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Esa-Pekka Salonen conductor
Stefan Dohr horn

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五月
MAY
2026

1 & 2

五 Fri 19:30 六 Sat 17:00

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沙羅倫 | 指揮

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Stefan Dohr | Horn

李察·史特勞斯
《唐璜》，op. 20

RICHARD STRAUSS 17'
Don Juan, op. 20

沙羅倫
圓號協奏曲
(亞洲首演，香港管弦樂團聯合委約)

ESA-PEKKA SALONEN 25'
Horn Concerto
(Asia Premiere, HK Phil Co-commission)

中場休息

INTERMISSION

西貝遼士
降E大調第五交響曲，op. 82

JEAN SIBELIUS 30'
Symphony no. 5 in E flat major, op. 82

- I. 從容的中板—中庸的快板(但漸漸緊湊)
—急板
- II. 稍快的行板，接近小快板
- III. 甚快板

- I. Tempo molto moderato —
Allegro moderato (ma poco a poco stretto) —
Presto
- II. Andante mosso, quasi allegretto
- III. Allegro molto



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李察·史特勞斯 (1864-1949)

《唐璜》，op. 20

在李察·史特勞斯還沒發展成卓越的歌劇作曲家以前，本身已擅長以音樂敘事寫人的他，也不斷在精益求精。「交響詩」本由李斯特等作曲家所創，史特勞斯則採用同樣體裁，再發展成新的音樂敘事作品——同時他「樂壇壞孩子」的名聲也越來越響。這位天才作曲家寫作《唐璜》(1888)的時候年僅廿五，樂曲根本就是一篇獨立宣言。華格納認為，有些情感只有樂劇能表達，但史特勞斯卻靠著《唐璜》，引證交響樂也同樣能表達這些情感。樂曲的首演地威瑪，當時是個前衛的音樂重鎮——讓這個城市變成音樂重鎮的人，就是剛逝世不久的李斯特。

史特勞斯沒有跟隨莫里哀的名劇，也沒有跟莫扎特與劇作家搭檔達·龐特一樣，將《唐喬望尼》主人翁刻劃成冷漠自私的浪子。史特勞斯的靈感來自奧匈詩人雷瑙一首未完成的戲劇詩，同樣以這個躁動的風流情種為題材。雷瑙本身也是躁動的浪漫派，最後在精神病院與世長辭；他筆下的唐璜也是個自我意識很強的人。詩作1851年以遺作形式出版，內容有點浮士德和拜倫式英雄的影子，甚至預告了尼采的哲學。在雷瑙的版本，唐璜渴望愛情卻始終得不到，最後決定讓自己死於決鬥。

《唐璜》以典型的史特勞斯式急躁樂句掀開序幕，既恍如腎上腺素上升般衝勁十足，也彷彿以快照捕捉到不斷奮鬥的唐璜。音樂以唐璜的觀點為主，但在「頭盤」獨奏雙簧管之後，是個令人陶醉的美妙樂段，觀點也轉到唐璜其中一個獵豔對象。史特勞斯對戲劇步伐進程的掌握很穩妥，不斷吸引

著大家。樂曲中段，有個充滿英雄氣概的新主題代表唐璜，由圓號奏出；其他主題出現時帶有修飾，營造出變幻不斷，躁動不安的印象。

開端素材重現時，難免彷彿在暗示交響曲式的再現部——這樣一來，等於將古典奏鳴曲式的里程碑納入其中。可是在最激烈的高潮過後，大家都期待激動人心的總結來臨，但史特勞斯卻把這種期待壓下去。音樂停頓了一下，氣氛十分緊張；隨後是個怪異的和弦，弦樂則像神志不清似的奏出顫音——作曲家以這種結構裂口，刻劃那場奪去唐璜性命的決鬥。隨著音樂越來越弱，被人厭惡、心願未了的唐璜最終放棄了靈魂，音樂最後也不知不覺地完結。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、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、豎琴及弦樂組。

RICHARD STRAUSS

(1864–1949)

Don Juan, op. 20

Even before he developed into one of the greatest opera composers, Richard Strauss was perfecting his gift for telling stories and portraying characters in music. He took the framework of the tone poem, with which Franz Liszt among others had broken ground, and used it to develop a new kind of musical narrative that went hand-in-hand with his emerging reputation as an *enfant terrible*. *Don Juan* (1888), the work of a 25-year-old genius, represents nothing less than a declaration of independence. Premiered in Weimar, which the recently deceased Liszt had made into a progressive musical centre, *Don Juan* restored to symphonic composition the kind of expressive potential Wagner had claimed remained possible in the realm of music drama alone.

Instead of drawing on Molière's celebrated play or on the cynical libertine depicted by Mozart and his librettist Lorenzo da Ponte in *Don Giovanni*, Strauss took his inspiration from an unfinished dramatic poem about the restless lover by the Austro-Hungarian poet Nikolaus Lenau. A restless Romantic who died in an asylum, Lenau depicted Don Juan as an intensely self-conscious figure. His treatment (published posthumously, in 1851) has shades of Faust and of

the Byronic hero and even anticipates Friedrich Nietzsche's philosophy. In Lenau's version, Don Juan longs for a love that cannot be satiated, and he ends up allowing himself to die in a duel.

Don Juan begins with characteristic Straussian impetuosity in its surging adrenaline rush of energy: a snapshot of the ever-striving Don Juan. The lover's perspective dominates the score, but a solo oboe provides entry into a swooningly beautiful section in which the point of view shifts to one of his conquests. Strauss holds our fascination through his dramatically sure sense of pacing. In the middle comes a new, heroically potent theme for Don Juan, played by the horns, while elaborations of the other themes convey the impression of untiring, restless change.

The opening material returns with a sense of inevitability suggesting a symphonic recapitulation, thus incorporating a milestone of classical sonata form. But after the music reaches its biggest climax, Strauss withholds expectations of a rousing final summation. A tense pause intervenes and is followed by an eerie chord and delirious string tremolos — a structural rupture evoking the fatal duel, in which the disgusted, unfulfilled Don Juan gives up the ghost as the music fades away, inconclusively.

Programme notes by Thomas May

Instrumentation

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

沙羅倫 (1958年生)

圓號協奏曲

(亞洲首演，香港管弦樂團聯合委約)

作曲家的話

圓號是我在音樂世界的初戀。十歲時，我原本學習小號，但有位比我高兩年級的學長卻遊說我轉攻圓號，還跟我提及舒曼名言「圓號的聲音就是樂團的靈魂」——只是那時我不大知道舒曼到底是何方神聖；不過這位學長稍後提出了一個更有力的理由：要是我考進校內樂團A（那時我們的樂團分為三個等級），就可以利用體育課的時間到樂團排練，不用上體育課——這下我馬上大感興趣，開始認真起來了。

我的學校（赫爾辛基芬蘭男女子學校）能延攬芬蘭最優秀的老師，所以我的啟蒙老師就是芬蘭圓號宗師法蘭斯曼。法蘭斯曼1920年代末在維也納隨史提耶格勒學習；同學兼室友法賴貝格後來成了維也納愛樂樂團首席圓號，曾為李察·史特勞斯第二圓號協奏曲世界首演擔任獨奏。1937年，法蘭斯曼獲赫爾辛基愛樂樂團指揮卡楊奴斯聘用，成為該團首位生於芬蘭的首席圓號。如果說遇上法蘭斯曼改變了我的一生，實在一點也沒誇張。我突然有了目標，身邊又有權威人士領著我走下去。我隨法蘭斯曼學習才一年，就知道自己將來無論求職擇業，都只想從事音樂工作。

我早年寫的大多是圓號樂曲：第一首出版的是《圓號曲一》；我請求作曲家拉特化拿收我為徒的時候，交給他過目的也是這首樂曲。早在這個時候，寫作圓號協奏曲的想法已經出現。不過這樣的創作計畫，要付諸實行通常需要一個契機：也就是「對的時間，對的人」。琉森音樂節代表哈費利格

2021年找上我，問我能否為圓號演奏家多爾寫一首協奏曲，我就知道一直等待的契機來了。多年來，無論在指揮台還是觀眾席，我都很欣賞多爾的藝術造詣，我也知道他一方面熱衷演奏新作，另一方面又經常委約作曲家創作圓號新曲，同儕無出其右。實際寫作過程花了18個月，不過有些草稿卻是很久以前的舊作，現在終於能用上了。

圓號曲目中最著名的片段，似乎不斷地闖入我的腦海。我起初還嘗試抗拒，但到頭來還是決定欣然接受，將這些片段變成創作素材，有時會將膾炙人口的作品嵌入自己的和聲世界，例如第一樂章引用莫扎特第二圓號協奏曲、第二樂章襲用布魯赫納第四交響曲開端獨奏。到頭來，這些片段在樂曲裡忽隱忽現，像大海裡忽然游近水面捕食昆蟲、忽而再度潛入深海的魚類：一閃而過，轉瞬即逝，時間短得幾乎無法捕捉。

第一樂章以自然圓號（沒有活塞的圓號）的「動機」（或稱「主題」，又或像華格納一樣，稱為「主導動機」）掀開序幕，伴奏則是合成泛音和聲。動機在樂曲中多次出現。下行弦樂織體的短插段過後，「宣敘調」樂段開始：那是獨奏圓號與管樂的對話。有一陣子，獨奏者同時奏出和唱出主導動機；隨後音樂漸漸加快，直至進入更快的樂段：這時我向莫扎特致敬（除了莫扎特，我也向他的友人、圓號演奏家勞特甲致敬。沒有勞特甲，圓號曲目會貧乏許多）。音樂漸漸冷靜下來。樂章結尾時主題再度響起，現在由短笛和英國管奏出。

第二樂章本質上是個慢板樂章；如歌的音樂緩緩響起，在平靜與激動之間搖擺不定。開端的獨奏圓號彷如獨白，連同踏著沉重步伐的弦樂伴奏漸漸演變，隱隱約約地有布魯赫納第四交響曲開端著名獨奏樂段的影子。（布魯赫納「第四」也是我「高齡」21歲時在文憑音樂會上指揮的樂曲）。兩個突然變得戲劇化的樂團插段，干擾了悠長的圓號線條；樂章則在主導動機的迴響中畫上句號。

第三樂章開端與第一樂章末段遙相呼應，彷如鏡中倒影：從初時的平靜漸漸變得調皮逗趣，有時甚至熱切亢奮。詼諧的12/8拍子樂團插段過後，才是樂章的主要素材：一段又一段的圓號炫技獨奏；至於弦樂伴奏的節奏型，則出自剛過去的插段。部分和聲以斯科里亞賓《普羅米修斯》的「神秘和弦」為基礎。動機/主題重現，但弦樂伴奏卻按照微分音音程慢慢往下沉。調皮的獨奏樂段隨即響起，作曲家在此以圓號獨有的手塞音技巧營造急速的音色變化。12/8段落重現：這次獨奏圓號與樂團圓號組成

三重奏。「英雄」交響曲的片段突然閃現。主導動機再次響起——現在由全體樂團演出。手塞音樂段重現，樂團織體變得更活潑。一個新的、如歌的主題，也在這時登場。另一個樂團插段，漸漸加速至極快。

最後：尾聲可謂極盡炫技之能事，圓號時常要挑戰樂器本身性能的極限。不知怎地，寫作最後幾分鐘的音樂時，我彷彿突然回到童年和少年時代。不過緬懷之意縱使強烈，卻不帶傷感之情，倒像造了個愉快的夢。

樂曲介紹由沙羅倫撰寫，鄭曉彤翻譯

編制

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



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ESA-PEKKA SALONEN

(b. 1958)

Horn Concerto

(Asia Premiere, HK Phil Co-commission)

In the Composer's Words

The horn was my first love in the world of music. I was learning the trumpet when I was ten but was persuaded to change to the horn by a schoolmate a couple of classes above me. He mentioned the famous quote by Schumann: The sound of the horn is the soul of the orchestra. I didn't have much of an idea of who Schumann was, but then my friend came up with an even stronger argument: if I made it to Orchestra A in my school (there were three levels), I could skip PE lessons for rehearsals. At that point I started to get seriously interested.

My school, the Helsinki Finnish Coeducational School, had access to the top teachers in Finland, and I started my studies with Holger Fransman, the dean of Finnish horn players. He had studied in Vienna with Karl Stiegler in the late 20s; his fellow student and roommate was Gottfried von Freiberg, who would later become the principal horn of the Vienna Philharmonic and give the World Premiere of Richard Strauss's Second Horn Concerto. In 1937, Holger was appointed by Robert Kajanus as the Helsinki Philharmonic Orchestra's first Finnish-born Principal Horn. It is not an exaggeration to say that

meeting Holger Fransman changed my life. Suddenly I had a direction and an authority to guide me along the path. After my first year as his student, I understood that music was the only thing I wanted to pursue as a profession and career.

Many of my early attempts at composing were horn pieces. My first published work was *Horn Music 1*, which was also the score I showed to Einojuhani Rautavaara when I asked to become his student. The idea of writing a Horn Concerto has been in my mind since those distant days. As is mostly the case, to make a project like that happen a confluence is needed: the right time and the right people. When Michael Haefliger of the Lucerne Festival got in touch in 2021 and asked if I could write a concerto for Stefan Dohr, I knew that this was the moment I had been waiting for. I have long admired Stefan's artistry both from the podium and in the audience, and I knew that his track record performing and commissioning new works for the instrument was second to none. The actual composition process took eighteen months, but some of the sketches are much older material, ideas that finally found a home in this project.

Memories of the famous horn moments in the repertoire seemed to repeatedly invade my imagination. I first tried to resist, but ultimately decided to embrace them and use them as material. In some cases, I embedded a well-known piece into my own harmonic world, such as Mozart's Second Horn Concerto in the first movement, or the opening solo of Bruckner's Fourth Symphony in the second movement. In the finished Concerto, those moments appear

and disappear like fish coming to the surface to catch an insect before diving to the depths of the sea again: fleeting moments, almost too short to register.

The first movement starts with a motif, or theme (or *Leitmotiv* as in Wagner), that appears several times throughout the piece, here played on natural horn (not using the valves) against a synthetic overtone harmony. After a short interlude of descending string texture, a “Recitativo” section begins: the solo horn in dialogue with the wind instruments. After a short moment of the soloist simultaneously playing and singing the *Leitmotiv*, an *accelerando* section leads to faster music: my homage to Mozart (and his friend, horn player Ignaz Leutgeb, without whom the horn repertoire would be so much poorer). The music calms down gradually. At the end of the movement the theme is heard again, this time played by the piccolo and the English Horn (*cor anglais*).

The second movement is essentially an Adagio; slowly singing music that oscillates between calm and more agitated phases. The initial solo horn monologue against a heavily pulsing string accompaniment metamorphoses into a distant memory of the famous solo in the opening of Bruckner’s Fourth Symphony. (That was the symphony I conducted in my diploma concert at the ripe age of 21). The long horn line is interrupted by two suddenly more dramatic orchestra interludes before the movement ends with echoes of the *Leitmotiv*.

The third movement opens with music that is related to the end section of the first movement, this time a mirror image: a gradual process from calm to playful, sometimes feverish activity. A *scherzando* orchestra interlude in 12/8-meter leads to the main material of the movement, virtuosic horn solos accompanied by string rhythms from the previous interlude. The harmony is partly based on the “mystic chord” used by Scriabin in *Prometheus*. The motif/theme returns against slowly microtonally sinking strings. A playful solo section follows, where the unique hand-stopping technique of the horn is used to produce rapid changes of the tone colour. The 12/8 music returns: this time the solo horn forms a trio with the orchestra horns. Flashbacks of *Eroica*. The *Leitmotiv* is heard again, played by tutti orchestra. The hand-stopping music returns with more active orchestra texture. A new, singing theme is introduced. Another orchestra interlude, *accelerando* to a very fast tempo.

Finally: a virtuosic coda where the horn is pushed to the very limits of what is physically possible. Somehow, when writing the final minutes of the concerto, I was taken straight back to my childhood and teen years. Very powerful nostalgia, but not of the sad kind: more like a pleasant dream.

Programme notes by Esa-Pekka Salonen

Instrumentation

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

西貝遼士 (1865-1957)

降E大調第五交響曲，op. 82

- I. 從容的中板—中庸的快板（但漸漸緊湊）—急板
- II. 稍快的行板，接近小快板
- III. 甚快板

作曲家

說到藝術家與芬蘭民族自決運動的關係，即使在任何藝術界別，也沒有人比西貝遼士更密切的了。西貝遼士第二交響曲獲譽為「解放交響曲」；交響詩《芬蘭頌》凱歌似的主題，日後成了芬蘭正式的國歌；第五交響曲末段流露的掙扎，也立即有人用以類比芬蘭企圖掙脫俄羅斯統治。在外人看來，西貝遼士似乎是民族英雄、「北國巨人」；但私底下，他的情緒其實非常不穩定，對酒精也十分依賴，令人憂心；太太艾諾對他忠貞不二，但他即使情感上（有時甚至實際上）都十分依賴太太，甚至說艾諾是他的「磐石」，卻同時風流成性。西貝遼士一直活到90多歲；在1920年代中期時時有新作，成就最高的作品是交響曲、交響詩、劇場音樂和歌曲；然而在生命的最後30年，卻幾乎完全沒有新作問世了。1940年代中期，他大概已完成了第八首交響曲，不過樂曲也很可能被親手銷毀。即使如此，他的音樂遺產卻非常豐厚；時至今日，每位芬蘭作曲家和指揮家也必須學會與西貝遼士的音樂共處。

背景

第五交響曲寫於1914至1917年間，不久後芬蘭就宣布脫離俄羅斯獨立。雖然芬蘭沒有參與第一次世界大戰（1914-1918），但西貝遼士曾在維也納和柏林讀書，見多識廣，又能放眼國際，因此戰爭的恐怖恍如感同身受。儘管他的音樂在國際樂壇上十分成功，但他卻經常自我質疑，更為此飽受折



西貝遼士 Jean Sibelius

磨。將「第五」由草稿寫成完整樂曲，就花了他整整三年的心血，期間還經過兩次大幅修訂。

按西貝遼士最初的構思，現在的第一樂章原是兩個獨立樂章：先是「從容的中板」，之後是漸漸加速的諧謔曲。但後來他靈機一觸，想到從第一樂章一氣呵成地連接到諧謔曲，於是〈從容的中板〉漸漸轉變，像河流一樣（作曲家曾在日記裡將這首樂曲與大河相提並論），從磅薄而穩定的水流，變成白浪飛濺的急流。樂曲也反映了作曲家當時

的經歷。他說終曲高貴的圓號主題是自己的「天鵝聖歌」——因為他之前見過一個令人激動不已的景象：16隻天鵝騰空而起，繞著他在鄉間的住宅飛翔，然後「像閃爍的銀色緞帶一般，在霧濛濛的日光中消失不見」。

音樂

第一樂章以圓號和定音鼓主題靜靜地掀開序幕：彷彿「種子」般——全曲裡幾乎一切都是由這顆種子孕育出來的，整體感覺就像縮時影片，看著一棵植物從種子發芽到開花的過程。弦樂既像喁喁細語，又似沙沙作響，彷彿流水或是風中搖曳的樹木，這時音樂漸漸推進至兩個強勁的高潮，彷彿巨大但緩慢的波浪似的。漫長而神祕的靜默中，孤單的獨奏巴松管響起，引入另一段宏偉的漸強；在音量最強處，開端的圓號主題由小號奏出，燦爛奪目；這時音樂開始加快，最後以極快的速度衝向得意洋洋的結尾。

〈行板〉以一系列民歌似的主題為主，時而調皮，時而傷感，聽起來像是隨意的變奏，但實際上卻匠心獨運。情緒看來輕鬆了一點——起初的確如此，但也有種種深沉的暗湧，其中一股暗湧預示了終曲美妙絕倫的圓號主題——不過要是聽不出來也不要緊。西貝遼士希望這些關聯是下意識的，即使觀眾沒有真正注意到，也會感受得到。

終曲開始時又是一段競賽似的快板，彷彿第一樂章結尾的快速動作並未結束，而是

藏在某處繼續著，只是大家暫時聽不見罷了。然後圓號壯麗的「天鵝聖歌」跟木管昂揚的次旋律一同響起，引入壯麗的「陽光」轉調，進入新的調性區域。第一主題幽靈似地浮現，然後「天鵝聖歌」將音樂帶到更深沉、更令人不安的區域，這時水的流動變得沉重，甚至緩慢。音樂有一刻極度痛苦，但小號平靜地奏出「天鵝聖歌」（這裡作曲家標明「高貴地」）。音樂現在慢慢地使勁往上推，不協和的聲音有時頗刺耳，但到達巔峰的時候陽光再現，天鵝的叫聲也顯得洋洋得意。樂章結尾也創意驚人：全樂團一同奏出連串尖銳的和弦，勾勒出「天鵝聖歌」的和聲輪廓，但和弦之間卻以長長的靜默分隔；之後音樂終於被定音鼓激發，堅定地結束全曲。

樂曲介紹由 Stephen Johnson 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、四支圓號、三支小號、三支長號、定音鼓及弦樂組。

JEAN SIBELIUS (1865–1957)

Symphony no. 5 in E flat major, op. 82

- I. Tempo molto moderato — Allegro moderato (ma poco a poco stretto) — Presto
- II. Andante mosso, quasi allegretto
- III. Allegro molto

THE COMPOSER

No artist in any medium has been more closely identified with Finland's struggle for self-determination than Jean (born Johan) Sibelius. Sibelius's Second Symphony was hailed as the "Symphony of Liberation", the triumphant theme of his tone poem *Finlandia* became an official national anthem, and the closing struggles of his Fifth Symphony were immediately compared to Finland's own struggle to emerge from Russian domination. National hero, "Titan of the Northlands" he may have seemed to outsiders, but privately Sibelius could be wildly unstable, alarmingly alcohol-dependent and a prodigious womaniser, despite his emotional (and at times practical) dependence on his loyal wife Aino, whom he called his "rock". Sibelius lived into his 90s; until the mid 1920s he was highly productive, his key creative achievements being his symphonies, tone poems, theatre music and songs; but his last three decades were marked by creative near silence. Sibelius probably finished, but almost certainly destroyed, an Eighth Symphony, sometime in the mid-1940s. His musical legacy, however,

remains colossal and, even today, every Finnish composer and conductor has to come to terms with him.

THE BACKGROUND

Sibelius wrote his Fifth Symphony between 1914 and 1917, in the years leading up to Finland's declaration of independence from Russia. Though Finland did not engage in the First World War (1914-18), the cosmopolitan, Vienna and Berlin-educated Sibelius was acutely sensitive to its tremors. Despite impressive international success as a composer, Sibelius was as tormented by self-doubt as ever, and bringing the Fifth Symphony from sketches to completion took him three years hard work, including two major revisions.

Sibelius originally conceived the first movement as two separate movements: a Molto moderato followed by an accelerating scherzo. But later he had the inspired idea of having the scherzo emerge from the first movement in a seamless transition, so that the Molto moderato changes gradually like a river (Sibelius compared this symphony to a great river in his diaries), from a steady,

majestic current to white-water rapids. Personal experiences from the time also found reflection in the music. The noble horn theme in the finale he called his “Swan Hymn”, after the electrifying vision of 16 swans taking off and circling his country home, before “disappearing into the solar haze like a glittering silver ribbon”.

THE MUSIC

The first movement begins quietly with a theme for horns and timpani: this is a kind of “seed” from which almost everything in the symphony grows — the whole experience can be like watching a speeded-up film of a plant growing from seed to full flower. Whispering or rustling strings suggest water or the agitation of trees in the wind as the movement builds two elemental climaxes like huge, slow waves. A long, mysterious hush, with a lonely solo bassoon, leads to another grand crescendo, at the height of which the opening horn theme returns dazzlingly on trumpets and the music starts to move faster and faster, until it finally racing along at terrific speed to a triumphant ending.

Folk-like themes, some playful, some wistful, dominate the Andante, in what sounds in free but ingenious variations. The mood seems lighter — at first, but there are darker undercurrents, one of which foreshadows the wonderful horn theme in the finale — but don’t worry if you can’t hear it. Sibelius wants the connection to be subliminal, so that we *feel* it, even if we don’t consciously notice it.

Then the finale begins with another racing Allegro, almost as though the rapid movement from the end of the first movement had been going on somewhere, though temporarily unheard by us. Then the horns’ glorious “Swan Hymn”, with its soaring countermelody on the woodwind, emerges and leads to a glorious “solar” modulation into new tonal regions. A ghostly memory of the first theme, then the Swan Hymn, leads into darker, more troubled regions, and the current becomes heavier, sluggish even. For a moment there is anguish, but then the Swan Hymn returns on quiet trumpets, marked “nobile”. The music now heaves itself upward, slowly, with sometimes grinding dissonances, but at the height the sun shines again, the swans calling in triumph. The end is startlingly original: a series of sharp full-orchestral chords outline the harmonies of the Swan Hymn, but separated by long silences. Then, finally galvanised by the timpani, the symphony comes to an emphatic close.

Programme notes by Stephen Johnson

Instrumentation

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



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沙羅倫

ESA-PEKKA SALONEN

指揮 / 作曲 Conductor / Composer

Photo: Andrew Eccles



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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多爾

STEFAN DOHR

圓號 Horn

Photo: Simon Pauly



多爾獲譽為當今全球最傑出的圓號演奏家之一及此樂器的代表人物，亦是備受推崇的獨奏家及室樂家，同時亦是柏林愛樂樂團的首席圓號。曾獲樂評讚揚其音色像「雷聲貫穿山谷」（《柏林報》），猶如「從遠方傳來的細膩琴音」（《巴登報》），他在國際頂尖舞台上大受歡迎。不論是經典曲目或當代作品，多爾的演繹均被認為具影響力及權威。

2025/26 樂季，多爾以一個重點演出揭開序幕：2025年8月，他隨巴黎管弦樂團巡演，於琉森音樂節在作曲家沙羅倫親自指揮下，首演其全新圓號協奏曲。多爾亦與多個樂團首度合作，包括波士頓交響樂團、香港管弦樂團、斯卡拉愛樂樂團及芬蘭電台交響樂團同台演出。他亦於坦佩雷、貝爾格萊德、波茲坦及德累斯頓等城市演奏羅洛夫的圓號協奏曲（為樂曲於不同國家的首演）。

多爾對藝術的好奇心及超卓靈活的技巧，啟發了不少作曲家為他創作，誕生多首圓號重要新作，包括細川俊夫《開花之時》（2011），由多爾與柏林愛樂在歷圖爵士指揮下首演；以及威利·羅佩斯、禾曼、代博及漢斯·亞伯拉罕森等作曲家的作品。最近，韋特文更為他創作全新的圓號協奏曲（多個歐洲頂尖樂團聯合委約），於2024年由柏林愛樂首演。

Stefan Dohr, widely regarded as an icon of his instrument and one of the world's foremost horn players, is a celebrated soloist, chamber musician, and Principal Horn of the Berliner Philharmoniker. Praised with having both a "thunderous sound that resounds throughout a valley" (*Berliner Zeitung*) as well as a breathtakingly "delicate piano that sounds as if from afar" (*Badische Zeitung*), he captivates audiences on the world's leading concert stages. Whether performing core repertoire or contemporary works, Dohr's interpretations are considered influential and authoritative.

His 2025/26 season begins with a particular highlight: in August 2025, as part of a tour with the Orchestre de Paris, Dohr premiered Esa-Pekka Salonen's new Horn Concerto at the Lucerne Festival under the composer's direction. Further debuts follow throughout the season, including concerts with the Boston Symphony Orchestra, the Hong Kong Philharmonic, the Filarmonica della Scala, and the Finnish Radio Symphony Orchestra. Other engagements bring him to Tampere, Belgrade, Potsdam, and Dresden, where he presents national premieres of Steingrímur Rohloff's Horn Concerto.

Dohr's artistic curiosity and exceptional technical versatility have inspired many composers to write for him, resulting in important additions to the horn repertoire. These include *Moment of Blossoming* (2011) by Toshio Hosokawa, premiered with the Berliner Philharmoniker under Sir Simon Rattle; and compositions by Herbert Willi, Jorge E. López, Johannes Wallmann, Dai Bo and Hans Abrahamsen. Most recently, Jörg Widmann dedicated a new Horn Concerto to him, premiered in 2024 by the Berliner Philharmoniker — a joint commission by leading European orchestras.

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，的確至名歸。」

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“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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

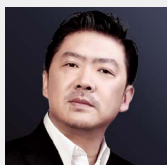
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

候任音樂總監 MUSIC DIRECTOR DESIGNATE



貝托祺
Tarmo Peltokoski

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Long Yu

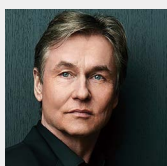
駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

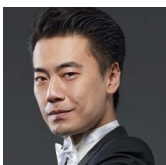
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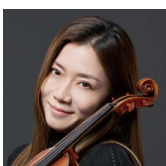
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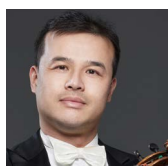
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Wang Liang
Second Associate
Concertmaster



朱蓓
樂團第三副首席
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Third Associate
Concertmaster



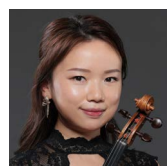
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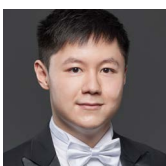
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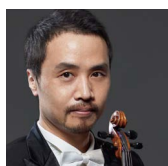
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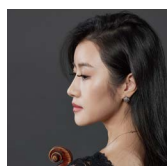
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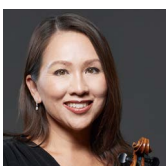
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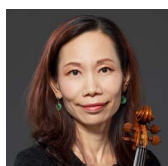
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毛華
Mao Hua

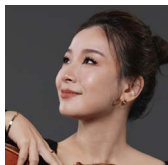


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Rachael Mellado



張希
Zhang Xi

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Zhao Yingna

Vincy and Samuel Leung
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Leung Chair



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Domas Juškys



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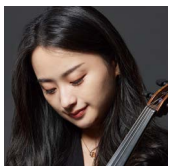
周騰飛
Zhou Tengfei

中提琴 VIOLAS

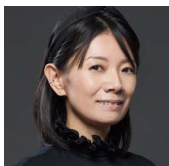


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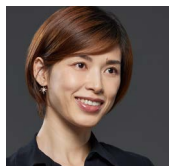
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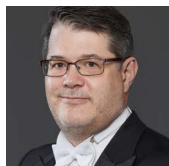
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HONG KONG PHILHARMONIC ORCHESTRA

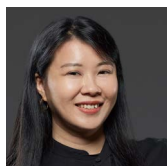
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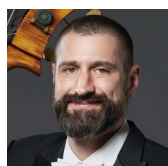
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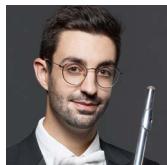
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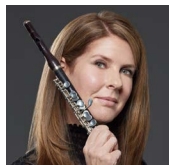


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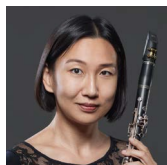
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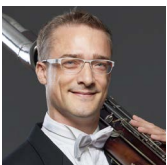
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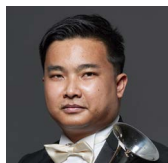


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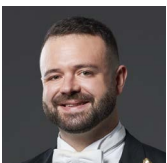
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Nitiphum
Bamrunghanthum



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長號 TROMBONES



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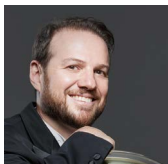
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Kevin Thompson



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Aaron Albert

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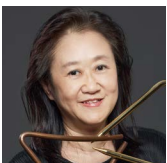
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James Boznos



● 白亞斯
Aziz D. Barnard Luce

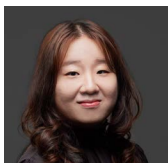


梁偉華
Raymond Leung Wai-wa



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● 李愚珍
Woojin Lee

特約樂手

FREELANCE PLAYERS

小提琴：羅莎莉*、李俊霖*
Violin: Sally Law* & James Li*

中提琴：楊善衡
Viola: Andy Yeung

低音大提琴：吳展滔
Double Bass: Kelvin Ng

敲擊樂器：陳梓浩
Percussion: Samuel Chan

*承蒙香港小交響樂團允許參與演出。
With the kind permission of the Hong Kong Sinfonietta.

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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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

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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