

## 畢美亞的貝五

# ANJA BIHLMAIER CONDUCTS BEETHOVEN 5



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畢美亞 指揮  
舒巴傑克 小提琴

Anja Bihlmaier conductor  
Josef Špaček violin

六月  
JUN  
2026

12 & 13  
五 Fri 19:30 六 Sat 17:00

香港大會堂音樂廳  
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香港通利琴行有限公司

# 畢美亞的貝五

## Anja Bihlmaier Conducts Beethoven 5

畢美亞 | 指揮

舒巴傑克 | 小提琴

Anja Bihlmaier | Conductor

Josef Špaček | Violin

貝多芬

《蕾奧諾拉》第三序曲，op. 72b

LUDWIG VAN BEETHOVEN

Leonore Overture no. 3, op. 72b

14'

貝多芬

D大調小提琴協奏曲，op. 61

LUDWIG VAN BEETHOVEN

Violin Concerto in D major, op. 61

42'

- I. 不太快的快板
- II. 稍緩板
- III. 輪旋曲：快板

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

中場休息

INTERMISSION

貝多芬

C小調第五交響曲，op. 67

LUDWIG VAN BEETHOVEN

Symphony no. 5 in C minor, op. 67

31'

- I. 輝煌的快板
- II. 稍快的行板
- III. 快板
- IV. 快板

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

### 電台錄音 RADIO RECORDING

2026年6月12日的音樂會由香港電台第四台（FM Stereo 97.6-98.9兆赫及radio4.rthk.hk）現場錄音，並將於2026年8月14日晚上8時播放，8月20日下午3時重播。The concert on 12 June 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 14 Aug 2026 at 8pm and 20 Aug 2026 at 3pm.



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## 貝多芬 (1770-1827)

### 《蕾奧諾拉》第三序曲，op. 72b

貝多芬作曲時幾乎總是不能一揮而就。跟莫扎特不同（除非整首作品已經了然於胸，否則莫扎特很少落筆），貝多芬的素描本裡盡是亂糟糟的潦草筆跡，還有一堆勾劃刪改過、重寫修正過的東西。《費黛里奧》是他唯一的歌劇，但差不多斷斷續續花了十年，才能讓這齣歌劇變成適宜搬演的模樣。可是他仍堅持不懈：他熱愛自由卻身處動盪的時代，於是下定決心要將歌劇寫得恰到好處。他晚年時也坦承，雖然《費黛里奧》不無缺陷，寫作過程也艱難萬分，但卻是他最喜歡的作品。

原因也不難理解。《費黛里奧》講述政治犯弗洛雷斯坦被囚禁，他忠誠的年輕妻子蕾奧諾拉不惜女扮男裝，化名「費黛里奧」（意為「忠誠的人」），不顧一切前來營救。無論在哪個時代、哪種文化，弗洛雷斯坦與蕾奧諾拉的故事，都令人既熱血沸騰又感動不已。貝多芬對此也深信不疑，在《費黛里奧》終訂版於1814年首演之前的十年內，他單單為了這一齣歌劇，就寫了不下四首序曲。《蕾奧諾拉》第三序曲（1806）實際上是四首序曲裡的第二首，有人甚至認為是最優秀的一首。慢速引子將高尚情操與悲劇效果共冶一爐（這時主人翁弗洛雷斯坦正在黑暗無光的地牢裡坐著，非常沮喪），然後是激動人心的快板，而且與貝多芬最激動的樂段相比也不遑多讓。後台傳出號角曲（在劇中代表「邁向自由」），之後進入序曲精彩的結尾——那是一首歌頌自由的聖詩，既耀眼又歡欣。

那麼樂曲有甚麼問題呢？簡單來說，就是無以為繼！《費黛里奧》第一場就是調皮有趣的家居場景，這麼厲害的序曲完全將正文比下去。要簡單一點才行。要寫出這麼棒的曲子然後棄用，也絕非凡夫俗子所能為之，但這正是貝多芬的做法——於是樂曲就頂著《費黛里奧》那勇敢女主角的名字，成了一齣集勇氣、歷險與解放於一身的無言戲劇，讓大家今日得以好好聆賞。

樂曲介紹由 Richard Bratby 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、兩支小號（包括一支後台小號）、兩支長號、低音長號、定音鼓及弦樂組。

## LUDWIG VAN BEETHOVEN (1770–1827)

### *Leonore* Overture no. 3, op. 72b

Beethoven almost never got it right first time. Unlike Mozart, who rarely set pen to paper until the whole piece was planned out in his head, Beethoven's sketchbooks are a chaos of scribbles, crossing-outs and reworkings. It took Beethoven over ten years of false starts to get his only opera, *Fidelio*, into a stageable form. And yet he persevered: as a lover of freedom in an age of political turmoil, Beethoven was determined to get it just right. In his last years, he confessed that — for all its faults, and all the trouble it had caused him — he loved *Fidelio* better than any of his other works.

It's not hard to see why. In any age, and any culture, the story of the political prisoner Florestan, and his devoted young wife, Leonore who — disguised as a young man called Fidelio (literally: "faithful one") — risks everything to rescue him, is a tale to stir both heart and soul. Beethoven believed in it passionately. During the decade before the premiere of *Fidelio* in its final form in 1814, he wrote no fewer than four different overtures for this one opera. The overture known as *Leonore* no. 3 (1806) was

actually his second attempt, and some would say that it's his greatest. The mixture of nobility and tragedy in the slow introduction (the music that accompanies Florestan as he sits, despairing, in a windowless dungeon) gives way to one of the most stirring allegros even Beethoven ever wrote. An offstage fanfare — the signal of approaching liberty in the opera — leads to the overture's brilliant finish, a dazzling and joyful hymn to freedom.

So what was the problem? Simply put, to follow that! *Fidelio* begins with a playful domestic scene, and an overture this powerful simply blew it out of the water. Something simpler was required. It takes an extraordinary kind of genius to ditch an overture as splendid as this, but that's what Beethoven did — leaving us to enjoy it today as a great wordless drama of courage, adventure and liberation under the name of *Fidelio's* courageous heroine.

Programme notes by Richard Bratby

#### Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets (including an off-stage trumpet), two trombones, bass trombone, timpani and strings.

## 貝多芬 (1770-1827)

### D大調小提琴協奏曲，op. 61

I. 不太快的快板

II. 稍緩板

III. 輪旋曲：快板

現在大家都將貝多芬小提琴協奏曲視為協奏曲瑰寶。可是在貝多芬生前身後好一段時間，這首樂曲都乏人問津。事實上，樂曲是在1844年落入技巧大師姚阿辛之手過後，際遇才開始扭轉。樂曲之所以備受冷落，原因之一就是首演失利。首演1806年12月23日在維也納河畔劇院舉行，由原本的題獻對象克萊曼擔任獨奏。可是據說那天克萊曼或多或少是視演奏出的：然而樂曲無論情感還是知性上的內容都相當複雜，所以即使克萊曼本身技藝高超，也肯定不夠時間駕馭。首演後，有樂評人形容：整體結論是樂曲「有些樂段很優美，但上文下理經常支離破碎，無關痛癢的樂段又不斷重複，令人厭倦。」無論如何，克萊曼對這件工作究竟又有多認真？有資料指出，他趁著第一、二樂章之間的停頓，把小提琴上下倒轉，即興奏出一首吉格舞曲！兩年後樂曲出版時，題獻對象已經不是克萊曼，而是貝多芬的老朋友布魯寧，這可真耐人尋味。

即使如此，大家也許應該同情一下那幫摸不著頭腦的樂評人，甚至同情一下克萊曼本人。按古典時期的標準來說，這首協奏曲篇幅很長，而且技巧要求也極高：無遮無掩的極高音樂段之多，可謂前所未見；演奏這些樂段需要純淨的音色，手指也要額外施壓。貝多芬曾跟小提琴家舒普茲說道：「我寫這首曲子的時候，覺得那靈感是來自全能上帝的。上帝都在跟我說話了，區區一把小小的提琴，你覺得我還會遷就你？」浪漫派精神當時漸漸形成，這首協奏曲正是浪漫精神的

優秀典範，象徵一個奮鬥不懈、充滿熱情的人，也能挑戰命運（也許宏偉的樂團就象徵了「命運」），繼而戰勝命運。此外，樂曲也有溫柔親切的時刻：像個單身漢渴望找到志趣相投的知己當妻子一樣——這個人，失聰問題越來越嚴重了，心靈也越發孤單，渴望有個伴侶可以讓他擺脫這種孤獨；而且他年輕時追求過民主理想，雖然現在已經失敗，但也希望妻子可以鼓勵他堅持下去。可惜，事與願違。

儘管如此，第一樂章還是溫柔地開始，定音鼓低聲地敲響主音（D音）五次，然後木管奏出聖詩似的主題。初時鼓聲十分柔和，音型聽來像個簡單的引子，可是後來卻變成獨當一面的重要動機。所有主要主題都由樂團交代，還有兩個突如其來的有力的極強樂段。第二個極強樂段結束後，獨奏者加入，卻彷彿落在樂句中途一樣，接著在更高音區奏起第一主題，既精緻又優雅。樂章餘下部分都將抒情色彩與戲劇化的炫耀平衡得恰到好處，彷彿一再問大家，到底樂曲的重心是甚麼？是安靜的反思，還是戲劇化的舉動？

慢樂章一直瀰漫著抒情色彩。由於弦樂採用了弱音器，樂團伴奏的效果又極為清澈通透，就營造出專心致志、超然物外似的氣氛。可是到最後，弦樂挪用了主題開端的附點節奏，更轉化成稜角分明的極強音。一個短小的獨奏樂段直接接駁至終樂章（〈輪旋曲〉）。〈輪旋曲〉的旋律是貝多芬最動聽易記的舞曲旋律之一。樂章大部分時間都充滿

動感和愉快的心情；獨奏者的華采樂段將音樂推至高潮過後，卻迎來一個神秘的樂段：獨奏者和樂團靜靜地觸及多個遠系調性，之後才穩穩妥妥地回到主調。尾聲以歡欣鼓舞為主，但最後還是巧妙地流露出點點幽默感。

貝多芬之所以沒有寫第二首小提琴協奏曲，是因為這一首首演失利嗎？也許是吧，不過他不久也完全放棄寫作協奏曲了。法國大革命英雄人物拿破崙最後一役戰敗後，歐洲回復過去的保守主義和鎮壓手法，貝多芬也告別了劇場式的公開演示。他的「晚期」約在1816年開始，這時他變得越來越內向，不斷想尋找心靈上的力量與希望。他晚期的傑作也大多是室樂和鋼琴獨奏曲。在這些作品裡，像小提琴協奏曲那種柔和抒情，風趣機敏的效果十分常見。但協奏曲本身卻提醒大家，貝多芬（本身是位超卓的鋼琴家）多麼喜歡在舞台上公開演奏，而且非常明白該如何迷倒大群觀眾。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

#### 編制

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。



貝多芬 Ludwig van Beethoven

Illustration: Joseph Karl Stieler

## LUDWIG VAN BEETHOVEN (1770-1827)

### Violin Concerto in D major, op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

Today Beethoven's Violin Concerto is cherished as one of the brightest gems of the concerto repertoire. But in Beethoven's lifetime — and for some time afterwards — it was seriously neglected. In fact it wasn't until the violin virtuoso Joseph Joachim took up the concerto in 1844 that its fortunes began to change. Part of the problem is that it didn't have a lucky start in life. The concerto was premiered by its original dedicatee, Franz Clement, at Vienna's Theater an der Wien on 23 December 1806.

It is said that Clement more or less sight-read the violin part: even if he was a phenomenal player that would hardly give him time to master the concerto's emotional and intellectual complexities. The general verdict, said one critic, was that the concerto "contains beautiful passages, but... that the context often seems broken, and that the endless repetition of unimportant passages produces a tiring effect." In any case, how seriously did Clement take his chosen task? According to one source, in the pause between the first two movements he improvised his own cadenza, holding the violin

upside-down! Significantly, when the Violin Concerto appeared in print, two years later, it bore a dedication, not to Clement, but to Beethoven's old friend Stephan von Breuning.

Even so, perhaps we should have compassion for those bewildered critics, even for Clement himself. Not only is the concerto very long indeed by the standards of the classical era, technically it is hugely demanding, with an unprecedented amount of exposed high writing for the violin, requiring pure tone and extra pressure from the fingers. "When I composed it," Beethoven told the violinist Ignaz Schuppanzigh, "I was conscious of being inspired by God Almighty. Do you think I can consider your puny little fiddle when he speaks to me?" It is a magnificent monument to the newly emerging Romantic spirit, in which the striving, impassioned individual can take on fate (symbolised perhaps by the might of the orchestra) and emerge victorious. At the same time there is tenderness, intimacy here. This was a man who longed for a like-minded wife, a soulmate, who could release him from the spiritual isolation caused by his worsening

deafness, and give him courage to persist in spite of the failure of his youthful democratic ideals. Alas, it was never to be.

All the same, the first movement begins gently, with a hymn-like theme for woodwinds, preceded by five quiet drum-taps on the tonic, D. At first these drum-taps sound like a simple introductory figure, but they turn out to be a significant motif in their own right. The orchestra presents all the main themes, with two powerful fortissimo outbursts. As the second of these subsides the soloist enters, as though in mid-phrase, leading to an exquisite high-pitched version of the first theme. The rest of this movement maintains a fine balance between lyricism and dramatic display. Which is the real heart of the matter, it seems repeatedly to ask us: quiet reflection or dramatic action?

In the slow movement lyricism prevails. The rapt, otherworldly quality of this music is enhanced by the muting of the strings, and the extreme transparency of much of the orchestral accompaniment. But at the very end, strings seize on the main theme's opening dotted rhythm and transform it into a jagged fortissimo. A short solo passage leads straight into the Rondo finale, and one of Beethoven's most catchy dance tunes. For most of its length the finale is buoyant and good humoured; but after the climactic solo cadenza, there is a moment of mystery as violinist and orchestra lead quietly through a wide range of distant

keys before bringing us safely back home. The coda is mostly a triumphant display, but with one little deft touch of humour left for the very end.

Was it the failure of the concerto's premiere that prevented Beethoven from writing a successor? Perhaps, but soon he had given up on concerto form altogether. After the final defeat of the French Revolutionary hero Napoleon and Europe's regression into old-style conservatism and repression, Beethoven turned away from theatrical public display. His "late" period, beginning around 1816, saw him turning increasingly inward in search of strength and hope. His late masterpieces are mostly chamber and solo piano works, in which it is often the Violin Concerto's tenderness, lyrical intensity and wit that come to the fore. But in itself, the concerto is a reminder of how much Beethoven — superb pianist — loved the public stage, and knew how to hold a large audience captive.

Programme notes by Stephen Johnson

#### Instrumentation

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings

## 貝多芬 (1770-1827)

### C小調第五交響曲，op. 67

- I. 輝煌的快板
- II. 稍快的行板
- III. 快板
- IV. 快板

貝多芬第五交響曲開端四音音型肯定是古今最著名的旋律動機，其惹來多年激辯。貝多芬的男僕說，貝多芬堅稱這個音型代表「命運在叩門」（然而此人並不可靠——指揮家畢羅說他是「麥桿頭」）；但根據車爾尼（貝多芬的學生）憶述，貝多芬說那是維也納樹林裡一隻（明確點說是黃鸝）的叫聲。較普通的說法是貝多芬襲用了海頓作品第八十八交響曲的音型。無論這個音型的出處或象徵意義為何，作為樂曲的開端也實在令人精神為之一振。大概這樣的開端，無論如何也會令觀眾立刻洗耳恭聽吧。但樂曲1808年12月22日在維也納首演時，情況卻並非如此。十九世紀的貝多芬傳記作者寫道：「觀眾反應未如理想，貝多芬可能也早料到。因為公眾還沒有能力理解如此出色的音樂。」

也許觀眾只是太累了（樂團卻肯定累透）：在同一場合首演的除了貝多芬第五交響曲外，還有他的第六交響曲「田園」、第四鋼琴協奏曲、《合唱幻想曲》和C大調彌撒曲。除了C大調彌撒曲不是完整演出外（但已包括全曲大部分），其他都是完整演出的；要是這些還不夠觀眾消磨一整個晚上的話，還有後著呢！當晚的《合唱幻想曲》開始約十分鐘後就演不下去了，不得不重頭再來。算一算，音樂會差不多四個小時才結束；那時是十二月，維也納正值嚴冬，觀眾坐在沒有暖氣的大劇院裡可是冷得要命了。當晚就有觀眾在日記寫道：「嚴寒中，我們一直坐在那裡，六時半到十時半。有了這次經驗，我

們知道即使好東西也會吃不消，更不用說聲音那麼大。」

1812年是貝多芬第五交響曲的轉捩點——浪漫派詩人暨作曲家霍夫曼發表了一篇洋洋灑灑的文章討論第五交響曲：「這首宏大的作品，不斷把聽者帶到持續攀升的高潮，進入可怕的無限之境！一股破壞性的詭異力量帶來不祥預感，壓迫著人類的心靈；尖厲的聲音，彷彿心靈在喘氣。可是不久，充滿光輝的慈祥身影出現，照亮了可怕的深夜。」也許有些現代聽眾會認同霍夫曼，但多數音樂家卻更喜歡一睹貝多芬音樂的風采——他運用音樂素材的高明手法、對樂團的處理（包括運用從未在交響樂團採用過的樂器——短笛、低音巴松管和長號），還有他那改造全曲氣氛的能力：將第一樂章的不祥預感，變成全曲結束時輝煌歡欣的氣氛。

第一樂章之所以劇力萬鈞，全賴開端的四音音型。這音型實質上是全樂章的基礎，改頭換面後又突然出現，有時的確像「命運在叩門」，有時則像鳥語（別忘了貝多芬第五交響曲與「田園」交響曲是同步寫作的），然而樂章卻以掙扎與激情為主。

第二樂章氣氛一轉，變得優雅精緻；樂章採用主題與變奏，先由中提琴和大提琴交代主題。作曲家初時以「小步舞曲」為題，但後來把標題摘除，但保留了舞曲風格。



第三樂章開始時低迴婉轉，彷彿猶疑不決似的；稍後圓號奏出的四音音型明顯與第一樂章開端有關，現在卻沒有步步進迫的感覺；第三、四樂章一氣呵成，沒有間斷。隨著第四樂章開始，音樂變得壯麗歡快。

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、兩支圓號、兩支小號、三支長號、定音鼓及弦樂組。

第五交響曲手稿 (1807)

Symphony no. 5 holograph manuscript (1807)

## LUDWIG VAN BEETHOVEN (1770-1827)

### Symphony no. 5 in C minor, op. 67

- I. *Allegro con brio*
- II. *Andante con moto*
- III. *Allegro*
- IV. *Allegro*

The origins of the four-note figure with which Beethoven's Fifth Symphony opens — surely the most famous musical motif of all time — have been the subject of much heated debate. According to Beethoven's man-servant (not the most reliable of witnesses — Hans von Bülow referred to him as a "strawhead") the composer maintained that they represented "Fate knocking at the door", while Carl Czerny, one of Beethoven's pupils, recalled how the composer had claimed that they were suggested to him by a bird (specifically a yellow-hammer) singing from the trees in the Vienna woods. A more prosaic suggestion is that Beethoven "borrowed" the idea from Haydn, who had used the same motif in his Symphony no. 88. Whatever its origins or symbolism that four-note figure creates the most arresting opening of any musical work and one guaranteed, it might be thought, to have any audience instantly engrossed. This, though, was not the case at the work's premiere in Vienna on 22 December 1808 when, according to one of Beethoven's early biographers, "the reception accorded by the audience was not as desired, and probably Beethoven did not

expect anything better. For the public was not endowed with the necessary degree of comprehension for such extraordinary music."

The audience may have been merely exhausted (as the orchestra most certainly was) since that concert also presented the premiere of Beethoven's Sixth Symphony (the *Pastoral*), his Fourth Piano Concerto, his *Choral Fantasia* and a substantial chunk of his C major Mass; and if that was not enough to fill anyone's evening, the *Fantasia* broke down after about ten minutes and had to be re-started. That concert we can calculate lasted almost four hours — and December in Vienna can be icily cold for an audience sitting in a large, unheated, theatre. As one member of that audience wrote in his diary, "there we sat from 6:30 until 10:30 in the most bitter cold and found from experience that one could have too much even of a good thing, let alone a loud one."

The turning point for Beethoven's Fifth Symphony came in 1812 when the Romantic poet and composer E. T. A. Hoffmann published a lavish essay on the work: "How this

magnificent composition carries the listener on and on in a continually ascending climax into the ghostly world of infinity! The human heart, squeezed by presentiments of monstrous, destructive powers, seems to grasp for breath in the most piercing tones. But soon a kindly figure approaches full of radiance and illuminates the depths of this terrifying night.” Some modern-day listeners may find Hoffmann’s programme appropriate, but most musicians find greater satisfaction in witnessing Beethoven’s genius in his clever use of material, his handling of the orchestra (which included instruments not previously involved in symphony orchestras — piccolo, contrabassoon and trombones), and his ability to transform the mood of the symphony from the ominous, doom-laden first movement, to the gloriously triumphant conclusion.

There is no doubt that the first movement’s drama stems entirely from the opening four-note figure. It forms the basis for virtually the entire movement, cropping up in various guises sometimes, certainly, like “fate knocking at the door”, at others almost like a bird singing (it should be remembered that Beethoven wrote much of this symphony at exactly the same time as he was working on his *Pastoral*). The dominant mood of this movement is, however, one of struggle and passion.

A complete change of mood comes with the graceful and elegant second

movement, which is a set of variations on the theme announced at the start by violas and cellos. Beethoven originally described this movement as a “Minuet” and, whilst he subsequently dropped that title, the dance-like character remains.

A subdued, almost hesitant start to the third movement leads into a powerful four-note pattern from the horns, clearly related to the opening of the entire symphony. But here the music has lost the menace with which it was associated in the first movement and with the start of the fourth movement, which follows without a break, the music has been transformed into something gloriously celebratory.

Programme notes by Dr Marc Rochester

#### **Instrumentation**

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

畢美亞

ANJA BIHLMAIER

指揮 Conductor

Photo: Phil Sharp



畢美亞2024年9月起擔任BBC愛樂樂團首席客席指揮，自此每年均會亮相BBC逍遙音樂節舞台，成為音樂節常客。在2025/26樂季，畢美亞首次指揮倫敦交響樂團、蒙特利爾交響樂團及里昂國家樂團，並重返皇家斯德哥爾摩愛樂、馬德里國家樂團、赫爾辛基愛樂、柏林音樂廳樂團、香港管弦樂團，以及悉尼與墨爾本的交響樂團。她亦繼續駐節波恩貝多芬音樂節，指揮柏林德意志交響樂團，並與該團在2025年9月一同在柏林音樂節演出。上樂季她首次亮相西雅圖交響樂團、北德電台易北愛樂及慕尼黑愛樂，全獲再度邀約。

畢美亞的曲目廣泛，涵蓋海頓、馬勒、史特勞斯、伯恩德·阿洛伊斯·齊默曼，以至西貝遼士、巴托、德伏扎克、蕭斯達高維契、德布西、布烈頓、烏斯特沃爾斯卡婭及陳銀淑等作曲家。過去兩個樂季，她分別於柏林國家歌劇院及格萊德伯恩音樂節指揮《卡珊德拉》及《卡門》的全新製作，首演後均即獲再度邀請。2026年春季，她於漢堡國家歌劇院首次執棒《深宮情仇》。

畢美亞曾任海牙愛樂總指揮（2021-2025）及芬蘭拉赫蒂交響樂團首席客席指揮（2020-2024），並與此兩個樂團合作灌錄唱片：與海牙愛樂及宋悅雲合作灌錄拉威爾鋼琴協奏曲，由Naïve發行，及與波泰娜和拉赫蒂交響樂團合作灌錄浦羅哥菲夫的作品，由BIS發行。

Principal Guest Conductor of the BBC Philharmonic since September 2024, Anja Bihlmaier has become a firm favourite at the BBC Proms where she appears annually. In the 2025/26 season, she conducts for the first time the London Symphony Orchestra, Orchestre Symphonique de Montréal and Orchestre National de Lyon, returning to the Royal Stockholm Philharmonic, Madrid National, Helsinki Philharmonic, Berlin Konzerthausorchester, Hong Kong Philharmonic, and Sydney and Melbourne symphonies. She continues her residency at the Bonn Beethovenfest conducting the DSO Berlin, with whom she performed in the Berlin Musikfest in September 2025. Last season she debuted with the Seattle Symphony, NDR Elbphilharmonie Orchestra and Munich Philharmonic, all of whom have reinvited.

Bihlmaier has a wide-ranging repertoire that includes Haydn, Mahler, Strauss, B. A. Zimmermann to Sibelius, Bartók, Dvořák, Shostakovich, Debussy, Britten, Galina Ustvolskaya and Unsuk Chin. In the past two seasons Bihlmaier conducted new productions at the Berlin Staatsoper (*Cassandra*) and Glyndebourne Festival (*Carmen*) — both debuts, and both leading to immediate reinvitations. In Spring 2026 she conducted her first production at the Hamburg Staatsoper (*Elektra*).

Bihlmaier was Chief Conductor of the Residentie Orkest (2021-2025) and Principal Guest of the Sinfonia Lahti (2020-2024); both orchestras have released CDs with her conducting — Ravel with Residentie and Yeol Eum Son for Naïve, and Prokofiev with Christian Poltera for BIS.

# 舒巴傑克 JOSEF ŠPAČEK

小提琴 Violin

Photo: Radovan Šubín



舒巴傑克以豐富的音色、自信的舞台風範、精湛的技巧、揮灑自如的演奏以及優美的琴音，成為同代最頂尖的小提琴家之一。他演奏的曲目範圍廣泛，展現驚人的藝術造詣，《蘇格蘭人報》讚譽其「音樂表達令人驚嘆，琴音矯健俐落」，《每日電訊報》則評其音色「飽滿華美，音色鋒銳」。他的2025/26樂季重點演出包括：首次與匹茲堡交響樂團（由彼得·波佩爾卡執指揮）、倫敦愛樂（由加德納指揮）及NHK交響樂團（由雅各·胡薩指揮）合作，並重返柏林音樂廳樂團（由馬爾維茨指揮）與班貝格交響樂團（由奧雷爾·達維迪烏克指揮），並於維也納音樂廳舉行獨奏會。

舒巴傑克於紐約茱莉亞音樂學院師承普爾文，於費城柯蒂斯音樂學院跟隨卡法揚及賴瑞多學習，以及於布拉格音樂學院師從福爾廷。他曾於布魯塞爾伊麗莎白王后國際音樂大賽晉身決賽，並曾於新西蘭米高·希爾國際小提琴大賽及丹麥卡爾·尼爾森國際小提琴大賽中獲獎。他曾擔任捷克愛樂樂團首席，是該團歷史上最年輕的團長，直至2019/20樂季卸任，展開其獨奏家生涯。

他現使用約於1732年製的瓜奈里·德爾·傑蘇「勒布倫；布西拉德」名琴，由倫敦英格斯與海岱慷慨借出。

Praised for his remarkable range of colours, his confident and concentrated stage presence, his virtuosity and technical poise as well as the beauty of his tone Josef Špaček has gradually emerged as one of the leading violinists of his generation. His performances of a wide range of repertoire demonstrate his “astonishing articulation and athleticism” (*The Scotsman*) and “a richness and piquancy of timbre” (*The Telegraph*). Highlights in the 2025/26 season include debuts with the Pittsburgh Symphony (with Petr Popelka), London Philharmonic (with Edward Gardner), NHK Symphony (with Jakub Hrůša), as well as returns to the Konzerthausorchester Berlin (with Joana Mallwitz), Bamberger Symphoniker (with Aurel Dawidiuk), and a recital at the Konzerthaus in Vienna.

Josef Špaček studied with Itzhak Perlman at The Juilliard School in New York, Ida Kavafian and Jaime Laredo at the Curtis Institute of Music in Philadelphia, and with Jaroslav Foltýn at the Prague Conservatory. He was laureate of the International Queen Elisabeth Competition in Brussels, and won top prizes at the Michael Hill International Violin Competition in New Zealand, the Carl Nielsen International Violin Competition in Denmark. He served as Concertmaster of the Czech Philharmonic Orchestra, the youngest in its history, until the end of the 2019/20 season and has since devoted himself exclusively to his solo career.

Špaček performs on the ca. 1732 “LeBrun; Bouthillard” Guarneri del Gesù violin, generously on loan from Ingles & Hayday.

# 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 has performed 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

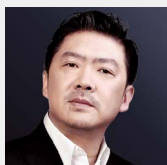
# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 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

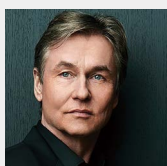
## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman, JP

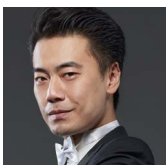
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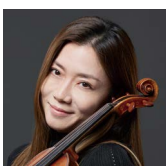
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樂團第二副首席  
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Second Associate  
Concertmaster



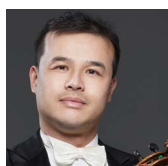
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Second Associate  
Concertmaster



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Third Associate  
Concertmaster



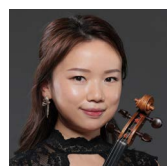
艾瑾  
Ai Jin



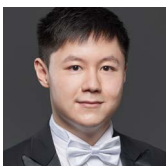
把文晶  
Ba Wenjing



程立  
Cheng Li



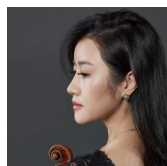
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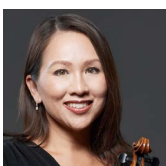
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Li Zhisheng



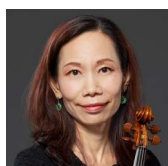
劉芳希  
Liu Fangxi



毛華  
Mao Hua



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Zhang Xi

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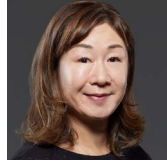


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Miyaka Suzuki  
Wilson



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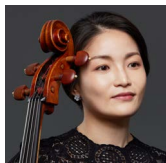
陳怡君  
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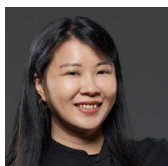
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George Lomdaridze



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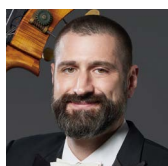
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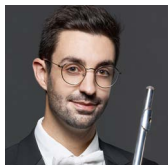
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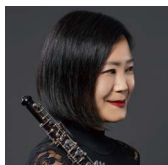
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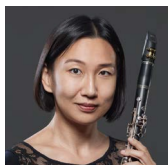
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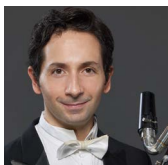


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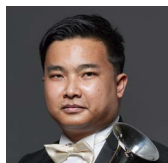


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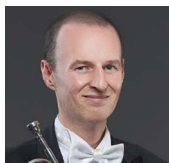


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Jorge Medina

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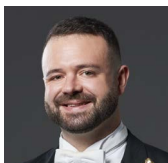
● 巴力勛  
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Bamrunghanthum



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Christian Goldsmith



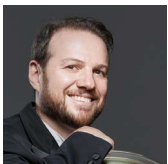
湯奇雲  
Kevin Thompson



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## 大號 TUBA

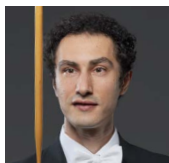


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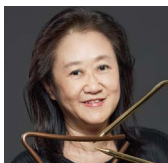
● 龐樂思  
James Boznos



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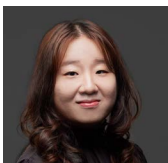


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Violin: Francis Chik, Vivian Shen & Helen Yu

定音鼓：鄭美君

Timpani: Emily Cheng

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# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“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)

薈萃圈查詢 ENQUIRIES

[orchestra@hkphil.org](mailto:orchestra@hkphil.org)

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## 港樂特別計劃 SPECIAL PROJECTS (樂器 Instruments)

### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

#### 香港管弦協會婦女會 捐贈

安域高·洛卡(1902)小提琴·由程立先生使用

桑·巴蒂斯·維爾翁(1866)小提琴  
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約瑟·加里亞奴(1788)小提琴  
·由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼(1736)小提琴

Donated by The Ladies Committee of the  
Hong Kong Philharmonic Society

Enrico Rocca (1902) Violin · played by Mr Cheng Li

Jean-Baptiste Vuillaume (1866) Violin  
· played by Mrs Bei de Gaulle, Third Associate Concertmaster

Joseph Gagliano (1788) Violin · played by Ms Tomoko Tanaka

Carlo Antonio Testore (1736) Violin

#### The Postscript Collection 慷慨借出

G. B. 瓜達尼尼(c.1760)小提琴·由樂團首席王敬先生使用

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G. B. Guadagnini (c.1760) Violin · played by Mr Jing Wang, Concertmaster

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Pietro Giovanni Mantegazza (c.1760) Violin  
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· played by Mr Leung Kin-fung, First Associate Concertmaster

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路易吉·法布里西(c.1870)大提琴  
·由樂團聯合首席大提琴方曠牧小姐使用

#### Loaned by Stretton Society

Luigi Fabris (c.1870) Cello  
· played by Ms Fang Xiaomu, Co-principal Cello

#### 無名氏 慷慨借出

斯提法諾·斯卡拉佩拉(1905)小提琴  
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#### Generously loaned by an Anonymous

Stefano Scarampella (1905) Violin  
· played by Mr Wang Liang, Second Associate Concertmaster

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為支持港樂首演《指環》四部曲，  
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A woman with long black hair and bangs, wearing a black top, is smiling and playing a cello. The background is black with a dense field of small, golden-yellow stars. A large, light-brown semi-circle is on the left side of the image.

聯合首席大提琴方曉牧席位贊助  
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A woman with long black hair, wearing a black top, is smiling and playing a violin. The background is black with a dense field of small, golden-yellow stars. A large, light-brown semi-circle is on the right side of the image.

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(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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In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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