throughout. Kotek's playing was certainly an inspiration, "It goes without saying that I have been able to do nothing without him," wrote Tchaikovsky, "he plays it magnificently!"

A hushed transition (strings in dialogue with winds) and a brief solo cadenza lead expertly into the Finale. The flavour of Russian folk-dance music – a heady aromatic cocktail of vodka fumes, fried onions, and creaking leather boots – pervades this music: in the high-kicking, pounding athleticism of the rapid first theme, and in the mock-soulful melody (above imitation bagpipe drones on cellos) of the slightly slower second theme. This intoxicating Russianness, plus Tchaikovsky's determination to follow Lalo and defy Germanic "established traditions", caused serious offence amongst some German-speaking critics at the 1882 Viennese premiere. Eduard Hanslick notoriously dismissed it as "music that stinks to the ear". But the Russians thundered their approval, and before long the rest of the world had joined with them. Today the Violin Concerto's position at the heart of the repertoire is unassailable.

Programme notes by Stephen Johnson

Instrumentation

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

穆索斯基 (1839–1881)

(拉威爾配器)

《圖畫展覽會》

作曲家

穆索斯基是位天才鋼琴神童，九歲時就公開演出。可惜對當時的俄羅斯男生來說，音樂不是理想職業，於是穆索斯基在17歲時就加入俄羅斯帝國陸軍。但他後來還是為了音樂而放棄從軍。只是他個人無論自理或自制能力極差，為自己的財政帶來災難，他惟有在政府的工程部門當個文員。柴可夫斯基曾這樣形容他：「才華橫溢，但胸襟狹隘，舉止粗野、不修邊幅。」這些缺點加上長期酗酒，穆索斯基死時才42歲，故他無法把樂思好好整理發展，只得很少作品能夠完成並公諸於世。

背景

1874年，穆索斯基出席了友人維托·赫特曼的紀念畫展。赫特曼生前是個建築師，當日展品包括其素描、設計圖、水彩畫和旅行寫生約400幅；穆索斯基靈機一觸，想出以音樂描繪其中十幅畫作，並以重複出現的〈漫步〉主題代表參觀者在幾個展館內走動。這個創作意念令穆索斯基興奮無比，只是趕不及完成。穆索斯基身故後，這些樂思和旋律一直保存在一堆凌亂不堪的紙張上；作曲家林姆斯基—高沙可夫花了好幾個月才把這些曲子湊成一套鋼琴組曲，1886年以《圖畫展覽會》為標題出版。30年後，俄裔指揮家哥塞維茲基邀請拉威爾將樂曲改編，準備1922年10月19日在巴黎首演。

音樂

〈漫步〉先由獨奏小號奏出。有形容這段彷彿「穆索斯基在畫展徘徊，時而悠閒，時而輕快，像快步湊近去看一幅吸引他的畫作似的，時而卻又因為思念故友而感傷。」樂團不同組別接力，之後看見第一件展品——

〈矮人〉：這個造型古怪的矮人娃娃是赫特曼設計、用作裝飾的胡桃夾子，原用以裝飾聖彼得堡藝術家協會的聖誕樹。

〈漫步〉——

〈古堡〉乃赫特曼漫遊意大利時的旅行寫生之一。畫中有幢古堡，古堡前方有個中世紀歌者。穆索斯基的音樂流露出畫中怪誕神秘的氣氛，拉威爾則把歌者憂鬱的歌聲交由薩克管唱出。

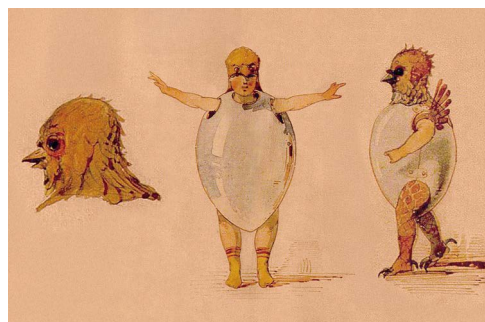
〈漫步〉——

〈杜伊勒里花園〉：孩童在巴黎市中心美輪美奐的「杜伊勒里花園」嬉戲，是幅別有情趣的畫作。

〈拜德羅〉意思是波蘭的大輪子牛車；車子笨重地前行，車伕的歌聲以大號奏出。

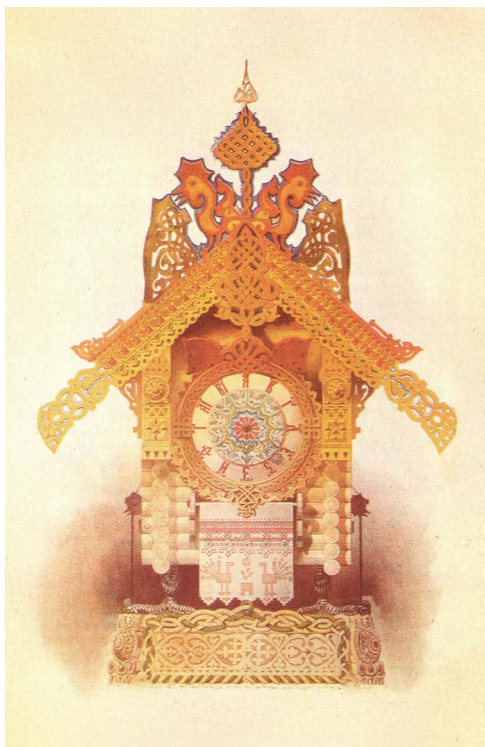
〈漫步〉——

〈小雞在蛋殼裡跳芭蕾舞〉是1871年赫特曼為莫斯科大劇院某次製作而設計的戲服之一，以蛋殼內的小雞為造型，小雞更將纖瘦的腿從蛋殼裡伸出來，到處跳舞。



赫特曼設計的有趣戲服

Funny costumes designed by Hartmann



〈雞腿上的女巫芭芭亞加茅屋〉
Baba-Yaga's Hut on Chicken's Legs

〈**胖子和瘦子**〉這兩幅鉛筆畫本為穆索斯基所有，這次他慷慨借出以供展覽。一幅是身披毛皮大衣的猶太老人，舉止優閒，說話慢條斯理；一幅是衣衫襤褸的窮人，一副哭喪著臉的飢餓相，不住地哀鳴。

〈**利莫日市場**〉描繪市集裡手舞足蹈地閒話家常的婦女。

〈**墓穴—羅馬墳墓**〉：展品目錄形容此畫作：「巴黎墓穴內部，人物有赫特曼、建築師克奈爾和一個提著燈的嚮導。」死亡及墓穴的意念，在接下來的〈**漫步**〉主題中延續——

〈**跟亡靈說亡靈的語言**〉氣氛變得嚴肅。

〈**雞腿上的女巫芭芭亞加茅屋**〉：

赫特曼的素描上，畫有一個茅屋狀的時鐘，但茅屋下面卻是兩條雞腿；穆索斯基的音樂寫得邪氣逼人，靈感來自俄國民間傳說中的著名女巫芭芭亞加。

〈**基輔的大門**〉：赫特曼設計的巨型拱門，聳立在通往基輔的路上，作為基輔的城門。事實上大門從未動工，但卻為穆索斯基帶來靈感，富麗堂皇地結束全曲。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

三支長笛（其二兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、中音薩克管、兩座豎琴、鋼琴及弦樂組。



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MODEST MUSSORGSKY

(1839–1881)

(orch. RAVEL)

Pictures at an Exhibition

THE COMPOSER

Modest Mussorgsky was a gifted child pianist who, at the age of nine, gave a public performance of a piano concerto. However, at that time music was not considered a suitable profession for young Russian men, so at the age of 17 he enlisted in the Russian Imperial Army. However, he soon decided to abandon that in order to pursue a career in music, but his complete lack of personal organisation meant that it proved to be a financial disaster, and he was obliged to take a humble job as a clerk in the Government Engineering Department. The composer Tchaikovsky once described him as “possessing great talent but is narrow-minded and devoted to coarseness and untidiness for their own sake”. That untidiness, coupled to the chronic alcoholism from which he died at the age of 42, led to his inability to organise his ideas and few of his works were either completed or survived intact.

THE BACKGROUND

In 1874 Mussorgsky had attended a

memorial exhibition for his friend, the architect Viktor Alexandrovich Hartmann. Some 400 of Hartmann’s drawings, designs, watercolours and travel sketches were displayed, and Mussorgsky hit on the idea of depicting 10 of the pictures in music along with a recurring “Promenade” theme as the viewer moves from one room of the exhibition to another. At the time of his death, however, the work had not been completed, and it took several months for the composer Rimsky-Korsakov to assemble Mussorgsky’s disorganised sketches into a piano suite first published in 1886 under the title *Pictures at an Exhibition*. Three decades later the Russian-born conductor, Serge Koussevitzky, commissioned Maurice Ravel to orchestrate it for a performance in Paris on 19 October 1922.

THE MUSIC

Promenade: Announced by solo trumpet, this has been described as “Mussorgsky roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.” Different sections of the orchestra take up the theme before arriving at the first exhibit –

The Gnome: Hartmann’s design for an ornamental set of nutcrackers for the Christmas tree in the St Petersburg Artists’ Club was in the shape of a grotesque gnome-like doll.



〈墓穴—羅馬墳墓〉

Catacombs – A Roman Sepulchre

Promenade –

The Old Castle: One of Hartmann's travel sketches from his journeys around Italy depicts an old castle in front of which he has drawn a medieval singer. Ravel has given the singer's melancholy song to the saxophone.

Promenade –

In the Tuileries: A charming picture of children playing in the pretty gardens in the centre of Paris called the "Tuileries".

Bydlo: The name given to a Polish ox-cart with enormous wheels. It lumbers along heavily while the driver's song is given out by the tuba.

Promenade –

Ballet of the Chicks in their Shells:

In 1871 Hartmann designed the costumes for a production by the Bolshoi Theatre in Moscow. One design was of eggs dancing around on two little legs.

Samuel Goldenberg and Schmuyle:

Mussorgsky himself loaned these two pencil drawings to the exhibition. One is of an old Jew, dressed in furs, leisurely in his movements and slow of speech, while the other is of a poor, ragged man who continually complains.

The Market Place at Limoges: This depicts the gossiping, gesticulating women in the marketplace.

Catacombs – A Roman Sepulchre:

The exhibition catalogue described this picture as: “The interior of Paris catacombs with figures of Hartmann, the architect Kenel and the guide holding a lamp.” And the idea of death and the grave is carried on into the next statement of the **Promenade** theme –

With the Dead in a Dead Language

where it appears in a more solemn guise.

Baba-Yaga’s Hut on Chicken’s Legs:

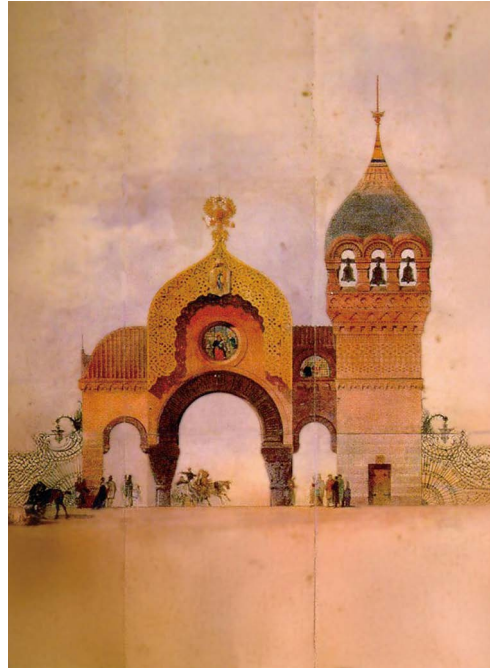
Hartman had sketched a clock shaped like a hut on legs. Mussorgsky, however, composed a demonic ride inspired by the famous witch from Russian folklore, Baba-Yaga.

The Great Gate of Kiev: One of Hartmann’s architectural designs was for a massive arch to be cited on the road leading into the city of Kiev. It never got beyond the design stage but inspired Mussorgsky to compose a majestic and triumphant conclusion to his work.

Programme notes by Dr Marc Rochester

Instrumentation

Three flutes (two doubling piccolos), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, alto saxophone, two harps, celesta and strings.



〈基輔的大門〉

The Great Gate of Kiev

陳琳 CHEN LIN

指揮 Conductor



中央音樂學院指揮系主任、中國指揮學會副會長、成都交響樂團音樂總監。身為當下備受矚目的一線指揮家，陳琳活躍在世界各個重要舞台上，與國內外眾多優秀樂團及歌劇院都有著成功的合作，如中國愛樂樂團、中國交響樂團、國家大劇院管弦樂團、中央歌劇院、杭州愛樂樂團、廣州交響樂團及深圳交響樂團等。

近年來，陳琳多次受邀參加國內外重要藝術活動，其專業且非凡的藝術造詣，無可辯駁地證明了她在業內突出的影響力。2018年在紐約林肯表演藝術中心執棒茱莉亞學院管弦樂團演出許多一流中國作曲家的作品；同年再於卡內基音樂廳指揮中央音樂學院新作品音樂會。2019年與哥本哈根愛樂樂團成功舉辦了「熊貓組曲」《璽徙喜》世界首演音樂會。2021年執棒國家大劇院管弦樂團，代表中國文藝工作者與全球上百位藝術家共同參與達沃斯論壇開幕式的線上演出。2023年在美國卡內基音樂廳指揮新作品音樂會，世界首演中國作曲家的新作。

Chen Lin is one of the most promising and talented female conductors that China has introduced to the world. She is currently the Head of the Conducting Department at the Central Conservatory of Music, Vice Chair of the Chinese Institute of Conducting and Music Director of the Chengdu Symphony Orchestra. As a leading conductor, Chen Lin actively performs on international stages and maintains strong collaborations with renowned orchestras and opera houses, including the China National Symphony Orchestra, China National Centre for the Performing Arts (NCPA) Orchestra, China National Opera House, Hangzhou Philharmonic Orchestra, Guangzhou Symphony Orchestra and Shenzhen Symphony Orchestra.

Chen Lin has been invited to numerous prestigious artistic events both in China and abroad. With her outstanding professionalism and artistry, she has firmly established her significant influence in the industry. In 2018, she was invited by Lincoln Center for the Performing Arts to conduct the Juilliard Orchestra, presenting works by top-tier Chinese composers. The same year, she conducted a concert featuring new works from the Central Conservatory of Music at Carnegie Hall in New York. In 2019, she successfully conducted the world premiere of *Panda Suite*, the world's first symphony themed around pandas, with the Copenhagen Philharmonic Orchestra at the Royal Danish Academy of Music. In 2021, representing Chinese artists, she conducted the online concert for the World Economic Forum's Opening Ceremony with the China NCPA Orchestra and hundreds of artists worldwide. In 2023, she conducted "New Composition Symphony Concert" at Carnegie Hall with the world premiere of works by Chinese composers.

陳曦 CHEN XI

小提琴 Violin



中央音樂學院教授、中國音樂家協會弦樂學會副秘書長、理事、國家高層人才獲得者、中宣部「藝苑擷英」全國青年演奏人才、國家藝術基金青年表演藝術人才、第11屆柴可夫斯基國際青少年比賽最佳指導教師獎得主。陳曦獲音樂雜誌《斯特拉迪》讚譽為「擁有強烈個性、極其光彩輝煌的演奏家」。2002年，受中國文化部公派，年僅17歲的陳曦在莫斯科獲得第12屆柴可夫斯基國際音樂大賽小提琴當屆最高獎。他先後畢業於中央音樂學院附中、美國柯蒂斯音樂學院、耶魯大學音樂學院，並先後師從於王冠教授、趙薇教授、隋克強教授和著名教育家林耀基教授、希爾維斯坦和姜孝。

陳曦曾在卡內基音樂廳、維也納金色大廳、東京歌劇院音樂廳、首爾藝術殿堂、巴黎盧浮宮禮堂、紐約聯合國總部等著名場所演出。他曾與國際知名的拿索斯唱片公司發行唱片，並與德國亨樂出版社和中國人民音樂出版社編訂柴可夫斯基小提琴作品全集。

Praised as “a very bright musician with strong individuality” (*The Strad*, October 2002), Chen Xi won the top prize at the 12th International Tchaikovsky Violin Competition in June 2002 when he was 17. As a gifted violinist and child prodigy, Chen Xi has achieved numerous accolades in international competitions from a young age, including the Eighth Lipinski-Wieniawski International Violin Competition in Poland in 2000 and the Ninth National Youth Violin Competition of China in 2001.

Chen Xi has performed with various orchestras, including the China Philharmonic Orchestra, China National Symphony Orchestra, Russian National Orchestra, Moscow State Symphony Orchestra, South Bend Symphony Orchestra, Sejong Soloists, KBS Symphony Orchestra, Stuttgart Kammerorchester and Iceland Chamber Orchestra, performing at prestigious venues including Walt Disney Concert Hall in Los Angeles, Zankel Hall at Carnegie Hall in New York, and Auditorium du Louvre in Paris.

In 2003, he toured Taiwan with pianist Lang Lang and the Chinese Youth Symphony Orchestra. In May 2007, he was selected as the representative of the People's Republic of China to perform at a welcome concert for United Nations Secretary-General Ban Ki-moon. In 2016, Chen Xi toured Europe with the Shenzhen Symphony Orchestra and participated in several festivals, including the Merano Festival, Emilia Romagna Festival, and Ljubljana Festival.

He received his diploma from the Curtis Institute of Music and a master's degree from Yale University. He is a faculty member at the China Central Conservatory of Music and plays a 1690 Pietro Guarneri of Mantua.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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

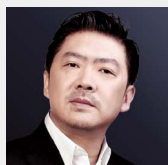
(自 2026/27 樂季起 from Season 2026/27)



貝托祺
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

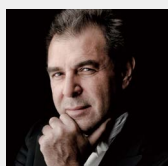


廖國敏
Lio Kuokman, JP

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

藝術伙伴

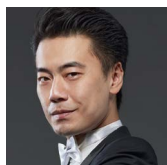
ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster
新鴻基慈善基金席位贊助
The Sun Hung Kai & Co.
Foundation Chair



梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



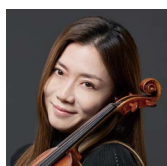
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



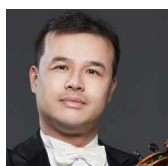
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



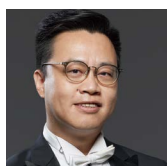
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



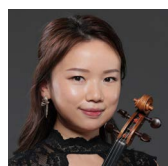
艾瑾
Ai Jin



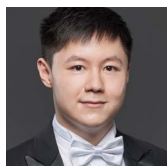
把文晶
Ba Wenjing



程立
Cheng Li



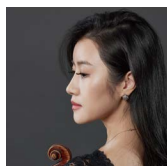
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



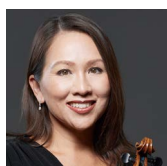
李智勝
Li Zhisheng



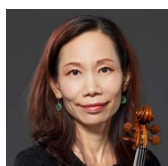
劉芳希
Liu Fangxi



毛華
Mao Hua



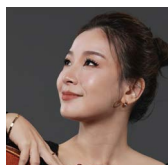
梅麗芷
Rachael Mellado



張希
Zhang Xi

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



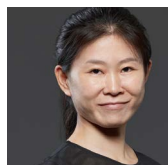
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



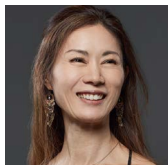
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



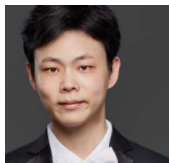
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



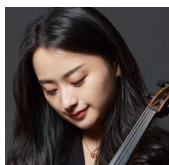
周騰飛
Zhou Tengfei

包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

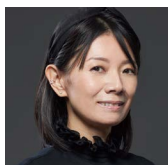
中提琴 VIOLAS



●凌顯祐
Andrew Ling
萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation Chair



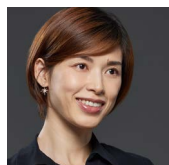
■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



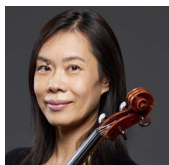
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

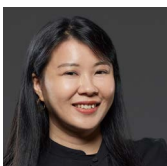
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



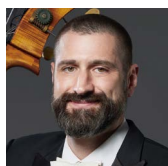
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

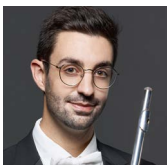
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



浦翹飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

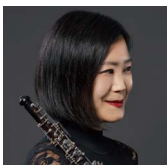
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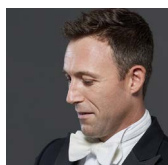


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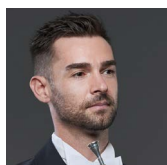
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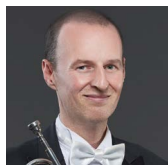


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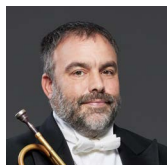
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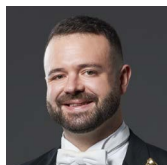
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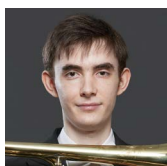
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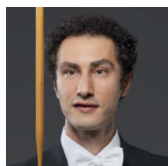


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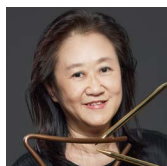
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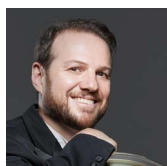
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「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“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.”

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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)

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The Concertmaster Chair Endowment
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王敬自2013年出任香港管弦樂團首席。
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並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**
對樂團首席席位的鼎力支持。

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

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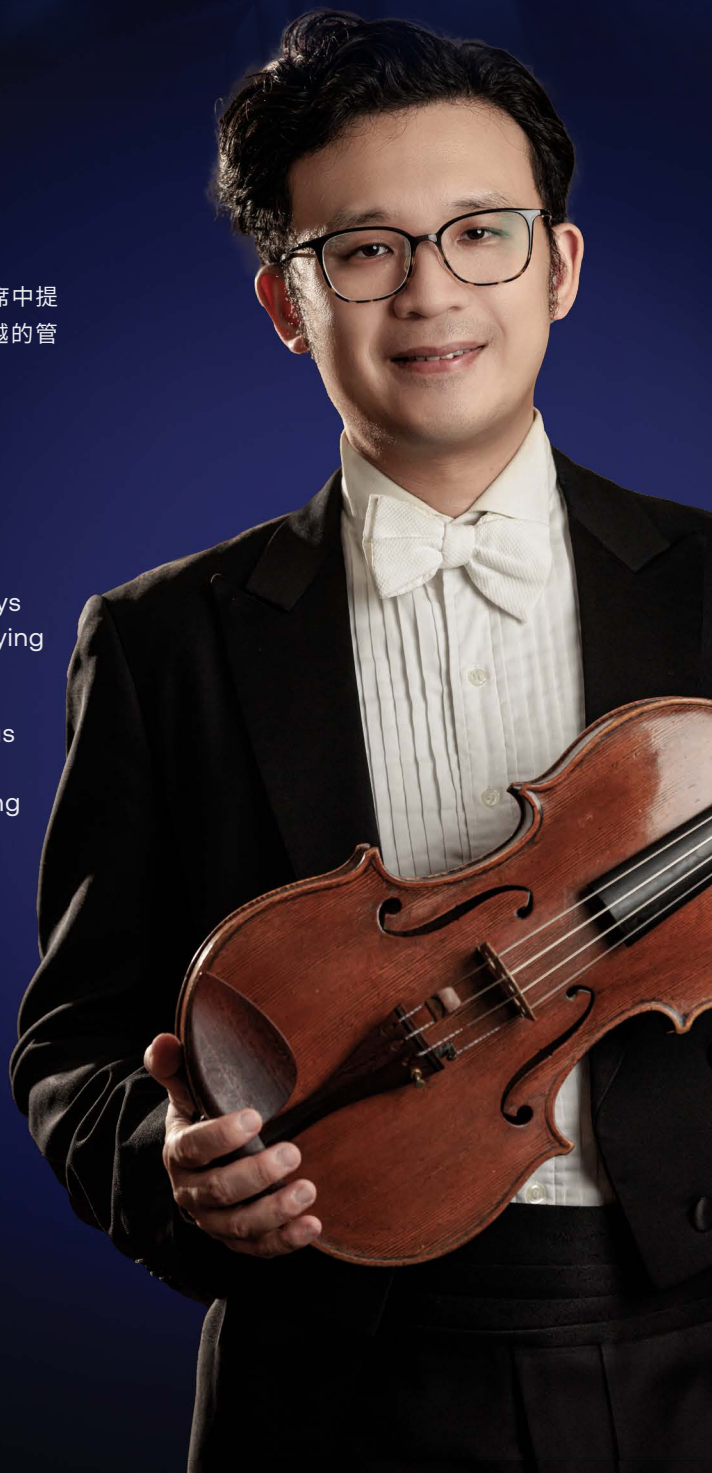
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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

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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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THE FILM MUSIC OF ALEXANDRE DESPLAT

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From the quirky charm of *The Grand Budapest Hotel* to the enchanting depths of *The Shape of Water*, Alexandre Desplat's music adds a touch of magic to every film he scores. Solrey, a prolific musician and artistic director of his work, conducts this all-Desplat concert featuring scores from 14 movies.

亞歷山大·戴斯培 電影配樂經典



索爾蕾
指揮
Solrey
conductor

20th & 21 JUN 2025
Fri 8pm & Sat 5pm

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Hong Kong Cultural Centre
Concert Hall

\$880 \$700 \$520 \$380 \$50

節目詳情 Programme Details



香港文化中心
Hong Kong
Cultural Centre

香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is
financially supported by the Government of the
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香港管弦樂團保留更改節目及表演者之權利
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WAGNER
(arr. Henk de VLIETTER)

《動物嘉年華》
《指環》：管弦樂冒險

The Carnival of the Animals
The Ring: An Orchestral Adventure

約臣兄弟 鋼琴
The Jussen
Brothers
piano



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佩多高斯基的華格納



貝托祺 指揮
(前譯：佩多高斯基)

Tarmo Peltokoski
conductor

27 & 28
JUN 2025
Fri & Sat 8pm

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

\$680 \$540 \$400 \$260 \$50

節目詳情 Programme Details



港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

20 & 21
JUN 2025

Fri 8pm & Sat 5pm
CC
\$880 \$700 \$520 \$380
\$50

亞歷山大·戴斯培電影配樂經典
The Film Music of Alexandre Desplat

入住《布達佩斯大酒店》潛進《忘形水》，尋找《哈利波特：死神的聖物》決戰《哥斯拉》……法國著名電影作曲家亞歷山大·戴斯培，巧施配樂魔法，讓各具風格的電影加以昇華。他深受愛戴的電影音樂，將由其忠實演繹者兼藝術指導索爾蕾領導演出。

From the quirky charm of *The Grand Budapest Hotel* to the enchanting depths of *The Shape of Water*, French composer Alexandre Desplat's impeccable scores add a touch of magic to every film he graces. His music will be directed by Solrey, a prolific musician and artistic director of Desplat's music.

索爾蕾，指揮
Solrey, conductor

27 & 28
JUN 2025

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260
\$50

佩多高斯基的華格納
Tarmo Peltokoski Conducts Wagner

聖桑
華格納（夫利格改編）

SAINT-SAËNS
WAGNER
(arr. Henk de VLIENER)

《動物嘉年華》
《指環》：管弦樂冒險

The Carnival of the Animals
The Ring: An Orchestral Adventure

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

3
JUL 2025

Thu 7:45pm
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Happy Evening with The Jussen Brothers

莫扎特
舒伯特
古運縵
盧肯斯

MOZART

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Hanna KULENTY
Joey ROUKENS

D大調四手聯彈鋼琴奏鳴曲
F小調四手聯彈鋼琴幻想曲
《凡…》
雙鋼琴與樂團協奏曲，「齊奏」

Sonata in D major,
for piano four hands
Fantasie in F minor,
for piano four hands
VAN...
Concerto for Two Pianos and
Orchestra, *In Unison*

梵志登，指揮
路卡斯·約臣，鋼琴
阿瑟·約臣，鋼琴
Jaap van Zweden, conductor
Lucas Jussen, piano
Arthur Jussen, piano

4 & 5
JUL 2025

Fri 8pm & Sat 5pm
CC
\$680 \$540 \$400 \$260

樂季壓軸
梵志登與赫德里希
Season Finale
Jaap & Augustin Hadelich

華格納
貝多芬
貝多芬

WAGNER
BEETHOVEN
BEETHOVEN

《湯豪舍》序曲
D大調小提琴協奏曲
A大調第七交響曲
Tannhäuser Overture
Violin Concerto in D major
Symphony no. 7 in A major

梵志登，指揮
赫德里希，小提琴
Jaap van Zweden, conductor
Augustin Hadelich, violin

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