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黃佳俊的馬勒七 KAHCHUN WONG CONDUCTS MAHLER 7

黃佳俊 指揮

Kahchung Wong conductor



一月
JAN 23
2026

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



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黃佳俊的馬勒七

Kahchun Wong Conducts Mahler 7

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馬勒

E小調第七交響曲

- I. 慢板—堅毅但不太快的快板
- II. 夜之樂一：中庸的快板
- III. 谱譜曲：幽暗地
- IV. 夜之樂二：溫柔的行板
- V. 輪旋曲—終曲

GUSTAV MAHLER

Symphony no. 7 in E minor

77'

- I. Langsam (Adagio) - Allegro risoluto, ma non troppo
- II. Nachtmusik (Night Music): Allegro moderato
- III. Scherzo: Schattenhaft (Shadowy)
- IV. Nachtmusik: Andante amoroso
- V. Rondo-Finale

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馬勒 (1860-1911)

E小調第七交響曲

- I. 慢板—堅毅但不太快的快板
- II. 夜之樂一：中庸的快板
- III. 谱謠曲：幽暗地
- IV. 夜之樂二：溫柔的行板
- V. 輪旋曲—終曲

長久以來，馬勒「第七」都是他交響曲裡的「灰姑娘」，恍如家中一個被忽視、被誤解的可憐成員。但近年情況卻有所不同：演出與錄音的機會增多，現在更成了馬勒迷談論得最起勁、爭論得最激烈的一首，甚至冠絕他全部九首完整交響曲。不過，「第七」對初接觸的人來說始終是個考驗。比起引人入勝、結構勻稱的馬勒「第六」，或者欣喜若狂又難得直截了當的「第八」，要在初次聆賞「第七」時就能好好理解實在難得多。

的確，1909年（也就是樂曲首演後一年），年輕的現代派作曲家荀伯格聽過馬勒「第七」後，曾以熱情的口吻寫道：「完美的和聲，帶來完美的從容」；不過很少人會用「完美的從容」這類字眼形容馬勒「第七」。第二、三、四樂章彷彿自成天地一樣：氣氛有如夜曲，卻又荒誕不經，時而詭異隱晦，時而極盡陰險之能事。第一、五樂章雖然令人讚歎不已，但與中間三個樂章展現的世界（還是「幾個世界」？）相比，卻顯得風馬牛不相及。終樂章尤其令不少音樂家和聽眾摸不著頭腦。馬勒即將排練到「第七」的終樂章時，顯然會高呼「現在天亮了！」然而走過這許多長長的陰影、經歷過許多漆黑的時刻之後，突然迸發的陽光也實在會令人吃驚。

馬勒1910年在給太太愛瑪的信中，提過寫作「第七」的艱辛過程。有些作者參考這篇書信後，希望藉此解釋「第七」內部的明顯分歧：

「我本來打算去年夏天（1905年）完成『第七』，兩個行板樂章〈夜之樂〉都寫好了。然

而整整兩周都在瞎折騰，弄得心神不定，你也記得吧——直至我跑到多羅米提山脈為止！到了那裡我還是苦苦掙扎，最終決定不寫了，回家去吧，深知這個夏天是白白浪費了。到了克倫彭多夫……我登上小艇，讓人載我到湖的對岸。船槳下水一划，我就想出第一樂章引子的主題（說確實點是主題的節奏和格調）……四星期之內，第一、三、五樂章已完完整整地寫好了！」

可是樂曲本身所說的故事，與有關樂曲來歷的故事卻往往截然不同。古今不少最優秀的交響曲都險些難產。西貝遼士壯麗非凡的第五交響曲幾乎寫了七年，才變成現在大家熟悉的樣子。然而樂曲發展手法聽起來卻渾然天成，很難相信樂曲並非出自剎那間的靈感。馬勒「第七」也許令人費解，但要是演奏得有說服力的話，實在非常獨特迷人——雖然有時會令人感覺不自在，但比起許多傳統的「完美」交響曲卻引人入勝得多。貝多芬在一首歌曲的手稿寫道：「有時相反的一面也是實情。」這句說話套用在任何作曲家身上，都不及馬勒那麼貼切。

配器天馬行空

不過馬勒「第七」之所以迷人，還是有其他原因的。論配器的想像力，馬勒沒有一首作品比得上「第七」。那不單是因為作曲家在交響樂團用上了極罕見的樂器——次中音號（今晚會由上低音號演繹）、曼陀林琴、結他、牛鈴和低音管鐘；即使是常見的樂器，也要有出人意表的新色彩與新效果：例如邪惡地尖叫的單簧管；大提琴與低音大提琴在〈諱謠曲〉裡奏出啪啪有聲的敲擊樂式撥奏（靠的是猛力撥動弦線，令弦線反彈撞到指板上）；〈夜之樂一〉開始後不久，木管樂的震音及花俏音型交織成密麻麻的複調合唱，這種壁毯一樣的效果實在前所未見。豎琴在〈夜之樂二〉奏出管鐘似的聲音，既陰沉又不祥；終樂章則以獨奏定音鼓奏出迅猛的號角曲掀開序幕。至於演奏，「第七」也是非常困難的，每個樂器組別都有成為焦點的時

刻。如果說馬勒哪首交響曲堪稱「樂隊協奏曲」的話，肯定非「第七」莫屬。

引人入勝的音畫

第一樂章伊始，就是馬勒最令人難忘的音畫之一：低音弦樂、木管、大鼓奏出緩慢拖曳的節奏（也就是「划動的船槳」，上述信件中提及過的），然後是嘹亮的次中音號——馬勒形容這是「大自然的咆哮！」這幅引人入勝的音畫速度非常緩慢，帶點葬禮進行曲的韻味。

音樂越來越強烈，終於加速至「堅毅但不太快的快板」。「堅毅但不太快的快板」昂首闊步似的第一主題充滿活力；進行曲性質的樂段又來了，但現在卻堅決得像發了瘋似的。小提琴奏起優美如歌的第二主題，既與第一主題形成鮮明對比，也與第六交響曲的「愛瑪主題」遙相呼應。「第六」的「愛瑪主題」明顯是作曲家為愛妻所繪的音樂肖像畫；但「第七」的「愛瑪主題」卻猶豫不決，心緒不寧。樂章中央的平靜樂段對比更強烈。這類「阿爾卑斯山插曲」經常出現在馬勒的音樂裡：夏天他休假時經常到山上走走，特別喜歡山上寧靜超脫的氣氛，以及美得令人眼花撩亂的景致，「第七」正好將這種氛圍刻劃得活靈活現，是所有「阿爾卑斯山插曲」中的佼佼者。

但隨著開端的葬禮進行曲響起，像回憶一般湧現，阿爾卑斯山景象被硬生生撕破。結果，第一樂章聽起來還是激烈而活力充沛，最後更奮力衝向以大調寫成的喧鬧尾聲，耀武揚威似的。

夜樂之誘惑

〈夜之樂一〉開始時沉醉在晚間寂靜無聲的世界裡。漸漸，隨著奇特的鳥語響起，音樂越來越強勁響亮，但到頭來速度竟然像首慢速進行曲。音樂搖擺不定，一時是詭異的列隊行進，一時是首悠然自得的民歌，然後還是回到詭異的列隊行進；遠處的號角曲聲，還有木管樂所奏的鳥鳴聲，始終縈繞不

散。馬勒聲稱這個樂章的靈感來源包括林布蘭的畫作〈夜巡〉：畫面上聚集的人物眾多，但背景卻漆黑一片。

往下就是位處全曲中央的〈諧謔曲〉，但仍然令人不安，無疑是首死神之舞：維也納圓舞曲的音型在這裡不但極為傷感，更扭曲變形，變得既怪異又可怕，令人覺得舞者都是邪魔所變。

〈諧謔曲〉充滿對死亡的迷戀，〈夜之樂二〉初時似乎反其道而行，散發出從容不迫的魅力。曼陀林琴和結他的聲音，令人想到在溫暖月夜裡響起的地中海小夜曲；然而微笑的面具下卻潛藏著惡意。如果說這裡語帶誘惑，那麼這種「誘惑」就是獵食者所佈的陷阱，一如古老童謠的歌詞：「『你要到我的客廳來嗎？』蜘蛛對蒼蠅說。」

隨後的終樂章極力驅散這些陰影。馬勒本人也用心解釋，說經過了不安的夜夢過後，這就是大白天的耀目陽光。但終樂章大概是全曲分歧最大的樂章。這一刻下定決心盡情慶祝，下一刻舞曲曲調卻似乎變得俗艷，也許還帶點嘲弄的口吻——或許歡欣有點過頭了吧：黑暗真的已經絕跡了嗎？樂章結束時，第一樂章的「快板」主題再度響起：現在變成大調調性，氣魄恢弘，聲音嘹亮；經過鏗鏘的管鐘聲、牛鈴聲和閃爍的敲擊樂，「第七」的最後幾頁更與第五交響曲歡騰的結束遙相呼應。

然而，樂曲也不無神秘莫測的餘韻，尤其樂曲結束前的一剎那，一切突然沉寂下來，之後才奏出堅定的結束和弦。有時相反的一面也是實情？樂曲結束的一刻，正是馬勒「第七」全曲最令人費解的地方。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

四支長笛（其一兼短笛）、短笛、三支雙簧管、英國管、三支單簧管、降E調單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、上低音號、定音鼓、敲擊樂器、兩座豎琴、結他、曼陀林琴及弦樂組。

GUSTAV MAHLER (1860-1911)

Symphony no. 7 in E minor

- I. Langsam (Adagio) - Allegro risoluto, ma non troppo
- II. Nachtmusik (Night Music): Allegro moderato
- III. Scherzo: Schattenhaft (Shadowy)
- IV. Nachtmusik: Andante amoro
- V. Rondo-Finale

For a long time Mahler's Seventh was the "Cinderella" of his symphonic output — the neglected, sadly misunderstood member of the family. In recent times that has changed significantly: performances and recordings have increased, and amongst Mahler-devotees it is now one of the most enthusiastically discussed and argued-over of the nine complete symphonies. And yet it remains a challenge for the newcomer. Mahler's Seventh is far less easy to grasp on one hearing than the instantly compelling and clearly proportioned Sixth, or the ecstatic and unusually direct Eighth.

Granted, when the young modernist composer Arnold Schoenberg heard the symphony in 1909 (the year after the first performance), he wrote enthusiastically of its "perfect repose based on perfect harmony". But few others have used phrases like "perfect repose" to describe the Seventh Symphony. The middle three movements can seem to belong to a world of their own: nocturnal, fantastic, sometimes weirdly ambiguous, sometimes vividly sinister. They project a world (or is it worlds?) from which the

outer movements, impressive as they are, can appear radically divergent. The Finale in particular has caused some musicians and listeners problems. Apparently when Mahler rehearsed the Seventh Symphony, he would introduce the final movement by shouting, "And now comes the day!" But that sudden burst of daylight, after so many long shadows and moments of pitch darkness, can come as a shock.

Some writers, looking to explain the apparent dividedness of the Seventh Symphony, refer to a letter Mahler wrote to his wife, Alma, in 1910, describing the work's difficult birth:

"In the summer before (1905), I had planned to finish the Seventh, of which the two Andante (Nachtmusik) movements were already completed. Two weeks long I tortured myself to distraction, as you'll well remember — until I ran away to the Dolomites! There the same struggle, until finally I gave up and went home convinced that the summer had been wasted. At Krumpendorf... I climbed into the boat to be rowed across the lake. At the first stroke of the oars I found the theme (or rather the rhythm and the character) of the introduction to the first movement... and in four weeks' time the first, third and fifth movements were absolutely complete!"

But the story a piece of music tells in itself is often very different from the story of how it came into being. Many of the finest works in the symphonic repertoire have had difficult births. Sibelius's magnificent Fifth Symphony took nearly seven years to arrive at its final familiar form; and yet the music feels so organic in its growth that it's hard to believe

it wasn't conceived in a single flash of inspiration. Mahler's Seventh Symphony may be enigmatic, but performed with conviction it can also be uniquely fascinating — uncomfortable sometimes, but far more compelling than many more conventionally "perfect" symphonies. As Beethoven wrote, on the manuscript of one of his songs, "Sometimes the opposite is also true"; and of no composer is that truer than Gustav Mahler.

IMAGINATIVE ORCHESTRATION

But there are other reasons to be fascinated by Mahler's Seventh. There is no work of Mahler's in which the orchestral imagination is more highly charged. It isn't simply that the score includes instruments rarely seen in the symphony orchestra — tenor horn (played this evening on the euphonium), mandolin, guitar, cowbells and deep-pitched bells; even the familiar instruments are made to produce surprising new colours and effects: the clarinets shriek demonically, cello and bass produce percussive "snap" pizzicatos (the strings are plucked so hard that they spring back and hit the fingerboard) in the Scherzo, while the dense polyphonic chorus of woodwind trills and arabesques near the start of the first Nachtmusik ("Night Music") produces a sound tapestry like nothing created in music before. Then there are the deep, ominous bell-like harp tones in the second Nachtmusik, and the headlong fanfare for solo timpani that sets the Finale in motion. The Seventh is also extremely challenging to play, with every section of the orchestra

given its moment in the spotlight. If any of Mahler's symphonies deserves to be described as a "Concerto for Orchestra", it is the Seventh.

GRIPPING SOUND PICTURE

The first movement begins with one of Mahler's most unforgettable sound-pictures: a slow, dragging rhythm (the "stroke of the oars" in the letter quoted above) for low strings, wind and bass drum, then the shout of the tenor horn — "Nature roars!" was how Mahler described it. It is a gripping sound picture, with something of the character of a very slow funeral march.

A steady build-up in intensity follows, eventually accelerating into the Allegro risoluto, ma non troppo, with its energetically striding first theme — more march music, but now with an almost crazily determined character. A contrasting song-like second theme led by violins echoes the "Alma" theme in the Sixth Symphony, apparently a portrait of the composer's adored wife; but this Alma theme is more hesitant and troubled. Still more strikingly contrasted is the magical still section at the heart of the movement: this is one of Mahler's most vivid "Alpine interludes", evoking the ethereal stillness and dizzying views Mahler loved on his mountain walks during his summer holidays.

But this Alpine vision is suddenly, tragically cut off by memories of the funeral music from the start of the symphony. In the end, the impression left by the first movement is of fierce, driving energy, ultimately



〈夜巡〉*The Night Watch*

by Rembrandt (Wikimedia Commons)

powering its way through to raucous major-key triumph.

SEDUCTIVE NIGHT MUSIC

The first Nachtmusik begins in rapt nocturnal stillness. Gradually strange bird-calls mix in a powerful crescendo, but eventually a slow march tempo emerges. The music swings from ghostly processional to cosy, folksy songs and back-again, haunted by distant fanfares and memories of the woodwind birdcalls. Mahler claimed that this music was inspired partly by Rembrandt's painting *The Night Watch*, in which the assembled human figures are surrounded by a background of impenetrable darkness.

Next, the compact central Scherzo passes through still more disturbing territory. This is unmistakably a dance of death, with schmaltzy Viennese waltz-figures bizarrely or horrifically distorted: these, one senses, are demonic dancers.

At first the second Nachtmusik seems utterly removed from all this

mortality-fixated thinking. It radiates easy charm, the sound of mandolin and guitar suggesting a warmly moonlit Mediterranean serenade; but there are hints of malice lurking behind the smiling mask. If there is an element of seduction in this music, it is the allure of the predator. One may be reminded of the words of the old nursery rhyme, "Will you walk into my parlour?" said the spider to the fly."

The Finale then strives to banish all these shadows. As Mahler himself strove to explain, this is the glare of day after the disquieting dreams of night. But this is perhaps the most divided movement in the whole symphony. One moment it seems determined to rejoice energetically, the next the dance tunes seem to take on a lurid, possibly mocking quality. Perhaps too there is something manic about all this elation: has darkness really been banished after all? At the end the first movement's Allegro theme returns in brassy major key splendour, through a clangour of bells, cowbells and glittering percussion, and the final pages echo the jubilant conclusion of the Fifth Symphony.

And yet it can leave a curiously ambiguous aftertaste, not least in the sudden hush just before the emphatic final chord. Sometimes the opposite is also true? Mahler's Seventh Symphony is never more inscrutable than in its close.

Programme note by Stephen Johnson

Instrumentation

Four flutes (one doubling piccolo), piccolo, three oboes, cor anglais, three clarinets, E flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, euphonium, timpani, percussion, two harps, guitar, mandolin and strings.

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

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》

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

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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, *The Year 1905*

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Tarmo Peltokoski conductor
Leila Josefowicz violin

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香港管弦樂團保留更改節目及表演者之權利
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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.



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、諷訪內晶子等。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 Urbaniński, 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
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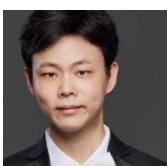
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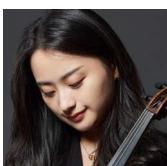
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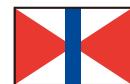
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“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”
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港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G. B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼
於約1760年制作的小提琴，目前由
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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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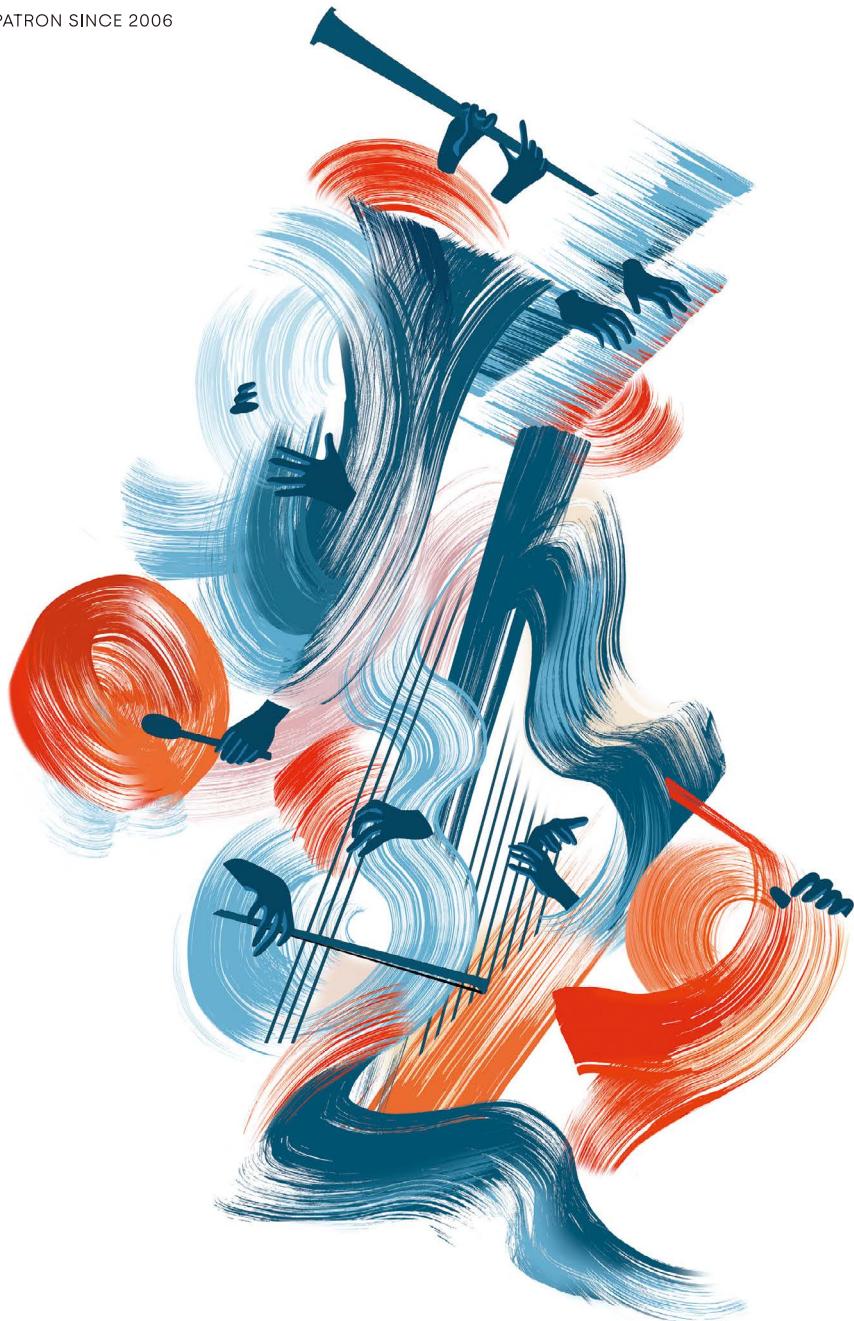
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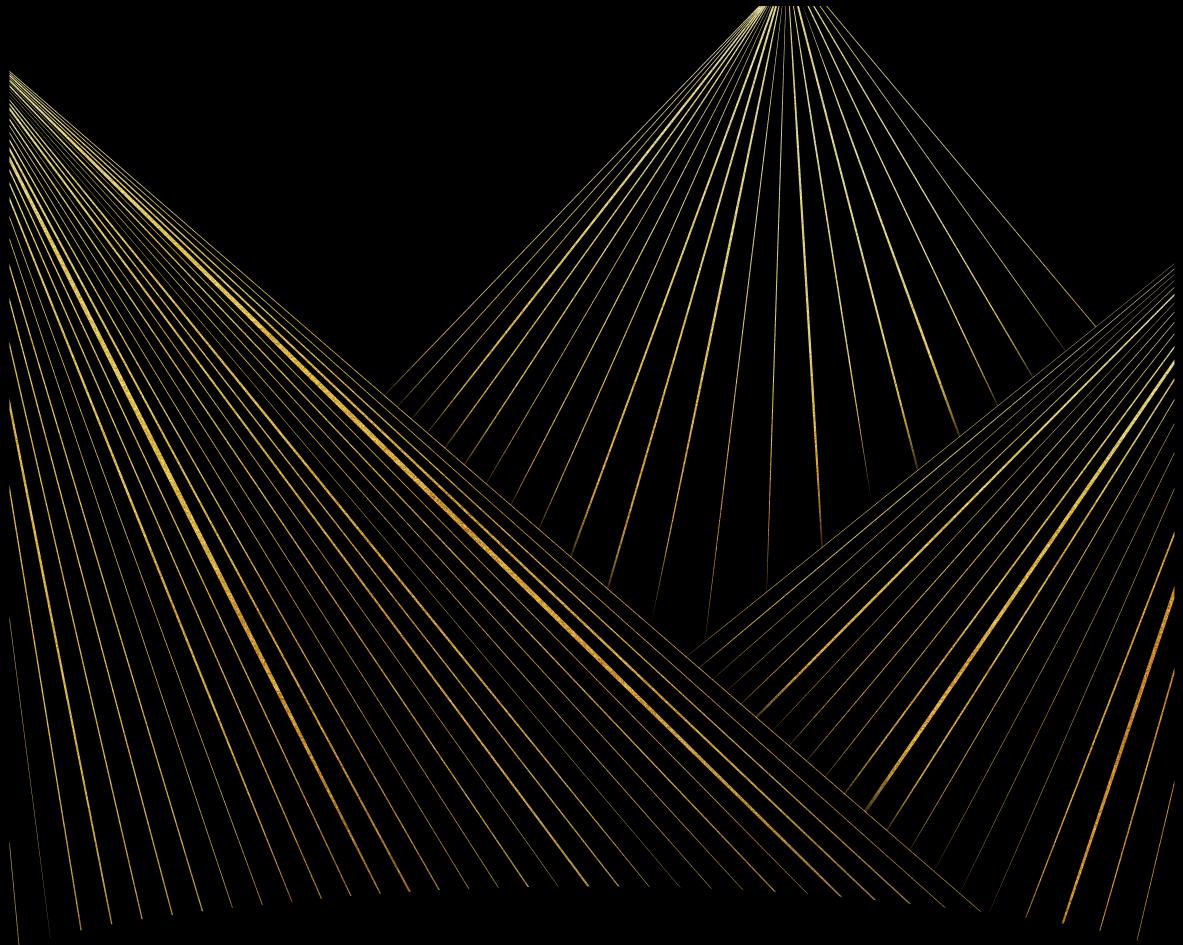


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葉葆菁，聲樂

朱蓓，小提琴

程立，小提琴

方曉牧，大提琴

龐樂思，敲擊樂器

白亞斯，敲擊樂器

李愚珍，豎琴

Yuki Ip, vocal

Bei de Gaulle, violin

Cheng Li, violin

Fang Xiaomu, cello

James Boznos, percussion

Aziz D. Barnard Luce, percussion

Woojin Lee, harp

**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
李斯特
拉威爾
拉威爾
RAVEL
LISZT
RAVEL
RAVEL

《高貴與傷感的圓舞曲》

A大調第二鋼琴協奏曲, S. 125

《達夫尼與克羅依》第二組曲

《圓舞曲》

Valses nobles et sentimentales

Piano Concerto no. 2 in A major, S. 125

Daphnis et Chloé Suite no. 2

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

**10 & 11
APR 2026**

Fri 7:30pm & Sat 5pm
CC
\$420 \$340 \$260 \$180
\$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
蕭斯達高維契
SALONEN
SHOSTAKOVICH

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*

貝托祺，指揮

莉拉·祖絲科域茲，小提琴

Tarmo Peltokoski, conductor

Leila Josefowicz, violin

門票於城市售票網公開發售

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JC = 大館賽馬會立方 JC Cube, Tai Kwun