

太古音樂大師系列  
山德靈的查拉圖斯特拉如是說

SWIRE MAESTRO SERIES  
MICHAEL SANDERLING  
CONDUCTS  
ALSO SPRACH ZARATHUSTRA



山德靈 指揮  
鮑力卓 大提琴

Michael Sanderling conductor  
Richard Bamping cello



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五月  
MAY  
2026

15 & 16  
五 Fri 19:30 六 Sat 17:00

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# 山德靈的查拉圖斯特拉如是說

SWIRE MAESTRO SERIES

## Michael Sanderling Conducts Also sprach Zarathustra



山德靈 | 指揮

Michael Sanderling | Conductor

鮑力卓 | 大提琴

Richard Bamping | Cello

布拉姆斯

海頓主題變奏曲, op. 56a

JOHANNES BRAHMS

Variations on a Theme by Joseph Haydn,  
op. 56a

19'

丹妮·霍華德

大提琴協奏曲,「獨行者」

(世界首演, 香港管弦樂團聯合委約)

DANI HOWARD

Cello Concerto, *Maverick*

(World Premiere, HK Phil Co-commission)

20'

中場休息

INTERMISSION

李察·史特勞斯

《查拉圖斯特拉如是說》, op. 30

RICHARD STRAUSS

*Also sprach Zarathustra*, op. 30

33'



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## 布拉姆斯 (1833-1897)

### 海頓主題變奏曲，op. 56a

#### 背景

1875年，第一本權威海頓傳記出版，作者波爾是19世紀德意志音樂史學者。波爾做研究的時候，發現了一批從未出版過的手稿，而且真心相信是海頓的作品，當中包括一套六首管樂八重奏組曲（或稱「木管嬉遊曲」，大概為露天演出而寫）。大家可想而知波爾多麼興奮；稍後他邀請布拉姆斯來看看這批手稿。布拉姆斯不但同樣興奮不已，更對其中的降B大調組曲一見鍾情。樂曲其中一個樂章所用的旋律，有〈聖安東尼聖詠〉之稱，是整個樂章的基礎。布拉姆斯於是坐在波爾的房間裡，將這個主題抄下，說自己打算據此寫作一套變奏曲。可惜，儘管波爾認為這批手稿出自海頓手筆，但後來卻有證據顯示波爾是錯的——在史學研究中，這種情況其實也司空見慣。按現時的見解，這批手稿其實是海頓學生佩利耶的作品；〈聖安東尼聖詠〉則歷史悠久，甚至可以追溯至13世紀，起初也許是奧地利朝聖者的歌曲。

無論旋律出自何處，布拉姆斯確實以這個旋律為基礎，寫作了他其中兩首最知名的作品。說來有趣，他根據這個主題同時寫作兩首變奏曲；其一是雙鋼琴曲，另外一首則是管弦樂曲——也就是今天演出的一首。雙鋼琴版本1873年8月完成後，作曲家曾親自與克拉拉·舒曼彈奏；三個月後，管弦樂版本由布拉姆斯指揮維也納愛樂樂團首演。首演非常成功，布拉姆斯的管弦樂作品也隨即在國際樂壇上聲名鵲起。

#### 音樂

作曲家為了模仿原作特色，在主題初次出現時突出簧片樂器；往後是八個短篇變奏：

1. 稍活躍：小提琴奏出流動的副旋律，根據聖詠主題的基本和聲輪廓寫成。
2. 更活潑：變得更活躍，小提琴的下行音型，就像雨點落下，落在木管所奏的主題骨幹上。
3. 有動感地：主題隱隱約約地在樂團每個樂器組別輪流出現。
4. 稍快的行板：一個憂鬱的變奏，由雙簧管掀開序幕。
5. 活潑地：既輕快又活力充沛，樂團各樂器偶爾奏起零碎的主題片段。
6. 活潑地：作曲家將主題轉位，選用頭四個音符，寫出一個恍如躍馬奔騰的音型，由圓號奏出。
7. 優雅地：優雅的舞曲，跟典型的布拉姆斯圓舞曲很相似。
8. 不太快的急板：旋律的碎片像陣陣疾風，在樂團各樂器間晃過。

樂曲最後以宏偉的帕薩卡利亞舞曲作結：主題先在低音響起，然後得意洋洋地在樂團高音區現身。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、定音鼓、敲擊樂器及弦樂組。

## JOHANNES BRAHMS (1833–1897)

### Variations on a Theme by Joseph Haydn, op. 56a

#### THE BACKGROUND

Carl Ferdinand Pohl was a 19<sup>th</sup> century German music historian who in 1875 published the first definitive biography of Haydn. During his researches Pohl unearthed some hitherto unpublished manuscripts which he genuinely believed to be by Haydn. These manuscripts consisted of a set of six Suites (or *Feldparthie*) for wind octet intended for open-air performance. He was understandably excited and invited Johannes Brahms to come and see the manuscripts for himself. Brahms, too, was thrilled by the discovery and took an immediate interest in the Suite in B flat which included a movement based on a melody described as “St Antoni Chorale”. He sat down in Pohl’s room, copied out this theme, and declared his intention of writing a set of variations on it. Unfortunately, as so often happens in matters of historical research, Pohl’s assumption that the manuscripts were by Haydn has since been proven wrong. Current thinking is that the music is the work of one of Haydn’s pupils, Ignace Joseph Pleyel, while the “St Antoni Chorale” may originally have been a song of the

Austrian pilgrims dating back to the 13<sup>th</sup> century.

Whatever the source of the melody, Brahms used it as the basis for two of his most famous works. Interestingly he wrote two sets of Variations on the theme simultaneously; one for two pianos and the other, heard in today’s concert, for orchestra. He completed the Variations for two pianos in August 1873 when he played it with Clara Schumann, while the orchestral Variations was first heard three months later in a performance given by the Vienna Philharmonic Orchestra conducted by Brahms himself. The success of this concert marked the beginning of Brahms’s international fame as an orchestral composer.

#### THE MUSIC

After the initial statement of the theme in which the character of the original Suite is imitated by the prominence given to reed instruments come eight short variations:

1. Poco più animato: the violins present a flowing counter-melody over the basic harmonic outline of the chorale theme.

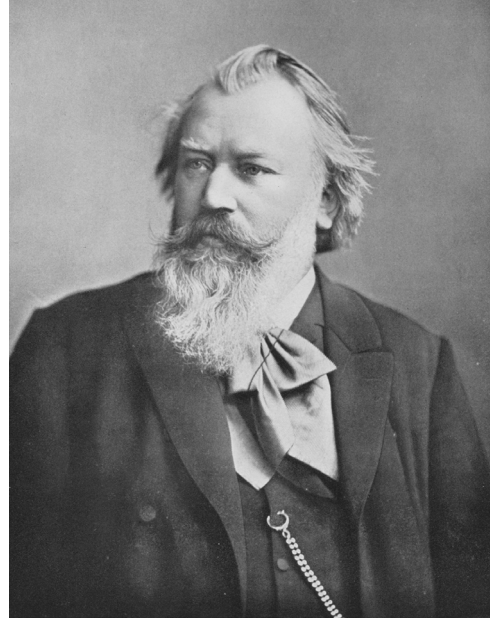
2. Più vivace: more animated with the violins descending like drops of rain over the skeleton of the theme played by woodwind.
3. Con moto: each division of the orchestra hints at the theme in turn.
4. Andante con moto: a melancholy variation announced by the oboe.
5. Vivace: brisk and energetic with little snippets of the theme occasionally popping up around the orchestra.
6. Vivace: a galloping figure from the horns based on the first four notes of the theme inverted.
7. Grazioso: an elegant dance, typical of a Brahms waltz.
8. Presto non troppo: like little gusts of wind fragments of the melody flutter around the orchestra.

The work ends with a majestic Passacaglia in which the theme is in the bass before emerging triumphantly in the upper echelons of the orchestra.

Programme notes by Dr Marc Rochester

#### Instrumentation

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, percussion and strings.



布拉姆斯 Johannes Brahms



## 觀眾問卷調查 AUDIENCE SURVEY

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丹妮·霍華德 (1993年生)

## 大提琴協奏曲，「獨行者」

(世界首演，香港管弦樂團聯合委約)

### 作曲家的話

「獨行者」既是作曲家對古羅馬哲學家塞內卡的著作《論生命之短暫》(寫於公元49年)的反思，也闡釋了個性、師生關係以及時間轉瞬即逝的特質，探索「真實、圓滿地活著」的真正意思——那就是欣然接受自身的經歷、深入學習他人所長，最終找到自己的聲音。

獨奏大提琴是這趟旅程的重心——既是旁述，也是主角。大提琴與樂團的關係反映出師生之間不斷演變的互動方式；時而扶持引導，時而挑戰或疏離，最終塑造出獨特而自信的身份。

曾隨鮑力卓學習大提琴多年的霍華德，在樂曲裡不時透露出自己過去的音樂經歷。重要的大提琴曲目片段不斷浮現又消失，猶如回憶一般——湧現之後再被賦予新解——這些現在一瞬即逝的音樂痕跡，後來卻變得影響深遠。

全曲以第一樂章最為豪邁奔放，開宗明義，作用猶如書本的第一章。大提琴獨自響起，準備迎接未來既大膽又獨特的自己，儘管聲音仍似在尋找探索，再漸漸變得清晰起來。

第二樂章彷彿以強勁的能量推動。樂章以獨奏華彩樂段掀開序幕，節奏強勁，之後的管弦樂織體動力更強——暗示著奮鬥與紀律，邁步前進。

第三樂章則與前一樂章形成鮮明對比；緩慢而疏落，內省也十分深刻。在樂器之間一連串親切的交流中，個別樂器彷彿自告奮勇似的，同時弦樂的自然泛音十分明顯，塑造出一個虛弱、靜止的聲響世界。

終樂章將這些線索匯聚在一起，化為生氣勃勃、活力充沛的總結——內心雖然活潑調皮，但仍不失分寸。接近尾聲時，早前的素材片段如萬花筒似的「回帶」重現，彷彿將一生的軌跡濃縮了一樣，再推進至大膽果斷的終結。

「獨行者」的重點，是欣然接受獨特的自己——不是將自己孤立，而是通過我們體驗過的一切、通過每個塑造我們的人，發展出獨特的個性。

獻給鮑力卓，並紀念摯愛的Mike Howard

樂曲介紹由丹妮·霍華德撰寫，鄭曉彤翻譯

### 編制

兩支支長笛、短笛、兩支雙簧管、英國號、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、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

## **DANI HOWARD** (b. 1993)

### Cello Concerto, *Maverick*

(World Premiere, HK Phil Co-commission)

#### **In the Composer's Words**

Reflections on Seneca's *On the shortness of life* text (written 49 AD), *Maverick* is a portrait on individuality, mentorship, and the fleeting nature of time. The concerto contemplates what it means to live fully and authentically — to embrace experience, to learn deeply from others, and ultimately to shape a voice that is unmistakably one's own.

The solo cello stands at the centre of this journey as both narrator and protagonist. Its relationship with the orchestra mirrors the evolving dynamic between student and mentor: at times guided and supported, at others challenged or set apart, and eventually emerging with a distinct and self-assured identity.

Having studied the cello with Richard Bamping for many years, Dani Howard draws on her own musical past throughout the work. Echoes of core cello repertoire surface and dissolve, like memories recalled and reinterpreted — fleeting traces of the music that later became so influential.

The first movement, the most expansive, acts as an opening chapter. The cello emerges alone, setting the scene for a bold and unique individual,

though with a voice that is still searching, exploratory, and gradually more defined.

A strong sense of momentum drives the second movement. It opens with a rhythmic solo cadenza before launching into a more propulsive, orchestral texture — music that suggests striving, discipline, and forward motion.

The third movement offers a stark contrast: slow, sparse, and deeply introspective. Individual members of the orchestra step forward in a series of intimate exchanges, while the prominence of natural harmonics in the strings creates a fragile, almost suspended sound world.

The final movement gathers these threads into a vibrant and energetic conclusion — playful in spirit, yet grounded. Towards the end, a kaleidoscopic “rewind” revisits fragments of earlier material, as if tracing the arc of a life in compressed form, before driving towards a bold and decisive close.

At its core, *Maverick* is about embracing your uniqueness — not in isolation, but through everything we experience and everyone who shapes us.

*For Richard, and in loving memory of Mike Howard.*

Programme notes by Dani Howard

#### **Instrumentation**

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp and strings.



丹妮·霍華德  
Dani Howard

Photo: Emma Fenton

## 丹妮·霍華德 DANI HOWARD

英國作曲家及管弦樂配器家丹妮·霍華德近年在國際樂壇迅速崛起，其作品猶如「明亮而充滿活力的聲音世界」（《留聲機》），常於歐美及亞洲各地上演。她曾獲多個樂團委約，作品由倫敦交響樂團、BBC交響樂團、皇家愛樂樂團、皇家利物浦愛樂樂團、耶夫勒交響樂團及庫奧皮奧交響樂團等樂團演出，並由佩特連科、斯塔塞夫斯卡、山田和樹、布拉賓斯、陳以琳、威格斯沃等指揮執棒。她的管弦樂作品已於全球演出逾百場。

2017年的《銀》為她帶來廣泛讚譽，此曲由Classic FM委約（皇家愛樂協會聯合委約），以慶祝其成立25周年，在全球演出超過30場。她的長號協奏曲於2021年由彼得·摩爾與皇家利物浦愛樂樂團在多米哥·辛多揚指揮下首演，其後倫敦交響樂團、耶夫勒交響樂團及The Orchestra NOW等樂團亦演出此曲；2022年，她憑此曲獲頒皇家愛樂協會大獎，同時入圍2022年南岸天空藝術大獎。

丹妮·霍華德於香港出生與成長，以一級榮譽畢業於皇家音樂學院，師從莊拿芬·高爾。

Dani Howard is a British composer and orchestrator who is quickly gaining international recognition with regular performances across Europe, the US and Asia. Described as having a “luminous and effervescent sound world” (*Gramophone*), Howard’s work has been commissioned and performed by orchestras including the London Symphony Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Gävle Symphony Orchestra, and Kuopio Symphony; under the baton of conductors including Vasily Petrenko, Dalia Stasevska, Kazuki Yamada, Martyn Brabbins, Elim Chan, and Mark Wigglesworth. Her orchestral works have seen over 100 performances worldwide.

An early success for Howard came with *Argentum* (2017), commissioned by Classic FM to celebrate their 25<sup>th</sup> anniversary, and co-commissioned by the Royal Philharmonic Society. *Argentum* has since received over thirty performances worldwide. Following the premiere of Howard’s Trombone Concerto (2021) with Peter Moore and the Royal Liverpool Philharmonic Orchestra conducted by Domingo Hindoyan, the work has since received performances from London Symphony Orchestra, Gävle Symfoniorkester and The Orchestra NOW among others. In 2022, she won a Royal Philharmonic Society Award for her Trombone Concerto; the piece was further nominated for the 2022 South Bank Sky Arts Awards.

Howard was born and raised in Hong Kong. She graduated with first class honours from the Royal College of Music as a Rose Williams Scholar, studying under Jonathan Cole.

## 李察·史特勞斯 (1864-1949)

### 《查拉圖斯特拉如是說》，op. 30

#### 作曲家

「交響詩」這個樂種的壽命其實不算長，李察·史特勞斯十首交響詩（1886-1915年）則是箇中的巔峰之作——《葛洛夫音樂辭典》形容這批作品「將寫實主義帶到前所未有的領域；而且，雖然音樂表達事物時並不嚴密，但這些作品也加強了音樂的表達功能」。然而，經過殘酷的第一次世界大戰，交響詩此後再無立足之地：李察·史特勞斯擅長以華麗的管弦樂描繪音畫，但戰後仍醉心於這種手法的作曲家實在寥寥可數。

#### 背景

李察·史特勞斯第六首交響詩以德國大哲學家尼采的著作為題材。1885年，尼采出版了一本根據瑣羅亞斯德教（又稱「祆教」）觀點寫作的書，名為《查拉圖斯特拉如是說》。當時德國人民族自豪感高漲，民眾遂把查拉圖斯特拉視為德國精神的化身，因此作品出版後立刻大受歡迎，而且《查拉圖斯特拉如是說》出版後才十年，李察·史特勞斯就寫出一首同名交響詩。作曲家還苦心地指出樂曲不過是個人讀後感而已：「我沒想過寫哲學音樂，也沒想過用音樂描繪尼采這本傑作。我只是一心要向尼采的曠世才華致敬而已。」

#### 演出歷史

樂曲1896年11月27日在法蘭克福首演，作曲家親自指揮。他顯然很滿意這首作品，曾

寫信跟妻子說：「《查拉圖斯特拉》輝煌壯麗；幾段高潮寫得澎湃激昂，配器也無懈可擊」。1968年，寇比力克將樂曲開端應用在電影《2001太空漫遊》原聲帶裡，令樂曲得以接觸一批截然不同的觀眾。

#### 音樂

這個膾炙人口的開端象徵萬物之始；隨著音樂漸漸增強，小號傳來一個三音旋律——史特勞斯稱之為「世界之謎」主題。這一段結尾的C大調和弦十分震撼，再加上管風琴，效果不但壯麗無比，也是全段高潮所在——查拉圖斯特拉步向陽光照耀之處，象徵人類崛起。現在查拉圖斯特拉的使命，就是破解「世界之謎」。

下一段是〈落在世界後方的人〉，大提琴和低音大提琴在沉吟，零碎的旋律片段從木管樂器和管風琴傳出，然後圓號奏起古老的素歌旋律《我信唯一的天主》。弦樂和管風琴的主題流露期盼之情，代表無知凡人渴望解答一道永恆的難題：「我們為何存在？」在下一段〈熱切的渴求〉，查拉圖斯特拉先從「宗教」入手——管風琴奏出另一首素歌（《尊主頌》），圓號馬上以《我信唯一的天主》應答。但他認為那等同盲從古老迷信，深惡痛絕之餘更勃然大怒，音樂也進入下一段〈歡愉與激情〉。這段以澎湃激越為主，查拉圖斯特拉在塵世找到的歡愉，一概被激情所蠶食，由此引入下一段〈輓歌〉；絕望之際，他轉投〈科學〉。

科學能否破解「世界之謎」？作曲家以最講求精密計算的體裁——賦格曲——刻劃科學發展。大提琴和低音大提琴先奏出「世界之謎」主題；主題在樂器間迴環往復，走遍整個樂團；小提琴響起陣陣歡樂高亢的樂音，彷彿科學真的掌握了答案。只是這時謎題重現，破解之法仍不可得。

下一段是〈恢復〉。長號、大提琴和低音大提琴奏起「世界之謎」主題，木管慌張地東奔西跑。小提琴接過主題，再交給小號（大家應該記得率先提出「世界之謎」的正是小號），彷彿答案快將揭曉。氣勢磅礴的高潮響起，開端宏偉的C大調和弦再度出現；接著的長篇樂段先後表達不解、敬畏和歡樂三種情緒；〈舞之歌〉突然響起，借圓舞曲講述查拉圖斯特拉慶祝自己悟出真理。抒情的「夜之歌」突然出現，圓舞曲因而中斷；然後低沉的鐘聲響起，標誌著午夜來臨，引入〈夜遊者之歌〉。神秘的氣氛籠罩著樂曲末段，寓意人類的靈魂邁向天國——大家這時才發現，「世界之謎」其實仍未破解。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

三支長笛（其一兼短笛）、短笛、三支雙簧管、英國號、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、六支圓號、四支小號、三支長號、兩支大號、定音鼓、敲擊樂器、兩座豎琴、管風琴及弦樂組。



李察·史特勞斯 Richard Strauss

## **RICHARD STRAUSS** (1864-1949)

*Also sprach Zarathustra*, op. 30

### **THE COMPOSER**

The Symphonic Poem was to be a short-lived genre effectively culminating with Richard Strauss, whose 10 symphonic poems, written between 1886 and 1915, in the words of *Grove's Dictionary*, took "realism to unprecedented lengths as well as widening the imprecisely expressive functions of music". It was the harsh reality of the First World War which killed off the symphonic poem, and few composers since have indulged in the opulent orchestral picture-painting at which Strauss excelled.

### **THE BACKGROUND**

For his sixth symphonic poem, Strauss turned to the writings of the great German philosophical writer, Friedrich Nietzsche. In 1885 Nietzsche had published a work based on the concepts of Zoroastrianism, which he called *Also sprach Zarathustra* (Thus spoke Zarathustra). Its popularity was immediate and immense. At a time of growing national pride, the German public saw in the character of Zarathustra the personification of their own national aspirations, and just 10 years after it appeared,

Strauss produced his symphonic poem of the same name. He was at pains to point out that his work was no more than his personal response to the book: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. The whole thing is intended as a homage to Nietzsche's genius."

### **PERFORMANCE HISTORY**

Strauss conducted the work's premiere himself in Frankfurt on 27 November 1896 and was clearly proud of his achievement, writing to his wife "*Zarathustra* is glorious. The climaxes are immense and faultlessly scored." In 1968 it reached a whole new audience when Stanley Kubrick included its opening section in the soundtrack to his movie *2001: A Space Odyssey*.

### **THE MUSIC**

That famous opening passage represents the dawn of the world and, as it builds up, a three-note melody is proclaimed by the trumpets which Strauss himself described as the "World Riddle" theme. The stunning climax at the end of this opening

episode, a dazzling chord of C major crowned by the organ, represents the emergence of man in the shape of Zarathustra stepping out into the presence of the sun. It is now Zarathustra's mission to solve the "World Riddle".

First comes a passage headed "Of Those at the Back of the World". Dark rumblings from cellos and basses, small glimpses of melodies from woodwind and organ, and then the horns intone the ancient plainchant melody *Credo in unum Deum* (I believe in one God). A yearning theme from strings and organ indicates the desire of ignorant man to find an answer to the eternal question: why do we exist? An answer to that question is sought in religion, characterised in the next section ("Of the Great Longing") by another plainchant melody (the *Magnificat*) intoned by the organ and answered immediately by the horns with the *Credo in unum Deum*. But Zarathustra is disgusted with what he sees as slavish adherence to ancient superstitions and, in a fit of musical rage we pass on to the next section "Of Joys and Passions". The section is dominated by stormy passions, undermining whatever joy Zarathustra is to find in human existence, so we come to "The Dirge". Here Zarathustra seems on the brink of despair but then he turns to "Science".

Does science give the answer to the Riddle? The development of science is represented by the most mathematically precise of all musical

structures, a Fugue — starting with the "World Riddle" theme deep down in the cellos and basses, it is passed across the entire range of the orchestra — and it certainly seems, when the violins break into their high bouts of jollity, that science does indeed hold the answer. But the Riddle returns unsolved.

In the next section, "The Convalescent", trombones, cellos and basses proclaim the "World Riddle" theme as the woodwinds scurry about in panic. Violins take over the theme and when it passes to the trumpets (who, you will remember, first asked the question), it seems an answer is at hand. A huge climax is reached; a restatement of the big C major chord heard at the start. An extended period of first puzzlement, then awe, then joy follows before the music breaks out into a joyous "Dance Song" as Zarathustra celebrates his revelation in the guise of a waltz. This is interrupted by a lyrical night song before the strike of midnight from a low bell heralds the "The Night Wanderer's Song" and the work ends shrouded in mystery as the spirit of man drifts up to Heaven leaving the "World Riddle" unsolved.

Programme notes by Dr Marc Rochester

#### Instrumentation

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

山德靈

## MICHAEL SANDERLING

指揮 Conductor

Photo: Marco Borggreve



山德靈自2021/22樂季起出任琉森交響樂團總指揮，他與樂團長期緊密合作，致力提高樂團演繹浪漫主義晚期曲目——尤其是布魯赫納、馬勒與史特勞斯的作品——在國際樂壇的聲譽。他率領樂團於歐亞及南美洲的巡演，又開展多項創新計劃，均印證了這合作的影響力；尤為矚目的要數與藝術家肯特里奇合作的蕭斯達高維契第十交響曲的多媒體製作，先後於琉森文化與會議中心及龐貝首演後，於維也納音樂廳及巴黎愛樂音樂廳的演出亦大獲好評。

山德靈曾與琉森交響樂團推出多部專輯，包括廣獲讚譽的布拉姆斯全集（由華納古典發行），以及與里昂絲卡雅合作的德伏扎克與葛利格的鋼琴協奏曲，充分展現此時期的音響深度。

山德靈踏上指揮之路，源於他對管弦樂音響的深刻理解。他曾以大提琴獨奏家身份，與巴黎管弦樂團、洛杉磯愛樂樂團及波士頓交響樂團等合作，並於1987至1992年間在馬素爾領導下擔任萊比錫布業大廳樂團首席大提琴；他及後於2006至2011年出任波茨坦室樂學院藝術總監，為其指揮生涯奠定基礎。

Since the 2021/22 season, Michael Sanderling has served as Chief Conductor of the Lucerne Symphony Orchestra. This appointment marked the logical continuation of a long-standing, close partnership aimed at further establishing the orchestra's international reputation in the late Romantic repertoire — particularly with works by Bruckner, Mahler, and Strauss. Tours throughout Europe, Asia, and South America, as well as innovative projects, attest to the impact of this collaboration. Particular attention was drawn to the multimedia production of Shostakovich's Symphony no. 10 featuring artist William Kentridge, which, following its premiere at the KKL Lucerne and in Pompeii, enjoyed triumphant performances at the Vienna Konzerthaus and the Philharmonie de Paris.

Sanderling's discography with the Lucerne Symphony Orchestra, including a celebrated Brahms cycle on Warner Classics as well as the recording of the piano concertos by Antonín Dvořák and Edvard Grieg with Elisabeth Leonskaja, documents the sonic depth of this era.

Michael Sanderling's path to the conductor's podium was shaped by a deep understanding of orchestral sound. Following a distinguished career as a cello soloist with ensembles including the Orchestre de Paris, the Los Angeles Philharmonic Orchestra, and the Boston Symphony Orchestra, he served as Principal Cellist of the Gewandhausorchester Leipzig under Kurt Masur from 1987 to 1992 and laid the foundation for his career as a conductor through his tenure as Artistic Director of the Kammerakademie Potsdam (2006–2011).

# 鮑力卓

## RICHARD BAMPING

大提琴 Cello

Photo: Keith Hiro



鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼奴軒爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、哥連·戴維斯爵士和阿巴度等。

鮑力卓曾與亞洲及歐洲的樂團合演過多首重要的大提琴獨奏作品，他亦熱衷於室樂演奏，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. He has performed with many of the finest musicians of recent history — Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Bamping has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Bamping's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

# 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。」

——《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 20<sup>th</sup> 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 50<sup>th</sup> 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

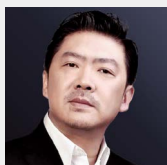
# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 候任音樂總監 MUSIC DIRECTOR DESIGNATE



貝托祺  
Tarmo Peltokoski

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Long Yu

## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman, JP

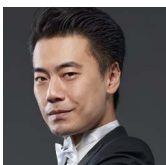
邱啟楨紀念基金及  
香港董氏慈善基金會席位贊助  
The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

## 駐團作曲家 COMPOSER-IN-RESIDENCE



沙羅倫  
Esa-Pekka Salonen

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



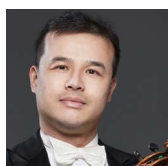
王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



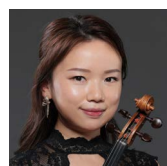
艾瑾  
Ai Jin



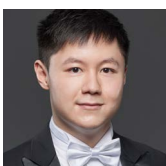
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Ba Wenjing



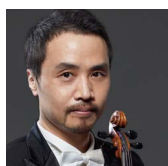
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Cheng Li



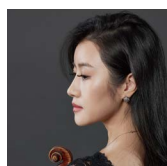
桂麗  
Gui Li



賈舒晨  
Jia Shuchen



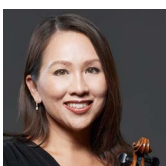
李智勝  
Li Zhisheng



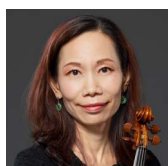
劉芳希  
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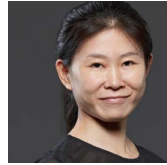
▲梁文瑄  
Leslie Ryang Moonsun Fang Jie



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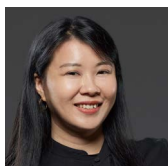
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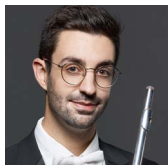
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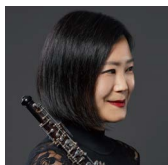
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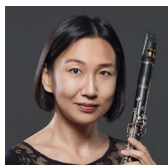
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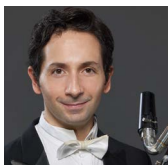


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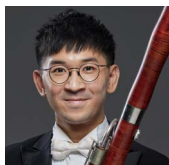


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Lorenzo Iosco

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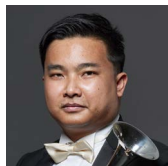


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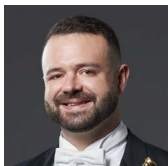
●巴力助  
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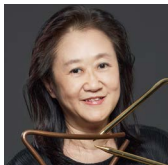
●龐樂思  
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Percussion: Samuel chan

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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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BEETHOVEN Piano Concerto no. 2 in B flat major, op. 19  
BEETHOVEN Piano Concerto no. 3 in C minor, op. 37  
BEETHOVEN Piano Concerto no. 4 in G major, op. 58

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conductor / piano

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BEETHOVEN Piano Concerto no. 1 in C major, op. 15  
BEETHOVEN Piano Concerto no. 5 in E flat major, op. 73, *Emperor*

紀弗朗, 指揮 / 鋼琴  
François-Frédéric Guy,  
conductor / piano

12 & 13  
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畢美亞的貝五  
Anja Bihlmaier Conducts Beethoven 5

貝多芬 《蕾奧諾拉》第三序曲, op. 72b  
貝多芬 D大調小提琴協奏曲, op. 61  
貝多芬 C小調第五交響曲, op. 67  
BEETHOVEN *Leonore* Overture no. 3, op. 72b  
BEETHOVEN Violin Concerto in D major, op. 61  
BEETHOVEN Symphony no. 5 in C minor, op. 67

畢美亞, 指揮  
舒巴傑克, 小提琴  
Anja Bihlmaier, conductor  
Josef Špaček, violin

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余隆 | 久石讓與布拉姆斯的音樂世界  
Long Yu Conducts Joe Hisaishi and Brahms

久石讓 《交響變奏曲》: 〈人生的旋轉木馬〉與〈心靈的深處〉  
(選自《哈爾移動城堡》)  
久石讓 《中提琴傳說》  
布拉姆斯 E小調第四交響曲, op. 98  
HISAISHI *Symphonic Variation "Merry-Go-Round + Cave of Mind"*  
(from *Howl's Moving Castle*)  
HISAISHI *Viola Saga*  
BRAHMS Symphony no. 4 in E minor, op. 98

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