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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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二月
FEB
2026

12
四 Thu 19:30

香港文化中心音樂廳
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拉威爾

《高貴與傷感的圓舞曲》

MAURICE RAVEL

16'

Valses nobles et sentimentales

李斯特

A大調第二鋼琴協奏曲, S. 125

FRANZ LISZT

21'

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

很慢的慢板—非常激動的快板—
中庸的快板—果斷的快板—
不太快的進行曲風格—活躍的快板

Adagio sostenuto assai – Allegro agitato assai –
Allegro moderato – Allegro deciso –
Marziale un poco meno allegro – Allegro animato

中場休息

INTERMISSION

拉威爾

《達夫尼與克羅依》第二組曲

MAURICE RAVEL

18'

Daphnis et Chloé Suite no. 2

拉威爾

《圓舞曲》

MAURICE RAVEL

12'

La valse

電台錄音 RADIO RECORDING

2026年2月12日的音樂會由香港電台第四台 (FM97.6-98.9 MHz 兆赫及 radio4.rthk.hk) 現場錄音，並將於2026年3月20日晚上8時播放，3月26日下午3時重播。The concert on 12 Feb 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 20 Mar 2026 at 8pm and 26 Mar 2026 at 3pm.



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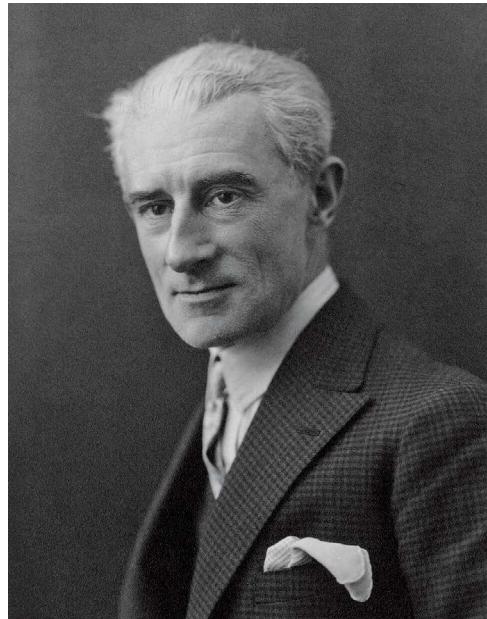


拉威爾 (1875-1937) 《高貴與傷感的圓舞曲》

拉威爾的父親是一位富有的工程師（車迷或許會感到驚訝，原來他是汽車的先驅之一），志向遠大，一心想將擁有彈琴天份的拉威爾培養成技藝精湛的鋼琴家，為此不惜用盡心力為兒子尋求最出色的訓練方法。然而，他忽視了一個事實：拉威爾的身體條件，註定他無法成為偉大鋼琴家。即便如此，在巴黎音樂學院長達十五年的密集訓練並沒有白費。當拉威爾決定轉去作曲的時候，他的作品發掘鋼琴這件樂器的潛能，令其創造出萬花筒般的效果，蘊含着溫和的色澤與含蓄的情緒。觀眾困惑於鋼琴作品為何缺乏炫技段落，或許正因為這個原因，拉威爾隨後將大部分鋼琴作品改編為管弦樂版本，包括這首《高貴與傷感的圓舞曲》。

1911年5月9日，獨立音樂協會在巴黎舉辦一場音樂會，以匿名方式演出數首新作，企圖迷惑樂評人，公眾只可以憑藉他們聽到的旋律作出判斷。《高貴與傷感的圓舞曲》是演出曲目之一，由鋼琴家奧貝爾首演。根據一篇報道，拉威爾「沉默地坐在協會一群外行成員中間，他並沒有告訴他們節目包括自己的作品。這群人素來癡迷拉威爾的音樂，以為這作品是別人寫的便嘲笑它，以取悅拉威爾」。作品受到19世紀維也納的圓舞曲啟發而寫成。它的管弦樂版本於1912年4月22日在巴黎夏特萊劇院首演，以芭蕾舞劇（名為《阿德萊德，或是花的語言》）的形式演出。

曲目由詩人瑞尼耶的一句話引出：「……無用的消遣經常令人快樂」。樂曲由七首短小圓舞曲與一段較長的尾聲組成，中間並無停頓。



拉威爾 Maurice Ravel

Source: Bibliothèque nationale de France

- I. 溫和的快板，但非常大膽
- II. 相當緩慢，兼具強烈表現力
- III. 溫和的快板（美麗而輕柔，典型的拉威爾風格）
- IV. 異常活潑的
- V. 幾乎是緩慢的（一種親暱的情緒）
- VI. 生動地
- VII. 略快
- VIII. 尾聲一慢（第一首圓舞曲的迴響）

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、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼片琴及弦樂組。

MAURICE RAVEL

(1875-1937)

Valses nobles et sentimentales

Ravel's father, a wealthy engineer (who, car fanatics in the audience may be thrilled to learn, was a pioneer of the automobile industry), was so ambitious that, believing his son's early pianistic talent should lead to a career as a virtuoso concert pianist, he did everything in his power to secure the best training possible. But he overlooked one thing: Maurice was just not physically capable of ever becoming a great pianist. Nevertheless, 15 years intensive study at the Paris Conservatoire were not wasted as Ravel took to composing instead, writing piano pieces which exploited the instrument's ability to create a kaleidoscopic array of gentle colours and subtle moods. Audiences were puzzled by piano music with little virtuoso display, and it was possibly because of this reluctance of listeners to respond that Ravel subsequently re-arranged much of it for orchestra, including the *Valses nobles et sentimentales* ("Noble and Sentimental Waltzes").

In a bid to confuse the critics, the Société Musicale Indépendante staged a concert in Paris on 9 May, 1911 in which several new works were presented anonymously; it was then up to the public to form their judgement based solely on what they heard. Included in the programme was the premiere (given by the pianist Louis Aubert) of

Valses nobles et sentimentales and one report tells how Ravel sat silently "in the middle of a group of society dilettantes who habitually swooned when they heard the sounds of Ravel's music. Ravel had not told them that his work was included in the programme and when they heard it they jeered in the hope of pleasing Ravel by assailing the composition which they believed to be by someone else". Inspired by the Viennese waltzes of 19th century, *Valses nobles et sentimentales*, in its orchestral version, was first performed as the ballet *Adelaide, or The Language of Flowers* at Le Châtelet in Paris on 22 April, 1912.

Headed by a quotation from the poet Henri de Régnier, "...the delightful and ever-fresh pleasure of a useless pastime", the work comprises seven short waltzes and a longer epilogue played without a break.

- I. Moderately fast, but very bold
- II. Fairly slow and with intense expression
- III. Moderately fast (a beautifully light and fluffy movement typical of Ravel)
- IV. Fairly animated
- V. Almost slow, in an intimate mood
- VI. Lively
- VII. Less fast
- VIII. Epilogue-slow (in which echoes of the first waltz can be heard)

Programme notes by Dr Marc Rochester

Instrumentation

Two flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.

李斯特 (1811-1886)

A大調第二鋼琴協奏曲，S. 125

很慢的慢板—非常激動的快板—中庸的快板—果斷的快板—

不太快的進行曲風格—活躍的快板

作曲家

巴格尼尼是19世紀最紅的小提琴天王，李斯特則是當時最紅的鋼琴巨星。李斯特的演奏實在太刺激、技巧太驚人，於是有人就像懷疑巴格尼尼那樣，懷疑李斯特究竟跟撒旦有沒有瓜葛。在李斯特某些大型公開音樂會上，據說氣氛跟現在的搖滾巨星音樂會無異——德意志詩人海涅一言以蔽之，將這種現象稱為「李斯特狂熱」。不過，雖然李斯特深明譁眾取寵之道，但他還有更深刻的音樂直覺，尤其作曲方面。在大型作品裡，他力求達到心理上有統整感、主題也環環相扣，息息相關統一；而且除了翻天覆地似的輝煌效果，聽眾也可能聽到非常精緻柔和的一面。晚年的李斯特放棄了巡迴演出、當上羅馬天主教聖職人員（有些人覺得很驚訝，但有些人卻不然）之後，他的作品和聲處理也越來越大膽，預示了20世紀的音樂發展——到了20世紀，對「生命有限」和「憂鬱」的意識非常流行。

背景

一如偉大的鋼琴家兼作曲家朋輩蕭邦，李斯特也寫作了兩首鋼琴與樂團的協奏曲。可是兩人的經歷卻大相逕庭：蕭邦兩首協奏曲都在20歲前寫成，但李斯特卻花了很多時間和心血，才將他兩首協奏曲寫得合意。第一鋼琴協奏曲的重要主題寫於1830年，當時李斯特才19歲；但樂曲卻遲至1849年才定稿，到了1850年代仍繼續修訂。第二鋼琴協奏曲的寫作過程就更漫長了——作曲家到了

1861年才終於決定停止修改！到底創作過程出了甚麼問題？雖然李斯特在很多方面都驚人地早慧，但毫無疑問他並非天生配器大師。李斯特學者高勒形容，兩首鋼琴協奏曲較早期版本的配器「很平庸，有時甚至無能為力」。李斯特與當時的著名作曲家拉夫合作過後，已從中獲益良多；但他1848年出任威瑪公爵的宮廷樂長、擔任指揮的經驗，卻更加彌足珍貴。

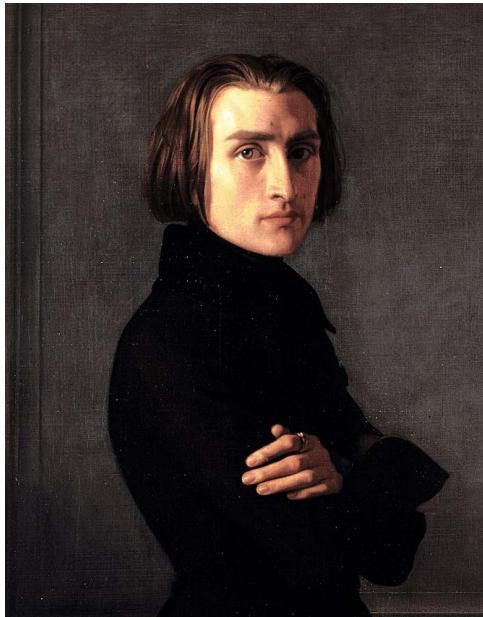
音樂

不過李斯特之所以這麼久才完成「第二」，也可能有其他原因。也許，「第一」將一個短小主題發展成宏篇鉅著，固然是匠心獨運；但相比之下，「第二」卻更為細膩——少幾分炫耀，多幾分詩意，獨奏者與樂團的關係少幾分咄咄逼人，多幾分調皮的交流、多幾分溫柔親切。有一陣子，李斯特想過將樂曲稱為「交響協奏曲」；事實上，樂曲的發展充滿精巧的設計，整合方法也充滿想像力——這種寫法反而更像後貝多芬時代的交響曲或交響詩。

「第二」全曲只有一個樂章，但分為六個互相連接的段落（舒伯特鋼琴獨奏曲《流浪者幻想曲》也是「四樂章合一」結構，李斯特曾將這首鋼琴曲改編成管弦樂曲；顯然這次改編經驗對他影響深遠），全都從開端〈很慢的慢板〉蘊藏的一系列動機發展而成。憂鬱的開端過後，〈非常激動的快板〉像諧謔曲的；突出的大提琴獨奏在〈中庸的

FRANZ LISZT (1811-1886)**Piano Concerto no. 2****in A major, S. 125**

Adagio sostenuto assai – Allegro agitato
 assai – Allegro moderato – Allegro deciso
 – Marziale un poco meno allegro –
 Allegro animato



李斯特 Franz Liszt

Illustration: Henri Lehmann (Musée Carnavalet)

快板》響起；〈果斷的快板〉後是有力的〈不太快的進行曲風格〉，最後適切地以輝煌的〈活躍的快板〉作結。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器及弦樂組。

THE COMPOSER

Alongside the violinist Niccolò Paganini, Liszt was the superstar pianist of the 19th century. His playing was so exciting, so staggeringly athletic that some even wondered, as they had with Paganini, whether Satan himself had something to do with it. The atmosphere at some of his big public concerts was by all accounts comparable to a modern headline rock concert — the German poet Heinrich Heine summed it all up in the word “Lisztomania”. But although Liszt knew how to play to the gallery, he had deeper instincts too, especially as a composer. He strove to bring psychological as well as thematic unity to his large-scale works, and alongside heaven-storming brilliance one may also encounter extraordinary delicacy and tenderness. In his later years, when he'd given up concert-touring and — to the surprise of some (but not to others) — become a Roman Catholic clergy, he created works of increasing harmonic audacity, foreshadowing 20th century developments, in which awareness of mortality and melancholy often prevail.

THE BACKGROUND

Like his great fellow pianist-composer Chopin, Liszt composed two concertos for piano and orchestra. But their histories are very different. Chopin had completed both his concertos by the age of 20. Liszt however spent a great deal of time and effort on getting his two concertos right. The main themes of the First Piano Concerto were written down in 1830 when Liszt was 19, but it wasn't until 1849 that he arrived at a definitive score, and there were further revisions during the 1850s. Finishing the Second took even longer — Liszt finally decided he'd finished revising it in 1861! What was it caused him such problems? Staggeringly precocious though he was in many ways, Liszt was emphatically not a born master of the orchestra. The Liszt scholar Robert Collet describes his orchestral writing in the earlier versions of the two piano concertos as "undistinguished and at times even helpless". Liszt was helped greatly by collaborating with the then-famous composer Joachim Raff, but even more valuable was his experience as a conductor at the Ducal Court of Weimar, where he became Kapellmeister in 1848.

THE MUSIC

But there's another possible reason why it took Liszt so long to finish the Second Concerto. The First may be ingenious in the way it makes a lot from one short theme, but the Second is subtler — less barnstorming and more poetic in character, with

the relationship between soloist and orchestra less confrontational, more inclined to playful give-and-take or gentle intimacy. For a while, Liszt thought of calling it "Concerto symphonique", and it does show the kind of developmental ingenuity and imaginative integration one might expect more of a post-Beethovenian symphony or symphonic poem.

The concerto is in one continuous movement, but it breaks down into six linked sections (the experience of orchestrating Schubert's four-movements-in-one solo piano *Wanderer Fantasy* was clearly influential), all developing motifs in the opening *Adagio sostenuto assai*. After that pensive opening come a *scherzo-like Allegro agitato assai*, an *Allegro moderato* with a prominent *cello solo*, a section marked *Allegro deciso*, a vigorous march-like *Marziale un poco meno allegro* and a suitably brilliant concluding *Allegro animato*.

Programme notes by Stephen Johnson

Instrumentation

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion and strings.

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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

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Music Director Designate

拉威爾 (1875-1937)

《達夫尼與克羅依》第二組曲

破曉—啞劇—全體舞

要數二十世紀初把管弦樂當繪畫看待，又畫得最出色的作曲家，拉威爾肯定是其中一位。他以色彩、織體和音色做試驗，創造出風情萬種的誘人聲效，並發掘出許多可行的寫法與可用的聲音，對管弦樂寫法的影響甚至延續至今。《達夫尼與克羅依》是他立意最高的作品，也是他配器法成就的巔峰。

這齣標準長度的芭蕾舞劇1909年由狄亞吉列夫委約創作，為狄亞吉列夫自己的俄羅斯芭蕾舞團而寫，1912年首演。可是拉威爾精緻周密的音樂思想，卻不是每次都能與合作夥伴配合無間的——其實大約在這個時候，同一群藝術家正以一系列激進的芭蕾舞劇，幫助史達拉文斯基登上國際舞台。不過，雖然《達夫尼與克羅依》為劇場帶來一些麻煩，拉威爾卻令作品在音樂廳裡歷久不衰——方法是抽取部分劇樂，改編成兩套管弦樂組曲，作獨立演出之用。

劇情改編自一則田園愛情故事。原作據說出自古希臘作家朗格斯手筆，約寫於公元二世紀。達夫尼和克羅依都是棄嬰，由牧羊人撫養，在山野鄉郊長大（在作者筆下，這個成長地可是很美好的）。可是兩人互生情愫之後卻屢遭厄運，聚少離多，最後靠神明出手相助才得以團聚。拉威爾自言劇樂是「一幅偌大的濕壁畫」，可是他不著重重構符合史實的希臘，反而以刻劃自己想像中的希臘為主——彷彿在十八世紀末法國藝術風潮的影響下神遊古蹟一般。在一個變幻無常，過去種

種憑藉也不斷被削弱的年代，異教的活力與純真看來便十分吸引。

「第二組曲」選自芭蕾舞劇最後一部分。這時劇情已經十分緊湊：克羅依被海盜誘拐，達夫尼在夜裡向牧神潘求救。第一樂章是著名的〈破曉〉——那是最有新意、最耀眼的管弦樂段落之一。

拉威爾先將弦樂細分為更多層次，再要求樂師逐一將弱音器拿走，營造出獨特的效果；同時木管也百囀千聲，模仿嚶嚶鳥語。晨光漸顯，最後普照大地，驅走黑暗與憂慮——以音樂隱喻靈魂再度覺醒，承諾得以重塑。

達夫尼與克羅依重逢後，跳著舞演起〈啞劇〉來向牧神潘感恩致敬，重演牧神潘追求仙女西林克斯的情景（長笛聲響起，彷彿牧神親臨）。這個令人著迷的閃爍片段過後，是最後的〈全體舞〉：不規則的節奏迫使全樂團都變得歡欣喧鬧。到牧羊人和村民加入起舞時，芭蕾舞卻突然變成狂歡的慶典——拉威爾將大自然、慾望和重生刻劃得喜氣洋洋，最後以振作鼓舞，開懷暢飲作結。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、短笛、中音長笛、兩支雙簧管、英國管、兩支單簧管、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、四支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼片琴及弦樂組。

MAURICE RAVEL (1875-1937)

Daphnis et Chloé Suite no. 2

Lever de jour — Pantomime —
Danse générale

Maurice Ravel ranks among the most brilliant orchestral painters of the early 20th century. His experiments with colour, texture and timbre created soundscapes of extraordinary sensual allure, opening up possibilities that continue to shape orchestral writing today. *Daphnis et Chloé*, the most ambitious of his compositions, stands at the summit of this achievement.

The full-length ballet was commissioned in 1909 by Sergei Diaghilev for his company Les Ballets Russes and premiered in 1912. Ravel's refined, meticulously crafted musical vision did not always align smoothly with that of his collaborators — artists who, around the same time, were helping to launch Igor Stravinsky onto the international stage through a series of radical ballets. Yet while *Daphnis et Chloé* posed challenges in the theatre, Ravel ensured its lasting presence in the concert hall by extracting two orchestral suites, designed for independent performance.

The scenario is adapted from a pastoral romance attributed to

the ancient Greek writer Longus, probably written in the second century CE. *Daphnis and Chloé* are naïve foundlings, raised by shepherds in an idealised countryside. As they awaken to love, they are repeatedly separated by misfortune before divine intervention finally reunites them. Ravel described the score as "a vast musical fresco", less concerned with historical reconstruction than with his own imagined Greece — a dream of antiquity shaped by French art of the late 18th century. In a period marked by uncertainty and the erosion of old certainties, this vision of pagan vitality and innocence held a powerful attraction.

Suite no. 2 is drawn from the ballet's final part. The drama has already reached its crisis: Chloé has been abducted by pirates, and during the night Daphnis has appealed to the god Pan for aid. The suite opens with the celebrated "Lever de jour" (Daybreak) — one of the most innovative and dazzling passages in orchestral music.

Differentiating the strings into subdivided layers, Ravel creates a special effect by having the players remove their mutes one by one while the woodwinds intricately mimic birdsong. The sun's shafts of light emerge in full glory, dispelling darkness and worry — a musical metaphor for the soul reawakening to promise restored.

Reunited, Daphnis and Chloé dance a "Pantomime" of thanksgiving in



達夫尼與克羅依
Daphnis and Chloé
Illustration: François-Louis Français
(Musée d'Orsay)

homage to Pan, reenacting the god's pursuit of the nymph Syrinx, with the flute evoking Pan's presence. This shimmering, sensuous episode yields to the final "Danse générale", whose irregular rhythmic patterns propel the music into a joyous tumult for full orchestra. As shepherds and villagers join the lovers, the ballet erupts in ecstatic celebration — bringing Ravel's radiant vision of nature, desire and rebirth to a thrilling, bacchanalian close.

Programme notes by Thomas May

Instrumentation

Two flutes (one doubling piccolo), piccolo, alto flute, two oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.



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拉威爾 (1875-1937)

《圓舞曲》

害羞、拘謹、在公開場合總是禮貌周周（嗯，幾乎「總是」吧）——拉威爾傾向深藏不露，即使摯友也很少見到他流露過甚麼情緒，而且他終生未娶，性傾向也有點神秘。同期作曲家史達拉汶斯基將拉威爾其人其樂都比喻作「瑞士鐘錶匠」——極度精準，不過也許有點冷漠。不過這人雖然孤單，心裡卻藏著深深的哀傷與奇怪的潛在情緒，還有些癡迷：他對音樂中的美感和詩意，都有著非常敏銳的感知，程度冠絕所有作曲家；他的編舞詩《圓舞曲》也讓大家窺見他個性中的光明面與黑暗面。

《圓舞曲》原是芭蕾舞劇樂，寫於1919至1920年。標題「圓舞曲」會馬上令人想起帝國時代的維也納——那是許多傑出音樂及藝術作品的搖籃，獲譽為最優雅迷人的社交舞「華爾滋」的誕生地。另外，《圓舞曲》的寫作年份也很重要。他動筆前一年（1918年），國祚已延綿數百載的奧地利哈布斯堡帝國終於崩潰，被第一次世界大戰毀掉——不過這場戰爭正是奧地利四年前親自發動的。拉威爾素來對德語世界的文化抱有戒心；他後來在一戰中擔任過救護車司機，之後這種戒心更越演越烈。可是不久後他卻承認，自己其實很喜歡華爾滋的「精彩節奏」及其流露的「生活之樂」。

「精彩節奏」與「生活之樂」兩種特質在《圓舞曲》裡都十分明顯，但樂曲還有其他特質。樂曲開端的低音零零碎碎，古古怪

怪，就帶有不祥的、幽靈似的特質；即使舞曲變得越來越華麗明亮，但很多人仍然覺得有股邪惡的力量在潛伏。隨著樂曲朝著刺激但凶狠的結尾推進，這種感覺也越發明顯。拉威爾強調，他無意以《圓舞曲》點評帝國時代維也納的黑暗面，更無意刻劃維也納最終災難式的衰落。姑勿論作曲家用意如何，許多聽眾仍然覺得樂曲蘊藏著深沉的悲傷。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

MAURICE RAVEL (1875-1937)

La valse

Shy, reserved, always polite (well, almost always), Ravel tended to play his cards close to his chest in public. Even close friends rarely saw him make any kind of emotional display. He never married, and his sexuality remained something of a mystery. Ravel's contemporary Igor Stravinsky compared both the man and his music to "a Swiss watchmaker" — exquisitely precise, but perhaps a little clinical. But there were depths of sadness and strange undercurrents in this solitary man, as well as a kind of rapture: no composer has had stronger sense of the beauty and sheer poetry of musical sound, and his "poème chorégraphique" (choreographic poem) *La valse* allows us glimpses into both the light and the dark sides of Maurice Ravel's personality.

Ravel wrote *La valse* in 1919-20, originally as a ballet score. The title immediately evokes Imperial Vienna, home of so much great music and art, particularly cherished as the birthplace of the most elegantly sensuous of all ballroom dances, the waltz. The timing of its composition is highly significant. The year before

he began work on *La valse*, 1918, the centuries old Austrian Habsburg Empire had finally collapsed, a victim of the very World War which it had initiated, four years earlier. Ravel had always been intensely distrustful of the culture of the German-speaking world, and that distrust had only intensified after Ravel's experience as an ambulance driver at the front in World War One. But he confessed soon afterwards that he'd always loved the "wonderful rhythms" and *joie de vivre* expressed in the waltz.

Both qualities are very much in evidence in *La valse*, but there's something else too. There's an ominous, ghostly quality about the strange fragmentary low sounds heard at the opening, and even as the dancing turns more brilliant and opulent, there's also a feeling for many that there's a demonic presence here too. That sense grows as *La valse* builds to its thrilling, yet undeniably savage ending. Ravel insisted that *La valse* wasn't intended a commentary on the darker sides of Imperial Vienna, still less a portrait of its final catastrophic downfall. But whatever his intentions, many have heard a profoundly tragic message in this music.

Programme notes by Stephen Johnson

Instrumentation

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

約丹

PHILIPPE JORDAN

指揮 Conductor

Photo: Johannes Ifkovits



約丹來自一個藝術氛圍濃厚的瑞士家庭，獲譽為為當代最重要的指揮家之一。他的職業足跡遍及世界各地主要歌劇院、音樂節和管弦樂團。由2027/28樂季開始，他將擔任法國國家樂團的音樂總監。

約丹由2020年9月至2025年6月擔任維也納國家歌劇院的音樂總監，歌劇院在其領導下演出了多套新製作，包括《蝴蝶夫人》、《帕西法爾》、《馬克白》、《費加洛的婚禮》、《紐倫堡的名歌手》、《崔斯坦與伊索爾德》，並格外投入莫扎特的「達·龐特」歌劇全集新製作。在2024/25樂季，即他在任的最後一季，他指揮了《唐卡洛》和《湯豪舍》的新製作，以及「達·龐特」歌劇全集和華格納《尼伯龍的指環》等。

2025年夏天，約丹重返薩爾斯堡音樂節，再次指揮《馬克白》。在2025/26樂季，他隨維也納國家歌劇院於日本巡迴演出《玫瑰騎士》；他亦指揮法國國家樂團、巴黎歌劇院、米蘭斯卡拉歌劇院、佛羅倫斯五月音樂節劇院、德累斯頓國家樂團、蘇黎世音樂廳樂團、維也納交響樂團，以及美國的芝加哥交響樂團、三藩市交響樂團和亞特蘭大交響樂團；在亞洲，他客席指揮首爾愛樂和NHK交響樂團。

Hailing from an artistic Swiss family, Philippe Jordan is today considered one of the most distinguished and established conductors of his generation. His international career has taken him to the leading opera houses, festivals, and concert halls around the world. Beginning with the 2027/28 season, he will assume the position of Music Director of the Orchestre National de France.

Jordan served as Music Director of the Vienna State Opera from September 2020 until June 2025, during which time he led numerous outstanding new productions, including *Madama Butterfly*, *Parsifal*, *Macbeth*, *Le Nozze di Figaro*, *Die Meistersinger von Nürnberg* and *Tristan und Isolde*. He placed special artistic emphasis on an entirely new *Da Ponte* cycle by Mozart. In his final season, 2024/25, he conducted new productions of *Don Carlo* and *Tannhäuser*, as well as revivals of the Mozart cycle and Wagner's *Ring des Nibelungen*.

In summer 2025, Jordan returned to the Salzburg Festival to conduct *Macbeth* once again. In the 2025/26 season, he appeared with the Vienna State Opera on tour in Japan with *Der Rosenkavalier*. Additional concert engagements take him to the Orchestre National de France, the Opéra de Paris, La Scala in Milan, the Maggio Musicale Fiorentino, the Staatskapelle Dresden, the Tonhalle-Orchester Zürich, the Vienna Symphony Orchestra, and to the United States, including the Chicago Symphony Orchestra, San Francisco Symphony, and Atlanta Symphony Orchestra. In Asia, he guest conducts the Seoul Philharmonic and the NHK Symphony Orchestra.

狄里柏斯基

SIMON TRPČESKI

鋼琴 Piano

Photo: Benjamin Ealovega / KulturOp

狄里柏斯基技藝精湛，演奏風格富有表現力，舞台演出極具魅力，二十多年來吸引世界各地的觀眾，譽滿全球。他以英國 BBC 新世代藝術家身份初登國際舞台，至今與四大洲過百個樂團合作演出。

2025/26 樂季標誌狄里柏斯基的藝術生涯踏入 25 周年，他特意聯同馬其頓歌劇與芭蕾舞團樂團及一眾長期藝術合作伙伴，於首都史高比耶的體育館舉行大型音樂會慶賀。今季其他焦點演出包括：布拉格愛樂樂團（維拉姆指揮）及西雅圖交響樂團（張弦指揮）的開季音樂會，以及與美國國家交響樂團（諾塞達指揮）在北美巡演。在歐洲，他夥拍雷夫及羅馬尼亞國家青年樂團參與安納斯古音樂節，夥拍佩特連科與皇家愛樂樂團在西班牙巡演。他亦會首度亮相聖西西利亞國立音樂學院樂團（漢力克指揮）及畢爾包交響樂團（保羅·岡扎雷茲指揮）的舞台。

在馬其頓文化藝術機構 KulturOp 的支持下，他與年輕音樂家緊密合作，培育下一代，並向國際推廣馬其頓文化。為表彰他的藝術成就，他於 2009 年獲頒馬其頓總統勳章，並於 2011 年獲頒首屆「馬其頓國家藝術家」榮譽。



Praised as much for his powerful virtuosity and deeply expressive approach as for his charismatic stage presence, Simon Trpčeski has captivated audiences worldwide for over two decades. Launched onto the international scene as a BBC New Generation Artist, he has collaborated with more than a hundred orchestras across four continents.

The 2025/26 season marks the 25th anniversary of his career, celebrated with a gala concert at the National Arena in Skopje, featuring the Macedonian Opera and Ballet Orchestra and longtime artistic collaborators. Highlights of this season include season-opening concerts with the Prague Philharmonia under Emmanuel Villaume and the Seattle Symphony under Xian Zhang, as well as a North American tour featuring two appearances with the National Symphony Orchestra and Gianandrea Noseda. In Europe, he appears at the Enescu Festival with the Romanian National Youth Symphony under Christian Reif, and performs with the Royal Philharmonic Orchestra on tour in Spain with Vasily Petrenko. He also makes debuts with the Orchestra di Santa Cecilia under Manfred Honeck and the Bilbao Symphony Orchestra under Pablo González.

With the support of KulturOp, Macedonia's cultural and arts organisation, he works closely with young musicians, nurturing the next generation and promoting Macedonian culture internationally. In recognition of his artistic achievements, he received the Presidential Order of Merit for Macedonia in 2009 and in 2011 became the country's first-ever National Artist.



Photo: Desmond Chan

香港管弦樂團合唱團

HK PHIL CHORUS

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

自2022/23樂季以來，港樂合唱團與澳門樂團合作演出多套節目，包括貝多芬第九交響曲、孟德爾遜《仲夏夜之夢》及BBC《七個世界，一個星球》等，彰顯港樂投入粵港澳大灣區內的文化交流。

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

Since the 2022/23 season, the chorus has been collaborating with the Macao Orchestra on various programmes, including Beethoven's Symphony no. 9, Mendelssohn's *A Midsummer Night's Dream*, and the BBC's *Seven Worlds, One Planet*. This partnership highlights HK Phil's cultural exchange initiatives within the Greater Bay Area.



黃日珩為香港土生土長指揮家及低男中音歌唱家。

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

黃日珩 APOLLO WONG

合唱團團長 Chorusmaster

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

合唱團團長

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何宗怡
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林永欣
李海欣*
李思澔
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梁淑嫻
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彭式
譚樂誼
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任永欣

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Adeline Chow
Ruby Ding Hoi-kan
Laverne Ho Chung-yee
Elsie Ho
Jessica Lam Hoi-yee
Vivian Lam Wing-yan
Hoian Lee*
Sharon Lee Sze-ho
Leung Cheuk-ki
Rita Leung
Nancy Li
Vivien Lowe
Or Ka-wai
Prisca Peng
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Winnie Tam
Denise Yam Wing-yan

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鍾志榮
傅朗歌*
何尚軒
姜鴻均*
黎遨行*
羅章
吳智明
柯政行+
溫庭皓
邱峙峰

Cheung Tsz-fung
Andrew Chung Chi-wing
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+客席團員 Guest Singer

以字母順序排列 Listed in alphabetical order

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

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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

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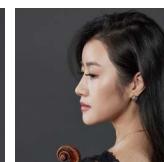
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“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”
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港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，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。

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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.

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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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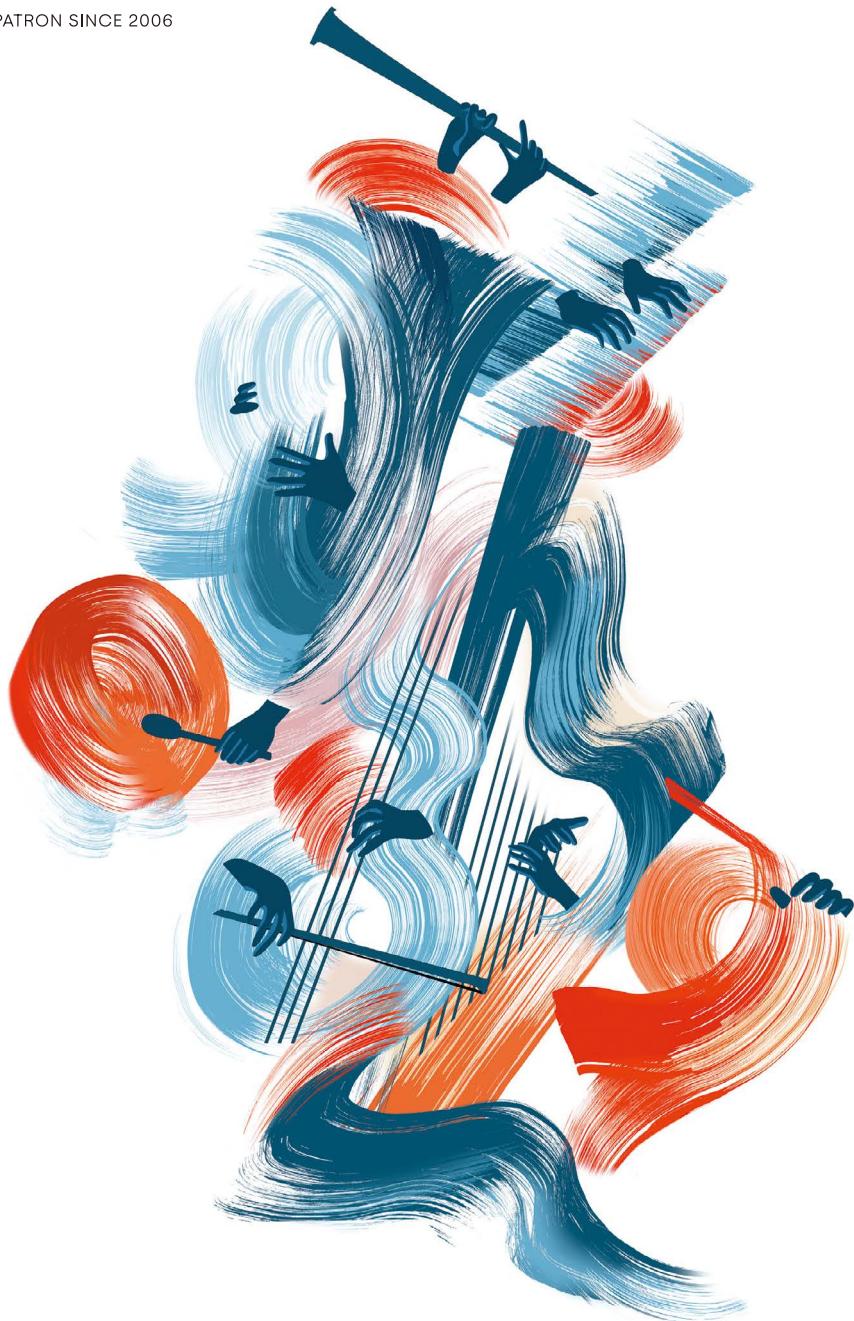
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