

貝托祺的蕭斯達高維契十一
TARMO PELTOKOSKI
CONDUCTS
SHOSTAKOVICH 11



貝托祺 指揮
莉拉·祖絲科域茲 小提琴

Tarmo Peltokoski conductor
Leila Josefowicz violin

四月
APR 24
2026 五Fri 19:30

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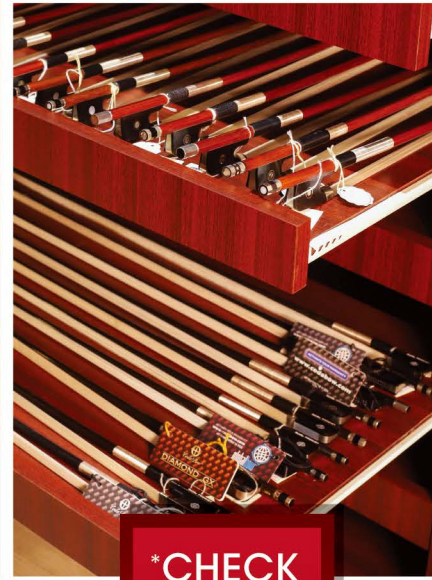


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香港通利琴行

貝托祺的蕭斯達高維契十一

Tarmo Peltokoski Conducts Shostakovich 11

貝托祺 | 指揮

莉拉·祖絲科域茲 | 小提琴

Tarmo Peltokoski | Conductor

Leila Josefowicz | Violin

沙羅倫

小提琴協奏曲

- I. 海市蜃樓
- II. 律動一
- III. 律動二
- IV. 再見

ESA-PEKKA SALONEN

Violin Concerto

- I. Mirage
- II. Pulse I
- III. Pulse II
- IV. Adieu

29'

中場休息

INTERMISSION

蕭斯達高維契

G小調第十一交響曲，op. 103，
「1905年」

- I. 冬宮廣場
- II. 一月九日
- III. 永恆的記憶
- IV. 警鐘

DMITRI SHOSTAKOVICH

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

- I. The Palace Square
- II. The Ninth of January
- III. Memory Eternal
- IV. The Tocsin

55'



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沙羅倫 (1958年生)

小提琴協奏曲

- I. 海市蜃樓
- II. 律動一
- III. 律動二
- IV. 再見

作曲家的話

我的小提琴協奏曲寫於2008年6月至2009年3月期間——歷時九個月，剛好跟人類的妊娠期一樣，真是美好的巧合。

樂曲共有四個樂章，我決定盡量涵蓋各種情感：從炫技俗艷到兇猛粗暴，從靜態冥想到傷春悲秋。過程中，我發現莉拉·祖絲科域茲實在是位好搭檔：她無所限制，無所畏懼；有些地方我也不肯定自己有沒有膽量闖進去，也是她不斷鼓勵我。結果是，這首協奏曲既是她的肖像，也是我心底的故事——五十而知天命，就在踏入這個人生分水嶺之際，我以這首樂曲總結了自己做人與做音樂家的體會。

第一樂章：海市蜃樓

獨奏小提琴孤獨地開始時，音樂也彷彿已開始了一陣子似的。鐘鳴似的聲音輕柔地響起，不時圍繞著炫技線條點綴一下。我們突然將鏡頭拉近，將影像放到最大：小提琴的空弦共鳴還在繼續，但聲音放得更大；輕佻調皮的氣氛被弦樂大特寫取代，現在由大提琴和低音大提琴演奏；聲音深沉但共鳴感豐富。

鏡頭隨即拉遠，不久後再拉近。第三次特寫之後是段宣敘調。獨奏小提琴演奏的旋律線條帶有不少修飾，隨後是快得驚人的樂段。最後我將鏡頭再度拉遠，筆直地往上移動。獨奏小提琴也一樣。

最後所有動態都在D音停下來，然後是……

第二樂章：律動一

一切都安靜，很靜態。我想像有個房間，

寂靜無聲：唯一聽到的，是你身旁熟睡那人的心跳聲。你睡不著，卻沒有焦慮，腦中只有和善但模糊的想法。最後透過窗簾，看見清晨第一束陽光——由長笛奏出。

第三樂章：律動二

這裡的律動不再是心跳。音樂既古怪又有大城市的感覺，明顯偏重流行文化，帶有（合成的）民歌痕跡。小提琴的用法被推到樂器本身的極限。這一切都洋溢著美國加州風情。「表達自由」萬歲。還有，謝謝大家！

第四樂章：再見

這個樂章不是跟特定的人或物說再見，而是與大自然的核心過程有關：「終結」與「新生」，但凡事物終結，新事物就會從中誕生。當然這個樂章帶有很強烈的懷舊氣息，全樂團不時迸發的嘹亮聲響也有點粗暴，不過我想和聲由內至外都顯得明亮，但靠的不是大動作、大動靜，而是光。

我寫下樂曲最後一個和弦時也有點迷茫：為何最後和弦的聲音與樂曲裡其他所有和聲都完全不一樣？而且只有一個和弦如此？聽起來總像屬於另一首作品似的。現在我相信自己找到答案了——因為這個和弦正是新事物的開端。

樂曲介紹由沙羅倫撰寫，鄭曉彤翻譯

編制

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

ESA-PEKKA SALONEN (b. 1958)

Violin Concerto

- I. Mirage
- II. Pulse I
- III. Pulse II
- IV. Adieu

In the Composer's Words

I wrote my Violin Concerto between June 2008 and March 2009. Nine months, the length of human gestation, a beautiful coincidence.

I decided to cover as wide a range of expression as I could imagine over the four movements of the Concerto: from the virtuosic and flashy to the aggressive and brutal, from the meditative and static to the nostalgic and autumnal. Leila Josefowicz turned out to be a fantastic partner in this process. She knows no limits, she knows no fear, and she was constantly encouraging me to go to places I was not sure I would dare to go. As a result of that process, this Concerto is as much a portrait of her as it is my more private narrative, a kind of summary of my experiences as a musician and a human being at the watershed age of 50.

MOVEMENT I: MIRAGE

The violin starts alone, as if the music had been going on for some time already. Very light bell-like sounds comment on the virtuosic line here and there. Suddenly we zoom in to maximum magnification: the open strings of the violin continue their resonance, but amplified; the light

playfulness has been replaced by an extreme close-up of the strings, now played by the cellos and basses; the sound is dark and resonant.

Zoom out again, and back in after a while. The third close-up leads into a recitative. Solo violin is playing an embellished melodic line that leads into some impossibly fast music. I zoom out once again at the very end, this time straight up in the air. The violin follows.

Finally all movement stops on the note D, which leads to...

MOVEMENT II: PULSE I

All is quiet, static. I imagined a room, silent: all you can hear is the heartbeat of the person next to you in bed, sound asleep. You cannot sleep, but there is no angst, just some gentle, diffuse thoughts on your mind. Finally the first rays of the sun can be seen through the curtains, here represented by the flutes.

MOVEMENT III: PULSE II

The pulse is no longer a heartbeat. This music is bizarre and urban, heavily leaning towards popular culture with traces of (synthetic) folk music. The violin is pushed to

its very limits physically. Something very Californian in all this. Hooray for freedom of expression. And thank you, guys!

MOVEMENT IV: ADIEU

This is not a specific farewell to anything in particular. It is more related to the very basic process of nature, of something coming to an end and something new being born out of the old. Of course this music has a strong element of nostalgia, and some of the short outbursts of the full orchestra are almost violent, but I tried to illuminate the harmony from within. Not with big gestures, but with light.

When I had written the very last chord of the piece I felt confused: why does the last chord – and only that – sound completely different from all other harmony of the piece? As if it belonged to a different composition. Now I believe I have the answer. That chord is a beginning of something new.

Programme notes by Esa-Pekka Salonen

Instrumentation

Three flutes (one doubling alto flute, one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, two horns, two trumpets, trombone, bass trombone, timpani, percussion, harp, celesta and strings.



觀眾問卷調查

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沙羅倫
Esa-Pekka Salonen
Photo: Andrew Eccles

沙羅倫 ESA-PEKKA SALONEN

駐團作曲家 Composer-in-Residence

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

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

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

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

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

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

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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)
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蕭斯達高維契 (1906-1975)

G小調第十一交響曲，op. 103，「1905年」

- I. 冬宮廣場
- II. 一月九日
- III. 永恆的記憶
- IV. 警鐘

1905年1月9日（星期日），近30萬罷工群眾及其家人在加蓬神父帶領下，走上聖彼得堡的街道，遊行至冬宮廣場，向沙皇申訴工作環境的惡劣。報告記錄暗示他們手持宗教聖像，歌唱聖詩，並以歌曲讚美沙皇。然而，當遊行隊伍進入冬宮廣場後，軍隊竟向群眾直接開槍，殺傷無數（死亡數字從96至4,000不等，受傷者300人以上）。沙皇當時並不在場，但外間將屠殺的罪行歸咎於他，導致人民起義，推翻其統治。十多年過後，布爾什維克從沙皇手上奪得政權，斷定1905年1月9日的事件是革命的導火線。

1957年10月30日，莫斯科舉行布爾什維克革命40周年紀念音樂會，蕭斯達高維契應要求為音樂會創作交響曲，而他亦順理成章，用音樂記載1905年1月的事件，以該時期的革命樂曲及囚犯歌曲入樂。

全曲共四樂章，樂章名稱描述事件，樂章之間沒有停頓，全曲一氣呵成。

〈冬宮廣場〉以壓抑的管弦樂織體構成慢而長的樂段，描繪站於廣場前的群眾。靜止的和聲如在冰封之下，代表苦寒的嚴冬。偶爾傳來定音鼓及裝上弱音器的小號及圓號，是民眾徒然的訴求。長笛在沉思中幽幽地奏起一首囚犯的歌（《秋夜黑暗如叛逆》），大提琴及低音大提琴再奏一曲（《夜正黑》）。近乎靜止的音樂維持20多分鐘後，小提琴低音部份出現一個焦躁的身影，顯示群眾在

〈一月九日〉周日上午湧向宮門。他們帶著宗教聖像，在加蓬神父領導之下前進，他們恭敬的態度，以取自《你啊，我們的沙皇，我們的慈父》一曲的主題旋律顯示。他們站在廣場內，等待沙皇的回應（回到第一樂章的主題）。蕭斯達高維契以其作品中最暴力、最令人恐懼的音樂，描述宮廷守衛向人群開火的殘酷。齊奏的音樂令人毛骨悚然，敲擊樂野蠻粗暴，描繪的是被屠殺人民在雪地倒下的慘烈情境。暴烈的樂段突然停止，留下定音鼓哀傷的樂音孑然地檢視著滿目的瘡痕。

〈永恆的記憶〉是對前段樂章的追悼。中提琴在低音大提琴的撥奏之下，奏出沉重的音樂主題（樂曲《你們已犧牲了》）。樂章中段銅管樂奏出莊嚴的喪禮進行曲，漸漸將樂曲推至高潮。然後，逐漸回覆沉默的音樂突然被慷慨激昂的進行曲無禮地打斷，人們為遭受屠殺的同僚奮起抗爭。英國管孤獨地奏出《請脫帽致哀》，背景是〈冬宮廣場〉的旋律。然後，低音單簧管將音樂帶回騷亂的情緒，〈警鐘〉敲起，1月9日事件的記憶令復仇的決心更為堅決。

樂曲介紹由 Dr Marc Rochester 撰寫，施文慧翻譯

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、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、鋼琴及弦樂組。

DMITRI SHOSTAKOVICH (1906-1975)

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

- I. The Palace Square
- II. The Ninth of January
- III. Memory Eternal
- IV. The Tocsin

On Sunday, 9 January 1905 a crowd of around 300,000 striking workers and their families led by a priest, Father Gapon, processed through the streets of St Petersburg to the Winter Palace to present a petition complaining of their working conditions to the Tsar. Reports suggest that they carried religious icons and sang hymns and songs in praise of the Tsar, but as the procession entered the Palace Square, troops fired shots directly into the crowd killing and maiming an unknown number (reports of casualties range from 96 to 4,000 dead and anything from 300 and above injured). The Tsar was not there, but blame for the massacre was placed firmly at his feet, and thus the popular uprising against him began. When, a dozen years later, the Bolsheviks seized power from the Tsar, they recognised the events of 9 January 1905 as being the spark which ignited their Revolution.

Appropriately, therefore, when Shostakovich was asked to write a new symphony for a concert in Moscow on 30 October 1957 marking the 40th anniversary of the Bolshevik Revolution, he chose to depict the events of January 1905,

and incorporated into the score revolutionary and prison songs of the period.

The four movements each have descriptive titles and run without a break.

The crowd is depicted standing in “The Palace Square” by long, slow passages of subdued orchestral texture, the icy weather by static, almost frozen harmonies, while occasional timpani beats and muted trumpet and horn calls represent their vain petitions. A flute quietly reflects on a prisoners’ song, (*The autumn night is as black as treason*) and cellos and basses give out another (*The night is dark*). After some 20 minutes of this virtually static music, an agitated figure in the lower strings indicates the crowds surging towards the Palace gates on the morning of Sunday “The Ninth of January”. Carrying their icons, and led by Father Gapon, their respectfulness is indicated by a theme taken from the song *O thou our Tsar, our little father*. Awaiting the Tsar’s response they stand in the Square (a reprise of the music from the first movement) but the Palace guard opens fire, prompting

some of Shostakovich's most violent and terrifying music, the harrowing unisons and savage percussion depicting the appalling horror as the massacred peasants fall in the snow. Abruptly it is over and it is left for the sorrowful beats of the timpani to survey the ghastly scene.

"Memory Eternal" reflects on the events of the previous movement. Above pizzicato basses, the violas play a subdued theme — the song *You fell as a sacrifice* — and, in the middle of the movement, the brass intones a solemn funeral march which builds to a climax before the music subsides back into silence to be rudely interrupted by a heroic march as the people rise up in opposition to the brutal crushing of their colleagues. A solitary cor anglais plays the song *Bare your heads* against a background of the "Palace Square" music, before the bass clarinet sets everything back in a ferment and, to the clanging of "The Tocsin" (an alarm bell) memories of the 9 January instil a steely determination for revenge.

Programme notes by Dr Marc Rochester

Instrumentation

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



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RESOUND IN SYMPHONY



貝托祺 TARMO PELTOKOSKI

指揮 Conductor

Photo: Peter Rigaud

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

貝托祺因其卓越的技巧和清晰的表現力備受讚譽，至今領導世界不少知名樂團，包括聖西西利亞國立音樂學院樂團、法國電台愛樂、以色列愛樂及洛杉磯愛樂樂團。他年僅22歲時便在歐拉河美聲音樂節上完成了首次華格納《指環》四部曲演出，並於2023年在同一音樂節上指揮《崔斯坦與伊索爾德》。他今季指揮的華格納歌劇包括：《崔斯坦與伊索爾德》（2026年2月於荷蘭國家歌劇院）、《帕西法爾》（2026年4月首次亮相柏林德意志歌劇院）及《羅恩格林》（2026年8月與拉脫維亞國家交響樂團）。

貝托祺14歲開始跟隨榮譽教授帕努拉學藝，並在西貝遼士學院跟隨奧拉姆學習。他也曾跟隨連杜、沙華斯達、沙羅倫學習音樂。2023年10月，貝托祺與德意志留聲機（DG）簽訂了獨家錄音合約，其首張專輯於2024年5月發行，收錄他與不來梅德意志室內愛樂樂團的莫扎特交響曲，獲得廣泛好評。他與港樂錄製的《指環》：管弦樂冒險（夫利格改編）於2026年3月推出，是港樂的首張DG唱片。貝托祺為2023奧普斯古典音樂獎得主。

Finnish conductor Tarmo Peltokoski will become Music Director of the Hong Kong Philharmonic Orchestra in the 2026/27 season following his tenure as Music Director Designate in 2025/26. He currently serves as Music Director of the Orchestre National du Capitole de Toulouse, and as Principal Guest Conductor of both the Deutsche Kammerphilharmonie Bremen and Rotterdams Philharmonisch Orkest. He is Conductor Laureate of the Latvian National Symphony Orchestra, where he held his first Music Director position from 2022 to 2025.

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

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

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

莉拉·祖絲科域茲

LEILA JOSEFOWICZ

小提琴 Violin

Photo: Tom Zimberoff



莉拉·祖絲科域茲演出曲目多元，熱衷於演出新作品，對推動當代小提琴音樂充滿熱情。她與無數作曲家合作無間，曾首演了許多協奏曲，哥連·馬富士、法朗切斯科尼、約翰·亞當斯及沙羅倫均曾為她作曲。

今樂季，莉拉·祖絲科域茲與克里夫蘭樂團在其音樂總監魏瑟-莫斯特指揮下，世界首演萊因維雷的小提琴、豎琴與樂團協奏曲，並與費城樂團、匹茲堡交響樂團、蘇黎世音樂廳樂團、柏林電台交響樂團、香港管弦樂團、華沙愛樂及明尼蘇達樂團一同演出，呈獻多首不同協奏曲，包括與紐約愛樂在加多林斯卡指揮下演出史曼諾夫斯基的第二小提琴協奏曲，以及與約翰·亞當斯再度攜手，與哈萊樂團演出其小提琴與樂團作品《雪希拉莎德.2》——此曲由二人於2015年與紐約愛樂首演。

莉拉·祖絲科域茲曾灌錄多部錄音作品，由德意志留聲機、飛利浦/環球和華納古典等唱片公司發行，Touch Press 廣受好評的 iPad 應用程式「The Orchestra」亦能聽到她的錄音。她最近的錄音包括於2019年推出，與芬蘭電台交響樂團在連杜指揮下，演奏伯恩德·阿洛伊斯·齊默曼的小提琴協奏曲。她與聖路易斯交響樂團（羅拔遜指揮）演奏的《雪希拉莎德.2》及與芬蘭電台交響樂團演奏的沙羅倫小提琴協奏曲（沙羅倫指揮）均曾獲格林美獎提名。

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programmes and enthusiasm for performing new works. A favourite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams and Esa-Pekka Salonen, all written especially for her.

This season, Josefowicz presents the world premiere of Jüri Reinvere's Concerto for Violin, Harp, and Orchestra with the Cleveland Orchestra, under the baton of their Music Director, Franz Welser-Möst. Further engagements include the Philadelphia Orchestra, Pittsburgh Symphony, Tonhalle-Orchester Zürich, Rundfunk-Sinfonieorchester Berlin, Hong Kong Philharmonic Orchestra, Warsaw Philharmonic and Minnesota Orchestra. Josefowicz performs an array of concerti this season, including Karol Szymanowski's Concerto for Violin no. 2 with the New York Philharmonic and Marta Gardolińska, and a highly-anticipated reunion with John Adams for a performance of his dramatic symphony for solo violin and orchestra, *Scheherazade.2*, with the Hallé — a work she premiered with Adams and the New York Philharmonic in 2015.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press's acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for Grammy Awards for her recordings of *Scheherazade.2* with the St Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer.

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。樂團與德意志留聲機合作，發行由貝托祺指揮華格納（夫利格改編）的《指環》：管弦樂冒險。

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 collaborates with Deutsche Grammophon and releases Wagner's *The Ring: An Orchestral Adventure*, arranged by Henk de Vlieger and conducted by Tarmo Peltokoski.

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, Andrés Orozco-Estrada,



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

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

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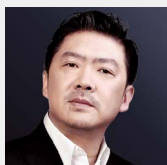
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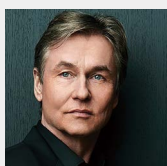
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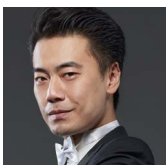
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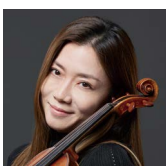
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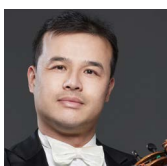
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Concertmaster



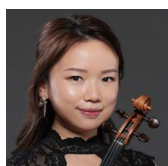
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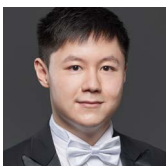
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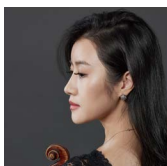
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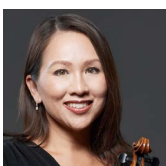
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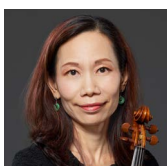
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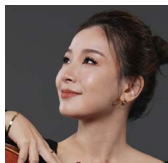


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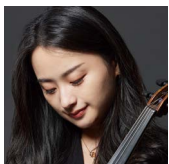
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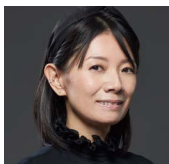


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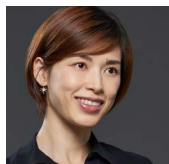
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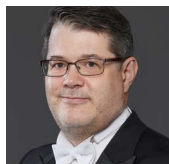
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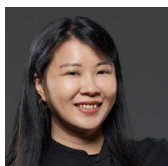
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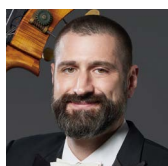
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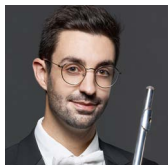
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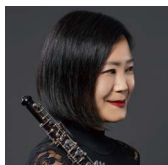
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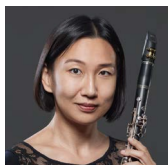
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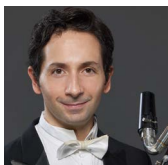


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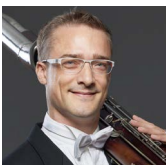
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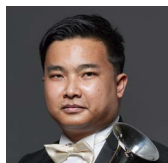


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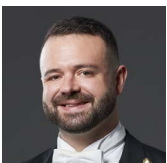
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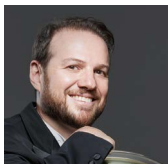
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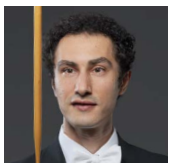
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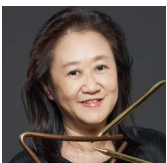
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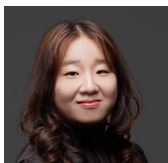
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中提琴：鄭文滔、楊善銜
Viola: Patrick Kwong & Andy Yeung

大提琴：林孝煌
Cello: Alexander Ling

低音大提琴：吳展滔
Double Bass: Kelvin Ng

敲擊樂器：陳梓浩、鄺敏蔚、廖智敏、盧德晉
Percussion: Samuel Chan, Eugene Kwong, Elise Liu & Jovi Lo

豎琴：卡德納絲
Harp: Julian Cardenas

^o 承蒙國家大劇院管弦樂團允許參與演出。
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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.”

— Jing Wang, HK Phil's Concertmaster

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

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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The Postscript Collection借出予港樂。

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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李浚誠，笛子
馬歡，揚琴
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王思元，琵琶
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《查拉圖斯特拉如是說》，op. 30
Variations on a Theme of Joseph Haydn, op. 56a
Cello Concerto, *Maverick*
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Also sprach Zarathustra, op. 30

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