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黃佳俊的孟德爾遜與貝多芬

SWIRE MAESTRO SERIES

KAHCHUN WONG
CONDUCTS
MENDELSSOHN &
BEETHOVEN



黃佳俊 指揮

Kahchun Wong conductor

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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



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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region



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黃佳俊的孟德爾遜與貝多芬

SWIRE MAESTRO SERIES



Kahchun Wong Conducts Mendelssohn and Beethoven

黃佳俊 | 指揮

Kahchun Wong | Conductor

貝多芬

《艾格蒙》序曲，op. 84

LUDWIG VAN BEETHOVEN

Egmont Overture, op. 84

9'

孟德爾遜

A大調第四交響曲，op. 90，「意大利」

FELIX MENDELSSOHN

Symphony no. 4 in A major, op. 90, *Italian*

27'

- I. 活潑的快板
- II. 稍快的行板
- III. 稍快的中板
- IV. 薩塔里羅舞曲：急板

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

中場休息

INTERMISSION

貝多芬

降B大調第四交響曲，op. 60

LUDWIG VAN BEETHOVEN

Symphony no. 4 in B flat major, op. 60

34'

- I. 慢板－活潑的快板
- II. 慢板
- III. 活潑生動的快板
- IV. 不太快的快板

- I. Adagio - Allegro vivace
- II. Adagio
- III. Allegro vivace e vivace
- IV. Allegro ma non troppo



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貝多芬 (1770-1827)

《艾格蒙》序曲, op. 84

歌德1786年寫作話劇《艾格蒙》的時候，革命是個非常熱門但非常富爭議的話題。1776年，美國宣布脫離英國獨立；1789年，法國人也開始推翻本身的君主。年輕的貝多芬十分支持法國民主革命者，後來也極為欣賞拿破崙（雖然不是毫無保留）——拿破崙來自鄉下地方，出身較低下，但白手興家，成為法國革命期間的統治者，後來更登基為帝。

歌德的話劇以十六世紀荷蘭為背景，主人翁艾格蒙伯爵帶領人民起義，反抗西班牙暴政。但事與願違，艾格蒙被捕，情人克拉臣率眾營救失敗。艾格蒙被處決，但最後一刻艾格蒙彷彿見到異象，看見克拉臣就是自由的化身。貝多芬深知悲劇很能引起觀眾對主人翁的同情，連帶認同主人翁的政見。《艾格蒙》彷彿特別為他而寫的。

儘管《艾格蒙》蘊含的信息很有煽動意味，但1810年還能在維也納帝國宮廷劇院上演。貝多芬的《艾格蒙》序曲，連同另外九首篇幅較短的樂曲，都是為這次製作而寫的。這時，貝多芬已經對拿破崙失去信心，尤其前一年法軍圍攻維也納，先是濫炸，繼而侵佔。但他仍然大力支持艾格蒙的主張，在這首劇力萬鈞的序曲裡，處處燃起民主價值觀的火焰。

嚴厲與哀傷在慢速引子裡交替；然後是急切、執著的快板，在一首悲傷的交響曲裡，很適合用作第一樂章。在貝多芬看來，F小調總與陰沉、強烈的戲劇性有關——這一點可見於鋼琴奏鳴曲「熱情」



艾格蒙與克拉臣 Egmont and Klärchen

Illustration: Angelikas Kauffmann (German Digital Library)

(op. 57) 和「嚴肅」弦樂四重奏 (op. 95)。貝多芬的F小調作品幾乎全都悲傷地結束。不過在《艾格蒙》序曲裡，音樂就在最後一次陰暗高潮醞釀時戛然而止。經過一刻靜默，木管奏出幾個哀傷的和弦。（這是否艾格蒙被處決的時刻？）但音樂之後突然一躍而起，明亮的F大調響起，樂曲猛然衝向欣喜若狂的高潮——套用艾格蒙的話：「前進！勇敢的人民！自由女神在帶領你們！」

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、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN (1770–1827)

Egmont Overture, op. 84

When Johann Wolfgang von Goethe wrote his play *Egmont* in 1786, revolution was a very hot and controversial topic. America had declared independence from Britain in 1776, then in 1789 the French began the process of overthrowing their own monarchy. The young Beethoven had huge sympathy for the French democratic revolutionaries, and later he became a passionate (though not entirely unqualified) admirer of Napoleon Bonaparte, the self-made man who had risen from a relatively lowly provincial background to become ruler, and later Emperor of Revolutionary France.

Goethe's play is set in the Netherlands in the sixteenth century, where the hero, Count Egmont, leads a revolt against brutal Spanish tyranny. But it all goes wrong, Egmont is arrested, and an attempt to rescue him, led by his lover Klärchen, fails. Egmont is executed, but at the last minute he has a vision of Klärchen as the personification of freedom. As Beethoven knew well, tragic drama was a potent means of inspiring sympathy for the hero and his or her political views. *Egmont* could have been written specially for him.

Despite the play's profoundly subversive message, *Egmont* was staged by the

Viennese Imperial Court Theatre in 1810, and it was for this production that Beethoven composed his *Egmont* Overture, along with nine other shorter pieces. By this stage, Beethoven had lost faith in Napoleon, especially after the latter's bombardment and occupation of Vienna the previous year. But his impassioned sympathy for Egmont's cause and democratic values blazes out at every stage of this powerfully dramatic Overture.

The slow introduction, alternately stern and plaintive, leads to an urgent, obsessive Allegro that could easily be the first movement of a tragic symphony. For Beethoven, the key of F minor was associated with a particularly dark, intense kind of drama — as his *Appassionata* Piano Sonata (op. 57) and *Serioso* String Quartet (op. 95) bear witness. Beethoven's works in F minor almost invariably have tragic endings. Here though, as the music seems to be preparing for a grim final climax it's suddenly cut off. Silence follows, then a few plaintive chords for woodwinds. (Is this the moment of Egmont's execution?) But then the music is suddenly catapulted into a blazing F major and the Overture hurtles to an ecstatic conclusion. In Egmont's own words, "Forward! Brave people! The Goddess of Liberty leads you on!"

Programme notes by Stephen Johnson

Instrumentation

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

孟德爾遜 (1809-1847)

A大調第四交響曲，op. 90，「意大利」

I. 活潑的快板

II. 稍快的行板

III. 稍快的中板

IV. 薩塔里羅舞曲：急板

背景

孟德爾遜21歲時到意大利遊覽，到過佛羅倫斯、威尼斯、拿坡里、熱那亞、米蘭、羅馬、龐貝等地觀光。他顯然很喜歡這個地方，甚至終日醉心於意大利的歷史、藝術、佳餚、美景與語言。他給姊姊芬妮寫信說意大利「溫暖、歡欣」。除了用文字，他也用音樂記錄了這段經歷；在意大利遊歷的直接成果就是「意大利」交響曲——不過這是他返回柏林家中之後差不多兩年的作品。

「意大利」交響曲1833年5月在倫敦由愛樂管弦樂團首演；作曲家本人對樂曲也情有獨鍾。他告訴芬妮：「到目前為止，我做最成熟的事要算是這一件了。」不過由於作曲家想趁著空閒時間將樂曲修訂一下，出版計劃就此耽擱多年，「修訂」也一直沒有下文，結果「意大利」交響曲在他身故後才能出版，是為第四交響曲。

音樂

孟德爾遜認為意大利是個「歡欣」的國度，因此輝煌有力的第一樂章關鍵在於「歡欣」。樂章開端活潑爽朗，主題彷彿連蹦帶跳似的，是他最有名的樂段之一。第二樂章開始時的旋律壯麗得像聖詩，伴奏則穩步前進。據說孟德爾遜在羅馬多次親睹宗教隊列的風采，因而獲得靈感。如果說第一樂章體現了意大利生活「歡欣」的一面，那麼第三樂章的靈感肯定來自當地溫暖的氣候和秀麗的景色——然而這些也不過是「明信片」式的意大利風情畫罷了。

只有在第四樂章，孟德爾遜才用上了真正的意大利「特產」——活潑有力的薩塔里羅舞曲。薩塔里羅舞源自拿坡里，舞步包含大量跑跳步和雙足跳。作曲家似乎對意大利這種樂不可支的氣氛念念不忘，即使在第四交響曲完成後，他仍聲稱「我現在還不能冷靜認真地思考。意大利的回憶實在太愉快了，至今難以忘懷。」

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、兩支圓號、兩支小號、定音鼓及弦樂組。

弦外之音 BRIEF NOTES

倫敦愛樂協會給了孟德爾遜1,000英鎊，作為「意大利」交響曲的報酬。這筆款項差不多等於今日的100,000英鎊（即100萬港元左右），由此可見他生前多麼備受推崇。時人無疑認為「意大利」交響曲物有所值，甚至當時已有人認為樂曲「勢必傳頌千古」。

The Philharmonic Society of London paid Mendelssohn £1,000 for the *Italian* Symphony. At today's values, that sum is the equivalent of £100,000 (close to HK\$1,000,000) which gives a pretty good indication of the respect with which Mendelssohn was held in his own lifetime. Clearly it was thought that the symphony was good value for money — it was described at the time as “a composition which will endure for ages.”

FELIX MENDELSSOHN

(1809–1847)

Symphony no. 4 in A major,
op. 90, *Italian*

- I. *Allegro vivace*
- II. *Andante con moto*
- III. *Con moto moderato*
- IV. *Saltarello: Presto*

THE BACKGROUND

When he was 21, Mendelssohn visited Italy, taking in Florence, Venice, Naples, Genoa, Milan, Rome and Pompeii. He clearly loved Italy, immersing himself in the country's history, art, food, scenery and language and describing it in letters to Fanny as "warm and joyous". In addition to describing his experiences in words, he also attempted to describe them in music, and a direct result of his Italian visit was the *Italian* Symphony, which he wrote back home in Berlin some two years later.

The Symphony was first performed in London by the Philharmonic Orchestra in May 1833, and was one of the composer's own favourites: "It is the most mature thing I have ever done," he told Fanny. However he withheld its publication for some years meaning to revise it when he had the time. He never did, and the *Italian* Symphony was published posthumously as his Symphony no. 4.

THE MUSIC

Mendelssohn's view of Italy as "joyous" is the key to the gloriously virile first movement, whose athletic

opening and leaping main theme is one of Mendelssohn's best-known creations. The second movement, which begins with a rather pompous, hymn-like melody above a steady marching accompaniment, is said to have been inspired by the many solemn religious processions Mendelssohn witnessed when he was in Rome. If the first represented the "joyous" aspect of Italian life, the third movement is certainly inspired by the warmth both of the country's climate and its scenery.

All this, though, is very much a picture postcard view of Italy, and only in the fourth movement does Mendelssohn include anything genuinely Italian: a vigorous dance originating from Naples known as a *Saltarello* which is characterised by a great deal of skipping and jumping. This kind of effervescent outpouring of joy seems to have been Mendelssohn's most enduring impression of Italy and even as he finished work on the symphony he claimed: "I have not yet been able to think calmly and seriously. Memories of Italy are just all too merry around me."

Programme notes by Dr Marc Rochester

Instrumentation

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

貝多芬 (1770-1827)

降B大調第四交響曲，op. 60

- I. 慢板—活潑的快板
- II. 慢板
- III. 活潑生動的快板
- IV. 不太快的快板

作曲家

約翰·貝多芬與太太瑪莉亞·瑪達蓮娜有兩個兒子叫「路德維」：長子「路德維」出生才一星期就夭折了，次子「路德維」（也就是大家認識的貝多芬）1770年12月17日在波恩受洗，而且一直留在波恩直至1792年才定居維也納。大約五年後，他的聽力開始出問題了，十年後更完全失聰；這十年間他一直飽受耳鳴所苦，哨子聲和嗡嗡聲揮之不去——面對這樣的折磨，任誰也會瘋掉。事實上他成了維也納最有名的怪人：他經常流連酒館和咖啡館，無論甚麼話題，都會扯著嗓門、自顧自的大發偉論；年紀大了，更變得既憤世嫉俗又尖酸刻薄，動輒破口大罵。不過，也有人不但喜歡跟貝多芬一起，更主動找他作伴。當中有些不但財雄勢大，更樂意資助貝多芬和委約他譜寫新曲。因此，貝多芬也大概不會拒絕利斯諾夫斯基親王的邀請，在1806年夏秋兩季到親王位於特洛寶（地處斯利西亞郊區）的城堡作客。

背景

作為客人，貝多芬肯定令主人家大為頭痛。一天晚上，親王邀請當時駐奧地利法軍的總司令到城堡來聽貝多芬演奏鋼琴。貝多芬卻認為總司令其中一位副官出言不遜，不但賭氣拒絕演奏，更收拾行裝怒氣沖沖地離開城堡，在滂沱大雨下大踏步地走到最近的小鎮，在一個醫生家裡借宿。第二天，親王要親身前來懇求貝多芬，貝多芬方肯回城堡去。至於親王另一位客人奧普斯多夫伯爵所受的「待遇」倒友善些。貝多芬之所以



貝多芬 Beethoven

by Joseph Willibrord Mähler (Wikimedia Commons)

跟他投契，不但因為奧普斯多夫伯爵表現得很欣賞貝多芬第二交響曲，還因為伯爵願意以350弗羅林幣為報酬，邀請貝多芬寫作新的交響曲。這時，貝多芬已經差不多完成了一首交響曲（也就是著名的「第五」），也考慮過把這首曲子當成新作交給伯爵。不過，此前他已答應把這首曲子獻給利斯諾夫斯基親王，更在親王面前演奏過不少段落，根本沒可能當作特別為奧普斯多夫伯爵而寫的新曲。這次貝多芬一反常態地圓滑得體，把「第五」暫時擱下，集中精力寫作另一首（也就是後來的「第四」）。

演出歷史

貝多芬第四交響曲寫於1806年年底，1807年3月首先在一場私人音樂會中演出，地點在維也納另一位貴族法蘭茲·約瑟·凡·羅高維茲親王的府第；同場演出的樂曲還有貝多芬第四鋼琴協奏曲以及《柯利奧蘭》序曲。第四交響曲於1808年4月13日在維也納城堡劇院首次公開演出。

音樂

第一樂章開端以弦樂主題掀開序幕，木管在上方吹奏持續的長音——這裡已可見第四、第五兩首交響曲的確是同期作品。「第五」開端的四音動機既扣人心弦又無人不識；「第四」主題開始時的四個音符，其實跟「第五」的四音動機一模一樣——只是速度變得緩慢，聲音變得柔弱，節奏也沒有那麼惹人注意。不過這種陰沉、不祥的氣氛，卻持續了差不多三分鐘才得以緩和，然後音樂一下子變得興高采烈，生氣勃勃。

第一樂章開端陰沉，其他樂段則精力充沛；但第二樂章卻與第一樂章形成強烈對比：平靜柔和，一如貝多芬的其他交響曲樂章。不錯，這裡有一兩個激動人心的時刻，但大部分時間，即使樂手正忙於演奏自己譜上的大量音符，整體效果卻始終閑息靜謐：有人形容貝多芬「能結合安寧的意緒與活躍的手指，技巧超卓，絕對是箇中大師」，這個樂章正好引證了這一點。一支圓號、一些小提琴、一支單簧管和一支長笛輪流作主，音樂也漸漸走向工整的結尾。

貝多芬在第三樂章運用了大量棘手的切分音（也就是出人意表的反拍節奏，爵士樂常用）。當時的作曲家習慣將交響曲中間的輕快樂章稱為「小步舞曲」，但現在這個樂章正式來說卻是「諧謔曲」（「以音樂開玩笑」）；中段表面上溫文爾雅，但實際上又是另一個玩笑——貝多芬在這裡拿舊式鄉村舞曲來取笑，效果彷彿業餘管樂隊在演奏似的，一眾小提琴手又分明喝得醉醺醺，不時打擾管樂隊。

第四樂章屬貝多芬所有管弦樂作品裡最熱鬧、最有活力的一批，明明白白地流露出幽默感。似乎樂曲脫稿後就會到手的350弗羅林幣，已令貝多芬重燃心中的幽默感和對生命的熱愛——哪怕這種心態只能維持一陣子。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

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)

Symphony no. 4 in B flat major, op. 60

- I. Adagio – Allegro vivace
- II. Adagio
- III. Allegro molto e vivace
- IV. Allegro ma non troppo

THE COMPOSER

The composer was actually the second son of Johann and Maria Magdalena Beethoven to be called Ludwig, the first having died within a week of his birth. The second Ludwig was baptised on 17 December 1770 in Bonn and remained in that city until 1792, when he settled permanently in Vienna. Around five years later the first sign of deafness appeared, and for a decade until he went totally deaf, he was subjected to continually high-pitched whistling and buzzing in his ears; the kind of thing guaranteed to drive anyone mad. Indeed he became one of Vienna's best-known eccentrics, frequenting the taverns and coffee houses, giving vent to his opinions on all manner of topics to nobody in particular at the top of his voice, and becoming, in old age, angry, vitriolic and abusive. Nevertheless there were those who not only seemed to relish his company, but actively sought it out. And some of those were not just wealthy and influential but were willing to fund Beethoven and commission new music from him. Beethoven was hardly likely, therefore, to turn down an invitation to stay as

a house guest for the summer and autumn months of 1806 at the castle of Prince Lichnowsky in Troppau in rural Silesia.

THE BACKGROUND

As a guest Beethoven clearly gave the Prince innumerable headaches; one evening the General commanding the French troops then occupying Austria had been invited to the castle to hear Beethoven play the piano. Upset by something he believed one of the General's aides to have said, Beethoven refused to play and stormed out of the castle, taking his belongings with him and strode, through heavy rain to the nearest town where he put up for the night at a doctor's house. The following day the Prince himself had to come and beg Beethoven to return. A somewhat friendlier reception was granted to another visitor to the Prince's castle, Count Oppersdorff. Beethoven took a liking to him not only because the Count expressed admiration for his Second Symphony, but also because he offered him 350 florins to write a new one. At that time Beethoven had almost finished a symphony (the famous Fifth) and he considered giving this to the Count as his new work. Unusually for Beethoven, tact and decency prevailed; he had not only promised this new symphony to Prince Lichnowsky but had played so much of it to the Prince that he could never have hoped to pass it off as a work specially written for the Count. So he put the Fifth to one side and concentrated all his energies on

the new one (which was to become his Fourth).

PERFORMANCE HISTORY

Composed towards the end of 1806, Beethoven's Fourth Symphony was given a private performance in March 1807 at the home of another Viennese nobleman, Prince Franz Joseph von Lobkowitz. On the same occasion Beethoven also presented his Fourth Piano Concerto and the Overture to *Coriolan*. The Fourth Symphony's first public performance took place on 13 April 1808 at Vienna's Burgtheater.

THE MUSIC

That the Fourth Symphony was written at much the same time as the Fifth is immediately apparent with the first movement's opening theme, given out by the strings under a sustained wind note. The first four notes of this theme are virtually the same as the famous four-note figure which so dramatically starts the Fifth. Here, however, the music is slow, subdued and less rhythmically arresting. Nevertheless this sets a dark and forbidding mood to the movement, which is only alleviated after about three minutes when the music suddenly bursts into vigorous and exuberant life.

In marked contrast both to the first movement's dark opening and its vigorous main section, the second movement is as calm and gentle as any of Beethoven's symphonic movements. True it has one or two moments of drama, but for the most part, while the players have to work

hard dealing with the large numbers of notes in their respective parts, the overall effect is of ease and tranquillity: justifying the description of Beethoven as "an absolute master of the technique of combining tranquillity of the spirit with activity of the fingers". A horn, some violins, a clarinet and a flute take their turn to lead this movement to its neat conclusion.

The third movement is full of tricky syncopations — surprising off-beat rhythms of a type more usually associated with jazz. It was the convention to describe the brisk inner movement of a symphony as a *Menuetto*, but in actual fact this is properly a *Scherzo* (musical joke), and despite the superficial gentility of the central trio this is yet another joke. Poking fun at the old-style country dance Beethoven seems to be imitating the sound of an amateur wind-band being interrupted by a bunch of apparently inebriated violinists.

The fourth movement is as exuberant and energetic a piece of orchestral music as Beethoven ever wrote. Again full of thinly-disguised humour it seems as if the prospect of 350 florins for the completed symphony re-kindled in Beethoven, albeit only temporarily, his good humour and love of life.

Programme notes by Dr Marc Rochester

Instrumentation

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

約丹與狄里柏斯基 PHILIPPE JORDAN & SIMON TRPČESKI

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

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

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LISZT Piano Concerto no. 2 in A major, S. 125
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貝托祺
Tarmo Peltokoski
候任音樂總監
Music Director Designate

黃佳俊 KAHCHUN WONG

指揮 Conductor

Photo: Ayane Sato



出生於新加坡的黃佳俊以極具感染力的舞台表現力及對東西文化承傳的深刻探索而享譽國際。他於2024/25樂季起接替馬克·艾達爵士領導哈萊樂團，成為該團的首席指揮和藝術顧問；他亦擔任日本愛樂樂團首席指揮，並與許多歐美頂尖樂團維持緊密藝術伙伴關係。

黃氏執掌哈萊樂團的首個樂季演出在英國媒體上廣受好評，他們錄製的布烈頓《寶塔王子》與布魯赫納第九交響曲尤其注目——《留聲機》雜誌盛讚為「所有布魯赫納樂迷的必聽之作」（2025年6月）。他們下一張發行的唱片，是於布里奇沃特音樂廳錄製的馬勒第二交響曲錄音，他們較早前以此曲首次登上BBC逍遙音樂節舞台，獲《泰晤士報》盛讚為「六星級」演出。

自勝出2016年馬勒指揮大賽以來，黃佳俊已與許多頂尖樂團合作演出。2025/26樂季，他將重返倫敦愛樂樂團、西雅圖交響樂團、中國國家大劇院管弦樂團、香港管弦樂團、大阪愛樂樂團及新加坡交響樂團的舞台，並將首次與法蘭克福交響樂團、貝根愛樂樂團及墨爾本交響樂團合作。此外，他亦將帶領哈萊樂團到中國巡演，及在日本三得利音樂廳演出馬勒第八交響曲，以慶祝日本愛樂樂團成立70周年。

2019年12月，黃氏成為首位獲頒德意志聯邦功績勳章的新加坡藝術家，以表彰他對新加坡與德國的文化交流和海外推廣德國音樂文化所作的傑出貢獻。

Internationally acclaimed for his electrifying stage presence and thoughtful exploration of Eastern and Western legacies, Singaporean-born Kahchun Wong is Principal Conductor and Artistic Advisor of The Hallé, succeeding Sir Mark Elder from the 2024/25 season. In addition to leading one of the UK's most prestigious orchestras, he also serves as Chief Conductor of the Japan Philharmonic Orchestra, while maintaining close artistic partnerships with leading ensembles across Europe and the United States.

Wong's first season with The Hallé has won widespread acclaim in the English press, marked by recordings of Britten's *Prince of the Pagodas* and Bruckner's Symphony no. 9 — hailed by *Gramophone* as a "must-hear for all Brucknerians" (June 2025). Their forthcoming release of Mahler's Symphony no. 2 from Bridgewater Hall follows his BBC Proms debut of the same work, memorably described by *The Times* as worthy of "six stars".

Since winning the Mahler Competition in 2016, Wong has appeared with leading orchestras. In the 2025/26 season, he returns to the London Philharmonic, Seattle Symphony, National Centre for the Performing Arts Orchestra in Beijing, Hong Kong Philharmonic, Osaka Philharmonic and Singapore Symphony, while also making debuts with hr-Sinfonieorchester Frankfurt, Bergen Philharmonic and Melbourne Symphony. The season further includes a major tour of China with The Hallé, culminating in Mahler's Symphony no. 8 at Suntory Hall to celebrate the Japan Philharmonic's 70th anniversary.

In December 2019, Wong became the first Singaporean artist awarded the Order of Merit of the Federal Republic of Germany, recognising his role in strengthening Singapore-German cultural ties and bringing German music to audiences worldwide.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



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

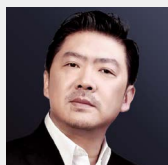
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貝托祺
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR



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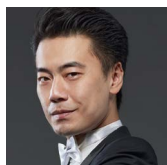
COMPOSER-IN-RESIDENCE



沙羅倫
Esa-Pekka Salonen

第一小提琴

FIRST VIOLINS



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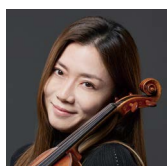
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Anders Hui
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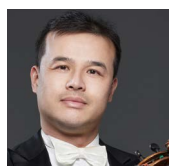
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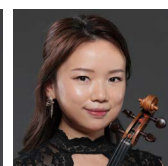
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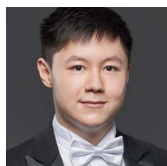
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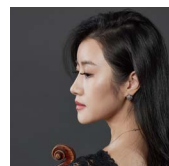
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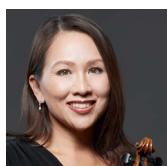
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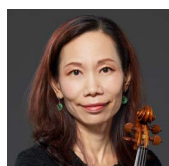
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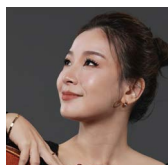


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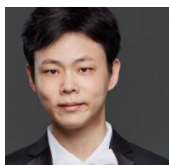
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冒異國
Mao Yiguo



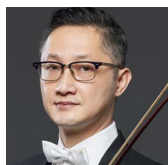
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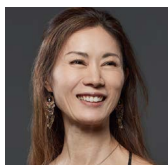
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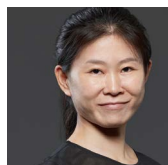
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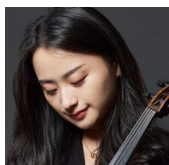
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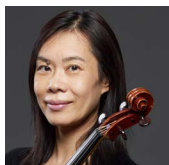


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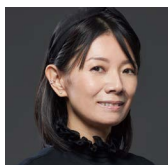
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黎明
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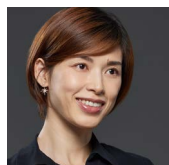
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The Barbara and Anthony
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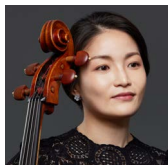
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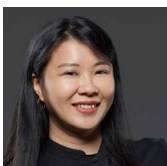
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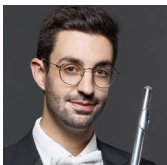
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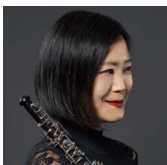
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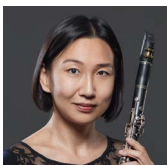
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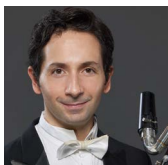


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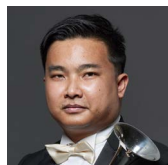


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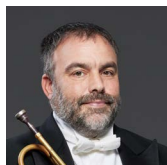
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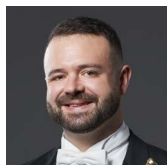
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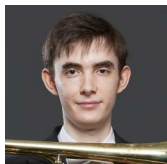
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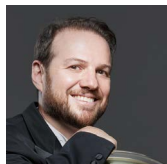
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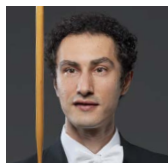


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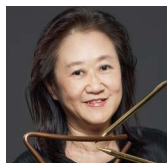
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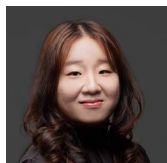


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A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

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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, sparkling texture. A large red semi-circle is positioned behind her on the left side.

首席第二小提琴趙滢娜席位贊助
The Principal Second Violin Chair,
held by **Zhao Yingna**,
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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, sparkling texture. A large pink semi-circle is positioned behind him on the right side.

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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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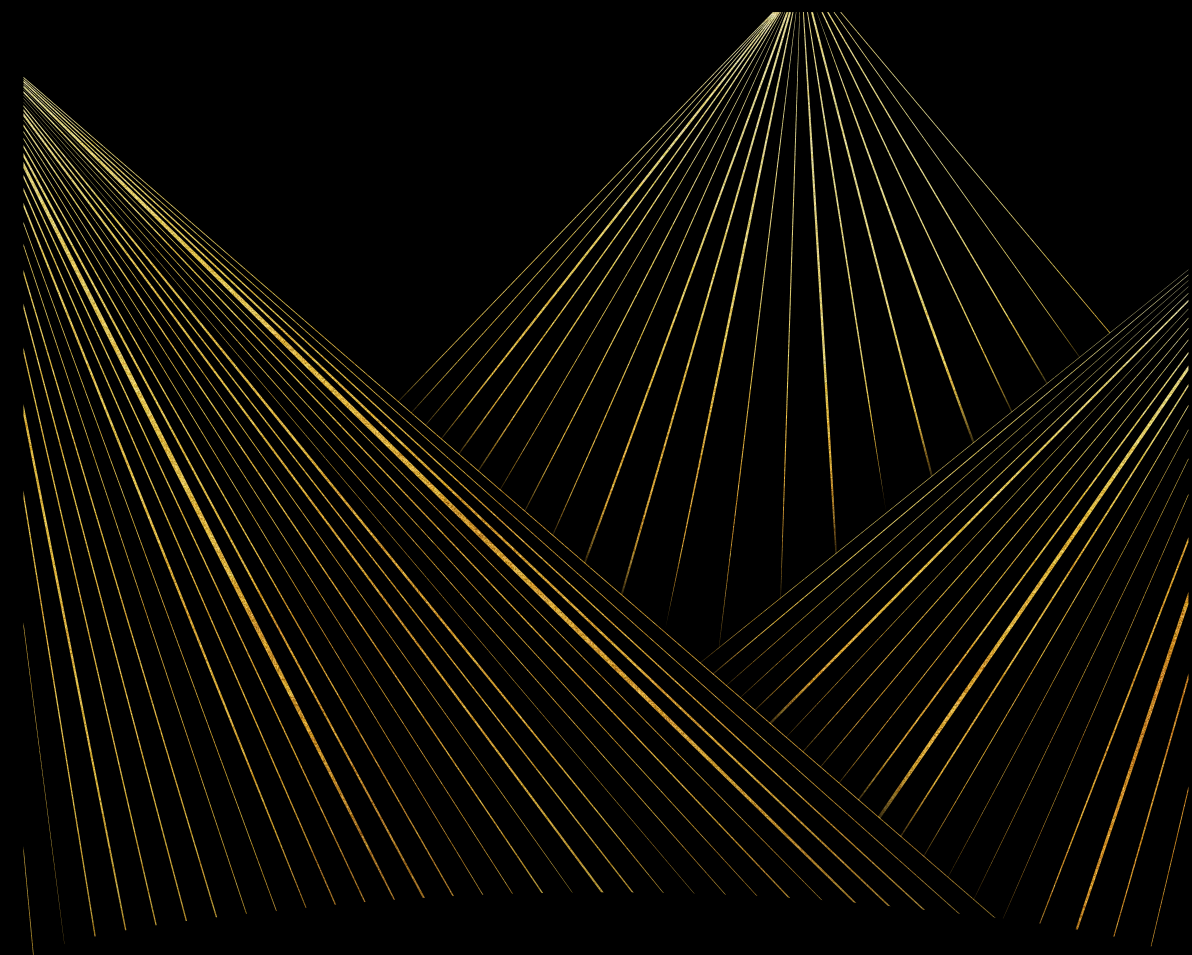
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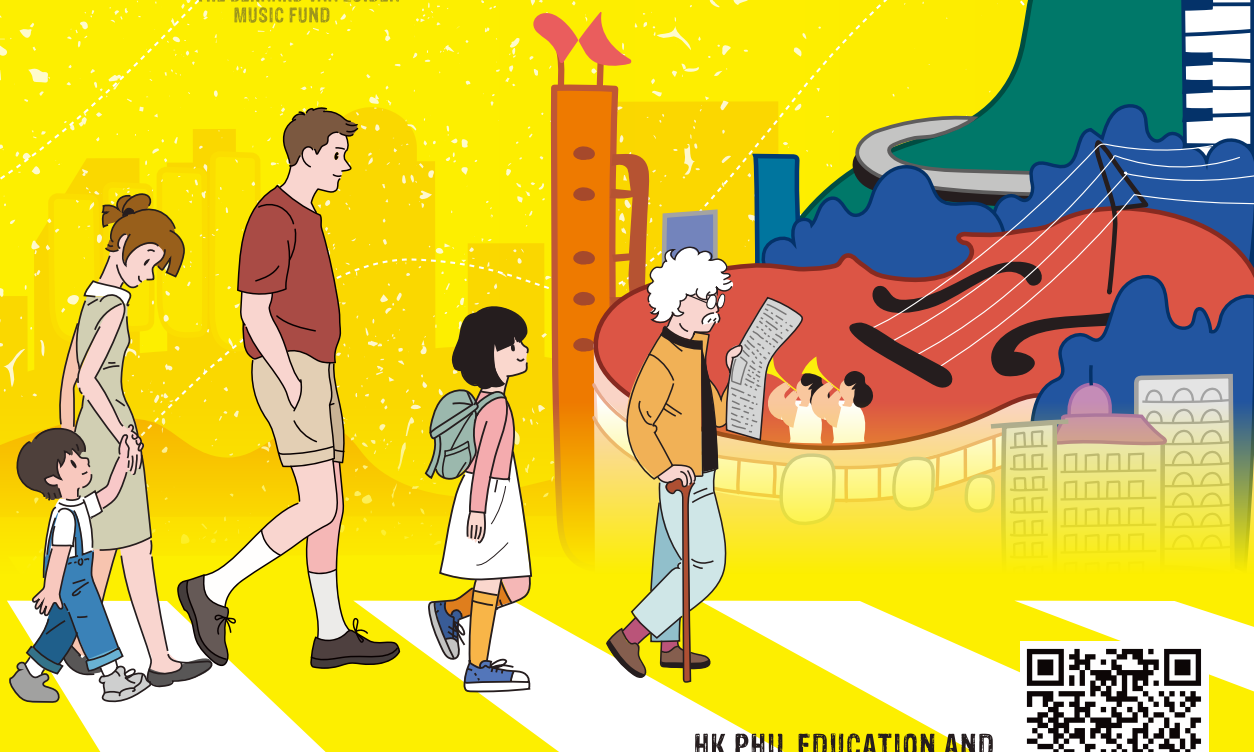
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小提琴協奏曲

G小調第十一交響曲，op. 103，「1905年」

Violin Concerto

Symphony no. 11 in G minor, op. 103, *The Year 1905*

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莉拉·祖絲科域茲 小提琴

Tarmo Peltokoski conductor

Leila Josefowicz violin

四月
APR
2026

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Thu & Fri 7:30pm
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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 González-Granados, conductor
Anne-Sophie Mutter, violin

12 FEB 2026

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

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

拉威爾	《高貴與傷感的圓舞曲》
李斯特	A大調第二鋼琴協奏曲，S. 125
拉威爾	《達夫尼與克羅依》第二組曲
拉威爾	《圓舞曲》
RAVEL	<i>Valses nobles et sentimentales</i>
LISZT	Piano Concerto no. 2 in A major, S. 125
RAVEL	<i>Daphnis et Chloé</i> Suite no. 2
RAVEL	<i>La valse</i>

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

10 & 11 APR 2026

Fri 7:30pm & Sat 5pm
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\$50

太古家+賞系列 漫步魔術與音樂 Swire Family Series A Magical Musical Meander

大受歡迎的魔術師Harry哥哥為活力充沛的指揮陳康明揮動魔術棒，二人施展渾身解數，為大小朋友帶來一趟歡欣美妙的音樂之旅。
Bring your children to help magician Harry Gor Gor save our weary young maestro from despair and reignite his passion for music!

陳康明，指揮
Harry哥哥，魔術師
Joshua Tan, conductor
Harry Gor Gor, magician

24 APR 2026

Fri 7:30pm
CC
\$880 \$700 \$520 \$380

貝托祺的蕭斯達高維契十一 Tarmo Peltokoski Conducts Shostakovich 11

沙羅倫	小提琴協奏曲
蕭斯達高維契	G小調第十一交響曲，op. 103，「1905年」
SALONEN	Violin Concerto
SHOSTAKOVICH	Symphony no. 11 in G minor, op. 103, <i>The Year 1905</i>

貝托祺，指揮
莉拉·祖絲科域茲，小提琴
Tarmo Peltokoski, conductor
Leila Josefowicz, violin

1 & 2 MAY 2026

Fri 7:30pm & Sat 5pm
CC
\$880 \$700 \$520 \$380

太古音樂大師系列 沙羅倫的西貝遼士五 Swire Maestro Series Esa-Pekka Salonen Conducts Sibelius 5

史特勞斯	《唐璜》，op. 20
沙羅倫	圓號協奏曲（亞洲首演，香港管弦樂團聯合委約）
西貝遼士	降E大調第五交響曲，op. 82
STRAUSS	<i>Don Juan</i> , op. 20
SALONEN	Horn Concerto (Asia Premiere, HK Phil Co-commission)
SIBELIUS	Symphony no. 5 in E flat major, op. 82

沙羅倫，指揮
多爾，圓號
Esa-Pekka Salonen, conductor
Stefan Dohr, horn

8 & 9 MAY 2026

Fri 7:30pm & Sat 5pm
CC
\$680 \$540 \$400 \$260

賽馬會音樂巨匠系列 黃佳俊的圖畫展覽會 Jockey Club Masters Series Kahchun Wong's Pictures at an Exhibition

孟德爾遜	E小調小提琴協奏曲，op. 64
穆索斯基（黃佳俊改編）	《圖畫展覽會》
MENDELSSOHN	Violin Concerto in E minor, op. 64
MUSSORGSKY	<i>Pictures at an Exhibition</i>
(arr. Kahchun WONG)	

黃佳俊，指揮
陳蒨瑩，小提琴
巫崇璋，打擊樂
李浚誠，笛子
馬歡，揚琴
譚曼曼，二胡
王思元，琵琶
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Angela Chan, violin
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Tan Manman, erhu
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