

艾斯的貝多芬協奏曲 EMANUEL AX PLAYS BEETHOVEN

萊因哈特 指揮
艾斯 鋼琴
香港管弦樂團合唱團

Ruth Reinhardt conductor
Emanuel Ax piano
Hong Kong Philharmonic Chorus

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十二月
DEC
2025

5 & 6

五 Fri 19:30 六 Sat 17:00

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Ruth Reinhardt | Conductor

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沙羅倫

《開局》

ESA-PEKKA SALONEN

Gambit

9'

貝多芬

C小調第三鋼琴協奏曲, op. 37

LUDWIG VAN BEETHOVEN

Piano Concerto no. 3 in C minor, op. 37

34'

I. 充滿活力的快板

II. 廣板

III. 輪旋曲: 快板

I. Allegro con brio

II. Largo

III. Rondo: Allegro

中場休息

INTERMISSION

布拉姆斯

《悲歌》, op. 82

JOHANNES BRAHMS

Nänie, op. 82

14'

亨德密特

《畫家馬蒂斯》交響曲

PAUL HINDEMITH

Symphony: *Mathis der Maler*

25'

I. 天使的合奏

II. 埋葬

III. 聖安東尼的誘惑

I. Engelkonzert (Concert of Angels)

II. Grablegung (Entombment)

III. Versuchung des heiligen Antonius
(Temptation of St Anthony)

電台錄音 RADIO RECORDING

2025年12月5日的音樂會由香港電台第四台 (FM Stereo 97.6-98.9 兆赫及 radio4.rthk.hk) 現場錄音, 並將於2026年2月6日晚上8時播放, 2月12日下午3時重播。The concert on 5 Dec 2025 will be recorded by RTHK Radio4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 6 Feb 2026 at 8pm and 12 Feb 2026 at 3pm.



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沙羅倫 (1958 年生) 《開局》

作曲家的話

顧名思義，《開局》是首序曲性質的短曲，為大型交響樂團而寫。樂曲長約九分鐘，以寥寥數個「動勢」（或稱「原型」）為基礎，時而結合，時而並列，變化多端。主要的原型有兩個：其一是下行音型，以五聲音階為主；其二是個基本節奏（及其組合）。原型本身變化不多，只是所在的環境發生變化，並非傳統意義上的「變奏」。

好些和弦進行以及引子裡經常出現的小三度音型，兩者都是有意引用連寶格的音樂，而且用法自由。才華橫溢的作曲家連寶格是我的友人。我把《開局》題獻給他，為他四十歲生日誌慶。

樂曲介紹由沙羅倫撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、三支雙簧管、兩支單簧管（其一兼降E調單簧管）、低音單簧管、倍低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。



沙羅倫
Esa-Pekka Salonen
Photo: Andrew Eccles

沙羅倫 ESA-PEKKA SALONEN

駐團作曲家 Composer-in-Residence

沙羅倫是知名作曲家及指揮，最近獲委任為洛杉磯愛樂樂團的創意總監（2026/27樂季起），以及巴黎愛樂樂團的創意與創新主席及巴黎管弦樂團首席指揮（2027/28樂季起）。他是愛樂樂團、洛杉磯愛樂樂團和瑞典電台交響樂團的榮譽指揮，曾任三藩市交響樂團音樂總監。沙羅倫於洛杉磯歌爾本音樂學院執教，創立並指導為年輕指揮而設的尼戈尼指揮課程；他亦是波羅的海音樂節的共同創辦人，曾擔任其藝術總監至2018年。

今樂季伊始，沙羅倫率領巴黎管弦樂團巡迴演出其新圖號協奏曲，他及後亦會將作品帶到波士頓交響樂團、斯卡拉愛樂樂團和香港管弦樂團（將於2026年5月1日及2日演出）。今季他亦將指揮自己的多部作品，包括與瑞典電台交響樂團合作的《二十》和《請賜我們平安》，以及與拉特里及哥德堡交響樂團合作演出交響協奏曲。

身為指揮家和作曲家，沙羅倫灌錄的作品豐富多元。近期發行的作品包括榮獲格林美獎（最佳歌劇錄音）的薩里亞霍歌劇《阿德里亞娜之母》世界首演錄音（由德意志留聲機發行），以及和艾馬合作的巴托三首鋼琴協奏曲（由Pentatone發行）。沙羅倫的鋼琴協奏曲（為布朗夫曼而作）、小提琴協奏曲（為莉拉·祖絲科域茲而作，曾用於蘋果iPad的廣告宣傳活動；香港管弦樂團將於2026年4月24日在貝托祺指揮下演出）和大提琴協奏曲（為馬友友而作）的錄音，均為他自己指揮。

ESA-PEKKA SALONEN (b. 1958)

Gambit

In the Composer's Words

Gambit is, as the name suggests, a shortish work for a large symphony orchestra of overture character. It is based on a few gestures, or archetypes, which are combined and juxtaposed in different ways during the nine minutes of *Gambit*. The two main ones are a descending mainly pentatonic scale-like gesture and a basic rhythm (and combinations thereof). The archetypes themselves do not change much, only the environment in which they appear. There is no variation in the traditional sense of the word.

Some harmonic progressions as well as the persistent minor third figure in the introduction are deliberate, free quotations from Magnus Lindberg's music. I have dedicated *Gambit* to this talented friend of mine as an homage on his fortieth birthday.

Programme notes by Esa-Pekka Salonen

Instrumentation

Two flutes, piccolo, three oboes, two clarinets (one doubling E flat clarinet), bass clarinet, contrabass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, piano and strings.

Esa-Pekka Salonen is known as both a composer and conductor. He was recently named Creative Director of the Los Angeles Philharmonic, effective from the 2026/27 season, and Creativity and Innovation Chair of the Philharmonie de Paris and Principal Conductor of the Orchestre de Paris, effective from 2027/28. He is the Conductor Laureate of the Philharmonia Orchestra, Los Angeles Philharmonic, and the Swedish Radio Symphony Orchestra, and formerly served as Music Director of the San Francisco Symphony. He is a faculty member at Los Angeles's Colburn School, where he founded and directs the Negaunee Conducting Program. Salonen co-founded, and until 2018 served as the Artistic Director of, the annual Baltic Sea Festival.

Salonen begins the 2025/26 season on a tour with the Orchestre de Paris centred on the premiere of his new Horn Concerto. He later brings the piece to the Boston Symphony Orchestra, Filarmonica della Scala, and Hong Kong Philharmonic Orchestra (to be performed on 1&2 May 2026). He conducts several of his compositions this season, including *Tiu and Dona Nobis Pacem* with the Swedish Radio Symphony Orchestra, and his *Sinfonia concertante* with Olivier Latry and the Gothenburg Symphony Orchestra.

Salonen has an extensive and varied recording career, both as a conductor and composer. Recent releases include the Grammy Award-winning (Best Opera Recording) world premiere recording of Kaija Saariaho's *Adriana Mater* on Deutsche Grammophon, and recordings of Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone. His concertos for piano (composed for Yefim Bronfman), violin (for Leila Josefowicz, featured in an ad campaign for the Apple iPad; HK Phil will perform it on 24 April 2026 under the baton of Tarmo Peltokoski), and cello (for Yo-Yo Ma) all appear on recordings conducted by Salonen himself.

貝多芬 (1770-1827)

C小調第三鋼琴協奏曲，op. 37

I. 充滿活力的快板

II. 廣板

III. 輪旋曲：快板

貝多芬共寫作了五首鋼琴協奏曲，當中第三首寫於所謂「早期」和「中期」風格的轉折點。樂曲就像古羅馬兩面神雅努斯一樣，既前衛又保守。貝多芬很喜歡向莫扎特的鋼琴協奏曲傳統致敬——包括具體地引用這位偉大前輩晚期的鋼琴協奏曲傑作；可是貝多芬在新世紀初（十九世紀頭十年）「意在創新，強烈抒情」的創作路線，早在第三鋼琴協奏曲也能見端倪。

事實上，大家對第三鋼琴協奏曲的創作日期仍莫衷一是。一如前輩莫扎特，貝多芬最初在維也納音樂界打響名堂，靠的是魅力四射的鍵盤演奏：寫作協奏曲並親自擔任獨奏，正是推動事業發展的好方法。不過，第三協奏曲在1803年春季的首演與他上次大型公開演出，也相隔了好幾年。

長久以來，大家都以為樂曲大半寫於貝多芬「早期」階段的頂峰（1800年左右），原本為了他的作品專場音樂會而寫，不過音樂會最後取消；大家都以為之後他只作過少許修訂。可是貝多芬協奏曲專家普蘭廷格卻認為，樂曲大半寫於1802年5月至1803年3月之間，是在樂曲首演舉行前不久才寫作的。

據說貝多芬說過，他「永遠無法寫出這樣的樂曲」——指的是莫扎特C小調協奏曲（K. 491）——這則軼事還流傳甚廣。姑勿論是否屬實，莫扎特K. 491對貝多芬的影響，在第三協奏曲第一樂章的確清晰可聞。

然而，第一樂章的戲劇效果本身很迷人，莫扎特也只是個參考依據而已。作曲家用上進行曲似的主題，又讓主題堅定地上下走動；素材既洗鍊又能物盡其用——正是貝多芬特色——讓綿長的管弦樂呈示部越來越激烈緊湊。主題結束時，刪節過的附點節奏成了強勁的發動機，努力前行，甚至向著抒情的第二主題推進。第二主題則與第一主題形成鮮明對比。

貝多芬採用常規曲式時，會靠著意料之外的動勢增加懸念。比方說，獨奏者剛加入時奏出連串激動人心的音階，之後才到主題迸發而出。一個尤其有創意的例子，就是第一樂章接近結尾處，從獨奏者的華采樂段過渡到尾聲之間的段落：樂團沒有像預期一樣，簡簡單單地重申主題，而是讓鼓帶著幽暗的威脅，演奏附點節奏樂思，營造出不祥的效果。

貝多芬處理優美但陰暗配器的天賦，從廣板可見一二。這個慢樂章以關係相對遠的E大調寫成，從另一角度來看待鋼琴獨奏與樂團的關係。獨奏者帶著精緻的如歌線條，探索狂想曲似的冥想境界——早在第一樂章第二主題已有先兆。普蘭廷格發現，貝多芬的鋼琴音型與寫法營造出「氣氛音響」，令人想起「當時時尚的『風弦琴』——那是大自然本身的樂器，靠著風弦琴模糊的音響效果，大自然就能直接與人類對話。」他寫道，樂曲的光芒，反映出貝多芬「這時漸漸生出一種意識：認為藝術帶有

昇華力量，也認為藝術家——這次是他自己——是普羅米修斯型的人物，將火從諸神手中帶到人間。」

然後貝多芬從風眼回到暴風中。終樂章彷彿戲劇的大漩渦似的，與第一樂章的激烈衝突如出一轍。輪旋曲主題稜角分明，而且對降A音念念不忘——「降A音」也曾在全曲開端營造出令人難忘的不協和。在由單簧管引入的插段裡，廣板幸福抒情的氣氛短暫重現，隨後響起的輪旋曲主題卻變得更激動，出盡全力要帶復仇女神回來。尾聲則有處小調至大調的轉移，但採用的並非常規作法，而是特別令人難忘的貝多芬式創新。主題第一、二個音符原本聽起來很不祥，突然變成興高采烈的裝飾性音型，以勢如破竹的氣勢和高昂的情緒來帶動音樂。

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、兩支圓號、兩支小號、定音鼓及弦樂組。



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LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto no. 3 in C minor, op. 37

I. Allegro con brio

II. Largo

III. Rondo: Allegro

The third of the five piano concertos that Ludwig van Beethoven completed is situated on the cusp between his so-called early- and middle-period styles. Like the face of Janus, it looks backward and forward. Beethoven pays loving homage to the Mozartean piano concerto tradition – including specific references to the later masterpieces in the genre by his great predecessor. Yet this score at the same time points ahead to the innovative ambition and expressive intensity that would characterise Beethoven's path in the first decade of the new century.

In fact, attempting to date the Piano Concerto no. 3 is still a matter of debate. Much like Mozart before him, Beethoven initially made his name in Viennese musical society as a keyboard artist of extraordinary charisma: writing concertos that featured himself as the soloist was an effective method to promote his career. Yet a gap of several years separates his previous grand public concert and the one on which he introduced the Third Concerto in the spring of 1803.

It has long been thought that Beethoven composed the bulk of the score at the height of his “early” phase, around 1800, for a later concert of his music that then was cancelled; after this he was thought merely to have made some revisions. However, Leon Plantinga, an expert on the Beethoven concertos, argues that the work was largely composed between May 1802 and March 1803, shortly before the actual concert in which it was unveiled to the public.

Regardless of whether Beethoven actually despaired that he would “never be able to do anything like that” – referring to Mozart's own Concerto in C minor (K. 491), according to a much-repeated anecdote – strong traces of that preceding work's influence are evident in the first movement. Yet the Mozartean model is only one point of reference for the mesmerising drama of this music. The drawnout orchestral exposition gains intensity from the concise economy of its material – a characteristic of Beethoven – using a march-like theme that moves grimly up and down. The clipped

dotted rhythm at its end becomes a powerful engine, even working its way into the contrasting lyrical second theme.

While Beethoven follows conventional form, he heightens suspense through unexpected gestures. For example, listen for the electrifying sequence of scales when the soloist first enters, before erupting into the main theme. A remarkably innovative example is the passage near the end of the first movement that leads from the solo cadenza into the coda. Instead of the orchestra's expectedly straightforward restatement of the theme, Beethoven creates an ominous sonority by giving the drums the dotted-rhythm idea, which they deliver with shadowy menace.

The Largo shows Beethoven's gift for beautifully shaded orchestration. In the relatively remote key of E major, this slow movement considers the relationship between the solo piano and orchestra in a different light. With his delicately singing line, the soloist explores a realm of rhapsodic meditation that was anticipated by the second theme in the opening movement. Plantinga observes that Beethoven's piano figurations and scoring create an "atmospheric sound" that recalls "the contemporaneous vogue of the Aeolian harp, that instrument that Nature herself played upon, through whose nebulous sonorities she was able to speak directly to humankind". The luminosity of this music, he

writes, mirrors Beethoven's "growing consciousness in this period of art as a transcendental force, and of the artist – in this case himself – as a Promethean figure, a fire-bringer from the gods to humankind".

And then Beethoven moves from the eye of the storm back into the tempest. The finale is a maelstrom of drama that mirrors the storminess of the opening movement. The rondo theme is angular and obsesses on an A flat – the same pitch that creates a memorable dissonance in the beginning measures of the Concerto. The Largo's blissfully lyrical mood briefly reappears in an episode introduced by the clarinet before an agitated version of the rondo theme brings the Furies back full force. The coda boasts an especially memorable Beethovenian innovation to the conventional shift from minor to major key. The ominous first two notes of the theme are suddenly turned into a cheerfully decorative gesture that pushes the music on with unstoppable high spirits.

Programme notes by Thomas May

Instrumentation

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

布拉姆斯 (1833-1897)

《悲歌》，op. 82

大家通常認為布拉姆斯是寫作「絕對」音樂的作曲家——那是一種抽象的作品，樂音就是全部內容，缺乏文本或敘事性質的背景。可是從他一些最私密的作品看來，布拉姆斯對詩作、繪畫與友誼的感受也非常深刻。合唱與樂團作品《悲歌》雖然鮮有演出機會，卻是最突出的例子。

《悲歌》寫於1881年，紀念布拉姆斯的畫家朋友霍亞巴赫。歌詞原為德意志詩人席勒的詩作，1800年出版，內容哀嘆美麗的人與物終歸短暫，最後難逃一死，同時歌頌藝術安慰人心的力量。標題衍生自拉丁文詞語「nēnia」，在古羅馬時期就是「輓歌」的意思。

霍亞巴赫的藝術每每與古典神話密不可分，令布拉姆斯深深著迷。他的畫作令人感受到一種當時已失落的理想——和諧與克制；布拉姆斯發現這些特質跟他的音樂美學觀點十分吻合——兩人都在慨歎藝術黃金時代的逝去。所以霍亞巴赫1880年與世長辭的時候，布拉姆斯也感到悵然若失。

席勒的詩作開篇已狠狠斷言：「美麗的也難逃一死！」詩中間接提及三個神話人物，三人的故事都說明了青春美麗的人如何被命運摧毀：那就是尤麗狄絲、阿多尼斯和阿基里斯。面對無常與短暫，布拉姆斯的反應不是沮喪絕望，而是心平氣和地，令席勒古典式的嚴厲化作安寧，思忖如何接受現實。

《悲歌》寫於第二交響曲和小提琴協奏曲問世後數年；《悲歌》篇幅雖然比這兩首舊作短得多，但也同樣洋溢著暖意。樂曲以拱

型曲式寫成，只有一個樂章。先以延綿不斷的合唱線條開始，既高貴又溫柔，配器更屬布拉姆斯筆下最上乘的寫法：木管和圓號帶有柔和的光芒，弦樂則仿如川流不息。即使在最激動的高潮，氣氛仍是無奈多於悲哀。

《悲歌》在不足十五分鐘中，觸及多種情感——哀悼、反思，最後和解。樂曲原意只是向朋友致敬，到頭來格局卻變得宏大許多：思考藝術如何讓「傷逝」化作「追憶」。原詩結尾十分陰沉，沉寂「無聲」，被淹沒、被遺忘，但布拉姆斯卻在最後透出一線亮光——亮光就是希望。席勒在詩中認為，藝術本就抱著要再被傳唱的希望：「即使成了愛人嘴唇上的哀歌，也依舊光榮。」

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、兩支圓號、兩支長號、低音長號、定音鼓、兩座豎琴及弦樂組。

JOHANNES BRAHMS

(1833–1897)

Nänie, op. 82

Johannes Brahms is often thought of as a composer of “absolute” music – abstract compositions made from nothing but sounds, lacking any text or narrative background. Yet some of his most personal compositions reveal how deeply he responded to poetry, painting, and friendship. *Nänie*, a rarely performed work for chorus and orchestra, ranks among the most striking examples.

Composed in 1881 in memory of the painter Anselm Feuerbach, *Nänie* sets a poem published by Friedrich Schiller in 1800, in which the German poet laments the impermanence of beauty and the inevitability of death while also praising art’s power to console. The title comes from the Latin word *nēnia*, which was used in ancient Roman times for a dirge or song of mourning.

Feuerbach’s art, steeped in the world of classical mythology, fascinated Brahms. His paintings evoke a lost ideal of harmony and restraint that Brahms recognised as akin to his own musical aesthetic. Both men rued the loss of a past golden age of art. When Feuerbach died in 1880, Brahms felt the loss keenly.

Schiller’s poem begins with the stark assertion: “Even the beautiful must die!” He alludes to three mythic figures

whose stories illustrate how youthful beauty is destroyed by Fate: Eurydice, Adonis, and Achilles. Brahms responds to this vision of transience not with despair but with serenity, transforming Schiller’s classical severity into a serene meditation on acceptance.

Brahms wrote *Nänie* a few years after completing his Second Symphony and Violin Concerto; though far briefer than either of those works, it shares a measure of their radiant warmth. The music unfolds in a single, arch-shaped movement. An unbroken choral line opens *Nänie*, noble yet tender, set over some of Brahms’s most refined orchestration: woodwinds and horns lend a mellow glow, while the strings flow in continuous motion. Even in its most impassioned climaxes, the mood remains resigned rather than tragic.

Lasting just under a quarter-hour, *Nänie* encompasses a world of feeling – elegiac, reflective, and ultimately reconciled. What began as a tribute to a friend becomes something larger: a meditation on how art transforms loss into remembrance. Where the poem ends on a dark, “soundless” note of oblivion, Brahms offers a final light – allowing the one hope that, in Schiller’s poem, art itself holds out to be sung again: “Even to be a song of lament on the lips of a loved one is glorious.”

Programme notes by Thomas May

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trombones, bass trombone, timpani, two harps and strings.

《悲歌》

美麗的也難逃一死！

它征服了人類與諸神，
卻無法打動那位冥府之神的鐵石心腸。
愛只使這幽暗的掌權者心軟了僅僅一次，
在邊界他嚴酷地收回他的禮物。
愛美神也無法止住俊俏少男的傷口，
那野豬粗暴地撕裂了他精緻的身軀。
女神母親也無法拯救那位神聖的英雄，
隨著特洛伊城門倒下，他完成了天命。

但她與海神的所有女兒一同自海中升起，
為她光榮的兒子獻上哀歌。

看啊！諸神痛哭，所有女神都在哭泣，
哭美好之物的消失，哭完滿之物的逝去。
即使成了愛人嘴唇上的哀歌，也依舊光榮，
因為粗卑之物只會無聲無息地降去陰間。

Nänie

Auch das Schöne muß sterben!

Das Menschen und Götter bezwinget,
nicht die eherne Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
und an der Schwelle noch, streng, rief er zurück
sein Geschenk.

Nicht stillt Aphrodite dem schönen Knaben die Wunde,
die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche Mutter,
wann er, am skäischen Tor fallend, sein Schicksal erfüllt.

Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
und die Klage hebt an um den verherrlichten Sohn.

Siehe! Da weinen die Götter, es weinen die Göttinnen alle,
daß das Schöne vergeht, daß das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten, ist herrlich;
denn das Gemeine geht klanglos zum Orkus hinab.

Nänie

Even the beautiful must die!

That which subjugates men and gods,
moves not the steely heart of the Stygian Zeus.
Only once did love come to soften the Lord of the Shadows,
and just at the threshold he sternly took back his gift.
Neither can Aphrodite heal the wounds of the beautiful youth
that the boar had savagely torn in his delicate body.
Nor can the deathless mother rescue the divine hero,
when, at the Scaean gate now falling, he fulfils his fate.

But she ascends from the sea with all the daughters
of Nereus,
and she raises a plaint here for her glorious son.

Behold! The gods weep, all the goddesses weep,
that the beautiful perishes, that the most perfect
passes away.
Even to be a song of lament on the lips of a loved one
is glorious,
for the ignoble goes down to Orcus in silence.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

亨德密特 (1895-1963)

《畫家馬蒂斯》交響曲

- I. 天使的合奏
- II. 埋葬
- III. 聖安東尼的誘惑

在二十世紀初，亨德密特屬於作品演出機會最多的一批在世作曲家。即使納粹政權上場後想要他噤聲，但他的事業依舊蓬勃發展，雖然後來還是被迫流亡。亨德密特1935年完成歌劇《畫家馬蒂斯》，而且一手包辦音樂和唱詞劇本。可是由於作品主題對當權者來說還是太敏感，所以首演無法在德國舉行，1938年才在中立國瑞士首演。

亨德密特長期在挑戰納粹政權的底線。他嘲笑對華格納的英雄崇拜、與左翼劇作家布萊希特合作，又嘗試採用早期表現主義大膽的戲劇表現手法。他的歌劇《每日新聞》(1929年)甚至有女高音一邊出浴，一邊高歌的場面——完全沒有「德意志美德」楷模的樣子。到了1930年代，他的音樂漸漸呈現新貌，講究「秩序」、追求「清晰」，並將兩者融合成新的綜合體，以明顯現代風格音樂語言，復興巴洛克曲式和對位法藝術。

故事圍繞文藝復興時期德意志著名畫家馬蒂亞斯·格呂內瓦爾德(1470-1528)開展。他的作品在二十世紀初重見天日，被視為「精神抵抗」的象徵。劇情以十六世紀初宗教改革為背景，亨德密特想像馬蒂斯正經歷一次起義事件，稱為「農民戰爭」，讓他在藝術職責和革命的暴烈威力之間陷入兩難。歌劇帶出的訊息是「藝術家要忠於良知，而不是意識形態」，這肯定會得罪希特拉政權，所以即使亨德密特不是猶太人，

當局還是對亨德密特的作品下了禁令，並譴責他是「墮落的」作曲家。

事實上，《畫家馬蒂斯》音樂廳版本比歌劇版更早問世。亨德密特寫作《畫家馬蒂斯》期間，柏林愛樂樂團首席指揮福特溫格勒找上亨德密特，請他將這齣寫作中的歌劇音樂改寫成交響樂精華版，用作樂團的巡演曲目。《畫家馬蒂斯》交響曲1934年完成，同年3月首演，由福特溫格勒指揮，觀眾反應熱烈，導致納粹宣傳部長戈培爾要對兩人口誅筆伐。

無論歌劇還是交響曲，《畫家馬蒂斯》的靈感都來自格呂內瓦爾德的伊森海姆祭壇畫(1512-16)。這幅三聯畫名作現存法國科爾瑪，原是畫家為伊森海姆安東尼修道院小教堂而畫：院內修士會照料「聖安東尼之火」(麥角中毒)患者，祭壇畫就將基督受難與醫治、救贖的輝煌形象並列，將極度的痛苦與超脫昇華共治一爐，令二十世紀初的藝術家深受感動，將這幅畫視為在黑暗時期保持堅毅忍隱的象徵。亨德密特的理想是「以藝術家做見證」，這幅畫正好以視覺藝術呼應這種想法——一邊面對人類的苦難，一邊肯定創造之力。

樂曲由三個樂章組成，每個樂章對應畫中的一個情景。第一樂章〈天使的合奏〉對應基督降生的情景，打開祭壇畫內部面板後才會顯露；樂章以一首中世紀聖誕頌歌掀開序幕，先由長號奏出，稍後發展成光輝的

對位樂段。第二樂章〈埋葬〉對應位於下方面板的祭壇座畫，刻劃基督被埋葬。音樂將葬禮行列漸漸推進至痛心疾首的高潮，之後冉冉消散，化作平靜的無奈。終樂章〈聖安東尼的誘惑〉對應的畫面，要在整幅祭壇畫完全打開時才能看得見，刻畫埃及隱士聖安東尼被邪惡的異象折磨，最後靈性反而更上一層樓——聖安東尼的掙扎呼應了藝術家的內心考驗。最後，亨德密特引用一首古老的素歌，畫出超脫昇華的情景，宏偉壯麗地收束全曲。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、兩支雙簧管、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、敲擊樂器及弦樂組。



〈聖安東尼的誘惑〉

The Temptation of Saint Anthony

by Matthias Grünewald

PAUL HINDEMITH (1895–1963)

Symphony: *Mathis der Maler*

- I. Engelkonzert (Concert of Angels)
- II. Grablegung (Entombment)
- III. Versuchung des heiligen Antonius (Temptation of St Anthony)

Paul Hindemith was among the most widely performed living composers of his time. His career continued to flourish even as the Nazi regime sought to silence him, ultimately forcing him into exile. In 1935, he completed the opera *Mathis der Maler* (Matthias the Painter), for which he wrote both music and libretto. Yet the work's themes proved too provocative for the authorities, and its premiere could not take place in Germany. It was finally staged in 1938 in neutral Switzerland.

Hindemith had long tested the patience of the Nazi establishment. He mocked Wagnerian hero-worship, collaborated with the leftist playwright Bertolt Brecht, and experimented with the daring theatricality of early Expressionism. His 1929 opera *Neues vom Tage* even featured a soprano singing in the bath – hardly the model of “German virtue”. By the 1930s, his music had moved toward a new synthesis of order and clarity, reviving Baroque forms and contrapuntal craft within a distinctly modern language.

Its story centres on the German painter Matthias Grünewald (1470–1528), a Renaissance master whose art was

rediscovered in the early 20th century as an emblem of spiritual resistance. Hindemith reimagined him amid the early-16th-century Reformation uprising known as the Peasants' War, torn between artistic duty and the violent forces of revolution. The opera's message – that an artist must remain true to conscience rather than ideology – was bound to offend Hitler's regime, which eventually banned Hindemith's music and denounced him, though he was not Jewish, as a “degenerate” composer.

Mathis der Maler, in its version for the concert hall, actually preceded the opera itself. Wilhelm Furtwängler, chief conductor of the Berliner Philharmoniker, asked Hindemith to create a symphonic distillation of the work then in progress, which he planned to include in an orchestral tour. Completed in 1934, Symphony: *Mathis der Maler* was premiered that March under Furtwängler's baton and greeted with enthusiasm – prompting Nazi propaganda minister Joseph Goebbels to launch a public attack on both men.

In both its operatic and symphonic forms, *Mathis der Maler* was inspired

by Grünewald's Isenheim Altarpiece (1512–16), a monumental triptych now housed in Colmar, France. Created for the chapel of the Antonite monastery at Isenheim, whose monks cared for sufferers of St Anthony's Fire, the altarpiece juxtaposes scenes of Christ's intense suffering with radiant images of healing and redemption. Its fusion of agony and transcendence deeply impressed early-20th-century artists, who saw it as a symbol of endurance in dark times. For Hindemith, it offered a visual counterpart to his own ideal of the artist as witness – one who confronts human suffering yet affirms the power of creation.

Each of the Symphony's three movements corresponds to one of the scenes depicted in the Isenheim Altarpiece. The opening "Engelkonzert" (Concert of Angels) reflects the Nativity scene revealed in the altarpiece's inner panels and is introduced by a medieval carol for trombones that blossoms into luminous counterpoint. The second movement, "Grablegung" (Entombment), relates to the predella, the lower panel showing the burial of Christ; its funereal procession builds to an anguished climax before fading

into quiet resignation. The finale, "Versuchung des heiligen Antonius" (Temptation of St Anthony), draws on the scenes revealed when the altarpiece is fully opened, depicting the Egyptian hermit St Anthony's torment by demonic visions and his ultimate spiritual renewal – a struggle that echoes the artist's own inner trial. At the end, Hindemith quotes an ancient Gregorian chant, closing the Symphony with a powerful vision of transcendence.

Programme notes by Thomas May

Instrumentation

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

萊因哈特 RUTH REINHARDT

指揮 Conductor

Photo: Jessica Schaefer



德國指揮家萊因哈特憑音樂才能、富創意的節目策劃及優雅演出風格，在國際樂壇逐漸建立聲譽。2025/26 樂季，她開展羅德島愛樂樂團音樂總監的首個任期，指揮七個節目。2025年夏季，她與首爾愛樂樂團及聖保羅交響樂團首次合作；今個樂季，她亦將首次踏上德累斯頓國家樂團、愛樂樂團、香港管弦樂團及瑞士聖加侖交響樂團的舞台。此外，她將再次指揮華沙愛樂樂團、新澤西交響樂團及奧蘭多愛樂樂團的演出。

節目策劃方面，萊因哈特對當代曲目尤其感興趣，特別重視20世紀後期至21世紀的女性作曲家。她策劃的節目經常包括新晉作曲家的作品，如巴采維琪、莎莉嘉杜及藤倉大，並將這些當代作品配對布拉姆斯、拉赫曼尼諾夫及亨德密特等大師的名曲，創造強烈對比。

萊因哈特曾於2018至2020年擔任達拉斯交響樂團助理指揮，協助梵志登最後兩季擔任音樂總監的工作。她於2017年獲頒紐約茱莉亞音樂學院指揮碩士學位。她亦曾為洛杉磯愛樂杜達美指揮培訓學員（2017-18年），於西雅圖交響樂團（2015-16年）及鄧肯活音樂中心樂團（2015年）接受指揮培訓，並於2015至2017年間成為淹富夫康哥迪亞助理指揮計劃學員。

German conductor Ruth Reinhardt is building a reputation for her keen musical intelligence, programmatic imagination, and elegant performances. The 2025/26 season marks the beginning of Reinhardt's term as Music Director of the Rhode Island Philharmonic, leading seven programmes across the season. In the summer of 2025, she made debuts with the Seoul Philharmonic and the São Paulo State Symphony Orchestra. Other significant debuts in the 2025/26 season include the Staatskapelle Dresden, Philharmonia Orchestra, Hong Kong Philharmonic, and the Sinfonieorchester St Gallen in Switzerland. She also has return engagements with the Warsaw Philharmonic, New Jersey Symphony Orchestra and Orlando Philharmonic.

Programmatically, Reinhardt's interests have led her toward contemporary repertoire, with significant emphasis on women composers of the late 20th and early 21st centuries. Her programmes often introduce new names and fresh faces to many orchestras, including Grażyna Bacewicz, Kaija Saariaho, and Dai Fujikura, and pairs them with stylistically contrasting or complementary pieces, whether core masterworks by Brahms, Rachmaninov and Hindemith.

Ruth Reinhardt served as Assistant Conductor of the Dallas Symphony for the final two seasons of Jaap van Zweden's tenure as Music Director (2018-20). She received her master's degree in Conducting from the Juilliard School of Music in New York in 2017. She was a Dudamel Fellow of the Los Angeles Philharmonic (2017-18), conducting fellow at both the Seattle Symphony (2015-16) and Tanglewood Music Center (2015), and Taki Concordia associate conducting fellow (2015-17).

艾斯 EMANUEL AX

鋼琴 Piano

Photo: Lisa Marie Mazzucco



艾斯1974年於以色列特拉維夫舉行的第一屆魯賓斯坦國際鋼琴大賽奪得冠軍；他於1975年獲頒米高斯青年演奏家獎，四年後獲艾華利·費殊獎殊榮。

為紀念與費城樂團合作50周年，艾斯於10月31日和費城樂團在卡內基音樂廳演出，為2025/26樂季揭開序幕。今年秋季他將展開亞洲巡演，前往東京、首爾和香港。在剛過去的夏天，約翰·威廉斯為他創作的協奏曲在鄧肯活迎來了世界首演，他將於2026年1月與波士頓交響樂團演出此曲，並於一個月後與紐約愛樂樂團再次演出此曲。他亦將與達拉斯、聖路易斯、洛杉磯、三藩市和新澤西的樂團演出，並於費城、巴爾的摩和普林斯頓等地舉行獨奏會。他亦將到歐洲巡演，於慕尼黑、布拉格、柏林、羅馬和都靈演出。

艾斯自1987年起為索尼古典唱片品牌旗下獨家藝人。他灌錄海頓全套鋼琴奏鳴曲，當中的第二輯和第三輯榮獲格林美獎；他與馬友友灌錄的貝多芬及布拉姆斯的鋼琴與大提琴奏鳴曲亦獲頒格林美獎。2013年，艾斯憑專輯《變奏》獲得回聲古典獎年度獨奏錄音獎。艾斯現為美國藝術與科學學院院士，並持有斯基德莫爾學院、新英格蘭音樂學院、耶魯大學和哥倫比亞大學的音樂博士榮譽學位。

Emanuel Ax won the first Arthur Rubinstein International Piano Competition in Tel Aviv in 1974. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

In recognition of the 50th anniversary of his first appearance with the orchestra, Ax's 2025/26 season begins with the Philadelphia Orchestra in Carnegie Hall on October 31. Fall also includes an Asian tour that will take him to Tokyo, Seoul and Hong Kong. Following the world premiere at Tanglewood in summer 2025, the concerto written for him by John Williams will have its Boston Symphony subscription debut in January with the New York premiere one month later with New York Philharmonic. As a guest artist he will return to orchestras in Dallas, St Louis, Los Angeles, San Francisco and New Jersey. In recital he can be heard in Philadelphia, Baltimore and Princeton. An extensive European tour will include concerts in Munich, Prague, Berlin, Rome and Torino.

Ax has been a Sony Classical exclusive recording artist since 1987. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In 2013, Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano). Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University.



香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，現有超過150位團員，為港樂的專屬合唱團。港樂合唱團歷年來在馬捷爾、梵志登、余隆、廖國敏等傑出指揮的棒下，與樂團演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒等重要合唱作品。港樂合唱團由2020/21樂季起設立合唱訓練計劃，為有志成為專業歌唱家的團員提供演出及培訓機會。



黃日珩為香港土生土長指揮家及低男中音歌唱家。他曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監、香港兒童合唱團及聖保羅男女中學高級組合合唱團指揮。

HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) has been delighting audiences since its inception in 1980. Over the years, it has showcased a diverse range of choral masterpieces in exclusive collaboration with the HK Phil. With more than 150 current members, HK Phil Chorus has gone on to sing major works by Bach, Beethoven, Brahms, Britten, Haydn, and Mahler, under the direction of renowned conductors including Lorin Maazel, Jaap van Zweden, Long Yu, and Lio Kuokman. Notably, the Chorus' Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

黃日珩 APOLLO WONG

合唱團團長 Chorusmaster

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. Winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship, Apollo won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019. He is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.

合唱團團長

黃日珩

合唱團經理

林穎芝

鋼琴伴奏

嚴翠珠

CHORUSMASTER

Apollo Wong

CHORUS MANAGER

Gigi Lam

ACCOMPANIST

Linda Yim

女高音

陳凱恩

陳泳妍

陳基望*

鄭昱宜

蔣珈莉

錢麗文

周曉晴*

何麗雯

高艾思

劉傲山*

羅欣珮

梁仲兒

廖穎珊

廖穎琛

單安妮

譚曉晴

曾影晴

蔡可芸

徐可人

閻宇明

SOPRANOS

Karen Chan

Chan Wing-yin

Chen Chi-wang*

Connie Cheng

Sally Chiang Ka-li

Cloris Chin Lai-man

Lora Chow Hiu-ching*

Tracy Ho Lai-man

Alice N. Ko

Claudia Lau*

Jessica Law

Leung Chung-yee

Yolanda Liu Wing-shan

Cheryl Liu Wing-sum

Annie Sin

Maggie Tam

Claudia Tsang Ying-ching

Tsoi Ho-wan

Amy Tsui

Julia Yan

女低音

陳麗詩

陳穎琳

陳嘉杰

周穎霞

丁愷芹

何妙芝

江愛嫻

李海欣*

李思滢

梁子瑛*

羅何慧雲

麥佩盈

柯家慧

彭式

譚樂誼

譚詠嫻

任永欣

ALTOS

Alice Chan Lai-sze

Phoebe Chan Wing-lam

Yoyo Chen Jia-jie

Adeline Chow

Ruby Ding Hoi-kan

Ho Miu-chi

Joanne Kong

Hoiyan Lee*

Sharon Lee Sze-ho

Angel Leung Tsz-ying*

Vivien Lowe

Joyce Mak Pui-ying

Or Ka-wai

Prisca Peng

Loritta Tam

Winnie Tam

Denise Yam Wing-yan

男高音

張子鋒

傅朗歌*

郭文豪

黎遨行*

羅章

吳智明

蘇子譔

溫庭皓

王詠國

黃伊韜⁺**TENORS**

Cheung Tsz-fung

Francisco Javier Fernández Díez*

Eric Kwok Man-ho

Rover Lai*

John Lowe

Aaron Ng Chi-ming

Corey So Tsz-ngok

Timothy Wan

Keith Wong Wing-kwok

Sheldon Wong Yi-tou⁺**男低音**

陳柱焜*

陳煜文*

鍾子源

何文政

梁池歡

李雲龍

盧卓健

成耀華

許德

黃鎮國

葉永茂

虞有成

BASSES

Chan Chu-kwan*

Irwin Chan Yuk-man*

Alex Chung

Rachael Boaz Man-ching Ho

Leung Chi-foon

David Li

Lo Cheuk-kin

Sing Yiu-wah

Hugh Tyrwhitt-Drake

Jamie Wong Chun-kwok

Yip Wing-mau

David Yu Yau-sheng

*香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow

⁺客席團員 Guest Singer

以字母順序排列 Listed in alphabetical order

悼念——女高音楊雪筠自2012/13樂季起擔任港樂合唱團成員，13年來盡心奉獻。

In Memoriam - Shirley Yeung, soprano. A member of the HK Phil Chorus since 2012/13, she served the ensemble with dedication for 13 years.

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, 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 the Chinese Mainland. 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 toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50th anniversary. In the 2025/26 season, the orchestra will perform in Europe, Japan, Korea and the Chinese Mainland again.

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



演。港樂於第五十個職業樂季到歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。在2025/26樂季，樂團將再次到訪歐洲、日本、韓國及中國內地演出。

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

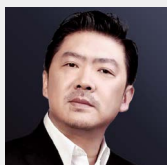
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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

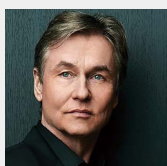
駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

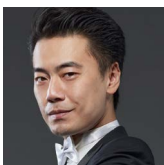
邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

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



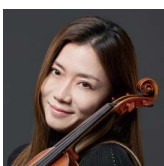
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



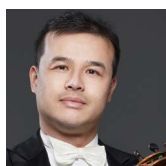
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



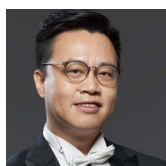
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



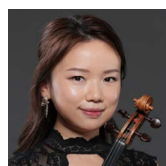
艾瑾
Ai Jin



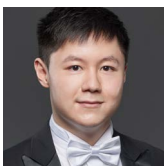
把文晶
Ba Wenjing



程立
Cheng Li



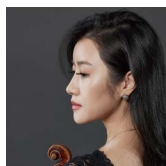
桂麗
Gui Li



賈舒晨
Jia Shuchen



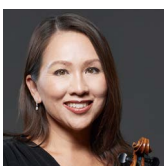
李智勝
Li Zhisheng



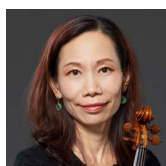
劉芳希
Liu Fangxi



毛華
Mao Hua

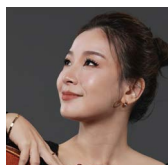


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

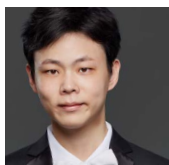
Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■余思傑
Domas Juškys



冒異國
Mao Yiguo



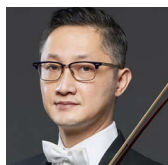
張雨辰
Zhang Yuchen



▲梁文瑄
Leslie Ryang Moonsun



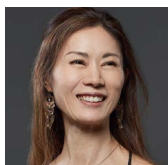
華嘉蓮
Katrina Rafferty



周騰飛
Zhou Tengfei



方潔
Fang Jie



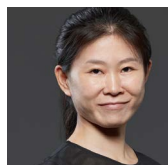
韋鈴木美矢香
Miyaka Suzuki
Wilson



何珈樑
Gallant Ho Ka-leung



田中知子
Tomoko Tanaka
包陪麗及渡伸一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair



劉博軒
Liu Boxuan



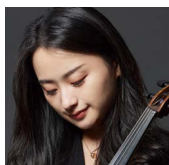
黃嘉怡
Christine Wong

中提琴 VIOLAS

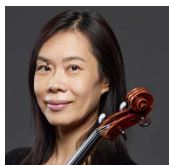


●凌顯祐
Andrew Ling

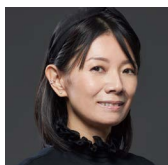
萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation
Chair



■李嘉黎
Li Jiali



黎明
Li Ming



▲熊谷佳織
Kaori Wilson



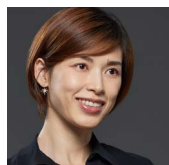
林慕華
Damara Lomdaridze



崔宏偉
Cui Hongwei



羅舜詩
Alice Rosen



付水淼
Fu Shuimiao



孫斌
Sun Bin



洪依凡
Ethan Heath



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
Barbara and Anthony
Rogers 席位贊助
The Barbara and Anthony
Rogers Chair



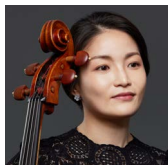
▲林穎
Dora Lam



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat-chau



李希冬
Haedeun Lee



陳怡君
Chen Yi-chun



宋泰美
Tae-mi Song



霍添
Timothy Frank



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

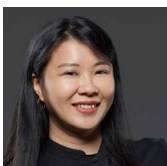
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
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

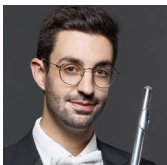
長笛 FLUTES



●史德琳
Megan Sterling
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■盧韋歐
Olivier Nowak



浦翹飛
Josep Portella Orfila

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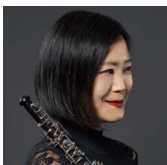
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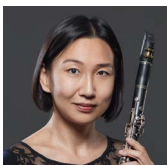
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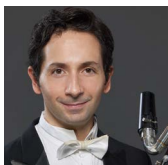


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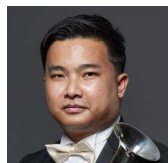


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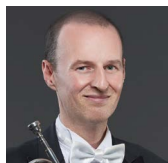


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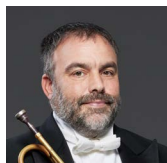
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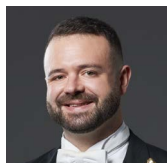
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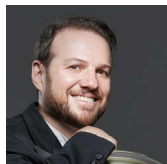
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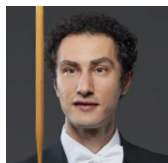


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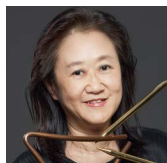
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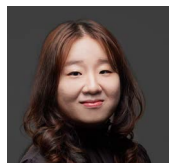
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“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

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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。

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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.



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A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

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A photograph of a female violinist, Zhao Yingna, playing her instrument. She is wearing a black lace-sleeved top and has her hair pulled back. The background is dark with a golden speckle pattern. A large red semi-circle is on the left side of the image.

首席第二小提琴趙滢娜席位贊助
The Principal Second Violin Chair,
held by **Zhao Yingna**,
is endowed by

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A photograph of a male violinist, Andrew Ling, playing his instrument. He is wearing a black suit, a white shirt, and glasses. The background is dark with a golden speckle pattern. A large pink semi-circle is on the right side of the image.

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我們很榮幸能夠從世界各地聘任最具才華的音樂家，他們對藝術的奉獻精神讓港樂不斷超越藝術高度。您的支持成就非凡，讓我們能夠繼續呈獻令人難忘的音樂體驗。港樂各音樂家發揮難能可貴的團隊精神，創造出豐富多彩、生機勃勃的樂韻。管弦樂團各聲部聯合起來，同心協奏出音樂旋律中的力量與共鳴。

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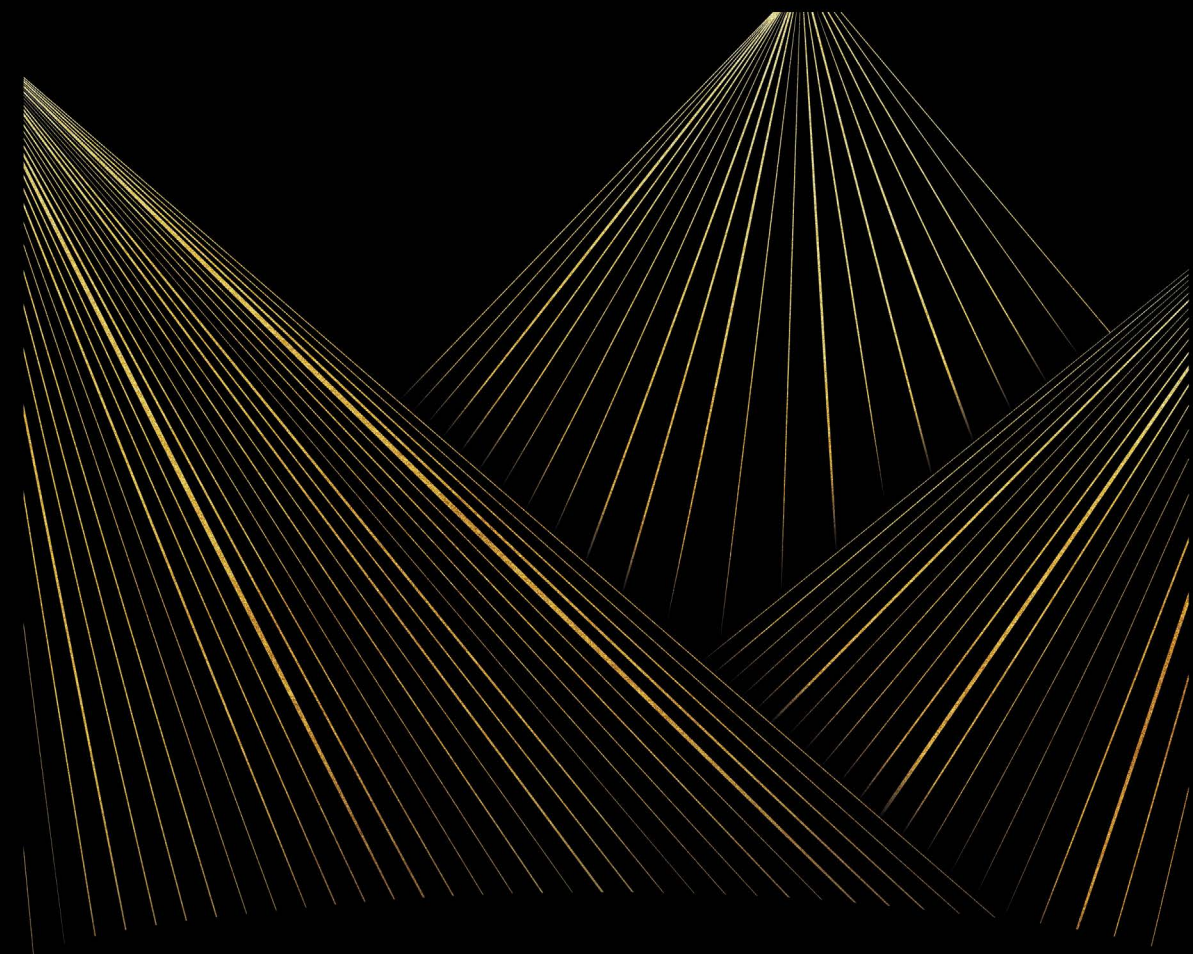
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In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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孟德爾遜
貝多芬

《艾格蒙》序曲，op. 84
A大調第四交響曲，op. 90，「意大利」
降B大調第四交響曲，op. 60

BEETHOVEN
MENDELSSOHN
BEETHOVEN

Egmont Overture, op. 84
Symphony no. 4 in A major, op. 90, *Italian*
Symphony no. 4 in B flat major, op. 60

加蒂 指揮
Daniele Gatti conductor

© Marco Borggreve

一月
JAN
2026

17&18

六Sat 17:00 日Sun 15:00

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

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



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香港管絃樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves the right to
change the programme and artists

貝托祺

Tarmo Peltokoski

候任音樂總監

Music Director Designate

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李斯特斯 匈牙利揚琴

Gergely Madaras conductor
Lajos Sárközy Jr. violin
Rudolf Sárközy double bass
Jeno Lisztes cimbalom

十二月
DEC
2025
29 & 30
— Mon 19:30 二 Tue 19:30

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall
\$520 \$420 \$320 \$220



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候任音樂總監
Music Director Designate

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

11 & 13 DEC 2025

Thu 7:30pm & Sat 5pm
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沙羅倫	《卡斯托》
葛利格	A小調鋼琴協奏曲，op. 16
西貝遼士	《藍敏凱寧組曲》，op. 22
SALONEN	Castor
GRIEG	Piano Concerto in A minor, op. 16
SIBELIUS	Lemminkäinen Suite, op. 22

貝托祺，指揮
郎朗，鋼琴
Tarmo Peltokoski, conductor
Lang Lang, piano

18 - 20 DEC 2025

Thu & Fri 7:30pm
Sat 3pm & 7:30pm
CC
\$680 \$540 \$400 \$260

魔雪奇緣電影音樂會 Frozen Live in Concert

從《冰心鎖》的優美旋律到《你要雪人砌幾呎高》，與我們一起走進《魔雪奇緣》每一幕扣人心弦的場景，一同感受角色們的情感，經歷奇幻動人的迪士尼冒險旅程。From the soaring melody of *Let It Go* to the playful *Do You Want to Build a Snowman?*, this magical programme captures the wonder and excitement of the Disney classic, enhanced by the heartwarming melodies you know and love performed live by the HK Phil!

羅菲，指揮
Benjamin Northey, conductor

29 & 30 DEC 2025

Mon & Tue 7:30pm
CC
\$520 \$420 \$320 \$220

中國人壽（海外）榮譽呈獻 新年音樂會 | 哈布斯堡王朝的維也納 China Life (Overseas) Proudly Sponsors New Year Celebration | Vienna of the Habsburg Dynasty

今年的港樂新年音樂會帶你重返哈布斯堡王朝期間歐洲的藝術首都：維也納，節目包括史特勞斯家族的圓舞曲、進行曲與波爾卡，布拉姆斯熱情洋溢的匈牙利舞曲及李斯特瑰麗激昂的匈牙利狂想曲。For this year's New Year's Gala, travel with us back to Vienna, Europe's centre of art during the Austro-Hungarian Habsburg dynasty. The HK Phil performs waltzes, marches and polkas by the Strauss family, alongside the ever-popular Hungarian Dances of Brahms and the brilliant Hungarian Rhapsodies by Liszt.

馬達拉斯，指揮
小拉約什·薩爾科齊，小提琴
魯道夫·薩爾科齊，低音大提琴
李斯特斯，匈牙利揚琴
Gergely Madaras, conductor
Lajos Sárközy Jr., violin
Rudolf Sárközy, double bass
Jeno Lisztes, cimbalom

17 & 18 JAN 2026

Sat 5pm & Sun 3pm
CC
\$680 \$540 \$400 \$260

太古音樂大師系列 加蒂的孟德爾遜與貝多芬 Swire Maestro Series Gatti Conducts Mendelssohn and Beethoven

貝多芬	《艾格蒙》序曲，op. 84
孟德爾遜	A大調第四交響曲，op. 90，「意大利」
貝多芬	降B大調第四交響曲，op. 60
BEETHOVEN	Egmont Overture, op. 84
MENDELSSOHN	Symphony no. 4 in A major, op. 90, <i>Italian</i>
BEETHOVEN	Symphony no. 4 in B flat major, op. 60

加蒂，指揮
Daniele Gatti, conductor

23 JAN 2026

Fri 7:30pm
CC
\$680 \$540 \$400 \$260

加蒂的馬勒七 Daniele Gatti Conducts Mahler 7

馬勒	E小調第七交響曲
MAHLER	Symphony no. 7 in E minor

加蒂，指揮
Daniele Gatti, conductor

29 & 30 JAN 2026

Thu & Fri 7:30pm
CC
\$1,280 \$980 \$680 \$380

安蘇菲·慕達的約翰·威廉斯 Anne-Sophie Mutter Plays John Williams

從《星球大戰》的壯麗與奇幻到《哈利波特》的動人旋律，約翰·威廉斯的音樂在安蘇菲·慕達的演繹下煥發異彩。曲目亮點包括由慕達委約，威廉斯為她度身譜寫的第二小提琴協奏曲。Experience the soaring adventures of *Star Wars* and the thrilling world of *Harry Potter* as Williams's music takes on breathtaking new colours from Mutter's violin. At the heart of the evening is his Violin Concerto no. 2 – a spellbinding piece commissioned and written specifically for Mutter.

岡扎雷茲-格拉納多斯，指揮
安蘇菲·慕達，小提琴
Lina Gonzalez-Granados, conductor
Anne-Sophie Mutter, violin

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