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穆索斯基

(林姆斯基-高沙可夫配器)

《霍凡斯基之亂》：莫斯科河上的黎明

MODEST MUSSORGSKY

(orch. RIMSKY-KORSAKOV)

Khovanshchina: Dawn on the Moskva River

5'

拉赫曼尼諾夫

C小調第二鋼琴協奏曲, op. 18

- I. 中板
- II. 較慢的慢板
- III. 諧謔的快板

SERGEI RACHMANINOV

Piano Concerto no. 2 in C minor, op. 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

33'

中場休息

INTERMISSION

林姆斯基-高沙可夫

《天方夜譚》, op. 35

- I. 莊嚴的最緩板 (大海與仙巴的船)
- II. 緩板 (卡蘭達王子)
- III. 接近小快板的小行板 (年輕的王子與公主)
- IV. 甚快板 (巴格達節日—海難)

NIKOLAI RIMSKY-KORSAKOV

Scheherazade, op. 35

- I. Largo e maestoso (The Sea and Sinbad's Ship)
- II. Lento (The Kalender Prince)
- III. Andantino quasi allegretto (The Young Prince and Princess)
- IV. Allegro molto (Festival at Baghdad - The Shipwreck)

42'



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穆索斯基 (1839-1881)

(林姆斯基-高沙可夫配器)

《霍凡斯基之亂》：莫斯科河上的黎明

穆索斯基成年時，正值俄羅斯歷史上最動盪的時代之一。雖然他生於地主之家，未了卻貧窮潦倒，因酗酒英年早逝；他的一生剛好與俄羅斯社會面臨重大身份危機的時期重疊——這次身份危機更因沙皇亞歷山大二世大刀闊斧的改革激化（包括1860年代解放農奴）。藝術家開始懷疑，創造真正的俄羅斯藝術到底意味著甚麼，還有西歐的榜樣是否仍適用。

當時聖彼得堡有群作曲家一心尋找答案，穆索斯基就是其中一員。即使同儕都相當激進，但他大膽的創造力仍十分突出。穆索斯基摒棄浪漫主義的優美傷感，追求音樂現實主義，與俄羅斯作家（如杜思妥也夫斯基和屠格涅夫）深刻的心理描寫與社會現實主義呼應。

管弦樂前奏曲〈莫斯科河上的黎明〉選自歌劇《霍凡斯基之亂》。《霍凡斯基之亂》寫於穆索斯基生命的最後十年，寫作過程斷斷續續，但1881年作曲家與世長辭時仍未完成。由於穆索斯基手稿只有縮編譜，沒有完整配器，因此後來他幾位同儕都各自製作了演奏用版本——最著名的是林姆斯基-高沙可夫，《霍凡斯基之亂》第一個管弦樂版本正是出自他手筆；蕭斯達高維契也製作了另一個版本，希望更接近穆索斯基粗曠、反常規的風格。

《霍凡斯基之亂》劇情以十七世紀末為背景，將敵對派系「新俄羅斯派」與「舊俄羅斯派」的權力鬥爭搬上舞台——霍凡斯基王子與守舊派反對改革，但這些改革到頭來卻造就了彼得大帝。1872年彼得大帝二百歲冥

壽的慶祝活動完結後，穆索斯基的友人史達索夫就向作曲家提議，以這段歷史為題寫作歌劇。

《霍凡斯基之亂》的管弦樂前奏曲〈莫斯科河上的黎明〉不但經常用作獨立作品演出，更成了極受歡迎的音樂會開場曲。樂曲初時平靜清晰，民歌似的旋律徐徐開展，在樂團多種樂器之間穿梭流動，期間還帶有細膩的變化，刻畫出破曉時份河道上寧靜但壯麗的景象，令人想起永恆的自然美以及歷史變遷的暗湧。今晚的節目帶有跨文化色彩，〈莫斯科河上的黎明〉率先將聽眾帶到安靜而發人深省的世界，稍後則是更廣更闊的情感與歷史旅程。

樂曲介紹由 Thomas May 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、定音鼓、敲擊樂器、豎琴及弦樂組。

MODEST MUSSORGSKY

(1839–1881)

(orch. RIMSKY-KORSAKOV)

Khovanshchina:

Dawn on the Moskva River

Modest Mussorgsky came of age during one of the most turbulent periods in Russian history. Though born into a land-owning family, he died young and in poverty, a victim of alcoholism. His lifetime coincided with a profound identity crisis in Russian society – intensified by the sweeping reforms of Tsar Alexander II, including the emancipation of the serfs in the 1860s. Artists began to question what it meant to create authentically Russian art, and whether Western European models were still relevant.

Mussorgsky belonged to a group of composers in St Petersburg who set out to find new answers. Even among his radical peers, he stood out for his bold originality. Rejecting the polished sentiment of Romanticism, Mussorgsky strove for a musical realism that echoed the psychological depth and social realism of Russian writers like Dostoevsky and Turgenev.

The orchestral prelude “Dawn on the Moskva River” comes from *Khovanshchina*, the opera Mussorgsky worked on intermittently over the final decade of his life but left incomplete at his death in 1881. Because he composed the opera in short score without full orchestration, several of Mussorgsky’s colleagues later prepared

performing versions – most notably his colleague Nikolai Rimsky-Korsakov, who created the first orchestration. Dmitri Shostakovich also created a version, aiming to stay closer to Mussorgsky’s raw and unconventional style.

Set in the late 17th century, the opera dramatises a power struggle between rival factions of “Old” and “New” Russia – with Prince Ivan Khovansky and the Old Believers opposing the reforms that would eventually pave the way for Peter the Great. Mussorgsky’s friend Vladimir Stasov suggested the idea for the opera after the bicentennial celebrations of Peter’s birth in 1872.

The orchestral prelude to the opera, “Dawn on the Moskva River”, is often performed as a standalone piece and has become a favourite concert opener. Opening in stillness and clarity, the piece unfolds with a folk-like melody that flows across the orchestra – subtly varied and passed between instruments. The music paints a tranquil yet majestic vision of daybreak over the river, evoking both timeless natural beauty and the undercurrents of historical change. Heard here at the start of this cross-cultural programme, the prelude leads listeners into a space of quiet reflection before the wider emotional and historical journeys that follow.

Programme notes by Thomas May

Instrumentation

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

拉赫曼尼諾夫 (1873-1943)

C小調第二鋼琴協奏曲, op. 18

- I. 中板
- II. 較慢的慢板
- III. 諧謔的快板

作曲家

拉赫曼尼諾夫的母親積極支持兒子朝音樂發展，還親自教他彈鋼琴。他母親是聖彼得堡音樂學校校友，拉赫曼尼諾夫自己也進步神速，六年內已能考上聖彼得堡音樂學院了。可是入讀不到三年，他的音樂生涯已遇上第一個挫折（事實上，他日後的事業也波折重重）——先是父親為了還債把家族物業賣掉，親姊不久死於白喉，然後父母離異。拉赫曼尼諾夫學業成績一落千丈，結果被迫退學。幸好他表兄、著名鋼琴家兼指揮家西洛提為他穿針引線，讓他到莫斯科隨鋼琴名家兼名師茲弗列夫學習。茲弗列夫對所有學生都十分嚴格，拉赫曼尼諾夫的鋼琴造詣也突飛猛進。不過對於拉赫曼尼諾夫的創作熱忱，茲弗列夫卻不大認同。結果拉赫曼尼諾夫在老師家中住了四年後，1889年以「學習環境對創作無益」為由離開，入讀莫斯科音樂學院，19歲從鋼琴及作曲課程畢業時還獲頒「大金章」——當時莫斯科音樂學院已成立了25年，但「大金章」才第三次頒發。

背景

拉赫曼尼諾夫的畢業習作是歌劇《艾利高》和一首鋼琴協奏曲；這時他希望再接再厲，乘勢令自己晉身「俄羅斯大作曲家」之列，於是開始寫作交響曲。第一交響曲1897年3月在聖彼得堡由格拉祖諾夫首演，不過當日演出卻徹頭徹尾是場災難。拉赫曼尼諾夫過去可謂少年得志，但這次失敗卻幾乎摧毀了他；兩年後才能重新振作，開始寫作第二

首鋼琴協奏曲。1901年11月9日，拉赫曼尼諾夫第二鋼琴協奏曲在莫斯科首演，作曲家親自擔任獨奏，觀眾反應異常熱烈，也令拉赫曼尼諾夫晉身20世紀最偉大俄羅斯作曲家之列。

音樂

第一樂章開始時，鋼琴先奏出八個緩慢而莊重的和弦，猶如喪鐘哀鳴；樂團隨激情澎湃的主題緊隨其後，伴以鋼琴漣漪似的和弦。

第二樂章先由樂團奏出莊嚴的樂段，風格接近讚美詩；有評論認為，當中好些樂段「足以躋身20世紀最優美的器樂合奏之列」——包括那非常著名、而且日後經常出現仿作的主旋律。這個旋律先由長笛和單簧管奏出，鋼琴輕柔地奏出漣漪似的伴奏。

第三樂章以剛勁的樂團展開序幕，然後是鋼琴活力充沛的樂段；樂章大部分時間都同樣氣勢如虹，生氣勃勃；可是氣氛一轉，鋼琴就引入柔和抒情的主題。這個柔和的曲調初時由小提琴奏出，大概也是全曲最著名的主題了。抒情旋律後來變得威嚴雄偉，把音樂推向氣勢磅礴的頂峰，最後得意洋洋地結束。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

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

SERGEI RACHMANINOV (1873–1943)

Piano Concerto no. 2 in C minor, op. 18

- I. *Moderato*
- II. *Adagio sostenuto*
- III. *Allegro scherzando*

THE COMPOSER

Sergei Rachmaninov's mother actively supported his musical ambitions and gave him his first piano lessons. She was a former student of the St Petersburg Conservatory, and within six years, the young Rachmaninov had progressed well enough to enrol at the Conservatory himself. But what was to be a deeply troubled musical career received its first set-back within three years when his father had to sell the family estates in order to pay off debts. Not long after this, his sister died of diphtheria, and his parents separated. Rachmaninov's studies suffered and he was obliged to leave the Conservatory. Luckily his cousin, Alexander Ziloti, a well-known concert pianist and conductor, was able to secure a place for him in Moscow with the noted teacher and pianist, Nikolai Zverev, and in the strict regime which Zverev imposed on all his students, Rachmaninov flourished as a pianist. However Zverev was less sympathetic towards Rachmaninov's desire to compose and, in 1889 after having spent four years living in Zverev's house, Rachmaninov had to leave

claiming that the environment was not conducive to composing. He entered the Moscow Conservatory from where, at the age of 19, he graduated from both the piano and composition classes, receiving the Great Gold Medal, only the third time in the Conservatory's 25-year history that it had been awarded.

THE BACKGROUND

His graduation works had been an opera, *Aleko*, and a piano concerto, and keen to build on this early success and seal his place as a major Russian composer, Rachmaninov set out to compose a symphony. But its premiere under Glazunov in St Petersburg in March 1897, was an unmitigated disaster, and its failure, after so much early success, had a devastating effect on Rachmaninov. It was two years before he felt strong enough to start work on a second piano concerto, which he himself premiered in Moscow on 9 November 1901. The performance was a huge triumph and secured Rachmaninov's place as one of the greatest Russian composers of the 20th century.



拉赫曼尼諾夫 Sergei Rachmaninov

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THE MUSIC

The first movement opens with the piano intoning eight chords, like the mournful tolling of a bell, after which the orchestra launches into a surging, passionate theme supported by rippling piano chords.

The second movement, beginning with a solemn chorale-like passage from the orchestra, contains, in the words of one commentator, “some of the most beautiful concerted instrumental writing of the 20th century”, including the famous – and much-parodied – melody first heard from flute and clarinet above a gently rippling piano accompaniment.

The energetic orchestral opening of the third movement leads into a passage of great vitality from the soloist, and much of the movement is imbued with this sense of vigour and energy. However, it is suddenly interrupted when the piano introduces probably the concerto’s most famous theme, a gentle, lyrical tune first played by the violins, which, transformed into something decidedly majestic, produces the concerto’s great climax and brings the work to a truly triumphant conclusion.

Programme notes by Dr Marc Rochester

Instrumentation

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

弗萊明：自然之聲

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林姆斯基-高沙可夫 (1844-1908) 《天方夜譚》，op. 35

- I. 莊嚴的最緩板 (大海與仙巴的船)
- II. 緩板 (卡蘭達王子)
- III. 接近小快板的小行板 (年輕的王子與公主)
- IV. 甚快板 (巴格達節日—海難)

作曲家

林姆斯基-高沙可夫12歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸氣船「阿馬斯號」服役，展開長達三年的航程，前往北美、南美、歐洲等地，申請退伍又被拒絕（拒絕他退伍的人正是他的親兄長，也就是海軍學院總監），所以他便有點不情不願地繼續軍旅生涯。回到俄羅斯後，軍中的職務他每天只要三數小時便能應付，後來他終於能把軍務與音樂結合，出任一個特別為他而設的職位——海軍樂隊指導員。他一直在這個崗位工作，直至1884年職位遭新任海軍大臣削減為止。

背景

1874年7月，林姆斯基-高沙可夫隨海軍前往黑海港口塞瓦斯托波爾（位於克里米亞），於是趁機到克里米亞古都巴赫奇薩賴遊覽。那裡充滿奇特的東方情調，所見所聞無不令作曲家心蕩神馳：「咖啡館、市集販商的叫賣聲、宣禮塔上宣禮員的唸誦聲、清真寺內的禮拜，還有東方的音樂。每所咖啡館門前都有人不斷演出音樂。」1887年2月，他著手為鮑羅丁的歌劇遺作《伊果王子》補完時，這些景象再度活現眼前。鮑羅丁筆下的世界盡是東方的王子與迷人的少女，林姆斯基-高沙可夫也不禁沉醉其中；他先是想到以管弦樂曲刻畫自己在巴赫奇薩賴聽過的聲音，後來靈機一觸，想出

以《天方夜譚》（又名《一千零一夜》）為基礎，寫作一首四樂章交響曲，每樂章以其中一則故事為藍本。

林姆斯基-高沙可夫選用故事主人翁的名字「Scheherazade」（雪希拉莎德）為樂曲標題（但中譯則沿用《天方夜譚》），1888年11月3日在聖彼得堡首演，作曲家親自指揮俄羅斯交響音樂會樂團演出。

音樂

《天方夜譚》是第一個以純管弦樂訴說民間故事的好例子。全曲四個樂章的標題原本都是音樂詞彙而已，不過後世卻習慣以樂章所述的故事來稱呼。開端咄咄逼人的銅管主題代表專橫的蘇丹王沙里亞（他認定所有女人都水性楊花，所以與每個妻子都只會共度一宵，翌日就把新婚妻子殺死）；風情萬種的小提琴旋律則代表雪希拉莎德。雪希拉莎德每晚都為蘇丹王講故事，希望為自己留一條生路，因此這個小提琴旋律也就經常重現。林姆斯基-高沙可夫出身海軍，所以筆下的大海尤其生動。第一樂章描繪仙巴的船在探索印度與斯里蘭卡一帶的貿易航道，被洶湧的波濤沖上拋下，浮浮沉沉。

第二樂章以孤獨的巴松管刻畫卡蘭達王子。王子因為身為波斯卡蘭達人的一員，發過誓要扮成苦行者，不斷周遊列國傳揚伊斯蘭教。



《雪希拉莎德與沙里亞》（一千零一夜）*Scheherazade and Shahryar (One Thousand and One Nights)*

by Marie-Éléonore Godefroid

第三樂章以美妙溫柔的旋律刻畫英俊王子與年輕公主純真的愛情；公主更一度在王子面前跳起迷人的阿拉伯舞。

雪希拉莎德在第四樂章想起自己仍然身陷險境，於是講出一個十分可怕的故事：音樂先刻畫鬧哄哄的巴格達市集；一位古怪但英俊的青銅騎士這時卻要投奔大海。可惜他的船在風暴中撞向大石，騎士也因此遇難。代表雪希拉莎德的獨奏小提琴奏出輕柔優美的尾聲，一方面哀悼青銅騎士，另一方面

也告訴大家：一個又一個晚上，一則又一則引人入勝的故事，已經消弭了蘇丹王的殺機——雪希拉莎德終於安全了。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、短笛、兩支雙簧管（其一兼英國號）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Scheherazade, op. 35

- I. Largo e maestoso (The Sea and Sinbad's Ship)
- II. Lento (The Kalender Prince)
- III. Andantino quasi allegretto (The Young Prince and Princess)
- IV. Allegro molto (Festival at Baghdad - The Shipwreck)

THE COMPOSER

At the age of 12, Nikolai Rimsky-Korsakov enrolled in the College of Naval Cadets in St Petersburg from which he graduated in 1862. By then he was beginning to feel torn between a naval life and one devoted to music, and when he was immediately expected to join the steamship *Almaz* for a three-year avar cruise to North and South America and Europe, he decided to apply for a discharge. This was refused (by his brother who was Director of the Naval College) so he settled, with apparently little reluctance, into navy life. Back in Russia his naval duties only took up a couple of hours each day and he was eventually permitted to combine both interests in a job specially created for him: that of Inspector of Naval Bands, which he held until the post was axed by an incoming Navy Minister in 1884.

THE BACKGROUND

In July 1874 Rimsky-Korsakov was sent to the Black Sea port of Sevastopol in the Crimea. He took the opportunity to visit the ancient capital of Crimea, Bakhchysarai, where he was captivated by the exotic sights and

sounds of the orient: "the coffee houses, the shouts of market traders, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music. In front of every coffee house there was continual music playing."

These images came back to him when, in February 1887, he set to work to complete the unfinished opera by Alexander Borodin, *Prince Igor*. Immersed in Borodin's world of oriental princes and exotic maidens, he first conceived the idea of creating an orchestral work which would evoke some of sounds he had experienced in Bakhchysarai. He hit on the idea of writing a four movement symphony in which each movement is drawn from one of the *Tales of the Arabian Nights* (sometimes known as *The 1001 Nights*).

Scheherazade, as Rimsky-Korsakov entitled the symphony, was premiered on 3 November 1888 in St Petersburg with the composer himself conducting the Orchestra of the Russian Symphony Concerts.

THE MUSIC

Scheherazade is the first example of a fairy-tale told in purely orchestral

music. Rimsky-Korsakov originally gave each of the four movements a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music. The menacing opening brass theme represents the despotic Sultan Shahryar (who believes all women to be fundamentally unfaithful and determines to kill each of his wives after just one night with her), while the sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tale in a bid to stave off her own execution.

Rimsky-Korsakov, the ex-sailor, was particularly vivid in his musical portrayal of the sea and in the first movement, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

A solitary bassoon depicts the Kalender Prince of the second movement who, as a member of the Persian Qalendaris peoples, has made a vow to perpetually travel the world spreading the message of Islam in the disguise of a Holy Man.

The third movement depicts, in its wonderfully tender melody, the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

At the start of the fourth movement Scheherazade is reminded of the Sultan's threat and recounts one of her



《雪希拉莎德》 *Scheherazade*

by Sophie Gengembre Anderson ©The New Art Gallery
Walsall, UK

most thrilling stories. First the bustle and energy of a Baghdad Fair followed by the escape to sea of a strange but handsome Bronze Rider whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue, which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death-threat.

Programme notes by Dr Marc Rochester

Instrumentation

Two flutes (one doubling piccolo), piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY



余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



指揮家、音樂活動家余隆獲《紐約時報》稱為「中國音樂版圖上最有影響力的人物」，其藝術人生為引領中國古典音樂事業的縱深發展而熠熠生輝。余隆是多支中國頂級樂團的「掌門人」：中國愛樂樂團藝術總監、上海交響樂團音樂總監，並身兼香港管弦樂團首席客席指揮、上海夏季音樂節聯合總監以及北京國際音樂節藝術委員會主席，此外還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

他多次開創中國樂團先河，2005年率領中國愛樂樂團展開規模空前的環球巡演，歷時四十多天，跨越北美和歐洲，在中國樂團出訪史上前所未有；2008年，余隆與中國愛樂樂團在教宗本篤十六世見證下，首登梵蒂岡保祿六世大廳演出。2009年起執掌上海交響樂團至今，成就斐然，2019年率樂團世界巡演，亮相BBC逍遙音樂節、阿姆斯特丹音樂廳及琉森音樂節。在執掌廣州交響樂團長達20年後，於2023年卸任音樂總監，並繼續擔任終身榮譽音樂總監及藝術委員會主席，同時任粵港澳大灣區國際青年音樂周藝術委員會主席。

2018年，余隆與德意志留聲機（DG）簽訂獨家代理合同，成為DG旗下首位中國指揮家。2019年發行專輯《奧爾夫：布蘭詩歌》（DG 120周年北京紫禁城太廟音樂會現場錄音）、2024年發行專輯《上海！上海！》，同年在60歲生日之際發行了《余隆德意志留聲機錄音作品全集》唱片套盒。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene”, conductor and impresario Long Yu has devoted his illustrious career to steering China’s growing connection to classical music. He currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the HK Phil, Co-Director of Shanghai’s Music in the Summer Air festival and Chair of the Artistic Committee of the Beijing Music Festival. He is Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

In 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day international tour throughout North America and Europe, and led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008. Yu has led the Shanghai Symphony Orchestra (SSO) since 2009; in 2019 he led the orchestra on an international tour with performances at the BBC Proms, Concertgebouw and Lucerne Festival. After 20 years as Music Director of the Guangzhou Symphony Orchestra (GSO), he stepped down in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of the GSO and YMCG (Youth Music Culture The Greater Bay Area).

In 2018, he became the first Chinese conductor to sign an exclusive relationship with Deutsche Grammophon. In celebration of his 60th birthday in 2024, the label released the six-disc box set *Long Yu: Complete Recordings on Deutsche Grammophon in Mainland China*, previous releases include *Aaron Zigman: Émigré* (2024) and *Orff: Carmina Burana* (Live From the Forbidden City) (2019).

阿貝都萊默 BEHZOD ABDURAIMOV

鋼琴 Piano

Photo: Evgeny Eutykhov



阿貝都萊默的演出結合了豐富的音樂性、驚人的技巧與令人屏息的細膩。他與世界許多頂尖的樂團和指揮合作演出，其備受好評的錄音劃定了鋼琴曲目的新界限。在2025/26樂季他將有多場重要首演，包括在諾塞達執棒下，分別與紐約愛樂樂團和美國國家交響樂團演出；他亦將與侯斯頓及匹茲堡的交響樂團、聖西西利亞國立音樂學院樂團、法蘭克福歌劇院及博物館管弦樂團和香港管弦樂團演出協奏曲。

阿貝都萊默備受好評的錄音獲得了多項國際獎項，包括法國《古典》雜誌CHOC大獎及《音叉》雜誌推介新晉音樂家。他為 Alpha Classics 灌錄的第二張專輯《祖先的影子》於2024年1月發行，收錄了拉威爾、浦羅哥菲夫以及烏茲別克作曲家賽達米諾娃的作品，並憑此獲英國《留聲機》雜誌編輯推薦、入圍留聲機獎，並獲 Apple Music 評為「本月必聽的10張古典專輯」之一。

阿貝都萊默1990年生於烏茲別克的塔什干，五歲開始習琴，在塔什干的烏斯賓斯基國家中央學院師隨波波維契。2009年憑演奏浦羅哥菲夫第三鋼琴協奏曲贏得倫敦國際鋼琴比賽大獎。他在美國柏克大學國際音樂中心師承尤頓尼奇，其後於母校擔任駐校藝術家。

Behzod Abduraimov's performances combine an immense depth of musicality with phenomenal technique and delicacy. He performs with many of the world's leading orchestras and conductors, and his critically acclaimed recordings have set a new standard for the piano repertoire. Behzod has a number of notable debuts in the 2025/26 season including with the New York Philharmonic and National Symphony Orchestra (Washington, D.C.), both with Gianandrea Noseda. Other concerto performances include the Houston and Pittsburgh Symphonies as well as Orchestra dell'Accademia Nazionale di Santa Cecilia, Frankfurt Opern- und Museumsorchester and Hong Kong Philharmonic.

Behzod's critically acclaimed recordings have won numerous international awards including the Choc de Classica and Diapason Découverte. He records for Alpha Classics. *Shadows of My Ancestors*, his second recital recording for Alpha Classics released in January 2024, features works by Ravel, Prokofiev, and Uzbek composer Dilorom Saidaminova. It was recognised as a *Gramophone* Editor's Choice, shortlisted for a *Gramophone* Award, and named one of Apple Music's "10 Classical Albums You Must Hear This Month".

Born in Tashkent, Uzbekistan, in 1990, Behzod began playing the piano aged five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. In 2009, he won first prize at the London International Piano Competition with Prokofiev's Piano Concerto no.3. He is Artist-in-Residence at the International Center for Music at Park University where he studied with Stanislav Ioudenitch.

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

Photo: Keith Hiro

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。沙羅倫於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

「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, Esa-Pekka Salonen is Composer-in-Residence.

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. In the 2025/26 season, the HK Phil will tour to Europe, Japan, Korea and Mainland China.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi,



巡演。港樂於2023/24樂季慶祝五十周年，在歐洲、亞洲及中國內地巡演，造訪十個國家的22個城市，並於2025/26樂季往歐洲多國、日本、韓國及中國內地巡演。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、譚訪內晶子等。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

Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, 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

候任音樂總監

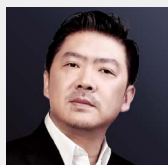
MUSIC DIRECTOR DESIGNATE



貝托祺
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

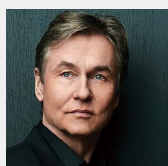


廖國敏
Lio Kuokman, JP

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

駐團作曲家

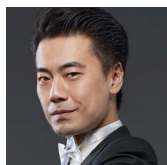
COMPOSER-IN-RESIDENCE



沙羅倫
Esa-Pekka Salonen

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



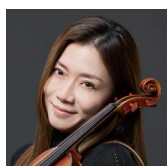
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



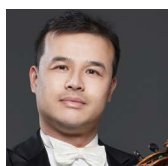
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



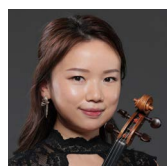
艾瑾
Ai Jin



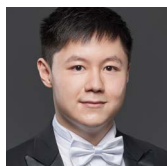
把文晶
Ba Wenjing



程立
Cheng Li



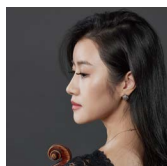
桂麗
Gui Li



賈舒晨
Jia Shuchen



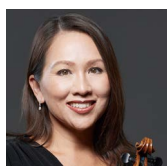
李智勝
Li Zhisheng



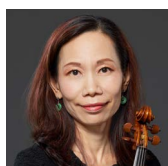
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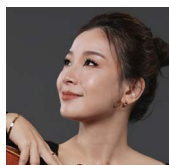


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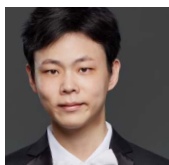
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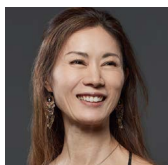
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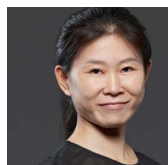


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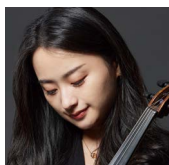
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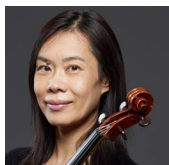


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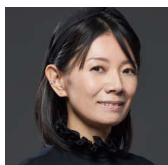
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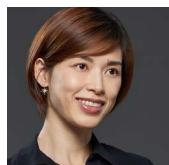
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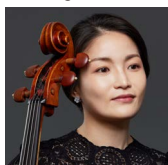
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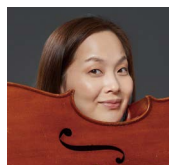
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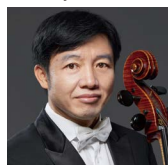
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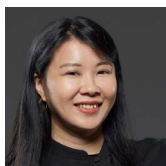
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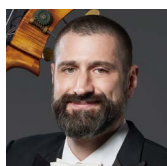
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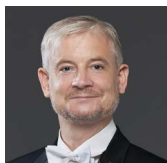
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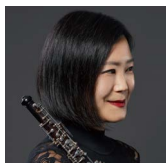
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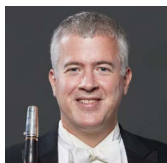


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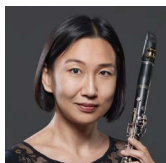
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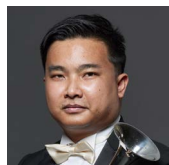


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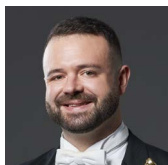
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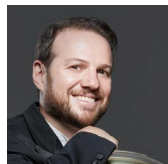
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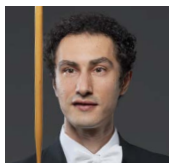


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定音鼓 TIMPANI 敲擊樂器 PERCUSSION



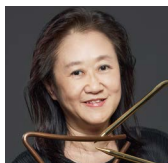
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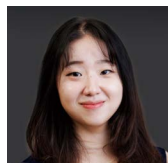


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特約樂手

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小提琴：陸逸帆*
Violin: Lu Yifan*

中提琴：鄭文滔、楊善衡
Viola: Patrick Kwong & Andy Yeung

低音大提琴：李心怡*
Double Bass: Li Xinyi*

敲擊樂器：陳梓浩、鄭美君
Percussion: Samuel Chan & Emily Cheng

豎琴：譚懷理
Harp: Amy Tam

*承蒙上海樂隊學院允許參與演出。
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■ 聯合首席 Co-Principal
◆ 副首席 Associate Principal
▲ 助理首席 Assistant Principal



Photo: Peter Rigaud

港樂候任音樂總監介紹

Introducing HK Phil's Music Director Designate

TARMO PELTOKOSKI

貝托祺

bui3

tok3

kei4

貝——百家姓中位列110
Surname

托——依靠、寄托
To hold up; To entrust, to rely

祺——吉祥、安泰
Blessing with good fortune;
Serene, poised

- The ninth Music Director of the Hong Kong Philharmonic Orchestra
(from the 2026/27 season)
香港管弦樂團第九任音樂總監（2026/27樂季起）
- One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- Music Director of the Orchestre National du Capitole de Toulouse
Principal Guest Conductor of the Rotterdam Philharmonic Orchestra
First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen
Conductor Laureate of the Latvian National Symphony Orchestra
圖盧茲市政廳國家樂團音樂總監
鹿特丹愛樂樂團首席客席指揮
不來梅德意志室內愛樂樂團首名首席客席指揮
拉脫維亞國家交響樂團桂冠指揮
- Conducted his first full *Ring* Cycle at age 22 at the Eurajoki Bel Canto Festival
年僅22歲時在歐拉河美聲音樂節上完成了音樂生涯首次華格納《指環》四部曲演出
- A 2023 OPUS Klassik winner, currently an exclusive DG artist
2023奧普斯古典音樂獎得主，現為德意志留聲機獨家簽約藝術家
- Born in 2000 and studied at the Sibelius Academy, mentors include Jorma Panula, Sakari Oramo, Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen
2000年出生，後入讀西貝遼士學院；曾師隨帕努拉、奧拉姆、連圖、沙華斯達及沙羅倫

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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)

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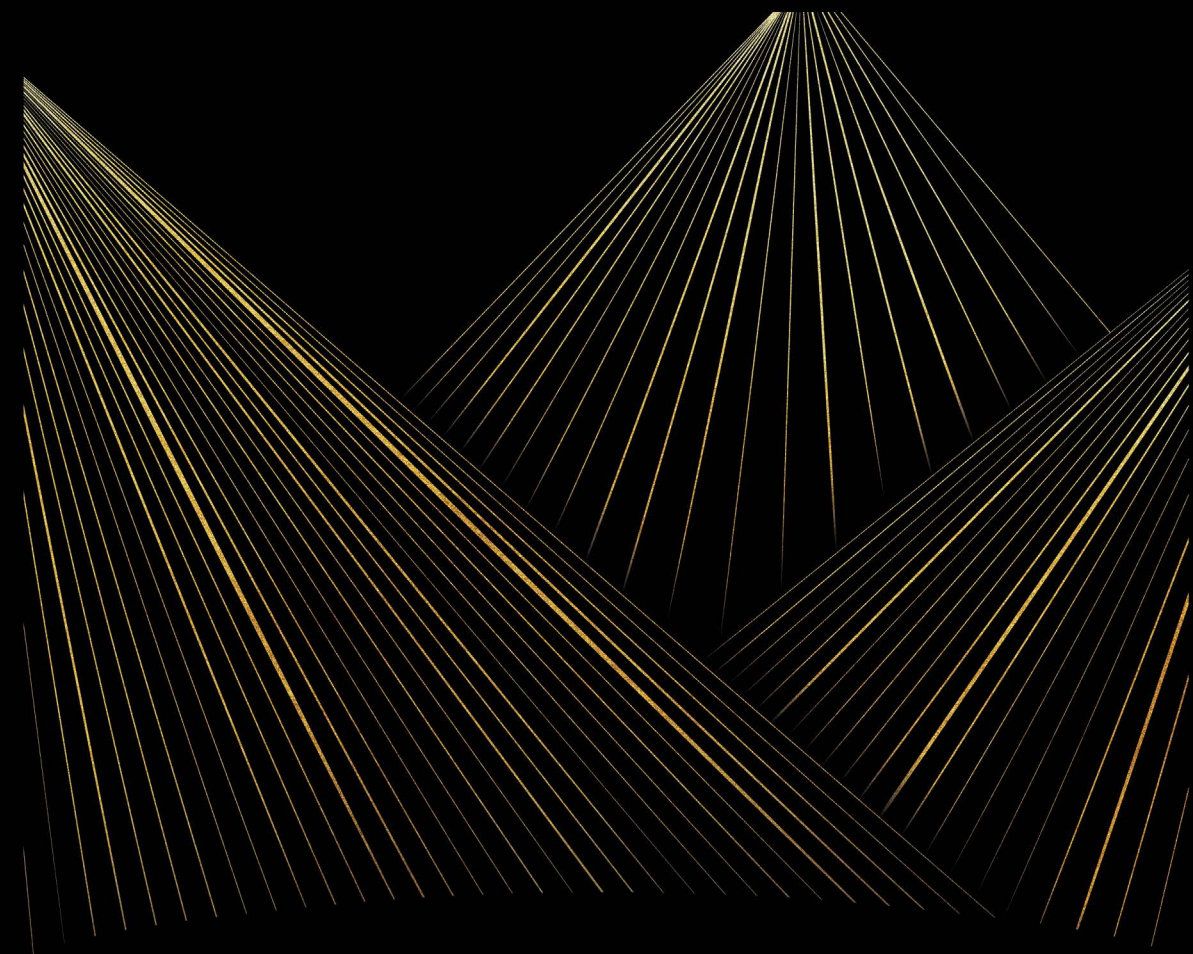
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反田恭平的柴可夫斯基 Kyohei Sorita Plays Tchaikovsky

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《疾如風，徐如林》(世界首演，香港管弦樂團委約創作)
《突然使勁》
降B小調第一鋼琴協奏曲，op. 23
E小調第五交響曲，op. 64
Festina lente (World Premiere, HK Phil Commission)
Subito con Forza
Piano Concerto no. 1 in B flat minor, op. 23
Symphony no. 5 in E minor, op. 64

廖國敏，指揮
反田恭平，鋼琴
Lio Kuokman, conductor
Kyohei Sorita, piano

13 OCT 2025

Mon 3pm
兵庫藝術文化中心
Hyogo Performing
Arts Center

日本巡演 Japan Tour

鄺展維
柴可夫斯基
柴可夫斯基
Charles KWONG
TCHAIKOVSKY
TCHAIKOVSKY
《疾如風，徐如林》
降B小調第一鋼琴協奏曲，op. 23
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Festina lente
Piano Concerto no. 1 in B flat minor, op. 23
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反田恭平，鋼琴
Lio Kuokman, conductor
Kyohei Sorita, piano

14 OCT 2025

Tue 7pm
MUZA 川崎交響音樂廳
MUZA Kawasaki
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18 OCT 2025

Sat 4pm
光州藝術殿堂
Gwangju Arts Center

韓國巡演 Korea Tour

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鄺展維
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柴可夫斯基
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TCHAIKOVSKY
TCHAIKOVSKY
《突然使勁》
《疾如風，徐如林》*
降B小調第一鋼琴協奏曲，op. 23
E小調第五交響曲，op. 64
Subito con Forza
*Festina lente**
Piano Concerto no. 1 in B flat minor, op. 23
Symphony no. 5 in E minor, op. 64

廖國敏，指揮
鮮于春權，鋼琴
Lio Kuokman, conductor
Yekwon Sunwoo, piano

19 OCT 2025

Sun 5pm
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Seoul Arts Center

*只於10月19日演出
19 Oct Only

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香港管弦樂團合唱團
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