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Tarmo Peltokoski
Conducts Bruckner 4

十一月 NOV 2026

17 & 18

二 Tue 19:30　三 Wed 19:30

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貝托祺的布魯赫納四
Tarmo Peltokoski Conducts Bruckner 4

貝托祺 | 指揮
赫姆森 | 鋼琴

Tarmo Peltokoski | Conductor
Martin Helmchen | Piano

莫扎特

C小調第二十四鋼琴協奏曲，K. 491

I. 快板
II. 稍緩板
III. 小快板

WOLFGANG AMADEUS MOZART 31’

Piano Concerto no. 24 in C minor, K. 491

I. Allegro
II. Larghetto
III. Allegretto

中場休息

INTERMISSION

布魯赫納

降E大調第四交響曲，WAB 104，「浪漫」(1878/80年版)

I. 活潑地，不要太快
II. 行板，近似小快板
III. 諧謔曲（活潑地）及中段（不要太快，絕不惰慢）
IV. 終曲：活潑地，但不要太快

ANTON BRUCKNER 70’

Symphony no. 4 in E flat major, WAB 104, *Romantic* (version 1878/80)

I. Bewegt, nicht zu schnell
II. Andante quasi allegretto
III. Scherzo (Bewegt) & Trio (Nicht zu schnell. Keinesfalls schleppend)
IV. Finale (Bewegt, doch nicht zu schnell)

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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
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  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

莫扎特 (1756–1791)

C小調第二十四鋼琴協奏曲，K. 491

I. 快板
II. 稍緩板
III. 小快板

莫扎特移居維也納後不久，便發現靠著教學、演奏和寫作鋼琴曲，收入已相當可觀，對鋼琴的興致大增。事實上，他在維也納的日子都很熱衷掙錢，為了養妻活兒（他1782年娶妻，兒子卡爾·湯瑪士1784年出生），常常拼命尋找財源。他自1781年6月離開薩爾斯堡樂團起，到1786年5月歌劇《費加洛的婚禮》首演期間，創作了不下14首鋼琴協奏曲，彷彿鋼琴協奏曲是頗能賺錢的樂種。這批協奏曲好些是在匆忙中趕工寫成的——這一點從現存的C小調第二十四鋼琴協奏曲（K. 491）的手稿可見。C小調第二十四鋼琴協奏曲是該批協奏曲的最後一首，1786年3月24日寫成，大約一周後首演。

首先，第二、三樂章也沒有速度標記；現在的速度標記乃後人所加。而且第一、三樂章的鋼琴部分大都以速記法草草寫下；樂團部分和鋼琴手稿多有矛盾之處，反映出獨奏部分多為背奏或乾脆即興演出。由此可見，1784年初莫扎特給父親寫信說的話並非虛言：「不難想像，我要演出新作，所以要創作。我每天早上都在教學生，但差不多每晚也要演出音樂會。」樂曲儘管寫得匆忙，喬治·貝克卻稱之為「人間天才最傑出的作品之一」。

C小調在莫扎特眼中代表悲劇，而樂曲開始時確實肅殺、凝重。長笛和雙簧管奏出下行音型，準備讓鋼琴奏出意味深長的淒戚樂段。哀嘆連連的鋼琴與裝腔作勢的樂團形成強烈對比。後來樂團各種樂器奏出雅緻的音型，鋼琴則優雅地繞著它們團團轉，樂團與鋼琴漸趨調和、一致。莫扎特這首協奏曲的第一樂章竟以三拍子寫成，也許會令懂得曲式的聽眾大為驚訝，而各主題在再現部按逆序出現，則更耐人尋味。

第二樂章主題堪稱莫扎特最美最迷人的旋律之一。鋼琴先奏出像讚美詩一般的主題，然後樂團接手；這個美不勝收的曲調多次重現，期間是多個與之對比的插段。插段多以木管開始，顯示木管樂組已漸趨成熟——用木管完全取代弦樂，充當協奏曲的伴奏，這做法幾近前無古人——最後樂團在鋼琴溫柔的游說下，再次奏出樂章開始時的曲調。

第三樂章開始時，樂團奏出如歌的主題，重複音是其中一大特色，然後八個變奏接踵而來，有時是鋼琴獨奏，有時則以木管樂器為焦點，但每一段都是原主題的精彩變奏。音樂時而激情、時而昂揚、時而幽默得令人放下戒心、時而卻又沉著深刻。但最後凝重肅殺的氣氛重臨，果斷地結束全曲。

樂曲介紹由 Dr Marc Rochester 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。

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto no. 24 in C minor, K. 491

I. Allegro
II. Larghetto
III. Allegretto

Mozart's upsurge of interest in the piano once he had settled in Vienna was largely fired by the financial rewards he could reap from teaching, performing and composing for the instrument. And earning substantial amounts of money became a consuming passion for Mozart throughout his years in the city. With a wife (he married in 1782) and a young son (Karl Thomas was born in 1784), Mozart was frequently in need of healthy injections of funds. The wealth-creating potential of the piano concerto is hinted at by the fact that, between leaving the Salzburg orchestra in June 1781 and the premiere of his opera *The Marriage of Figaro* in May 1786, he composed no fewer than 14 of them. That some of these were written down in haste is clear from the surviving manuscript of the last of those 14 concertos, no. 24 in C minor, K. 491, which Mozart wrote on 24 March 1786 and premiered about a week later.

For a start neither the second nor the third movement has tempo markings — those were added by a later hand — and chunks of the piano part of the outer movements were jotted down in a scrawled shorthand. There are conflicts between the orchestral parts and the piano manuscript, implying that much of the solo part was played either from memory or simply improvised on the spot. All this only reinforces the comments Mozart made in a letter to Leopold in early 1784, "You can easily imagine that I need to have something new to play, and therefore I have to compose. Yet every morning is devoted to pupils and on almost every evening I have to play a concert". Hastily written it may have been, but Mozart's 24th Concerto has been described by Georges Beck as "one of the finest things conceived by human genius".

Mozart often used the key of C minor to represent tragedy, and the first movement opens in a mood of great seriousness, which, with descending figures from flute and oboe, prepares the ground for the heart-wrenching sadness of the piano's reflective entry. There is much contrast between the piano's sorrowful sighings and the orchestra's powerful posturings, but the two are reconciled as the piano flutters gracefully around elegant figures emerging from various

members of the orchestra. Students of musical form, possibly already surprised to find a Mozart concerto first movement in triple time, will be fascinated to note that the main themes are heard in reverse order during the recapitulation section.

The second movement opens with one of Mozart's most gracious, disarming and utterly charming themes, introduced almost like a hymn by the piano before it is taken up by the orchestra. Between statements of this gorgeous tune, Mozart interpolates contrasting episodes most of which are heralded by the wind instruments, marking their coming of age as an orchestral group. Rarely before this had wind instruments so totally supplanted the strings in a concerto accompaniment. These episodes end with the piano gently persuading the orchestra to return to the original tune.

With its repeated notes and song-like character the theme given out by the orchestra at the start of the third movement is subjected to a sequence of eight variations, some for piano solo, some highlighting, again, the wind instruments, but each representing a remarkable transformation of the original. There are moments of great passion and high drama, as well as glimpses of disarming humour and deepest serenity, but in the end it is the mood of great seriousness with which the work began that brings it to its sturdy conclusion.

Programme notes by Dr Marc Rochester

Instrumentation

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

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布魯赫納 (1824–1896)

降E大調第四交響曲，WAB 104，「浪漫」(1878/80年版)

I. 活潑地，不要太快
II. 行板，近似小快板
III. 諧謔曲（活潑地）及中段（不要太快，絕不惰慢）
IV. 終曲：活潑地，但不要太快

音樂學者A·彼得·布朗在其鉅著《交響曲綜覽》中寫道：「布魯赫納或許是19世紀最被誤解的作曲家。」他的確也是最常遭人嘲諷的作曲家之一，尤其受到樂評人的奚落。然而，最令他吃盡苦頭的，恐怕還是那些支持者。他們雖然出於好意，卻把布魯赫納原本的創作意圖弄得混亂不清，甚至連作曲家本人也感到困惑。結果，儘管布魯赫納一共寫了11首有編號的交響曲（包括第一至第九交響曲，以及另外兩首分別編為「第零」及「第零零」的交響曲），由於各曲存在眾多不同版本，有位權威的布魯赫納研究學者甚至從這些修訂版本中辨認出18首各有不同的交響曲。

第四交響曲正是典型例子，作品流傳著多個不同版本。在進一步介紹之前，對版本問題特別感興趣的樂迷或許想知道，今晚演奏的版本，首三個樂章採用了1878年首次出現的版本，第四樂章則採用1880年的版本。這個由羅伯特·哈斯根據布魯赫納原稿編訂的版本，一般被視為第四交響曲最可靠的版本。不過，值得一提的是，布魯赫納本人在大約六年間，曾先後為這首交響曲寫下至少四個不同版本。

布魯赫納於1874年首次寫成第四交響曲，1878年重新修訂，並於1880年改寫終樂章。1881年2月20日在維也納首演時，指揮李希特卻採納了布魯赫納一位學生所作的若干修改，而這些修改似乎也得到作曲家本人認可。首演大獲成功，事實上，這是布魯赫納作為交響曲作曲家首次真正贏得肯定，觀眾與樂團十分欣賞作品的情感表達。早在創作初期，布魯赫納已將這首交響曲稱為「浪漫」。這個副標題並非指浪漫主義音樂風格，而是取自「浪漫」一詞的古老含義，意指中世紀的傳奇故事。布魯赫納曾在寫給友人的信中，特別提到這一點。

布魯赫納表示，第一樂章描繪一座「中世紀城鎮」，開首的圓號聲猶如「起床號」，宣告隨後描繪的「黎明」到來。音樂逐漸推進至一段振奮人心的銅管號曲，此時「騎士策馬奔向曠野」。他們隨即被「林中的聲響與鳥鳴」吸引，此後「浪漫的景象繼而展開」，貫穿樂章餘下部分。樂章採用傳統奏鳴曲式，開首的圓號聲再次響起，標誌著再現部由此開始，長笛在高音部和應，為音樂添上一份令人愉悅的田園氣息。在正午燦爛的陽光下，開首的圓號聲最後一次響起，聲音輝煌嘹亮，為樂章作結。

第二樂章以大提琴莊嚴的主題揭開序幕，伴隨著送葬進行曲凝重的步調。布魯赫納形容這是「單相思」的自白。隨後，中提琴在細緻的弦樂撥奏襯托下奏出第二主題，撥奏聲或許令人聯想到滴下的淚。布魯赫納將這段音樂形容為「小夜曲」。音樂逐步發展至一個略帶樂觀氣息的高潮，但隨著鼓聲響起，樂章又回到送葬進行曲的肅穆氣氛。

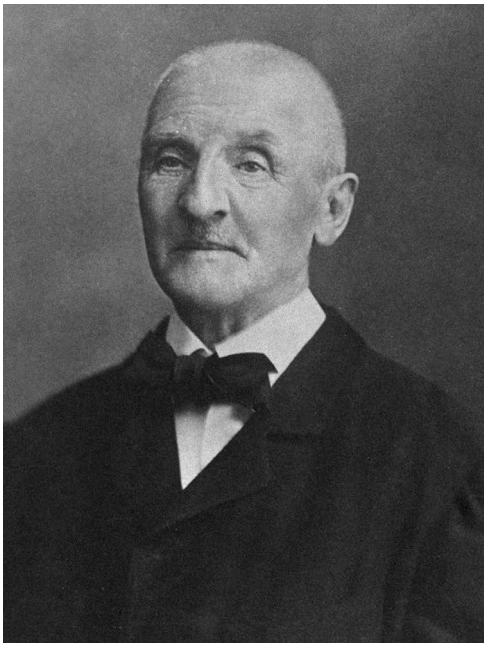
第三樂章帶領我們來到郊野。布魯赫納表示，這個樂章描繪的是「狩獵場景」。開首朝氣蓬勃的音樂，無疑充滿追逐獵物的刺激感覺，而圓號在整個樂章中佔據主導地位，鮮明地呈現狩獵的氣氛。中段則是一首寧靜、悠閒而輕輕搖曳的民歌。再次引用布魯赫納的話，這是「獵人在用餐時，以手搖琴奏出的舞曲」。

1878年的終樂章原本附有「人民節慶」的副標題，但我們今天聽到的第四樂章寫於1880年，布魯赫納並沒有加上任何類似的描述。事實上，當他將這個樂章加入交響曲時，似乎早已忘記先前的構想。有人認為，這個樂章象徵「最後審判」，但無論音樂背後是否另有寓意，其篇幅確實與宏大的第一樂章不相上下。單是悠長的開首部分，已足以讓人感受到這一點。音樂經過數次氣勢磅礴的漸強，終於爆發出震撼的管弦巨響，翻滾的定音鼓之上是高聲響起的圓號（奏出第一樂章開首的變化版本），隨之而來的是較溫和的大自然景象，與一段段氣勢恢宏的樂段相互交替，全曲最終在光芒四射的高潮中結束。

樂曲介紹由Dr Marc Rochester撰寫，陳嘉惠翻譯

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓及弦樂組。



布魯赫納 Anton Bruckner

Photo by Josef Löwy (Wikimedia Commons)

ANTON BRUCKNER (1824–1896)

Symphony no. 4 in E flat major, WAB 104, *Romantic* (version 1878/80)

I. Bewegt, nicht zu schnell
II. Andante quasi allegretto
III. Scherzo (Bewegt) & Trio (Nicht zu schnell. Keinesfalls schleppend)
IV. Finale (Bewegt, doch nicht zu schnell)

"Bruckner," writes A. Peter Brown in his mammoth survey of symphonies, "is perhaps the most misunderstood composer of the 19th century." He was certainly one of the most ridiculed, not least by the critics, and undoubtedly the most badly served by his supporters who managed, albeit with the best of intentions, to create such confusion over what he intended to write that even Bruckner became muddled. The consequence is that, while he wrote 11 numbered symphonies (nine in numerical sequence and two others, one numbered "0" and the other "00"), there are so many different versions that one leading Bruckner scholar identifies 18 distinct symphonies within these various revised versions.

The Fourth Symphony is typical in that it exists in various alternative versions and, before going on any further, those with a passion for such things should know that tonight we hear the first three movements presented in the version which first appeared in 1878 with the fourth from a version which appeared in 1880. Compiled from Bruckner's original manuscripts by Robert Haas, this is generally regarded as the most reliable version of the symphony; although it should be said that Bruckner himself prepared no fewer than four different versions of the Symphony over a period of some six years.

Bruckner first wrote the Fourth Symphony in 1874, returned to it in 1878 and rewrote the final movement in 1880. However, for the work's premiere, in Vienna on 20 February 1881, the conductor Hans Richter accepted various modifications made by one of Bruckner's pupils but with, it would seem, the composer's approval. It was a great success — indeed the first real success of Bruckner's career as a symphonist — both the audience and the orchestra relishing its emotional appeal. From early in the Symphony's gestation Bruckner referred to it as *The Romantic*, a subtitle which derives not from the use of the word to describe a descriptive style of music, but from the old meaning of the word indicating a medieval story; something which Bruckner specifically alluded to in a letter to a friend.

He suggested that the first movement depicted a "medieval town", the opening horn call acting as the "reveille" to the description of "dawn" which follows. It culminates in a stirring brass fanfare where "knights burst into the open astride proud steeds". They are quickly enthralled by "woodland sounds and birdsong" and for the remainder of the movement this "Romantic scene continues to unfold". In traditional sonata form the reappearance of the opening horn call (marking the start of the recapitulation) is given a delightfully pastoral character by the addition of a flute descant. It ends with the horns triumphantly blazing out their opening call in the full light of the noonday sun.

The second movement opens with a stately cello theme above the solemn tread of a funereal march which Bruckner said was a declaration of "unrequited love". He described a second theme given out by the violas against a delicate string *pizzicato* (which might be said to signify teardrops) as a "Serenade". It builds to a somewhat optimistic climax, but a beating drum leads the movement back to its funereal mood.

We are in the countryside with the third movement. Bruckner said it depicted a "Hunting Scene". Certainly the exuberant opening has all the thrill of the chase, while the dominance given to the horns throughout is clearly indicative of the hunt. The central Trio section takes the form of a quiet, leisurely, swaying folk-song which, again to quote Bruckner, is "a dance played by a hunter on a hurdy-gurdy during mealtime".

The 1878 Finale was subtitled "People's Festival", but for the fourth movement we hear today (dating from 1880) Bruckner offered no such descriptive character; indeed, he appeared to have forgotten all about the earlier programme when he added it to the Symphony. Some have suggested it signifies the "Last Judgement" but, whatever its extra-musical significance, it is every bit as long as the gargantuan first movement, some indication of its scale given by the extended opening which builds up through several vast *crescendos* to a huge explosion of orchestral sound with, above rolling timpani, the horns blaring out a version of their very opening call from the first movement. Gentler images of nature follow, interspersed with more monumental passages, and in the end the music blazes out in a dazzling climax.

Programme notes by Dr Marc Rochester

Instrumentation

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

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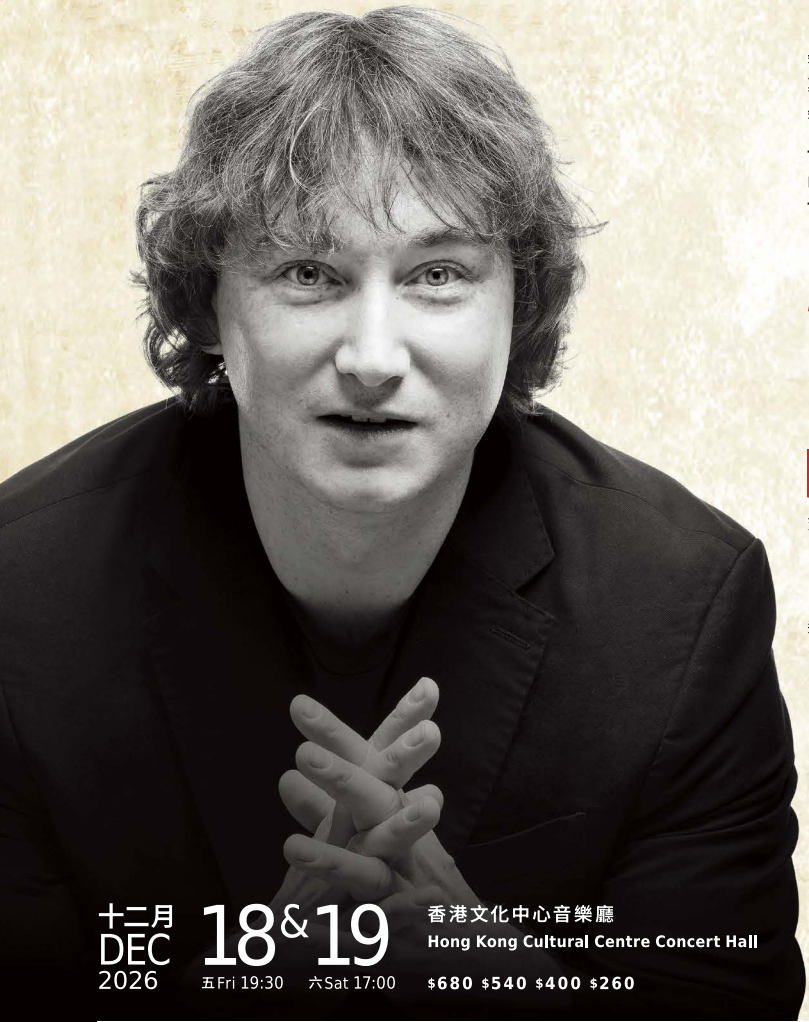

柴可夫斯基	《睡美人》選段
莫扎特	A大調第二十三鋼琴協奏曲，K. 488
柴可夫斯基	《胡桃夾子》第一組曲
TCHAIKOVSKY	*The Sleeping Beauty* selections
MOZART	Piano Concerto no. 23 in A major, K. 488
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貝托祺
Tarmo Peltokoski
音樂總監
Music Director

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赫姆森
MARTIN HELMCHEN

鋼琴 Piano



Photo: Peter Rigaud

德國鋼琴家赫姆森20年來在世界各地的重要舞台演出，是當今炙手可熱的鋼琴家。他透過令人驚嘆的音色敏感度與精湛技巧，展現出與眾不同且充滿張力的詮釋，獨步樂壇，2020年更榮獲備受推崇的《留聲機》古典音樂獎。近年，他展開了舒伯特奏鳴曲全集錄音計劃，第一輯已於2025年10月發行，英國《泰晤士報》評論道：「赫姆森技巧精湛，始終細膩敏銳、深思熟慮，完全投入音樂。……赫姆森令人心醉的專注，融合了力量、詩意與從容氣度。這個系列的第二輯，實在令人引頸以待。」

他曾與多個國際知名的管弦樂團演出，包括維也納愛樂樂團、柏林愛樂樂團、阿姆斯特丹音樂廳樂團、萊比錫布業大廳樂團、德國北部電台易北愛樂樂團、巴黎管弦樂團、維也納交響樂團、波士頓交響樂團、芝加哥交響樂團、紐約愛樂樂團及克里夫蘭樂團。他亦經常與比奧斯達、杜南意、基爾伯特、漢力克、雅各·胡薩、巴孚·約菲、雷西、尼爾森斯、奧拉姆、貝托祺及山田和樹等指揮家合作。

赫姆森1982年生於柏林，師從伊萬佐娃和瓦爾迪。他曾勝出克拉拉·哈斯基爾國際鋼琴比賽 (2001)，並榮獲瑞士信貸青年藝術家獎 (2006)，現任教於德國克隆貝爾格學院。

German pianist Martin Helmchen has been performing on the world's most prestigious stages for two decades and is one of the most sought-after pianists of today. His originality and intensity of interpretation, which he presents with impressive tonal sensitivity and technical finesse, set him apart as a musician. In 2020 he was honoured with the prestigious Gramophone Classical Music Award. Martin Helmchen has embarked on a complete Schubert sonata recording cycle, with Volume 1 released in October 2025. *The Times* commented: "Martin Helmchen has proved himself technically brilliant, unfailingly sensitive, thoughtful and completely at the music's service. ...Helmchen's blissful concentration of strength, poetry, and poise. Volume 2 of this series can't come soon enough."

He has performed with numerous renowned international orchestras, including the Vienna Philharmonic, Berlin Philharmonic, the Concertgebouworkest, the Gewandhausorchester Leipzig, the NDR Elbphilharmonie Orchestra, the Orchestre de Paris, the Vienna Symphony, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the New York Philharmonic, and The Cleveland Orchestra. He regularly collaborates with conductors including Herbert Blomstedt, Christoph von Dohnányi, Alan Gilbert, Manfred Honeck, Jakub Hrůša, Paavo Järvi, Fabio Luisi, Andris Nelsons, Sakari Oramo, Tarmo Peltokoski, and Kazuki Yamada.

Born in Berlin in 1982, Martin Helmchen studied with Galina Iwanzowa and Arie Vardi, won the Clara Haskil Competition (2001) and the Credit Suisse Young Artist Award (2006). He now teaches at the Kronberg Academy.

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

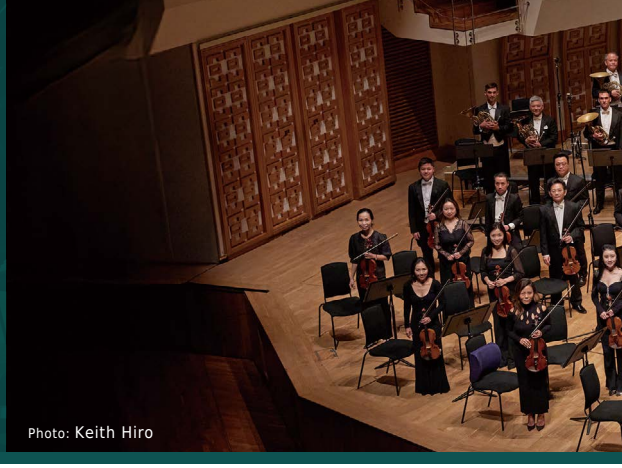
Photo: Keith Hiro

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 collaborated with Deutsche Grammophon and released 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, Daniele 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，
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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

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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
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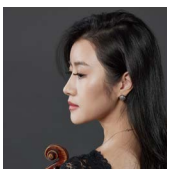

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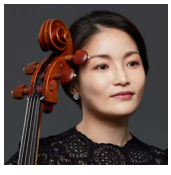

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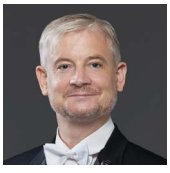

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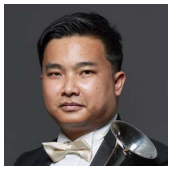

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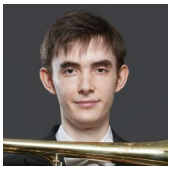

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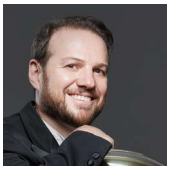

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節慶華彩：張貝芝的夢幻聖誕樂章

Festive Cadenza: Once in a Christmas Dream with Joyce Cheung

十二月 DEC 2026

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&

23 三Wed 19:30

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VAUGHAN WILLIAMS	*English Folk Song Suite*
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史特勞斯	《節日序曲》，op. 61
哈察都量	《嘉雅妮》組曲
聖桑	C小調第三交響曲，op. 78，「管風琴」
STRAUSS	*Festliches Präludium*, op. 61
KHACHATURIAN	*Gayane* Suite
SAINT-SAËNS	Symphony no. 3 in C minor, op. 78, *Organ*

伊曼紐爾・捷勒窩利安，指揮
杜博斯，管風琴
Emmanuel Tjeknavorian, conductor
Vincent Dubois, organ

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周生生 Chow Sang Sang

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