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Belt and Road: Zitong Wang Plays Chopin

袁丁 | 指揮

Yuan Ding | Conductor

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Zitong Wang | Piano

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

10'

《斯拉夫進行曲》，op. 31

Marche Slave, op. 31

姚晨

YAO CHEN

11'

《造園》

Garden: Unearthing the Way Home

蕭邦

FRÉDÉRIC CHOPIN

14'

流暢的行板與燦爛的大波蘭舞曲，op. 22

Andante spianato et Grande Polonaise
brillante, op. 22

中場休息

INTERMISSION

拉赫曼尼諾夫

SERGEI RACHMANINOV

42'

D小調第一交響曲，op. 13

Symphony no. 1 in D minor, op. 13

- I. 沉重地——不太快的快板
- II. 生動的快板
- III. 小廣板
- IV. 火熱的快板

- I. Grave — Allegro ma non troppo
- II. Allegro animato
- III. Larghetto
- IV. Allegro con fuoco



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柴可夫斯基 (1840-1893)

《斯拉夫進行曲》，op. 31

十九世紀時，民族主義音樂有多種表現形式。在東歐盛行的是「泛斯拉夫主義」——支持者相信歐洲所有斯拉夫國家能組成一個跨國大家庭，一家之主自然是俄羅斯。這種思想不但在1914年闖下大禍，即使時至今日，仍可見於歐洲歌唱大賽的評審過程中。不過像柴可夫斯基這些受過良好教育的俄羅斯人，說法語就跟說俄語一樣自然；因此震撼人心的滿編制樂團進行曲《斯拉夫進行曲》，至今仍以法語「Marche Slave」為標題。

《斯拉夫進行曲》原是慈善作品。1876年夏季，斯拉夫小國塞爾維亞跟強大的奧圖曼帝國開戰，年輕的俄羅斯士兵隨即湧到塞爾維亞當志願軍，善心的莫斯科人也慷慨提供人道援助。柴可夫斯基的友人尼古拉·魯賓斯坦則舉辦音樂會，為寡婦和傷兵籌款；柴可夫斯基也欣然應邀參與這次善舉。他告訴兄弟莫德斯特：「我們至愛的祖國決定證明自己的價值，這件事既可怕又振奮人心。」1876年10月7日，他為音樂會完成了一首熱鬧的管弦樂曲，前後只花了五天寫作。樂曲的完整標題是《斯拉夫民歌主題塞爾維亞-俄羅斯進行曲》。

樂曲之所以寫得這麼快，固然得益於採用現成的旋律，不用作曲家自行創作。正如標題暗示，這首新作的原意是歌頌俄塞友誼，所以柴可夫斯基採用了三首真正的塞爾維亞民歌，而且全部帶有軍樂風格，分別是《陽光耀眼，卻照不到所有角落》（大家聽到的第一個旋律）、《在吾等摯愛的塞爾維亞邊境》，以及《因為他不怕槍械》。此外也當然少不了所有俄羅斯愛國者都認識的旋律：俄羅斯國歌《天佑沙皇》——對現代觀眾

來說，《天佑沙皇》聽起來還有點像《1812序曲》。

然後柴可夫斯基就施展他的管弦樂魔法。樂曲開端氣氛哀傷，彷如陰雲密佈似的（作曲家還在樂譜上標記著「葬禮進行曲風格」）；但後來漸漸重拾自信與傲氣，色彩也越發鮮豔奪目。莊嚴的《天佑沙皇》邁著軒昂的步伐走過，跨越全曲最後一個高潮後，隨著鏘鏘作響的鈸，音樂也勇往直前，奔向代表勝利的尾聲。樂曲1876年11月17日在莫斯科首演時，現場氣氛極為高漲——有目擊者寫道：「很多人跳上了座位。」也有人說：「觀眾的情緒和掌聲都十分熱烈，簡直難以形容。」以至樂曲要重新演奏一遍，才能令喝采聲停下來。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

**PYOTR ILYICH
TCHAIKOVSKY** (1840–1893)
Marche Slave, op. 31

In the nineteenth century, musical nationalism took many forms. Pan-Slavism — the belief that all the Slavonic nations of Europe constituted a big international family, with Russia as its natural head — was a popular intellectual trend in Eastern Europe: an idea that was to have catastrophic consequences in 1914 and can still be observed during the judging of the Eurovision Song Contest. Yet educated Russians of Tchaikovsky's class actually spoke French as readily as they spoke Russian, which is why this stirring march for full orchestra is still known today as *Marche Slave* (Slavonic March).

It began life as a charitable act. When the small Slavic nation of Serbia went to war with the mighty Ottoman Empire in the summer of 1876, young Russian soldiers rushed to volunteer for the Serbian army, and well-meaning Muscovites were keen to provide humanitarian aid. Tchaikovsky's friend Nikolai Rubinstein planned a concert to raise funds for the widows and the wounded, and Tchaikovsky was delighted to be asked for a contribution. "It's terrible, but also inspiring, that our beloved country is deciding to prove her worth," he told his brother Modest and on 7 October 1876 he completed a roof-raising orchestral work for the concert. It took him just five days, and he called it *Serbo-Russian March on Slavonic Folk Themes*.

It helped, of course, that he hadn't needed to come up with his own melodies. As the title suggested, the new march was supposed to be a celebration of Serbian and Russian friendship, so Tchaikovsky used three authentic Serbian folk songs, each martial in character: *The bright sun doesn't shine everywhere* (the first melody we hear), *On the borders of our beloved Serbia*, and *Because he does not fear their guns*. Plus, of course, a melody known to every patriotic Russian: the national anthem *God Save the Tsar*, familiar to modern audiences from the *1812 Overture*.

And then Tchaikovsky worked his orchestral magic. The march begins beneath grey skies in a tragic mood (he marked it "in the style of a funeral march") but it gradually gathers confidence and pride, dressed in ever more brilliant colours. *God Save the Tsar* strides majestically over the March's final climax before the music whirls, cymbals crashing, to a victorious conclusion. It was premiered in Moscow on 17 November 1876, and the audience went wild — "many jumped onto their seats," wrote one eyewitness. "The enthusiasm and applause beggared all description," they added, and the March had to be played again before the cheering subsided.

Programme notes by Richard Bratby

Instrumentation

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

姚晨 (1976 年生)

《造園》

作曲家的話

造園是中國傳統文人師法自然的一種文化情趣，也是傳統文化之「天人合一皆備於我」的體現。造園人及住園人和園林的關係便是人與自然之間的平衡。園林作為中國文人的精神家園，體現著中國人面對世間百態的一貫心性。所謂造園，就是在尋找我們的歸家之路，尋找通往我們精神家園的路徑。

以上這些認知為我在創作音樂作品《造園》的過程中提供了文化層面上的啟示。我在聲音的世界裡開天闢地，疊山理水，種花植木，用音符創作旋律與和聲，猶如經歷每一座園林在社會興替之間的命運。作品中的聲音表達並非意象化或印象化的，而是突出了「造」的情趣與動勢，突出了對「尋覓」回家之路的嚮往。正如人會因造園而被重新打造一樣，作曲家、演奏家和傾聽音樂的人也會在一次次參與音樂創作的過程中重生、重建。

今天，世界正經歷百年變局之時，我們都在思索和探尋人類共同家園的未來在哪裡？寄託了中國人精神的這山水園林對和我們文化迥異的人類又意味著甚麼？如果音樂是跨文化橋樑，聯結心靈的紐帶，我希望我的音樂作品《造園》能是一座世人皆可洗塵息神的心靈家園。

本作品由蘇州交響樂團於2021年委約，2022年2月12日由蘇州交響樂團在中國蘇州文化中心大劇院首演，指揮陳燮陽。

樂曲介紹由姚晨撰寫



姚晨 Yao Chen

編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

YAO CHEN (b. 1976)

Garden: Unearthing the Way Home

In the Composer's Words

Gardening is much more than tilling the earth. Chinese literati view gardening as a way of expressing their living style and enthusiasm for life, and furthermore a way of embodying the unity of nature and mankind. The relationship between garden-builders, the people who live in gardens and gardens themselves is symbiotic. Gardens demand an equilibrium between the needs of human beings and nature. Gardens, as the spiritual home of Chinese literati, provide an apt demonstration of the Chinese philosophy of life and its vicissitudes. Creating a garden implies a quest for a way back home, a path to humanity's spiritual homeland.

This understanding of gardens enriched my process of creating *Garden: Unearthing the Way Home*. I found analogues to the natural world in sound. Stacking hills and trickling waters, or the planting of flowers and trees, are akin to melodies and harmonies with musical notes conjuring up a garden in sound. Music can also be a microcosm of every garden and its fate as it faces the seasons and its changing surroundings: sounds, like flowers, take turns in growing and withering.

My piece is however in no way impressionistic or imitative of any

gardens. I sought instead to highlight the momentum inherent in the notion of "gardening", and to convey via sonic means the yearning for "unearthing the way home". We as humans can rebuild ourselves through gardening; composers, performers and audiences can likewise be reborn and reconstructed infinitely through the creation of music.

As the world around us experiences the challenges of the 21st century, we must all take time to reflect on where we have been, and where we are, and what the future of our shared planet is. What does the landscape garden, this embodiment of the spirit of the Chinese people, mean to human beings whose cultures are very different from our own? If music is indeed a cross-cultural bridge and a unifying thread, I can only hope that my piece *Garden: Unearthing the Way Home* can offer a universal message of respite, and build a momentary spiritual home in which to contemplate and purify our souls.

The composition was commissioned by the Suzhou Symphony Orchestra in 2021, and premiered by the Suzhou Symphony Orchestra on 12 February 2022, conducted by Chen Xieyang at the Grand Theatre of the Suzhou Culture and Arts Center in Suzhou, China.

Programme notes by Yao Chen

Instrumentation

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

蕭邦 (1810-1849)

流暢的行板與燦爛的大波蘭舞曲，op. 22

毫無疑問，蕭邦是迷你音樂作品大師。即使在他生前，有見地的樂評人已指出，雖然蕭邦對自己專攻的樂器（鋼琴）情有獨鍾，寫作時也幾乎非鋼琴不可，但創作上這點卻完全不成限制。1836年，舒曼借筆下人物「尤瑟比斯」之口，說道：「他來了，但不是帶著管弦樂大軍，而是少量的追隨者——不過人人都是英雄好漢」；1841年又說：「蕭邦大可將樂曲匿名出版，但讀者會馬上認出作者誰屬。而且他創製了許多新曲式，溫柔也好、大膽也好，都很值得欣賞。」

這些特色在蕭邦的波蘭舞曲裡十分明顯。波蘭歷史上曾有選舉產生的國王，其中一位是安茹的亨利。安茹的亨利生於法國，1573年獲選為波蘭國王時，曾命令貴族到格勒古夫城堡，在寶座前方列隊觀見（相關記載至少有一則）。現場奏起優雅的三拍子音樂，第一拍還帶有威風凜凜，既活潑又猛烈的附點節奏——這就成了「波蘭特色」的標準，不論名稱是「polonez」、「polonaise」還是「polacca」。不過確立近代波蘭舞曲形式的人卻是蕭邦：1817年至1846年間，他前後共寫作了約20首波蘭舞曲，大多數是鋼琴獨奏。在蕭邦手上，波蘭舞曲吸收了輝煌的炫技元素、透露出不屈不撓的民族自豪感（1797年，波蘭被奧地利、俄羅斯和普魯士瓜分），表現力也變得完備——由這首大波蘭舞曲（1831）中充滿英雄氣慨的華麗風格，到「英雄」波蘭舞曲（op. 53，寫於1843年）所體現集中而強大的詩意，無不表現得淋漓盡致。

1836年，蕭邦將燦爛的大波蘭舞曲及抒情的流暢的行板合併出版，這個光彩奪目的

組合，既能表現他的高超琴藝，也能展現他的抒情天賦。「波蘭舞曲」部分原本為鋼琴與樂團而寫，但「行板」卻顯示到了這個時候，蕭邦實際上已不太需要其他樂器——他那抒情到極致的演奏已經足夠。有人問李斯特，蕭邦的彈性速度用法如何，李斯特答道：「你看見那邊的樹木嗎？風在樹葉間玩耍，生命在下方生長、繁衍；但樹木仍然不動如山。」

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、兩支圓號、低音長號、定音鼓及弦樂組。

FRÉDÉRIC CHOPIN

(1810–1849)

Andante spianato et Grande Polonaise brillante, op. 22

That Chopin was a master of the musical miniature is beyond dispute. But even in his own lifetime, perceptive critics saw that Chopin's near-exclusive devotion to his own instrument, the piano, was anything but a creative limitation. "He made his entrance, not with an orchestral army; he entered with a small following but his own down to the last hero," wrote Robert Schumann, in the persona of the thoughtful "Eusebius", in 1836. "Chopin could publish everything anonymously. One would recognise him immediately," he added, in 1841. "He produces, moreover, an abundance of new forms which, in their tenderness and daring alike, deserve admiration."

That's abundantly clear in Chopin's Polonaises. Poland used to elect its monarchs, and at least one tale tells that when the French-born Henri of Anjou was offered the Polish crown in 1573, he ordered the nobility to process before his throne in Krakow castle. The music on that occasion — in a stately triple time, with a martial rhythmic kick on the first beat — came to define Polishness; whether as *polonez*, *polonaise* or *polacca*. But it was Chopin who defined its modern form in some 20 works, mostly for solo piano, written between 1817 and

1846. Here the polonaise acquired its virtuoso brilliance, its defiant national pride (Poland had been partitioned by Austria, Russia and Prussia in 1797), and its full expressive range — from the heroic bravura of this Grande polonaise brillante of 1831 to the concentrated poetic power of the *Heroic Polonaise* op. 53 of 1843.

The Grande polonaise brillante and the lyrical Andante spianato ("flowing Andante") that Chopin appended for its publication in 1836 demonstrate both his virtuosity and his lyrical gift in one glittering package. The Polonaise was originally intended for piano and orchestra, but the Andante shows how little, by then, Chopin needed other instruments. His own endlessly expressive playing was enough. "Do you see those trees?" commented Liszt, when asked about Chopin's use of *rubato*, "The wind plays in the leaves, life unfolds and blossoms beneath them; yet the tree stands still."

Programme notes by Richard Bratby

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, two horns, bass trombone, timpani and strings.

拉赫曼尼諾夫 (1873-1943)

D小調第一交響曲，op. 13

I. 沉重地——不太快的快板

II. 生動的快板

III. 小廣板

IV. 火熱的快板

一般認為，指揮格拉祖諾夫就是拉赫曼尼諾夫第一交響曲首演一敗塗地的原因。事實上，當日格拉祖諾夫是否醉酒演出已無從稽考（雖然衡量各種可能性後，也很可能確有其事），但在格拉祖諾夫參與之前，第一交響曲早已不被看好。

樂曲尚未完成時，林姆斯基-高沙可夫看過手稿就說：「不好意思，但我真的覺得這曲子完全不討好。」連拉赫曼尼諾夫的好友、作曲家塔尼耶夫也警告說，曲中的旋律「蒼白軟弱；對著它們根本無計可施」。

樂曲首演後備受外界狠批，嚇得作曲家馬上把樂曲收回，並堅持無論他生前身後也不能演出。1943年3月28日他在美國與世長辭；但兩年後就有人找到樂團分譜，再重塑成今天大家聽到的版本。

認為拉赫曼尼諾夫第一交響曲算得上傑作的人（包括筆者在內），會斷言1897年首演一敗塗地的原因，主要是作品太前衛。俄國交響曲總是深沉深刻，旋律寬廣大氣（以柴可夫斯基的交響曲為代表）；在這個國家，一首刻意擺脫旋律（全曲幾乎根據單一主題寫成）、處處充滿壓迫感、令人不安的作品，被視為洪水猛獸，完全與音樂廳裡舒適的環境格格不入。

第一樂章的開端已散發出復仇與威嚇的意味。所有四個樂章都以相同的四音音型掀開序幕。這個音型正是巴洛克音樂常見的修飾手法，稱為「迴音」；但在此卻像咆哮似的。然後齊奏弦樂奏出主題——《震怒之日》。

《震怒之日》是首古老的素歌，歌詞是「震怒之日；審判之日」。《震怒之日》主題不但在此曲處處可聞，更見於拉赫曼尼諾夫日後所有作品。

銅管樂奏出的高潮充滿壓迫感，隨後單簧管溫柔地奏出《震怒之日》主題。但即使是在最抒情的時刻（例如哀婉動人的小提琴奏出令人心酸的緩慢主題，繼而交給哀求似的雙簧管），也始終擺脫不了濃重的壓迫感，激動的情緒一觸即發——而且久而久之就在銅管樂和敲擊樂組爆發。

第二樂章開端的迴音無疑流露痛苦情緒，往後經常緊張不安。《震怒之日》的痕跡常常出現（但多數變成大調）。雖然樂章以弱音量為主，但憑著作曲家巧妙的管弦樂色彩調配，壓迫感一直揮之不去。

中提琴為第三樂章掀開序幕，迴音音型在此變得傷感，單簧管隨後奏出起伏不定的柔和主題（無獨有偶，拉赫曼尼諾夫第二交響曲第三樂章也有同類的單簧管用法）。原

本這個主題可以配搭豐腴的和聲，又可以營造非常浪漫的效果，但作曲家在此卻以深沉的管弦樂音型（隱隱然與開端的迴音音型和《震怒之日》有關）來伴奏，效果疏落淒涼、有時甚至充滿壓迫感。

第四樂章開端的迴音音型像爆炸似的，輝煌的《震怒之日》隨即響起，加上銅管樂號角曲和震耳欲聾的敲擊樂。作曲家本人對這段音樂十分滿意，甚至在其最後一部管弦樂曲（交響舞曲，1940年）裡再度使用；的確，在這裡輝煌的《震怒之日》過後是一段活力充沛的舞曲，但偶爾會被配上弱音器的銅管樂煞停。

往後還有許多舞曲似的樂思；時而急切狂熱又極具俄羅斯風格，時而優美而充滿異國風情（其中一段正是約翰·威廉斯《大白鯊》主題的靈感來源）。然而，《震怒之日》

的歷史意義沒有消失；正當音樂漸漸推進至瘋狂的高潮、準備結束時，專業鑼手演奏生涯的重要時刻來臨了：一記響亮的鑼聲，把樂團硬生生地煞停。

充滿壓迫感的《震怒之日》在全曲結尾重現，迴音音型變得像抽搐似的，嘹亮的鑼聲稍後再度響起，勢如破竹。

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）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。



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SERGEI RACHMANINOV (1873–1943)

Symphony no. 1 in D minor, op. 13

- I. Grave — Allegro ma non troppo
- II. Allegro animato
- III. Larghetto
- IV. Allegro con fuoco

It is generally suggested that the principal cause for the total disaster of the premiere of Rachmaninov's First Symphony was the conductor, Alexander Glazunov. Whether or not Glazunov was actually drunk when in charge of the orchestra on that occasion cannot be proved (although on the balance of probabilities, it does seem likely), but the Symphony was heading for disaster even before Glazunov came on the scene.

Looking over the unfinished manuscript Rimsky-Korsakov declared, "Forgive me, but I do not find this music at all agreeable", while Rachmaninov's own good friend, the composer Taneyev, warned him that the melodies in the work were "flabby and colourless: there's nothing you can do with them".

Appalled by the harsh reception of the work, Rachmaninov immediately discarded the score and insisted that the work should never be played either in his lifetime or after his death, which occurred in exile in the USA on 28 March 1943. Two years later, however, the orchestral parts were discovered and

the work reassembled from those into the version we hear today.

Those who, like the writer of these concert notes, believe that Rachmaninov's First Symphony is actually something of a masterpiece, will claim that its failure, in 1897, was mostly due to its being ahead of its time. In a country where symphonic music was associated with broad sweeping melodies and deep, profound emotions (typified by the symphonies of Tchaikovsky), a work which deliberately avoided melody for its own sake (indeed, the Symphony is almost wholly built around a single theme) and through which ran a disturbing and unrelenting mood of menace, was seen as dangerously radical and wholly out of place in the comfortable surroundings of a great concert hall.

The very opening of the first movement reeks of vengeance and menace. All four movements begin with the same little four-note pattern, which was a popular decorative device in Baroque music (where it is known as the "turn"), but here resembles almost a snarl. This is followed by unison strings setting out the theme which permeates not just this work but

virtually everything Rachmaninov ever wrote subsequently; the *Dies Irae* — an ancient plainchant associated with the words “Day of Wrath; Day of Judgement”.

A menacing brass climax gives way to a gentle version of the theme from the clarinet, but even at its most lyrical — such as the pathos-laden violins with their slow, tearful theme, taken up by a pleading oboe — the movement can never shake off its overriding mood of menace and simmering violence; something which breaks out from time to time in the brass and percussion sections.

The turn which opens the second movement is decidedly anguished and the subsequent music is full of nervous energy with frequent allusions to the *Dies Irae* (often in the major key). Despite the fact that the dynamic level remains subdued throughout most of the movement, there remains an underlying air of menace achieved mostly through Rachmaninov’s masterly use of orchestral colour.

Violas introduce the third movement with a pained version of the turn, after which the clarinet, in a strange pre-echo of its role in the equivalent movement of Rachmaninov’s Second Symphony, introduces a gently undulating theme. Despite the opportunities for lush harmonies and deeply romantic gestures, in this Symphony Rachmaninov accompanies this theme with sparse, desolate and occasionally menacingly dark orchestral figures,

often alluding to the opening turn or the *Dies Irae*.

The opening turn takes on an explosive quality for the fourth movement where it leads into a blazing statement of the *Dies Irae* complete with fanfare brass and crashing percussion. Rachmaninov thought sufficiently highly of this passage to use it again in his very last orchestral work (the Symphonic Dances of 1940), and indeed here it is followed by a vigorous dance, periodically stopped in its tracks by muted brass.

Subsequently the movement is full of dance-like ideas; sometimes bursting, in true Russian style, with frenetic energy, at others exotic and sensuous (and at one time providing a passage which gave John Williams his idea for the *Jaws* theme), but the *Dies Irae* hasn’t forgotten its historical associations and as the movement winds itself up to a frenzied climax there comes one of the great moments in any professional gong’s career; a mighty gong crash which stops the orchestra dead in its tracks.

Full of menace the *Dies Irae* returns in all its power to bring the work to its devastating conclusion complete with convulsive turns and powerful crashes from a rejuvenated gong.

Programme notes by Dr Marc Rochester

Instrumentation

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

袁丁 YUAN DING

指揮 Conductor



袁丁現為中央歌劇院首席常任指揮、院藝委會委員、交響樂團副團長、中國歌劇研究會理事、國家「青年拔尖人才」、中國音樂學院碩士研究生導師。袁丁在海內外廣受讚譽，曾指揮萊比錫中德電台交響樂團、南威斯特法倫愛樂樂團及韓國國家歌劇院等，他亦與中國交響樂團、國家大劇院、中央芭蕾舞團交響樂團、北京交響樂團及澳門樂團等中國頂尖藝術機構保持長期且富有成效的合作關係。

除長期活躍在音樂會和歌劇舞台外，袁丁亦經常現身大型國事文藝活動中：2018年4月，他為中德兩國總理獻演；2019年1月，他與訪華的朝鮮友好藝術團進行親切藝術交流，此後又相繼亮相博鰲亞洲論壇及達沃斯經濟論壇等場合，廣獲好評。

袁丁於2008年以優異成績畢業於中央音樂學院，師從徐新及李心草，其後赴德國萊比錫音樂與戲劇學院，跟隨溫德福爾教授研習指揮藝術。在袁丁的早期職業生涯中，著名華人指揮大師呂嘉曾給予他極大幫助；他亦曾與指揮大師梅塔、馬捷爾、艾遜巴赫、普拉松等緊密愉快合作。

Yuan Ding is Principal Conductor and Art Committee member of the China National Opera House. As an acclaimed conductor, Yuan Ding has conducted orchestras throughout the world, including the MDR Leipzig Radio Symphony Orchestra, South Westphalia Philharmonic Orchestra, and Korea National Opera. He has also maintained a long-term and fruitful collaborative relationship with leading domestic art groups including the China National Symphony Orchestra, China NCPA Orchestra, National Ballet of China Symphony Orchestra, Beijing Symphony Orchestra, and Macao Orchestra.

An active conductor of concerts and operas, he also takes part in major state cultural activities, having performed for the Chinese and German premiers in April 2018; in January 2019, he made a friendly exchange with North Korea Friendship Art Troupe; later the same year, he appeared, to great acclaim, at the Boao Forum for Asia and World Economic Forum.

Yuan Ding graduated with honours from the China Central Conservatory of Music in 2008, under Prof Xu Xin and Li Xinciao; he then studied at the Hochschule für Musik und Theater Leipzig, where he studied the art of conducting under the guidance of Ulrich Windfuhr. He received significant help from the distinguished Chinese conductor Lü Jia in his early career; he has enjoyed close and pleasant cooperation with maestros Zubin Mehta, Lorin Maazel, Christoph Eschenbach and Michel Plasson.

王紫桐

ZITONG WANG

鋼琴 Piano



鋼琴家王紫桐以真誠深刻的音樂表達、精湛的技巧與細膩而富有層次的情感掌控力，贏得國際樂壇的高度關注。2025年，她在第19屆蕭邦國際鋼琴大賽中榮獲季軍，並摘得齊默曼最佳奏鳴曲演奏獎。在最近幾個樂季，她相繼於世界重要音樂殿堂演出，包括柏林愛樂音樂廳、慕尼黑攝政王劇院、華沙愛樂音樂廳、東京藝術劇場、首爾藝術中心、北京國家大劇院及上海交響音樂廳等，廣獲讚譽。

王紫桐曾與費城樂團、克利夫蘭樂團、華沙愛樂樂團、加利西亞交響樂團、新澤西交響樂團、新英格蘭音樂學院愛樂樂團、四川交響樂團、杭州愛樂樂團、波蘭波羅的海愛樂樂團及波蘭電台阿瑪迪斯室樂團等合作，並與林望傑、張弦、魏特、博雷科、赫穆斯、岡扎雷斯-格拉納多斯、伍爾夫、丹尼爾·史密夫、洪毅全、楊洋等指揮同台演出。

出生於鋼琴教育世家，王紫桐現於波士頓新英格蘭音樂學院攻讀藝術家文憑，師從鄧泰山。她早年就讀於中央音樂學院附小及附中，先後師從常樺與盛原；隨後以全額獎學金入讀柯蒂斯音樂學院，師從劉孟捷及已故名師埃莉諾·索科洛夫。

Zitong Wang's authenticity, bravura and sensitivity have enchanted audiences over the years, particularly so at the 19th International Chopin Piano Competition (2025) where she claimed the Bronze Medal and the Krystian Zimerman Award for Best Performance of a Sonata. In recent seasons, she has taken the stage at prestigious venues, including the Berlin Philharmonie, Munich Prinzregententheater, Warsaw Philharmonic, Tokyo Metropolitan Theatre, Seoul Arts Center, National Centre for the Performing Arts (Beijing), and the Shanghai Symphony Hall, among others, where her performances won ardent reception.

As a concert pianist, she has shared the stage with major orchestras, including the Philadelphia Orchestra, The Cleveland Orchestra, Warsaw Philharmonic, Galicia Symphony, Sichuan Symphony and Hangzhou Philharmonic Orchestras, as well as the New Jersey Symphony, NEC Philharmonia (Boston), Polish Baltic Philharmonic, and Amadeus Chamber Orchestra of Polish Radio. She has had successful collaborations with renowned conductors, including Jahja Ling, Xian Zhang, Antoni Wit, Andrzej Boreyko, Antony Hermus, Lina González-Granados, Hugh Wolff, Daniel Smith, Darrell Ang and Yang Yang.

Born into a family of piano educators, Wang is pursuing her graduate studies with Dang Thai Son at the New England Conservatory in Boston. At an early age, she studied with Hua Chang and Yuan Sheng at the Central Conservatory of Music. She later entered the Curtis Institute of Music with full scholarships, where she was mentored by Meng-Chieh Liu and the late Eleanor Sokoloff.



PRINCIPAL PATRON SINCE 2006



RESONANCE IN SYMPHONY



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

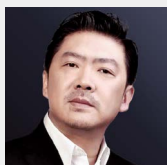
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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

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香港董氏慈善基金會席位贊助
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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



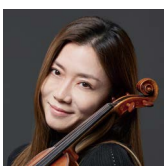
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



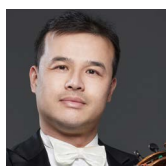
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



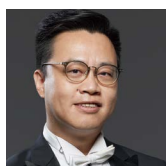
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



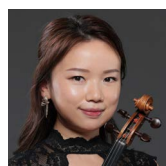
艾瑾
Ai Jin



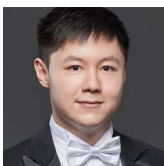
把文晶
Ba Wenjing



程立
Cheng Li



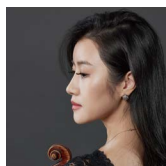
桂麗
Gui Li



賈舒晨
Jia Shuchen



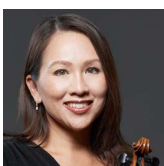
李智勝
Li Zhisheng



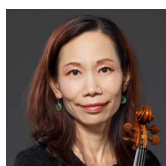
劉芳希
Liu Fangxi



毛華
Mao Hua

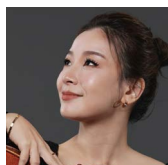


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

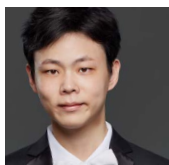
Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■余思傑
Domas Juškys



冒異國
Mao Yiguo



張雨辰
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Leslie Ryang Moonsun



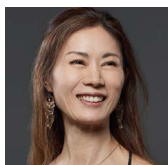
華嘉蓮
Katrina Rafferty



周騰飛
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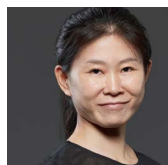
韋鈴木美矢香
Miyaka Suzuki
Wilson



何珈樑
Gallant Ho Ka-leung



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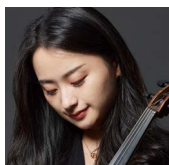
黃嘉怡
Christine Wong

中提琴 VIOLAS

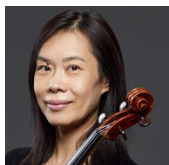


●凌顯祐
Andrew Ling

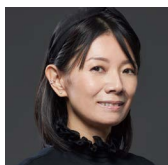
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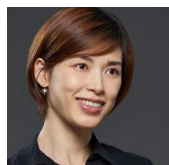
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崔宏偉
Cui Hongwei



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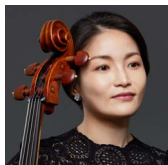
▲林穎
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Anna Kwan Ton-an



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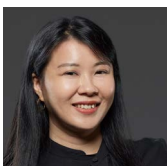
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



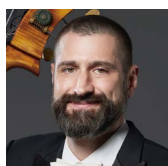
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Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



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范戴克
Jonathan Van Dyke

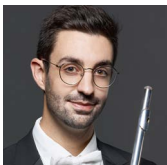
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Megan Sterling
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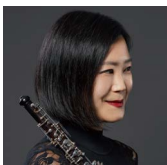
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Michael Wilson



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Wang Yu-po



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Marrie Rose Kim

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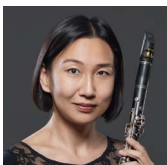
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●史安祖
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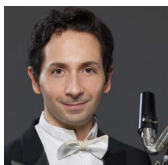


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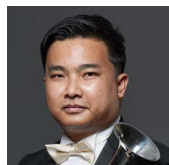


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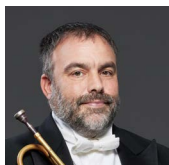
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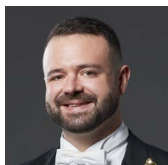
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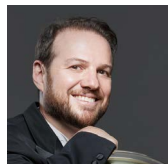
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA

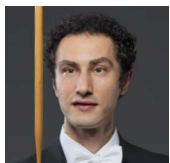


●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



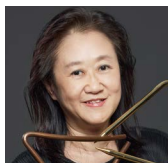
●龐樂思
James Boznos



●白亞斯
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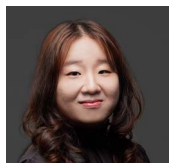
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Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 HARP

鍵盤 KEYBOARD



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Woojin Lee



●嚴翠珠[#]
Linda Yim[#]

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Violin: Mo Tingting, Marco Ng & Zhang Wei

中提琴：鄭文滔、黃洛恒、楊善衡
Viola: Patrick Kwong, Lawrence Wong & Andy Yeung

大提琴：梁卓恩、洪東尼
Cello: Vincent Leung & Antonio Roig

低音大提琴：吳展滔
Double Bass: Kelvin Ng

短笛：莊雪華
Piccolo: Ivy Chuang

圓號：游子萱
Horn: Ariel You

大號：黎得駿
Tuba: Lai Tak-chun

敲擊樂器：陳梓浩、許莉莉
Percussion: Samuel Chan, Lily Hoi

豎琴：施盈琳
Harp: Barbara Sze

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

[#] 短期合約
Short-term Contract



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

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任光 (卡布改編)

馬文麒

佛漢威廉士 (維拉紐瓦改編)

傳統民歌 (卡布改編)

丹妮·霍華德

阿諾

Raymond YIU

JACK HAWES

LO Hau-man

REN GUANG

(arr. Howard CABLE)

MA Man-ki

VAUGHAN WILLIAMS

(arr. Jari VILLANUEVA)

TRADITIONAL

(arr. Howard CABLE)

Dani HOWARD

ARNOLD

《Tubae Fori》

《節日樂曲》

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音樂總監 Music Director

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傳統民歌 (卡布改編)	《三首中國民歌》
丹妮·霍華德	《藍亭》
阿諾	第一銅管五重奏, op. 73
Raymond YIU	<i>Tubae Fori</i>
JACK HAWES	<i>Festival Pieces</i>
LO Hau-man	<i>The Shining Colour</i>
REN GUANG (arr. Howard CABLE)	<i>Colourful Clouds Chasing the Moon</i>
MA Man-ki	<i>Aspiration in Darkness</i>
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TRADITIONAL (arr. Howard CABLE)	<i>Three Chinese Folksongs</i>
Dani HOWARD	<i>Blue Pavilion</i>
ARNOLD	Brass Quintet no. 1, op. 73

莫思卓, 小號
施樂百, 小號
江蘭, 圓號
韋雅樂, 長號
雷科, 大號
Christopher Moyse, trumpet
Robert Smith, trumpet
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