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萬利格

A小調鋼琴協奏曲, op. 16

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ESA-PEKKA SALONEN

Castor

EDVARD GRIEG

Piano Concerto in A minor, op. 16

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

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Lemminkäinen Suite, op. 22

- I. Lemminkäinen and the Maidens of the Island
- II. The Swan of Tuonela
- III. Lemminkäinen in Tuonela
- IV. Lemminkäinen's Return



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沙羅倫 (1958年生)

《卡斯托》

作曲家的話

寫作《波路克斯》的時候,我遇到一個奇怪的難題:筆下的素材似乎想向兩個相反的方向發展。最後我發現這兩種音樂身份認同(我在草稿裡用「兄弟倆」來形容) 背道而馳,無法放在同一個整體、同一首樂曲內。兩者根本無法並存。

這令我想起神話中異卵雙生的雙胞胎卡斯托和波路克斯:兩人有一半遺傳基因相同,但顯性差異大得驚人,命運也大相逕庭之在希臘羅馬神話裡,波路克斯擁有不死身,因為他父親是主神宙斯;但卡斯托引亡後地位卻有所轉變。兩人人,父親是斯巴達國王廷達柔斯——人過卡斯托身亡後地位卻有所轉變。兩人母親是勒達。她懷上丈夫的孩子後,但到身形龐大的水鳥情有獨全。這種概念相當有趣。)

我的對策是寫作兩首獨立但基因有關連的管弦樂曲。第一首是慢速的《波路克斯》, 情感相當深沉;後來寫作的是《卡斯托》, 以快速為主,十分外向。由於《卡斯托》是 《波路克斯》的凡人孿生兄弟,因此他們 的音樂基因相同,但我在《卡斯托》加入了 好些完全獨立的素材。

《卡斯托》大部分時間亢進、喧鬧又外向。 音樂上姿勢多多,也經常採用極端音區。 樂曲的節奏基礎由兩對定音鼓和兩個大鼓 奏出,上方聲部漸漸築起更奔放、更華麗的 線條。舞曲似的輕快插段後來變得躁狂、 忙亂,以揚抑格音型為主,精疲力竭之後下沉到極低的降B音(也就是鋼琴上第二低的琴鍵)。嘹亮而宏偉的卡農先在弦樂和圓號響起,再漸漸攀上樂團最高音區,最後墮入深淵。

樂曲介紹由沙羅倫撰寫,鄭曉彤翻譯

編制

三支長笛(其一兼短笛)、短笛、三支雙簧管、英國管、三支單簧管(其一兼低音單簧管)、倍低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、兩組定音鼓、敲擊樂器、豎琴、鋼片琴兼鋼琴及弦樂組。

(貝托祺將於2026年7月3日及4日指揮港樂演出《卡斯托》的兄弟作《波路克斯》。)

ESA-PEKKA SALONEN (b. 1958)

Castor

In the Composer's Words

During the composition process of *Pollux*, I encountered a strange problem: my material seemed to want to grow in two completely opposite directions. Finally, I realised that these very different musical identities (I had referred to them as brothers in my sketches) would not fit into one cohesive formal unit, a single piece. They simply couldn't coexist.

This made me think of the myth of the non-identical twins Castor and Pollux who share half of their DNA, but have some extreme phenotype differences, and experience dramatically different fates. In the Greco-Roman mythology, Pollux was immortal, as he was fathered by Zeus. Castor was mortal, as he was sired by Tyndareus, the king of Sparta, although his status changed post-mortem. The mother of both was Leda, who while being already pregnant by her husband had a tryst with Zeus, who seduced her in the form of a swan. (There's something intriguing in the idea of this famed beauty having a penchant for large water birds.)

My solution was to write two independent but genetically linked orchestral works. *Pollux*, slow and

quite dark in expression, was the first of them. *Castor*, extroverted and mostly fast, followed later. As *Castor* is the mortal twin brother of *Pollux*, they share their musical DNA, but *Castor* introduces some completely independent material.

Castor is mostly hyperactive, noisy and extroverted. The music gesticulates wildly, often in extreme registers. Two pairs of timpani and two bass drums are the rhythmic fundament upon which freer, ornamental lines build. A light, dance-like episode develops into a manic episode dominated by a trochee figure. It burns itself out and sinks onto a low B flat (the second lowest note on the piano). A massive canon, fortissimo, starts in the strings and the horns, rises to the orchestra's highest range and sinks into an abyss.

Programme notes by Esa-Pekka Salonen

Instrumentation

Three flutes (one doubling piccolo), piccolo, three oboes, cor anglais, three clarinets (one doubling bass clarinet), contrabass clarinet, three bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, two sets of timpani, percussion, harp, celesta doubling piano and strings.

(Tarmo Peltokoski will conduct *Pollux*, the companion piece, with the HK Phil on 3&4 July 2026.)



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圓號協奏曲,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 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.

葛利格 (1843-1907)

A小調鋼琴協奏曲, op. 16

I. 非常中庸的快板

II. 慢板

III. 非常中庸及突出的快板

挪威作曲家葛利格是古典音樂民族樂派先 鋒。在他之前,挪威本土創作的古典音樂少 **フ**又少; 但到葛利格逝世時, 挪威在樂壇上 已穩佔一席。他擅長發掘本國民間音樂中 的瑰寶,然後像以音樂繪畫一樣,轉化成一 幅幅令人難忘的音樂肖像,讓人讚嘆不已。 葛利格的「鋼琴協奏曲」也一直大熱不衰; 多年後,有人在匈牙利民族樂派現代作曲 家巴托面前,對這首樂曲嗤之以鼻。這時巴 托罕見地大動肝火,怒道:「他可是我們全 部人的祖宗。」整體來說,葛利格喜歡寫作 小型作品:歌曲、鋼琴曲,還有為易卜生劇 作《皮爾金》撰寫的劇樂(實際上是一連串 絢麗的迷你交響詩)。後來的北歐作曲大師 如西貝遼士和尼爾森等,都視葛利格這位 勇敢堅決的前輩為典範; 葛利格善於以音 樂刻劃北歐獨特的氣氛與色彩,這一點也 對兩人影響深遠。

從一開始,這首鋼琴協奏曲已顯露出過人之處。樂曲1868年剛剛完成不久,炫技鋼琴大明星兼作曲家李斯特就曾經視奏全曲,並在視奏完畢時高呼:「繼續下去。你已經知道這是怎麼回事了——別被他們!」終樂章接近結尾時有個令人難忘的們性!」終樂章接近結尾時有個令人難忘的時候;雖然改動過的音符只有一個,但效果節以起來,振臂高呼:「是G,G,不是升G!炒極了!」

那麼樂曲又怎麼得罪了某些自詡內行的 人呢?雖然葛利格確實跟從李斯特的建 「繼續下去」,可是年輕的葛利格在這次 面後,顯然認為自己真正的才華在於 與然認為自己真正的才華在於是 樂門人因此(也許還因為樂曲受歡說 完有增無減,所以覺得不爽)暗示就是 可頭來還是不行的:說甚麼發展部一 生刻板、終樂章聽起來特別像將一堆 題 曲拼湊而成,還說第一樂章顯然取法自舒 曼的傑作「鋼琴協奏曲」。

不過李斯特是十九世紀音樂界最有頭腦的人之一,他的意見可是極有分量的。也許動筆寫作「鋼琴協奏曲」時,葛利格想到舒曼協奏曲那激動人心的開端,可是他也也自成奏曲開端之一:漸強的定音鼓滾奏,如同過光之一:漸強的定音鼓滾奏,如同過光之一:漸強的定音鼓滾奏,如同過光。隨後樂章的兩個主題以巧妙的手法對比:第一主題由木管靜靜地交代,弦樂應答;第二主題則溫暖如歌,旋律最先由大提琴奏出。

樂曲介紹由 Stephen Johnson 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、定音鼓及弦樂組。

EDVARD GRIEG (1843-1907)

Piano Concerto in A minor, op. 16

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

The Norwegian composer Edvard Grieg was a pioneer in the field of national classical music. Before him. home-grown Norwegian classical music barely existed; by the time he died, Norway was firmly on the map, musically speaking. His ability to mine the treasures of his country's folk music and transform them into richly memorable tone portraits was astonishing. Years later, when someone sneered at Grieg's ever-popular Piano Concerto in the presence of the Hungarian nationalist and modernist Béla Bartók, Bartók responded with a rare outburst of fury, "He is the father of us all." On the whole, Grieg preferred to compose in small forms: songs, piano pieces, and the gorgeous miniature tone poems that comprise his music for Ibsen's play *Peer Gynt*. Later Nordic masters such as Jean Sibelius and Carl Nielsen owed a great deal to his courageous, determined example and to his ability to evoke the unique moods and colours of the northlands in music.

Right from the start it was clear that Grieg had produced something

special in his Piano Concerto. "Keep going. You've got what it takes – don't let them intimidate you!" cried the star virtuoso pianist and composer Franz Liszt, after he had read through the newly completed score in 1868. At one memorable point, near the end of the finale, the movement's "big tune" returns in triumph, with just one note tellingly altered. At this point Liszt leapt up from the keyboard, threw his arms wide and exclaimed, "G, G, not G sharp! Splendid!"

So why does the Piano Concerto rub some musical snobs up the wrong way? Although Grieg did take Liszt's advice to "keep going", soon after that formative meeting Grieg clearly decided that his real talent was for creating miniatures rather than grand symphonic works.

Some critics, prompted by this – and possibly irritated by the Piano Concerto's seemingly indestructible popularity – have suggested that in the end it doesn't quite work: that some of the development is a bit formulaic, that the finale in

particular sounds like a collection of short pieces stuck together, that the first movement is all too obviously modelled on that of Schumann's great Piano Concerto.

But Liszt was one of the finest intellects in 19th century music, and his opinion carries a lot of weight. Grieg may have had Schumann's dramatic opening gesture in mind when he began this work, but he transformed into one of the most majestic beginnings in the concerto repertoire: a crescendo roll on timpani, a shout for the full orchestra, then a series of downward cascading figures for the piano. After this the movement contrasts two main themes with great skill: the first is introduced quietly by winds, answered by strings; the second is a warm singing melody first presented by cellos.

After its magical hushed orchestral opening, the song-like Adagio is dominated by the piano, decorating and embellishing the orchestral ideas with wonderful romantic poetry until it seizes the main melody in

triumph at the climax. The finale follows without a break. A sequence of vigorous folk-dance themes eventually yields to the Concerto's big tune, introduced by a solo flute. Grieg builds up the excitement impressively in the faster coda, up to the point where the flute tune returns in full orchestral splendour, then on the piano with that tiny but telling alteration that so enthralled Liszt. Not only is it a fine dramatic stroke in its own right, it rounds off the Concerto magnificently, as though the whole work had been building to this moment of radiant affirmation.

Programme notes by Stephen Johnson

Instrumentation

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



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西貝遼士 (1865-1957)

《藍敏凱寧組曲》, op. 22

1. 藍敏凱寧與海島女郎

Ⅱ. 圖翁內拉的天鵝

III. 藍敏凱寧在圖翁內拉

IV. 藍敏凱寧的回歸

1890年代,年輕的西貝遼士仍在尋找真正的自我之聲——後來發現答案就在家鄉芬蘭的古老神話裡。芬蘭史詩《卡勒瓦拉》成詩於十九世紀,素材源自古老的北歐歌曲和口頭詩,內容圍繞神靈、英雄以及創世神話。西貝遼士早在合唱交響曲《古勒霍》已用過《卡勒瓦拉》為題材;現在,作曲家對華格納深深著迷,於是打算選用詩中其他情節寫作歌劇《造船記》,講述魔法師的驚險歷程。

可是到了1895年,西貝遼士卻改變主意,放棄寫作歌劇,改為寫作十九世紀浪漫派代表樂種之一、純管弦樂的「交響詩」。作曲家再從《卡勒瓦拉》取材,以英雄藍敏凱寧為藍本,構思出一系列四首交響「傳奇」——這也是《藍敏凱寧組曲》內四首交響詩的別稱。

主人翁藍敏凱寧的名字衍生自芬蘭語「lempi」,意為「愛」或「情感」,後綴「-kainen」則常用於人名或構成指小詞,因此「藍敏凱寧」大約是「有情之人」或「可愛之人」的意思——與《卡勒瓦拉》主人翁風流多情的性格吻合。

漂泊無根的藍敏凱寧不但風流多情,還性情急躁,經常惡作劇。他是「心繋遠方的俊男」,既有唐璜的迷人風度、齊格菲的青春英勇,更擁有古埃及冥王歐西里斯死而復生的神力,是個代表慾望與危險的魯莽英雄。

他的冒險事跡從求愛、到擅闖冥界的驚險之旅都有。西貝遼士將其中幾則故事,粗略地用作構想樂思的起點。當時他對以文學主導的標題音樂已經越來越不滿,所以寫作時以營造氣氛為重,而不是刻劃情節,務求在神話敘事與交響樂抽象邏輯之間取得平衡。

〈藍敏凱寧與海島女郎〉以兩個和弦先聲 奪人,隨後更彷彿打開了通往永恆神話 界的門戶。《卡勒瓦拉》講述年輕的主島女郎的眷顧下狂歡,直到男島 在海島女郎的眷顧下狂歡,直到男島民 來才被迫離開。樂曲以兩個樂思為吳民 一個懶洋洋的主題,充滿渴望之情,來來 一個懶洋洋的主題,充滿渴望之情,來不 是木管樂活潑的舞曲音型。音樂越去一個刺 ,在攀上氣勢磅薄的高潮後沉寂氣氣 結束時充滿依戀。樂曲以充滿「英雄氣」 話束時充滿依戀。樂曲以充滿「英雄氣 的降E大調為主,是作曲家最誘人的音 之一。

不受時間影響一樣,氣氛平靜,只有豎琴 和撥奏弦樂略施點綴,再漸漸消散至完全 寂靜。

〈藍敏凱寧在圖翁內拉〉講述主人翁被騙到冥界捕獵這隻神聖的天鵝,卻被一個失明的牧牛人襲擊,掉進死亡之河。他的母親傷心欲絕,馬上趕到冥界,從河中撈起他破碎的屍身和殘肢,讓他還陽復活。

〈藍敏凱寧在圖翁內拉〉由一連串情緒變化建構而成。小調調性的開端感覺幽暗朦朧,弦樂顫音的上方是個吟誦似的旋律,暗示著古老的祭典。一個富於民歌色彩的溫柔樂段響起;片刻平靜過後是洶湧澎湃的銅管樂。大提琴最後的樂句呼應〈圖翁內拉的天鵝〉,將組曲中間兩個樂章(第二、三)的聲音與神韻都連結起來。

終樂章〈藍敏凱寧的回歸〉則仿如擺脫束 縛,對比鮮明——既快速明亮又充滿活力。 調皮的木管和風馳電逝的弦樂,伴隨主 翁凱旋而歸。雖然樂曲中沒有代表藍敏 寧的獨立音型,但作曲家卻讓短小的旋律 型或節奏型靈活地演變,又或經過一番改 頭換面再重現,使整套組曲聽起來前後一 致,渾然一體。《藍敏凱寧組曲》最後結束 在輝煌的降E大調。

西貝遼士曾多次修訂《藍敏凱寧組曲》, 終定版在1939年完成。自此《藍敏凱寧組 曲》就成了他管弦樂傳世名作之一。這四 首傳奇,勾畫從生機到死亡再到重生凱旋的歷程——這正是神話中常見的變化小 周期。

樂曲介紹由 Thomas May 撰寫,鄭曉彤翻譯

編制

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

JEAN SIBELIUS (1865-1957)

Lemminkäinen Suite, op. 22

- I. Lemminkäinen and the Maidens of the Island
- II. The Swan of Tuonela
- III. Lemminkäinen in Tuonela
- IV. Lemminkäinen's Return

In the 1890s, the young Jean Sibelius was still searching for his true voice. He found it in his native Finland's mythic past. The *Kalevala* – the nation's epic poem, compiled in the 19th century from ancient runic songs and oral poetry – beckoned with it is a world of gods, heroes, and elemental creation myths. Sibelius had already mined it for a choral symphony, *Kullervo*, and under Wagner's spell he now imagined an opera drawn from its legends: *The Building of the Boat*, about a magician's quest.

By 1895, Sibelius abandoned the opera and turned instead to the purely orchestral form of the tone poem – one of the hallmarks of 19th-century Romanticism. Drawing on the *Kalevala* and inspired by its tales of the hero Lemminkäinen, Sibelius designed a sequence of four symphonic "legends," as the tone poems comprising the *Lemminkäinen Suite* are sometimes called.

The hero's name is derived from *lempi*, a Finnish word meaning "love" or "affection". The suffix *-kainen* often forms personal names or diminutives, so *Lemminkäinen* roughly translates

as "the one connected with love" or "the lovable one" – in keeping with the hero's amorous, flirtatious nature in the *Kalevala*.

Lemminkäinen is not only a lover but also a restless wanderer and a trickster. Known as "the handsome man with the far-roving mind", he combines the charm of Don Juan, the youthful bravado of Siegfried, and the death-and-rebirth mystery of the ancient Egyptian god Osiris – a reckless hero of desire and danger.

His adventures range from romantic conquests to a perilous journey to the land of the dead. Sibelius took several of these episodes as loose starting points for his musical ideas. He had become increasingly uneasy with literal-minded programme music and aimed to evoke atmosphere rather than to depict events, balancing mythic narrative with the abstract logic of symphonic music.

The two arresting chords that begin "Lemminkäinen and the Maidens of the Island" seem to open a portal onto a timeless, mythical world. In the *Kalevala* tale, the young hero revels in

the attentions of the island's women until their returning menfolk force his flight. Sibelius builds the legend around two ideas: a languorous theme of yearning and a bright, dance-like figure for woodwinds. The music grows in sensual intensity, culminating in a sweeping climax before subsiding into a wistful close. Anchored in the "heroic" key of E flat, it's one of Sibelius's most seductive tone-pictures.

"The Swan of Tuonela", which is the Suite's best-known part, began life as the prelude to the abandoned opera. Sibelius later removed all explicit programme notes, but his manuscript had described Tuonela - the Underworld of Finnish mythology - as "the land of death... surrounded by a dark river on which the Swan of Tuonela floats, singing". He darkens the orchestral colour by omitting flutes, clarinets, and trumpets, keeping instead the dusky bass clarinet. Over muted strings, the English horn intones the mystical swan's plaintive, otherworldly song. The music seems suspended outside time, its stillness flecked with tremulous harp and pizzicato strings, fading finally into silence.

The following part, "Lemminkäinen in Tuonela", recounts the hero's misguided attempt to hunt this sacred swan. He is struck down by a blind cowherd and cast into the River of Death, only to be restored by his grieving mother, who gathers his dismembered body from the waters.

Sibelius builds this section from a sequence of shifting moods. It begins in a shadowy minor key, the strings trembling under a chant-like theme that hints at ancient ritual. A gentler section in a folk-like vein offers a brief sense of calm before the tension mounts again in surging brass. A final cello phrase recalls "The Swan of Tuonela," binding the Suite's two inner movements in sound and spirit.

The final movement, "Lemminkäinen's Return", breaks free in vivid contrast – swift, bright, and full of energy. Playful woodwinds and racing strings carry the hero home in triumph. Though Sibelius never gives him a single theme to identify the figure, the Suite feels unified through its use of short melodic or rhythmic figures that fluidly evolve and reappear in new guises. The journey ends in a blaze of E flat major.

Sibelius revised the *Lemminkäinen Suite* repeatedly, completing its
final version in 1939. By then, it
had become one of his defining
orchestral creations. These four
legends trace a journey from physical
vitality through death and rebirth to
triumphant return – a miniature cycle
of mythic transformation.

Programme notes by Thomas May

Instrumentation

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

芬蘭指揮貝托祺將由2026/27樂季 起擔任香港管弦樂團音樂總監,並 於2025/26樂季擔任港樂候任音樂 總監。貝托祺現擔任圖盧茲市政廳 國家樂團音樂總監、不來梅德意志 室內愛樂樂團及鹿特丹愛樂樂團首 席客席指揮;他首次出任音樂總監 是在拉脫維亞國家交響樂團(2022-2025),現為該團的桂冠指揮。

貝托祺因其卓越的技巧和清晰的表現力備受讚譽,至今領導世界不少知名樂團,包括聖西西利亞國立音樂學院樂團、法國電台愛樂、以色列愛樂及洛杉磯愛樂樂團。他年僅22歲時便在歐拉河美聲音樂節上完成了首次華格納《指環》四部曲演出,並於2023年在同一音樂節上指揮《崔斯坦與伊索爾德》。他將指揮的華格納歌劇包括:《崔斯坦與伊索爾德》(2026年2月於荷蘭國家歌劇院)、《帕西法爾》

(2026年4月首次亮相柏林德意志歌劇院)及《羅恩格林》(2026年8月與拉脫維亞國家交響樂團)。

貝托祺14歲開始跟隨榮譽教授帕努 拉拿學藝,並在西貝遼士學院跟隨奧 拉姆學習。他也曾跟隨連圖、沙華斯 達、沙羅倫學習音樂。2023年10月, 貝托祺與德意志留聲機(DG)簽訂了 獨家錄音合約,其首張專輯於2024 年5月發行,收錄他與不來梅德意志 室內愛樂樂團的莫扎特交響曲, 經 得廣泛好評。他下一張唱片為華格納 《指環》:管弦樂冒險(夫利格改編) 的錄音,由港樂演出,是港樂的首張 DG唱片,預定明年三月推出。貝托祺 Finnish conductor Tarmo Peltokoski will become Music Director of the Hong Kong Philharmonic Orchestra in the 2026/27 season following his tenure as Music Director Designate in 2025/26. He currently serves as Music Director of the Orchestre National du Capitole de Toulouse, Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen and Rotterdams Philharmonisch Orkest. He is Conductor Laureate of the Latvian National Symphony Orchestra, where he held his first Music Director position from 2022 to 2025.

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

Peltokoski began conducting at the age of 14 under the guidance of Jorma Panula, and later studied with Sakari Oramo at the Sibelius Academy. His mentors include Hannu Lintu, Jukka-Pekka Saraste, and Esa-Pekka Salonen. In October 2023, he signed an exclusive recording contract with Deutsche Grammophon. His debut album of Mozart symphonies with The Deutsche Kammerphilharmonie Bremen was released in May 2024 and received critical acclaim. The next release, a recording of Wagner's *The Ring* – An Orchestral Adventure (arr. de Vlieger) played by the HK Phil, marks the orchestra's DG debut and is planned for March 2026. He is a 2023 OPUS Klassik winner.

郎朗 LANG LANG

鋼琴 Piano

Photo: Sonja Mueller



即朗是當今古典音樂界的領軍人物——作為鋼琴家、教育家和慈善家,他已成為21世紀世界上最具影響力和最堅定的藝術大使之一。無論是在2008年北京奧運會開幕典禮為數十億觀眾演奏,還是於公立學校為數百名孩子演奏,郎朗都感到一樣高興,他的確是透過音樂溝通交流的大師。

這十年間,郎朗在世界各地積極投入音樂教育。他於2008年成立了郎朗國際音樂基金會,旨在培養鋼琴明日之星,倡導著重技術的音樂教育,並透過現場音樂體驗培育年輕聽眾。2013年,郎朗獲聯合國秘書長任命為和平使者,推動全球教育。



更多資料請瀏覽 For further information, visit www.langlangofficial.com www.langlangfoundation.org

Lang Lang is a leading figure in classical music today – as a pianist, educator and philanthropist he has become one of the world's most influential and committed ambassadors for the arts in the 21st century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, he is a master of communicating through music.

Heralded by *The New York Times* as "the hottest artist on the classical music planet", Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim and Christoph Eschenbach and performs with all the world's top orchestras. Lang Lang is known for thinking outside the box and frequently steps into different musical worlds. His performances at the Grammy Awards with Metallica, Pharrell Williams and jazz legend Herbie Hancock were watched by millions of viewers.

For about a decade Lang Lang has contributed to musical education worldwide. In 2008 he founded the Lang Lang International Music Foundation aimed at cultivating tomorrow's top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013 Lang Lang was designated by the Secretary General of the United Nations as a Messenger of Peace focusing on global education.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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香港管弦樂團(港樂)獲譽為亞洲最頂尖的管弦樂團之一。在為期44周的樂季中,樂團共演出超過150場音樂會,把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎,成為亞洲首個獲此殊榮的樂團。

貝托祺將由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 交響曲和第一綱琴協奏曲。

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、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

Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbański, 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}

파政恨紀ぶ基並及 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

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- Jing Wang, HK Phil's Concertmaster

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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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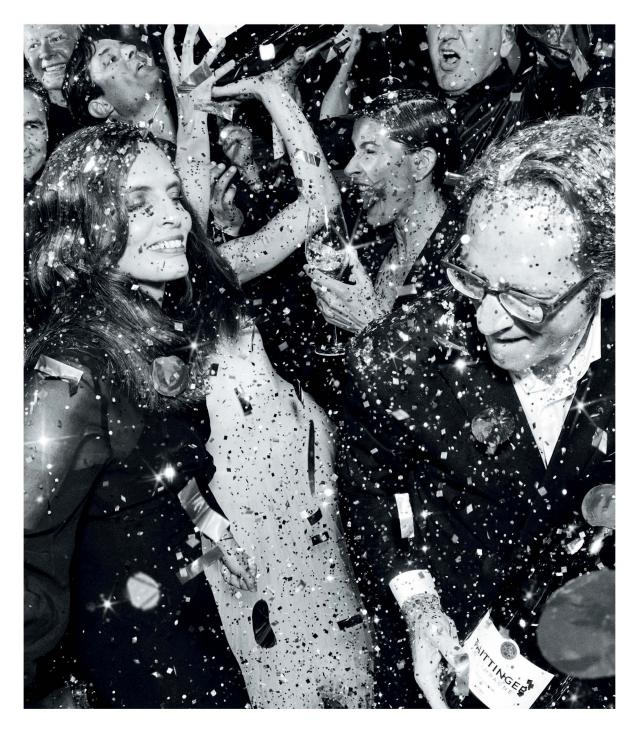






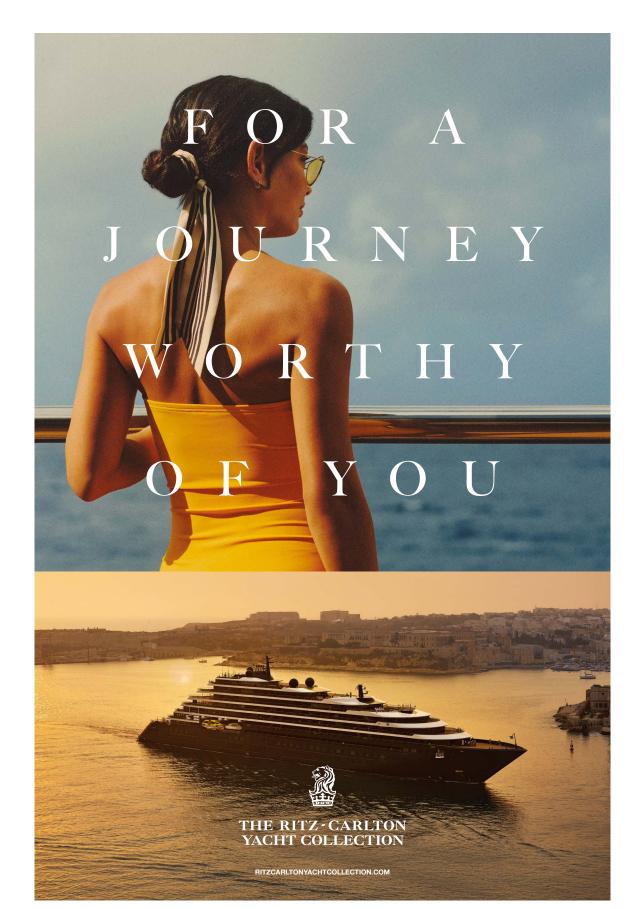
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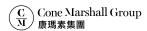




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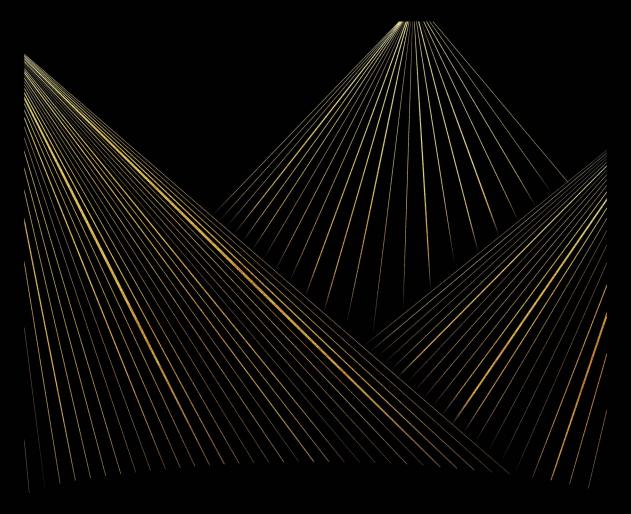
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從《冰心鎖》的優美旋律到《你要雪人砌幾呎高》,與我們一起走進《魔雪奇緣》 每一幕扣人心弦的場景,一同感受角色們的情感,經歷奇幻動人的迪士尼冒險旅程。 From the soaring melody of Let It Go to the playful Do You Want to Build a Snowman?, this magical programme captures the wonder and excitement of the Disney classic, enhanced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

Benjamin Northey, conductor

29 & 30 **DEC 2025**

Mon & Tue 7:30pm

\$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

A大調第四交響曲,op. 90,「意大利」 孟德爾遜 貝多芬 降B大調第四交響曲,op.60 REETHOVEN Eamont Overture, op. 84

MENDELSSOHN Symphony no. 4 in A major, op. 90, Italian **BEETHOVEN** Symphony no. 4 in B flat major, op. 60

加蒂,指揮

Daniele Gatti, conductor

23 **IAN 2026**

Fri 7:30pm CC\$680 \$540 \$400 \$260 加蕃的馬勒七 Daniele Gatti Conducts Mahler 7

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

加蒂,指揮

Daniele Gatti, conductor

29 & 30 **JAN 2026**

Thu & Fri 7:30pm \$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.

岡北雷茲-格拉納多斯,指揮 安蘇菲·慕達,小提琴

Lina Gonzalez-Granados, conductor Anne-Sophie Mutter, violin

12 Feb 2026

Thu 7:30pm \$680 \$540 \$400 \$260

約丹與狄里柏斯基 Philippe Jordan & Simon Trpčeski

《高貴與傷感的圓舞曲》 A大調第二鋼琴協奏曲,S. 125 李斯特 拉威爾 《達夫尼與克羅依》第二組曲

拉威爾 《圓無曲》

RAVEL Valses nobles et sentimentales LISZT Piano Concerto no. 2 in A major, S. 125 RAVFI Daphnis et Chloé Suite no. 2

RAVEL La valse

約丹,指揮 狄里柏斯基, 鋼琴 香港管弦樂團合唱團 Philippe Jordan, conductor Simon Trpčeski, piano

Hong Kong Philharmonic Chorus

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