

樂季揭幕
漢力克的田園與深宮情仇

Season Opening

Manfred Honeck's Pastoral and Elektra

漢力克 指揮
Manfred Honeck Conductor

九月
SEP
2026

16 & 17

三 Wed 19:30

四 Thu 19:30

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獻辭 MESSAGE

李家超
Mr John KC Lee

香港特別行政區行政長官
Chief Executive
Hong Kong Special Administrative Region

香港管弦樂團（港樂）第五十三個樂季隆重揭幕，謹此衷心致賀。

特區政府一直透過文化體育及旅遊局落實多項資助和措施，全力支持本地藝術團體發展，以推動香港建設成為中外文化藝術交流中心。港樂作為全港首屈一指的藝術團體，是特區政府實現這願景的重要戰略伙伴。

今年，蜚聲國際的指揮家漢力克載譽歸來，為新樂季揭開序幕，呈獻貝多芬柔和優美的「田園」交響曲，以及史特勞斯氣勢磅礴的《深宮情仇》組曲。兩部巨作風格迥異，交相輝映，定必令觀眾心弦悸動，回味無窮。

港樂在新樂季迎來芬蘭指揮大師貝托祺擔任音樂總監，由他執棒指揮馬勒的第八交響曲，聯同一眾世界級獨唱家及合唱團傾力獻藝，譜寫樂團圓滿演繹馬勒全套交響曲的歷史新一頁。承傳以往佳績，新樂季匯聚繽紛多樣的音樂表演和節目，精彩可期。其中一個焦點是港樂悉心策劃的「慶祝回歸30載音樂會」，選奏中外經典樂曲，歡慶香港回歸祖國30周年，通過一場糅合多元文化的音樂盛會，顯現香港的國際大都會魅力。港樂亦會持續舉辦深受歡迎的活動，包括太古「港樂·星夜·交響曲」音樂會、「太古人人樂賞」系列活動、賽馬會齊奏音樂夢計劃，以及形形色色的社區外展計劃，讓更多市民欣賞微音之美，樂滿社區。

港樂是香港文化瑰寶，更是我們的文化大使，一直為推廣本地文化藝術不遺餘力。樂團即將展開橫跨四國八城的歐洲巡演，亦會在樂季中走訪中國內地多個城市，為樂迷獻上悠揚樂章，藉音樂促進文化交流，彰顯香港作為中外文化藝術交流中心的獨特地位。

祝願港樂在新樂季演出成功，再創輝煌；各位觀眾樂在當下，盡情享受美妙絕倫的音樂之旅。

My heartiest congratulations to the Hong Kong Philharmonic Orchestra (HK Phil) on the official opening of its 53rd season.

In a bid to consolidate Hong Kong's position as an East-meets-West centre for international cultural exchange, the HKSAR Government has devoted great efforts in fostering the development of local arts groups through funding schemes and initiatives supported by the Culture, Sports and Tourism Bureau. A leading arts organisation in Hong Kong, the HK Phil is our key strategic partner in realising this vision.

This year, we are delighted to welcome back the world-renowned conductor Manfred Honeck for our opening concert, as we immerse ourselves in the serenity of Beethoven's *Pastoral* Symphony and the dramatic intensity of Strauss's *Elektra* Suite. The striking contrast between these two monumental works promises to take the audience on an unforgettable musical journey.

The glittering 2026/27 season opens a new chapter for the HK Phil, as the illustrious Finnish conductor Tarmo Peltokoski assumes the role of Music Director. Under his masterful baton, the HK Phil brings together world-class soloists and choirs to present Mahler's Symphony no. 8, completing the Orchestra's landmark cycle of all Mahler symphonies. Music lovers can, as always, look forward to a stellar lineup of concerts and performances. Among them is a specially curated "An Ode to Home and Motherland" concert featuring a selection of Chinese and international works to mark the 30th anniversary of Hong Kong's return to the Motherland, highlighting Hong Kong as a global city boasting a harmonious blend of diverse cultures. The HK Phil will also continue its cherished initiatives, including the Swire *Symphony Under The Stars*, the "Swire Music for Everyone" series, the Jockey Club TUTTI Programme, and a range of community outreach activities, ensuring that more members of the public can share the pleasure of music.

The HK Phil has long been committed to promoting local culture, establishing itself as a cultural treasure and an indispensable ambassador for Hong Kong. Aside from the upcoming extensive four-country, eight-city European tour, the HK Phil will also bring delightful performances to music lovers in cities across the Chinese Mainland throughout the new season, bolstering cultural exchange through music while highlighting Hong Kong's unique role as an East-meets-West centre for international cultural exchange.

May I wish the Hong Kong Philharmonic Orchestra a resounding success in its new season and may everyone enjoy a sublime musical feast.



獻辭 MESSAGE

岑明彥

Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

歡迎各位蒞臨樂季揭幕音樂會，共同見證港樂第五十三個樂季精彩展開。

今晚，我們非常榮幸邀請到著名指揮家漢力克回歸，執棒樂季揭幕演出。漢力克帶來引人入勝的曲目，貝多芬「田園」交響曲的寧靜恬淡之美，與他親自改編的史特勞斯歌劇《深宮情仇》組曲形成鮮明對比。

我們欣然迎接貝托祺正式就任音樂總監，與港樂邁向意義非凡的新篇章。在他的帶領下，觀眾於本樂季將迎來多個歷史性的音樂時刻，包括港樂首度挑戰馬勒巨作第八交響曲，以及於歐洲四國八城巡演，登上柏林愛樂音樂廳、漢堡易北愛樂廳及維也納音樂廳等頂尖音樂殿堂。

本樂季亦匯聚了多位首度亮相及重臨港樂舞台的國際頂尖藝術家——包括杜達美、費雷茲、赫德里希及馬友友；同時呈獻多位本地傑出音樂人才，包括鄭勵齡、沈靖韜、張貝芝及李俊樂，並由我們優秀的樂團樂師及港樂合唱團傾力演出。

港樂承蒙社會各界的鼎力支持，我們謹此衷心致謝：香港特別行政區政府透過文化體育及旅遊局與康樂及文化事務署的長期資助，令港樂得以穩定發展；首席贊助太古集團自2006年起與我們著力提升樂團的藝術水平及為香港呈獻世界級音樂；香港賽馬會對教育及社區推廣計劃的慷慨支持；我們並向所有贊助商、捐助者及廣大觀眾致謝，感謝您們與港樂同行。

再次感謝各位今晚蒞臨，祝願大家度過一個美好的晚上。

Welcome to the Hong Kong Philharmonic Orchestra's Season Opening concert, marking the beginning of our 53rd season.

Tonight we are honoured to welcome back the esteemed conductor Manfred Honeck to lead our opening performance. Maestro Honeck brings a captivating programme that contrasts the serene beauty of Beethoven's *Pastoral* Symphony with his own dramatic suite arrangement of Richard Strauss's *Elektra*.

This season marks an exhilarating new chapter for the HK Phil as we proudly welcome Tarmo Peltokoski in his inaugural season as Music Director. Under his leadership this season, our audience can look forward to landmark musical moments, including our first-ever performance of Mahler's colossal Symphony no. 8, as well as an extensive four-country, eight-city European tour taking the HK Phil to prestigious venues such as the Berliner Philharmonie, Elbphilharmonie, and Wiener Konzerthaus.

Our season also features debuts and returns by premier international artists — including Gustavo Dudamel, Juan Diego Flórez, Augustin Hadelich, and Yo-Yo Ma — alongside celebrated local talents such as Louise Kwong, Aristo Sham, Joyce Cheung, and Gordon Lee, as well as our own distinguished musicians and the HK Phil Chorus.

None of these achievements would be possible without the generous, long-term support of our community. We extend our deepest gratitude to the HKSAR Government, particularly the Culture, Sports and Tourism Bureau and the Leisure and Cultural Services Department, for their steadfast partnership. We thank our Principal Patron, Swire, whose commitment since 2006 has played a pivotal role in strengthening the Orchestra's long-term artistic excellence and bringing world-class music to Hong Kong. We are also profoundly grateful to the Hong Kong Jockey Club for supporting our Education and Outreach programmes, as well as to all our sponsors, donors, and audience members for your continued support.

Thank you for joining us tonight, and I hope you have a wonderful evening.



獻辭 MESSAGE

白德利
Mr Guy Bradley

香港太古集團有限公司主席
Chairman
John Swire & Sons (H.K.) Limited

我非常高興歡迎各位蒞臨新樂季開幕音樂會。太古自2006年起一直擔任香港管弦樂團的首席贊助，適逢明年是香港回歸祖國30周年紀念，使本樂季別具意義。我們亦熱烈歡迎貝托祺大師出任港樂新任音樂總監，期待樂團在他的帶領下締造更多精彩時刻，包括港樂首度呈獻馬勒第八交響曲。

過去20年來，太古與港樂一直秉持相同願景，致力讓更多人感受古典音樂的魅力，尤其是青年及來自多元背景的社群。本樂季，我們將繼續呈獻太古音樂會系列，以及廣獲好評的戶外音樂盛事太古「港樂·星夜·交響曲」；「一帶一路」音樂會透過邀請來自一帶一路國家的音樂家及演奏相關的經典作品，促進文化交流；「太古樂在社區音樂會」則讓大眾有機會欣賞樂團的現場演奏。

音樂能夠跨越背景、人生階段及地域界限，引起每一個人的共鳴。港樂以卓越的演出，為鞏固香港作為亞洲藝術文化樞紐的地位作出貢獻。本樂季，我們尤其期待樂團於11月至12月展開的大型歐洲巡演。此外，港樂亦將於北京、上海，以及大灣區的廣州和深圳演出。

最後，我衷心感謝香港特別行政區政府一直以來的支持，同時向所有音樂家、指揮家及幕前幕後團隊致以誠摯謝意。他們不辭勞苦、精益求精，成就每一個精彩非凡的樂季。謹祝港樂新樂季圓滿成功，再創高峰。

I am very pleased to welcome you to the opening concert of the new season. Swire has been the orchestra's Principal Patron since 2006, and this season is particularly special as it coincides with the 30th anniversary of Hong Kong's return to the Motherland next year. We also welcome Maestro Tarmo Peltokoski as the HK Phil's new Music Director. We look forward to many remarkable musical highlights under his baton, including the orchestra's first-ever performance of Mahler's Symphony no. 8.

For the past two decades, Swire and the HK Phil have shared the same aim: to get as many people as possible to experience the pleasure of classical music, especially the young and those from diverse backgrounds. This season, we will continue with our regular Swire concert series and the much-lauded Swire *Symphony Under the Stars* outdoor extravaganza. Our "Belt and Road" concert fosters cultural exchange by presenting musicians and masterpieces from Belt and Road countries, while the "Swire Community Concert" series will ensure that live orchestral music is available to all.

Music speaks to everyone, regardless of background, stage in life or even geographical location. Through its performances, the HK Phil promotes Hong Kong as a leading light in Asia's artistic and cultural scene. This season, we are very excited about the extensive European tour being undertaken in November and December. The orchestra will also perform in Beijing and Shanghai, as well as in Guangzhou and Shenzhen in the Greater Bay Area.

Finally, I greatly appreciate the support of the HKSAR Government, as well as that of the musicians, conductors and teams who work tirelessly to ensure each season is a triumph. I wish everyone great success for the year ahead.



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香港通利琴行

樂季揭幕

漢力克的田園與深宮情仇

SEASON OPENING

Manfred Honeck's Pastoral and Elektra

漢力克 | 指揮

Manfred Honeck | Conductor

貝多芬

F大調第六交響曲，op. 68，「田園」

- I. 不太快的快板（初到鄉村的愉快感受）
- II. 稍快的行板（溪邊小景）
- III. 快板（農民的歡樂聚會）
- IV. 快板（暴風雨）
- V. 小快板（牧人之歌：暴風雨過後的快樂和感恩）

LUDWIG VAN BEETHOVEN

39'

Symphony no. 6 in F major, op. 68, *Pastoral*

- I. Allegro ma non troppo (Awakening of cheerful feelings on arriving in the country)
- II. Andante molto mosso (Scene by a brook)
- III. Allegro (Peasants' merrymaking)
- IV. Allegro (Thunderstorm)
- V. Allegretto (Shepherds' Hymn — happy, thankful feelings after the storm)

中場休息

INTERMISSION

李察·史特勞斯

（漢力克與艾廬改編）

《深宮情仇》組曲

RICHARD STRAUSS

34'

(arr. MANFRED HONECK & TOMÁŠ ILLE)

Elektra Suite

電台錄音 RADIO RECORDING

2026年9月16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10月17日晚上8時播放，10月23日下午3時重播。The concert on 16 Sep 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 17 Oct 2026 at 8pm and 23 Oct 2026 at 3pm.



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貝多芬 (1770-1827)

F大調第六交響曲，op. 68，

「田園」

- I. 不太快的快板（初到鄉村的愉快感受）
- II. 稍快的行板（溪邊小景）
- III. 快板（農民的歡樂聚會）
- IV. 快板（暴風雨）
- V. 小快板（牧人之歌：暴風雨過後的快樂和感恩）

貝多芬自言第六交響曲「表達情感多於以聲音繪畫」。但樂曲中後者也不無佳例，比方說第四樂章的雷聲，或者第二樂章結尾的鳥語。但貝多芬至少也算是浪漫派，相信「感受較事實更真實」。正因如此，所以他就在素描本上強調「以聲音繪畫，一旦太過就會失去價值」。法國作曲家白遼士本身擅長以管弦樂音色繪畫（甚至堪稱這方面的天才），也對第六交響曲讚賞有加，而且他的說法大概也會令貝多芬欣慰：「問題不是衣著鮮豔的牧羊人……而是那是大自然的事情，是大自然的簡單真相。」

「田園」第一樂章跟貝多芬的交響曲舊作大相逕庭：相比之下，「田園」寬廣開朗得多，第一主題輕鬆自在，既坦率又優美如歌，與「英雄」交響曲和第五交響曲截然不同：「英雄」和「第五」的第一主題都像結實有力的跳板，令樂曲開始運轉推進。貝多芬的副標題形容得很貼切；樂章不是情感的爆發，而是「愉快感受」漸漸覺醒。樂章中央，開端主題的節奏不斷重複，低音弦樂突突有聲，配合連串綿長的漸強樂段——很容易令人想到馬車車輪規律地轉動，漸漸遠離市區。

〈溪邊小景〉以低音弦樂起伏不定的和聲掀開序幕，第一小提琴在上方唱出的樂句，則令人心境平靜。在貝多芬的素描本裡，起伏不定的弦樂音型旁邊寫上「溪流的啾啾

細語」，下方則寫著「溪流越大，音也越深越沉」。樂章接近結束時，木管樂的鳥語兩度響起（貝多芬指明是夜鶯、鵲鵲和布穀鳥），之後樂章繼續柔和地流淌，直至結束。

第三樂章的諧謔曲輕盈地舞動，二拍子的中段卻踏著重步，有點像樸實的鄉村舞曲。諧謔曲與中段合共演奏兩次，但諧謔曲第三次出現時卻越來越快，然後突然戲劇化地中斷。低音弦樂輕柔的顫音，配合小提琴滴滴答答的音型，勾勒出遠方的雷聲和頭幾滴雨。暴風雨不久已經近在眼前，銅管樂、定音鼓和低聲吼叫的大提琴和低音大提琴，都在刻劃可怕的霹靂雷聲。然而大家要是記得，這裡將一幅幅景象描繪得活靈活現的音樂，其實都出自一個已經失聰近十年的作曲家筆下。這時大家就會幡然醒悟：這些聲音，對作曲家而言都是遙遠的記憶，都要從記憶中提取、重建方能發而為曲。

暴風雨漸息，聖詩般的平靜音型從木管和高音弦樂傳出（這段有個很著名的類比——「雨後彩虹」，出於某樂評人手筆），然後獨奏長笛的上行音階預告終樂章來臨。獨奏單簧管模仿牧羊人的六孔豎笛，獨奏圓號則接話呼應。小提琴將這些主題的片段化為成熟的長篇旋律。一段時間後，終樂章迎來欣喜若狂的高潮——高潮也同樣很像聖詩。貝多芬作品的結尾通常十分響亮，而且洋洋得意；但「田園」的尾聲卻相去甚遠。輝煌消散；圓號配上弱音器，輕柔地重拾樂章開端，然後兩個豐滿的管弦樂和弦正式為樂曲畫上句號。

編制

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

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony no. 6 in F major, op. 68, *Pastoral*

- I. Allegro ma non troppo (Awakening of cheerful feelings on arriving in the country)
- II. Andante molto mosso (Scene by a brook)
- III. Allegro (Peasants' merrymaking)
- IV. Allegro (Thunderstorm)
- V. Allegretto (Shepherds' Hymn — happy, thankful feelings after the storm)

"More the expression of feeling than tone-painting," was how Beethoven described his *Pastoral* Symphony. Yet there are moments of glorious tone-painting: the thunder in the fourth movement for instance, or the birdcalls in the closing pages of the second. But Beethoven was at least partly a Romantic, a believer that truth lay more in feeling than in fact. That is why he insisted, in his sketchbooks, that "tone-painting when pushed too far loses its value". The French composer Hector Berlioz, a genius of orchestral tone-painting, hailed the *Pastoral* Symphony in terms that would have delighted Beethoven: "This is no question of gaily dressed shepherds... it is a matter of nature in her simple truth."

The first movement of the *Pastoral* is very different indeed from any of its precursors: it is more expansive, and the first theme has a relaxed, open, song-like quality quite unlike the taut, muscular thematic springboards that set the *Eroica* and the Fifth symphonies in motion. Beethoven's subtitle describes it well: this is not an

explosion of emotion, but a gradual "awakening of cheerful feelings". At the heart of the movement, the rhythm of the opening theme becomes a repeated pattern, with chugging figures in the lower strings, in a series of long crescendos — easy to imagine the regular turning of the carriage wheels as the city is left behind.

"Scene by a brook" begins with undulating harmonies for lower strings, above which the first violins sing heart-easing melodic phrases. In Beethoven's sketchbooks the undulating string figures are marked "Murmur of the stream" and, underneath, "the bigger the brook, the deeper its note". Near the end of the movement, a woodwind birdsong is heard twice (Beethoven specifies the nightingale, the quail and the cuckoo) before the movement flows gently to its close.

The third movement is a lightly dancing scherzo, with a stomping trio section in two-time suggestive of earthy country dances. The scherzo and trio sections are heard twice, but

the third time the scherzo accelerates, then is suddenly and dramatically cut off. Hushed bass tremolos and pattering violin figures evoke distant thunder and the first raindrops.

Before long the storm is fully upon us, with terrific thunderclaps on the brass, timpani and the growling cellos and basses. It is sobering to remember that the man who created these vivid sound-pictures had been deaf for the best part of a decade: all of this would have had to be retrieved and reconstructed from long-distant memories.

The storm abates, and a quiet hymn-like figure is heard on the woodwind and upper strings (one writer famously compared this to a rainbow), then an upward scale on solo flute heralds the beginning of the finale. A solo clarinet imitates a shepherd's pipe, echoed by a solo horn. Violins transform these fragments of themes into a long, fully-fledged melody. At length the finale builds to an ecstatic climax, again very hymn-like. But the ending is a long way from the typical Beethovenian triumphant fortissimo.

The glory fades; a muted horn softly recalls the finale's opening, then with two full-orchestral chords the symphony is over.

Instrumentation

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



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李察·史特勞斯 (1864-1949)

(漢力克與艾廬改編)

《深宮情仇》組曲

今時今日，說到李察·史特勞斯，大家通常首先將他奉為管弦樂魔法師，以及多首傑作的作曲家——包括一系列氣氛活靈活現、寫景狀物精采絕倫的交響詩、華麗的浪漫主義末代歌劇《玫瑰騎士》，還有《最後四首藝術歌曲》。可是在1908年寫作獨幕歌劇《深宮情仇》的時候，他卻變成了樂壇最離經叛道的現代主義者。他上一齣歌劇《莎樂美》已經令文化界大吃一驚：音樂極為新穎，有時甚至不協和得令人毛骨悚然，至於女主角明顯反常的情慾更不在話下。但史特勞斯卻深知醜聞也能賺大錢。威廉皇帝指責史特勞斯，說《莎樂美》令他「深受傷害」；史特勞斯卻答道：「傷害可大得很哪。大得讓我可以將從《莎樂美》賺的錢，拿去加米施蓋了幢別墅！」

《莎樂美》之後，史特勞斯非但沒有卻步，更將《深宮情仇》構思成《莎樂美》的姊妹篇。《深宮情仇》同樣以少女為中心——今次是飽受鄙視與虐待的公主埃萊克特拉。故事雖源出古希臘，但作曲家卻沒有參考古希臘版本，反而以作家荷夫曼斯圖的版本為基礎——這個版本對「功能失調家庭」的看法也相當現代化。

埃萊克特拉的父親阿加曼農從特洛伊戰爭回來後，慘遭妻子克麗達妮斯特拉與情夫埃癸斯托斯合謀殺害。在克麗達妮斯特拉看來，這完全是彰顯公義——因為阿加曼農出征前，曾犧牲了他與克麗達妮斯特拉另一個女兒伊菲革涅亞，好讓諸神息怒。但埃萊克特拉卻一直懷念父親，母親於是要埃萊克特拉的日子過得猶如最低等的奴隸。埃萊克特拉面對如此苛待而仍未崩潰，全因復

仇心切；隨著弟弟歐雷斯特歸國期近，大仇得報的日子也不遠了。可是當弟弟的死訊傳來時，埃萊克特拉隨即陷入崩潰邊緣，即使精神狀態最好時仍極不穩定。不過原來這只是弟弟歐雷斯特的計謀，最終弟弟喬裝歸來，殺死克麗達妮斯特拉和埃癸斯托斯，埃萊克特拉歡喜若狂，為弟弟加油打氣。

《深宮情仇》之所以引人注目，不單是因為當中暴烈陰沉的強烈激情，還因為不斷湧而出的靈感——看著聽著，就彷彿陷入原始而強烈的情感狂潮一樣，身不由己。指揮漢力克在作曲家艾廬的協助下，將樂譜濃縮成簡潔有力的管弦樂組曲——雖然樂曲之間銜接得天衣無縫，說是「交響曲」似乎更貼切。作曲家動用的樂團非常龐大：20支木管、20支銅管、陣容鼎盛的敲擊樂組（包括兩組定音鼓），還有多座豎琴和弦樂。漢力克和艾廬用的樂器也相當多（有時強勁的力度還是必須的），但現在我們只有16支木管、14支銅管，敲擊樂器陣容也縮減了些，配搭一座豎琴，還有弦樂。史特勞斯原本的聲響世界豐滿之中帶點粗野，改編版花費較少，但重塑效果也極佳——有些地方經改動和改編後，連非常熟悉原作的聽眾也很難察覺。

要投入史特勞斯的樂思洪流一點不難，但對喜歡戲劇情節的觀眾來說，組曲開始時就是埃萊克特拉的開場獨白。這裡大家會聽到兩個重要動機：一個四音主題，節奏模仿「阿加曼農」名字的發音，衝刺一般的上行八度音型，則代表埃萊克特拉勢不可擋的復仇慾望。不久克麗達妮斯特拉到來，進場時配以舞蹈儀仗，樂鞭的聲音令效果更尖銳（克麗達妮斯特拉的奴隸監工可不會手下

留情)。埃萊克特拉想到弟弟已死，我們也聽得出她傷心欲絕，但不久全劇最溫柔的樂段響起——她這時發現方才現身的神秘陌生人，其實就是弟弟歐雷斯特。

歐雷斯特匆匆離去，要處死克麗達妮斯特拉和埃癸斯托斯時，埃萊克特拉高興得跳起舞來，想像在公義彰顯的時刻，那兩個殺人兇手該有多麼恐慌、多麼痛苦。但一如《莎樂美》隱藏著女主角的情慾，這裡也一直潛藏著精神錯亂的元素（以埃萊克特拉的遭遇看來，完全能理解），埃萊克特拉的勝利之舞也是她的死亡之舞。《深宮情仇》組曲結尾，也像歌劇原作一樣，將令人震撼的矛盾提煉成音樂，精采萬分：興奮與狂喜，突然被恐懼打破（低音量、配弱音器的銅管）。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

三支長笛、短笛、三支雙簧管、英國管、三支單簧管、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、大號、兩組定音鼓、敲擊樂器、豎琴、銅片琴及弦樂組。

RICHARD STRAUSS

(1864–1949)

(arr. MANFRED HONECK & TOMÁŠ ILLE)

Elektra Suite

Today Richard Strauss is chiefly valued as an orchestral wizard, creator of a series of vividly atmospheric, brilliantly descriptive orchestral tone poems and of the lush, very late-romanticism of the opera *Der Rosenkavalier* and *Four Last Songs*. But at the time he wrote his one-act opera *Elektra*, in 1908, he was the music's most scandalous modernist. His previous opera, *Salome*, had shocked the cultured world with its sensationally inventive, sometimes thrillingly dissonant score, and still more for its depiction of its heroine's overtly perverse sexuality. But Strauss knew that scandal could be very lucrative. When the Kaiser Wilhelm rebuked Strauss, telling him that *Salome* had done him "a lot of damage", Strauss replied, "So much damage that with the takings I was able to build my villa in Garmisch!"

Far from retreating after *Salome*, Strauss conceived *Elektra* as a kind of follow-up. Again a young woman, this time a scorned and mistreated princess, Elektra, is centre-stage. Instead of going back to the ancient Greek versions of the drama, Strauss took a play by Hugo von Hofmannsthal as his basic text, which projects a very modern take on the notion of the dysfunctional family.

Elektra's father, Agamemnon, has been murdered on his return from the Trojan War by his wife Klytaemnestra and her lover Aegisth. For Klytaemnestra this is pure justice — Agamemnon had sacrificed their daughter Iphigenia to propitiate the gods before he

set off for battle. But Elektra remains devoted to the memory of Agamemnon, for which Klytaemnestra treats her like the worst of slaves. What keeps Elektra from falling apart under such harsh treatment is the thought of revenge, which she sees as coming soon in the person of her exiled brother Orest. Elektra's sanity — precarious at the best of times — nearly falls apart when she learns of Orest's death. But this turns out to be a trick, and eventually Orest returns in disguise to kill Klytaemnestra and her lover, cheered on ecstatically by Elektra.

Strauss's opera is remarkable, not just for its violent, darkly passionate intensity but also for its sustained flood of inspiration — watching and listening can be like being carried forward on an elemental tide of feeling. With the aid of the composer Tomáš Ille, conductor Manfred Honeck has condensed the score down into a powerfully concise orchestral suite — although it's so seamless that "symphony" might seem a better description. The orchestra Strauss calls for in *Elektra* is huge: twenty woodwind, twenty brass, a very large percussion section (including two sets of timpani), harps and strings. Honeck and Ille's forces are still large (at times sheer power is essential), but we now have just sixteen woodwind, fourteen brass, a more modest percussion line-up, one harp and strings. As a recreation in less expensive terms of Strauss's part-opulent, part-barbaric sound world however it is extremely effective — so much so that even those who know the score might have difficulty picking out some of the alterations and adaptations.

It's easy just to surrender to the current of Strauss's musical ideas, but for those who like dramatic landmarks, the suite begins with Elektra's opening monologue, in which we hear two important motifs: the four-note theme whose rhythm spells out the name A-ga-MEM-non, and the upward thrusting figure in octaves which signifies Elektra's overwhelming desire for revenge. Later Klytaemnestra enters, to a kind of dancing processional, given extra edge by the use of whips (Klytaemnestra's slave-driver knows no mercy). We hear Elektra's grief as she imagines Orest's death, but then comes the tenderest music in the opera as Elektra realises that the mysterious stranger who has just appeared is in fact her brother, Orest.

As Orest rushes off to execute Klytaemnestra and Aegisth, Elektra dances for joy, imagining the pair's terror and agony as justice is wrought. But as with Salome's sexuality, there has always been an underlying psychotic element here (all too understandable in Elektra's case), and Elektra's dance of triumph is also her dance of death. The closing moments of the *Elektra* Suite, as in the opera, brilliantly distil this shocking paradox: strident elation is cut through (hushed, muted brass) by horror.

All programme notes by Stephen Johnson

Instrumentation

Three flutes, piccolo, three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tuba, two sets of timpani, percussion, harp, celesta and strings.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

漢力克 MANFRED HONECK

指揮 Conductor

Photo: Todd Rosenberg



漢力克獲譽為世界頂尖指揮家之一，以其獨特的詮釋和改編廣泛曲目而聞名。他現已邁進擔任匹茲堡交響樂團音樂總監的第19個樂季，繼續以深厚的使命感與熱情塑造樂團的藝術形象。他的任期最近已延長至2032/33樂季，在他的帶領下，樂團不僅在藝術成就上蓬勃發展，亦成為匹茲堡市重要的文化大使，於美國本土及國際樂壇備受推崇，在漢力克指揮下，客席演出遍及紐約卡內基音樂廳及林肯中心，以及歐洲各大主要場地和重要藝術節，包括英國BBC逍遙音樂節、薩爾斯堡音樂節、柏林音樂節、琉森音樂節、萊茵高音音樂節及格拉費內格音樂節等。

2026年夏季，他重返薩爾斯堡音樂節，指揮維也納愛樂樂團演出《納克索斯島上的阿莉雅德》。他亦率領匹茲堡交響樂團展開歐洲音樂節巡演，到訪薩爾斯堡、琉森、阿姆斯特丹及漢堡，並於維也納音樂廳指揮新樂季開幕演出。在2026/27樂季，漢力克將以特別節目及委約萊因維雷創作的作品，紀念貝多芬逝世200周年，相關節目將於世界各地上演。

在指揮台之外，漢力克創作了一系列交響組曲，包括楊納傑克《顏如花》、史特勞斯《深宮情仇》、德伏扎克《水仙女》及浦契尼《杜蘭朵》，並經常於世界各地演出。

Manfred Honeck is widely regarded as one of the world's leading conductors, renowned for his distinctive and revelatory interpretations that have garnered international acclaim. As Music Director of the Pittsburgh Symphony Orchestra, where he is about to enter his 19th season, he continues to shape the orchestra's artistic identity with a deep sense of purpose and passion. His tenure, recently extended through the 2032/33 season, has seen the orchestra flourish both artistically and as a cultural ambassador for the city of Pittsburgh. Celebrated at home and abroad, guest appearances under his leadership include Carnegie Hall and Lincoln Center in New York, as well as the major venues of Europe and leading festivals such as the BBC Proms, Salzburg Festival, Musikfest Berlin, Lucerne Festival, Rheingau Music Festival, and Grafenegg Festival.

In summer 2026, he returned to the Salzburg Festival, conducting *Ariadne auf Naxos* with the Vienna Philharmonic. He also led the Pittsburgh Symphony Orchestra on its festival tour through Europe which included appearances in Salzburg, Lucerne, Amsterdam, Hamburg, and the season opening of the Vienna Konzerthaus. In the 2026/27 season, he will commemorate the 200th anniversary of Ludwig van Beethoven's death with special programmes and a new commission from Jüri Reinvere, to be presented worldwide.

Beyond the podium, Manfred Honeck has created a series of symphonic suites, including Janáček's *Jenůfa*, Strauss's *Elektra*, Dvořák's *Rusalka*, as well as Puccini's *Turandot* which he regularly performs around the globe.

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。

貝托祺於2026/27樂季起出任港樂音樂總監。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。

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、墨爾本和悉尼巡演。港樂於第五十個職業樂季到歐洲、亞

「港樂奏此凱歌，的確實至名歸。」

——《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

—— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award — the first orchestra in Asia to receive this accolade.

Tarmo Peltokoski starts his tenure as Music Director in the 2026/27 season. Currently, Long Yu serves as Principal Guest Conductor and Lio Kuokman is Resident Conductor.

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 2026/27 season, the orchestra will perform in Europe and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Stéphane Denève, Christoph Eschenbach, Daniel Gatti, Daniel Harding, Pietari Inkinen, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko,



洲及中國內地各地巡演，到訪十個國家的22個城市。在2026/27樂季，樂團將再次到訪歐洲及中國內地演出。

近年和港樂合作的指揮家和演奏家包括：丹尼夫、艾遜巴赫、加蒂、哈丁、恩紀寧、巴孚、約菲、奧羅斯科-埃斯特拉達、佩特連科、艾斯、貝爾、寧峰、藤田真央、考夫曼、郎朗、卡華高斯、拉特里、馬友友、安蘇菲、慕達、沈靖韜、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

Emanuel Ax, Joshua Bell, Ning Feng, Mao Fujita, Jonas Kaufmann, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma, Anne-Sophie Mutter, Aristo Sham, 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

音樂總監

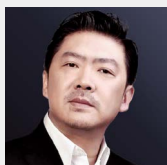
MUSIC DIRECTOR



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

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



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



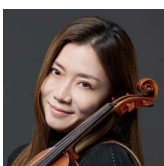
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



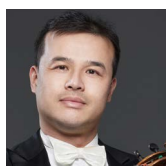
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



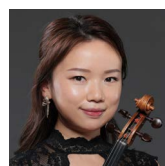
艾瑾
Ai Jin



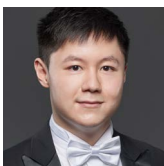
把文晶
Ba Wenjing



程立
Cheng Li



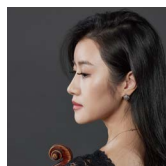
桂麗
Gui Li



賈舒晨
Jia Shuchen



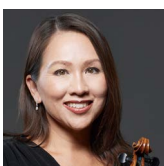
李智勝
Li Zhisheng



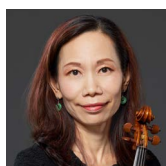
劉芳希
Liu Fangxi



毛華
Mao Hua

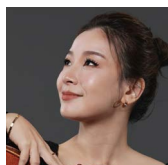


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

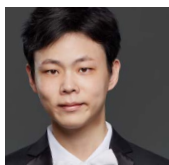
Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■余思傑
Domas Juškys



冒異國
Mao Yiguo



張雨辰
Zhang Yuchen



▲梁文瑄
Leslie Ryang Moonsun



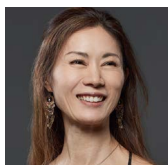
華嘉蓮
Katrina Rafferty



周騰飛
Zhou Tengfei



方潔
Fang Jie



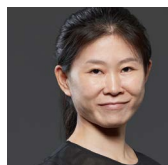
韋鈴木美矢香
Miyaka Suzuki
Wilson



何珈樑
Gallant Ho Ka-leung



田中知子
Tomoko Tanaka
包陪麗及渡伸一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair



劉博軒
Liu Boxuan



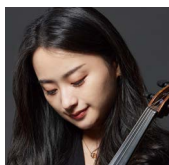
黃嘉怡
Christine Wong

中提琴 VIOLAS

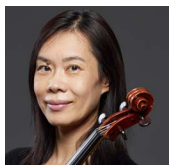


●凌顯祐
Andrew Ling

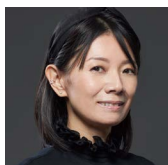
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Li Jiali



黎明
Li Ming



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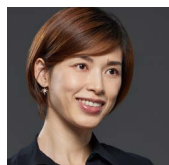
林慕華
Damara Lomdaridze



崔宏偉
Cui Hongwei



羅舜詩
Alice Rosen



付水淼
Fu Shuimiao



孫斌
Sun Bin



洪依凡
Ethan Heath



張姝影
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Rogers Chair



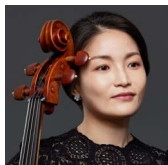
▲林穎
Dora Lam



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat-chau



李希冬
Haedeun Lee



陳怡君
Chen Yi-chun



宋泰美
Tae-mi Song



霍添
Timothy Frank



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

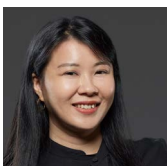
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



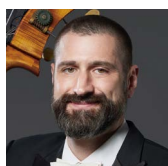
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

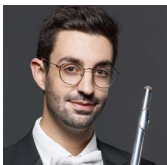
長笛 FLUTES



●史德琳
Megan Sterling
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
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■盧韋歐
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Josep Portella Orfila

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◆施家蓮
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雙簧管 OBOES



●韋爾遜
Michael Wilson



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Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
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●史安祖
Andrew Simon



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John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
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Vance Lee



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Adam Treverton Jones

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圓號 HORNS



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Russell Bonifede



▲周智仲
Chow Chi-chung

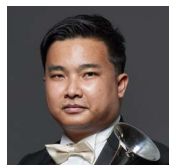


托多爾
Todor Popstoyanov



麥迪拿
Jorge Medina

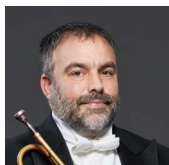
小號 TRUMPETS



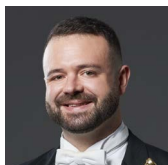
●巴力勵
Nitiphum
Bamrunghanthum



■莫思卓
Christopher Moysé



華達德
Douglas Waterston



施樂百
Robert Smith

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●韋雅樂
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高基信
Christian Goldsmith



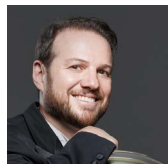
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA

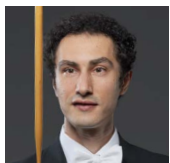


●雷克斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



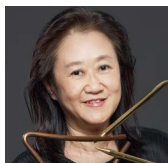
●龐樂思
James Boznos



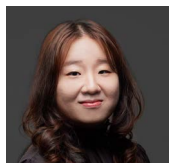
●白亞斯
Aziz D. Barnard



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●李恩珍
Woojin Lee

鍵盤 KEYBOARD



●嚴翠珠[#]
Linda Yim[#]

特約樂手 FREELANCE PLAYERS

客席樂團首席：金哉沅
Guest Concertmaster: Kim Jaewon

小提琴：李俊霖*、莫婷婷、沈庭嘉
Violin: James Li*, Mo Tingting & Vivian Shen

中提琴：楊善衡
Viola: Andy Yeung

長笛：許榮鏗
Flute: Bob Hui

巴松管：朱武昆
Bassoon: Zhu Wukun

圓號：趙展邦、蕭華、游子萱
Horn: Harry Chiu, Rachel Silver & Ariel You

敲擊樂器：陳梓浩、鄭美君、盧德晉
Percussion: Samuel Chan, Emily Cheng & Jovi Lo

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

[#] 短期合約
Short-term Contract

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



Photo: Peter Rigaud

港樂音樂總監介紹

Introducing HK Phil's Music Director

TARMO PELTOKOSKI

貝托祺

bui3

tok3

kei4

貝 —— 百家姓中位列110
Surname

托 —— 依靠、寄托
To hold up; To entrust, to rely

祺 —— 吉祥、安泰
Blessing with good fortune; Serene, poised

- The ninth Music Director of the Hong Kong Philharmonic Orchestra
香港管弦樂團第九任音樂總監
- One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- Music Director of the Orchestre National du Capitole de Toulouse
Principal Guest Conductor of the Rotterdam Philharmonic Orchestra
First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen
Conductor Laureate of the Latvian National Symphony Orchestra
Exklusivkünstler of Konzerthaus Dortmund
圖盧茲市政廳國家樂團音樂總監
鹿特丹愛樂樂團首席客席指揮
不來梅德意志室內愛樂樂團首名首席客席指揮
拉脫維亞國家交響樂團桂冠指揮
多蒙特音樂廳專屬藝術家
- Will make his highly anticipated debut at the Bayreuther Festspiele in summer 2027,
conducting a new production of Wagner's *Lohengrin*
將於2027年夏天首度亮相拜羅伊特音樂節，指揮華格納《羅恩格林》的全新製作，備受矚目
- Conducted his first full *Ring* Cycle at age 22 at the Eurajoki Bel Canto Festival
年僅22歲時在歐拉河美聲音樂節上完成了音樂生涯首次華格納《指環》四部曲演出
- A 2023 OPUS Klassik winner, currently an exclusive DG artist
2023奧普斯古典音樂獎得主，現為德意志留聲機獨家簽約藝術家
- Born in 2000 and studied at the Sibelius Academy, mentors include Jorma Panula,
Sakari Oramo, Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen
2000年出生，後入讀西貝遼士學院；曾師隨帕努拉、奧拉姆、連杜、
沙華斯達及沙羅倫

感謝伙伴 THANK YOU PARTNERS

各界鼎力支持對樂團保持卓越水準至關重要。我們衷心感謝：

The following parties have provided invaluable support that is critical to maintaining the exceptional quality of our orchestra, and we would like to convey our most heartfelt gratitude:

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The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

首席贊助 Principal Patron



SWIRE

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Zhao Yingna

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Megan Sterling

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Title Sponsor



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National Day Concert

Zitong
Wang
Plays
Prokofiev

姚晨
浦羅哥菲夫
拉赫曼尼諾夫

《造園》
C 大調第三鋼琴協奏曲, op. 26
D 小調第一交響曲, op. 13

YAO Chen
PROKOFIEV
RACHMANINOV
Garden: Unearthing the Way Home
Piano Concerto no. 3 in C major, op. 26
Symphony no. 1 in D minor, op. 13

袁丁 指揮
Yuan Ding Conductor

王紫桐 鋼琴
Zitong Wang Piano

九月
SEP
2026

24

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24
SEP 2026

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National Day Concert
Zitong Wang Plays Prokofiev

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Piano Concerto no. 3 in C major, op. 26
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王紫桐，鋼琴
Yuan Ding, conductor
Zitong Wang, piano

26
SEP 2026

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D小調第一交響曲，op. 13
Marche Slave, op. 31
Garden: Unearthing the Way Home
Andante spianato et Grande Polonaise brillante, op. 22
Symphony no. 1 in D minor, op. 13

袁丁，指揮
王紫桐，鋼琴
Yuan Ding, conductor
Zitong Wang, piano

12
OCT 2026

Mon 7:30pm
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《黑暗中的盼望》
《英國民謠組曲》
《三首中國民歌》
《藍亭》
第一銅管五重奏，op. 73
Tubae Fori
Festival Pieces
The Shining Colour
Colourful Clouds Chasing the Moon
Aspiration in Darkness
English Folk Song Suite
Three Chinese Folksongs
Blue Pavilion
Brass Quintet no. 1, op. 73

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施樂百，小號
江蘭，圓號
韋雅樂，長號
雷科斯，大號
Christopher Moyse, trumpet
Robert Smith, trumpet
Lin Jiang, horn
Jarod Vermette, trombone
Paul Luxenberg, tuba

22
OCT 2026

Thu 7:30pm
CC
\$1,480, \$1,080, \$780, \$480

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