

Season Opening

# TARMO PELTOKOSKI & DANIEL LOZAKOVICH

Daniel Lozakovich  
violin

羅沙高域，小提琴



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樂季揭幕

# 佩多高斯基與羅沙高域



© Peter Ripaud

佩多高斯基，指揮

Tarmo Peltokoski  
conductor

## 5 & 6 SEP 2024

Thu & Fri 8pm

香港文化中心音樂廳

**Hong Kong Cultural Centre  
Concert Hall**



PRINCIPAL PATRON SINCE 2006



# RESOUND IN SYMPHONY





## 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）第五十一個樂季隆重揭幕，再次與香港、亞洲以至全球各地樂迷分享新聲美樂，可喜可賀。

今季的揭幕音樂會，由將於下年度出任港樂候任音樂總監的芬蘭指揮家佩多高斯基執棒。瑞典小提琴家羅沙高域將率先登場，演繹以難度見稱的西貝遼士小提琴協奏曲，大顯功架；隨後由佩多高斯基帶領樂團演奏布魯赫納的傑作——第九交響曲，慶祝布魯赫納二百歲誕辰。

本樂季其他精彩節目，包括知名男高音考夫曼和鋼琴家藤田真央將首次在港獻技；馳譽國際的獨奏家，包括鋼琴家侯夫和牛牛、小提琴家艾尼斯、大提琴家哥提耶·卡普桑，會與港樂聯袂演出，必定會令大家歎為觀止，回味無窮。

港樂作為亞洲首屈一指的管弦樂團，向來積極把音樂推展至社區，並致力培育香港的新一代。今年，港樂繼續舉辦年度盛事太古「港樂·星夜·交響曲」戶外音樂會，以及形形色色的教育及外展活動。港樂今年還力獻新猷，推出「太古人人樂賞」系列，介紹管弦樂作品，並啟動「賽馬會齊奏音樂夢計劃」，促成本地年輕音樂人才與知名指揮家合作交流。

逾半個世紀以來，港樂傾力付出，向世界展現香港豐富多彩的藝術文化魅力。我期望港樂繼往開來，在海外以美樂說好更多香港故事，彰顯香港作為中外文化藝術交流中心的地位。

我祝願港樂在新樂季成果豐碩，再創高峯，並希望各位觀眾盡情享受徽音妙韻，盡興而歸。

I am delighted to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 51<sup>st</sup> season, once again bringing the creative and communal joy of music to Hong Kong, the Asian region and the wide and welcoming world beyond.

The season's opening concert features Finnish conductor Tarmo Peltokoski who will become the HK Phil's Music Director Designate next year. In celebration of Anton Bruckner's 200<sup>th</sup> birthday, Peltokoski will lead the orchestra in Bruckner's monumental Ninth Symphony. That follows Swedish violinist Daniel Lozakovich's virtuoso take on Sibelius's demanding Violin Concerto.

The 2024/25 season also offers other enchanting programmes, including the Hong Kong debut of renowned tenor Jonas Kaufmann and pianist Mao Fujita, along with collaborations from such internationally recognised soloists as pianists Stephen Hough and Niu Niu, violinist James Ehnes and cellist Gautier Capuçon. They all are sure to entertain and delight.

As one of the Asia's leading orchestras, HK Phil has actively engaged with the community and nurtured the growth of our next generation. The annual outdoor music extravaganza *Swire Symphony Under The Stars* returns this year alongside a variety of education and outreach offerings. New this year are the Swire Music for Everyone series, showcasing orchestral works, and the Hong Kong Jockey Club's TUTTI Programme, bringing young local talent together with renowned conductors.

For more than half a century now, the HK Phil has served to spotlight Hong Kong's arts and cultural dynamism to the world. I hope the HK Phil will continue to tell more good stories of Hong Kong overseas through music, and showcase our role as an East-meets-West centre for cultural exchange.

I wish the Hong Kong Philharmonic Orchestra another richly rewarding season and everyone a memorable, magical, evening of music.



## 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

非常榮幸歡迎各位蒞臨香港管弦樂團第51個樂季揭幕音樂會。

在上個樂季——即港樂五十周年樂季——將要結束時，我們非常高興地宣布委任傑出的芬蘭指揮家佩多高斯基於2025/26樂季擔任樂團的候任音樂總監。我們感到非常榮幸能由他帶領港樂。今晚，他將為我們指揮一個動人心弦的節目：初踏香港舞台的瑞典小提琴家羅沙高域，將演奏西貝遼士的小提琴協奏曲；還有布魯赫納的第九交響曲，這是紀念這位偉大作曲家200周年誕辰的致敬之作。

我們即將迎來一個精彩樂季。我們將歡迎多位國際知名的獨奏家，包括赫德里希、侯夫、金本索里和湯瑪斯。著名男高音考夫曼的香港首演也讓人期待已久。指揮大師加蒂將擔任我們的藝術伙伴，呈獻三套不同的節目。其他傑出的客席指揮還包括漢力克、恩紀寧、佩特連科、龐斯，以及香港指揮家陳以琳。

我要感謝樂團的眾多朋友，是你們讓這個樂季能順利籌辦。我們非常感謝香港特別行政區政府、文化體育及旅遊局和康樂及文化事務署所提供的長遠願景和支持。我們的首席贊助太古集團最近延續了對樂團的贊助，為期三年。他們自2006年以來的支持和合作，對我們而言彌足珍貴。我們也非常感謝香港賽馬會對我們的教育及外展計劃的支持，這是樂團重要的使命之一。在本樂季，我們將在他們的幫助和支持下，推出全新的為期三年的「賽馬會齊奏音樂夢計劃」。

最重要的是，我要感謝各位觀眾一直以來的支持，感謝你們陪伴港樂邁進第二個半世紀，並與我們共度今晚的音樂會。祝大家今晚度過一個愉快的晚上。

It gives me great pleasure to welcome you to our Season Opening concert for the Hong Kong Philharmonic Orchestra's 51<sup>st</sup> season.

At the end of our last season, our 50<sup>th</sup> anniversary, we were delighted to welcome the brilliant Finnish conductor Tarmo Peltokoski as our Music Director Designate for the 2025/26 season. We are very fortunate indeed to have him leading the HK Phil. Tonight, he performs a very exciting programme: the highly-anticipated debut of Swedish violinist Daniel Lozakovich, playing Sibelius' Violin Concerto, and Bruckner's Symphony no. 9, a tribute to the great composer on his 200<sup>th</sup> anniversary.

We have an outstanding season of music ahead of us. We will welcome many internationally acclaimed soloists, including Augustin Hadelich, Stephen Hough, Bomsori Kim and Camille Thomas. Star tenor Jonas Kaufmann will make his long-awaited Hong Kong debut. Maestro Daniele Gatti will join us as our Artistic Partner, presenting three distinct programmes. Other esteemed guest conductors include Manfred Honeck, Pietari Inkinen, Vasily Petrenko, Josep Pons, and our homegrown talent, Elim Chan.

I would like to thank the orchestra's many friends that have made this season possible. We are deeply grateful for the long-term vision and support of the HKSAR Government, through the Cultural, Sports and Tourism Bureau and the Leisure and Cultural Services Department. Our Principal Patron, the Swire Group, has recently renewed their sponsorship of the orchestra for another three years: their support and partnership since 2006 has been invaluable. We are extremely grateful to the Hong Kong Jockey Club for supporting our Education and Outreach programmes, which are an essential part of the orchestra's mission. This season, with their help and support, we will launch a new three-year programme, the Jockey Club TUTTI Programme.

Above all, I would like to thank you, our audience, for your continued support as we enter our second half-century, and for being with us tonight. I wish you all a very enjoyable evening.





## 獻辭 MESSAGE

白德利, JP  
Mr Guy Bradley, JP

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

我很高興迎來香港管弦樂團的全新樂季，當中呈獻多場世界級音樂會。我特別感到欣喜的是太古經已延續對港樂的贊助至2027年3月，標誌著我們將連續21年擔任樂團首席贊助。

太古與港樂一直攜手合作，致力讓更多普羅大眾有機會接觸古典音樂。在未來三年，我們的重點是提升社區與青年的參與。港樂除了舉辦常規的音樂會系列，例如「太古家+賞」、「太古輕鬆樂聚」和「太古音樂大師」，以及年度戶外音樂盛事太古「港樂·星夜·交響曲」，更推出了全新教育項目「太古人人樂賞」和擴展「太古樂在社區音樂會」系列，以接觸社區上有不同需要與能力的群眾。我們希望為不熟悉管弦樂的社群提供欣賞現場演奏的機會，而港樂亦會為年輕觀眾量身訂造一系列網上內容。

港樂被譽為世界重要交響樂團之一，致力在藝術上精益求精，更重要的是樂團與太古擁有相同願景，冀透過音樂傳遞正能量，加強香港在大灣區內、及與中國內地其他城市，以至世界各地的文化聯繫，長遠而言提升香港作為中外文化藝術交流中心的國際美譽。

在此，我亦祝賀芬蘭音樂大師佩多高斯基獲港樂委任為2025/26樂季候任音樂總監。我深信這位備受擁戴的新星將帶領港樂譜寫新篇章，引領年輕一代走進古典音樂殿堂的大門。

最後，我衷心感謝香港特區政府始終如一的支持。祝大家有一個愉快的晚上！

As always, it is a pleasure to welcome a brand-new season of world-class concerts from the HK Phil. I am especially delighted that we at Swire have extended our sponsorship commitment to March 2027, when we will mark 21 years as Principal Patron of the orchestra.

Our partnership has always focused on making classical music accessible to as wide an audience as possible, and the new sponsorship term will put particular emphasis on community and youth engagement. In addition to regular concert series, such as “Swire Family”, “Swire Denim”, “Swire Maestro”, and the annual outdoor extravaganza, “Swire Symphony Under The Stars”, the HK Phil has put together a new educational programme, “Swire Music for Everyone”, and has extended the “Swire Community Concert” series to reach out to members of our community with diverse needs and abilities. The aim is to provide groups who may be less familiar with orchestral music with opportunities to experience live performance, and the HK Phil will also be delivering online content tailored to younger audiences.

The HK Phil is committed to artistic excellence, earning a deserved reputation as one of the world’s major symphony orchestras, and Swire shares the HK Phil’s ambition of using the positive energy of its music to strengthen cultural connections in the Greater Bay Area and with other cities on the Chinese Mainland, as well as the wider world. In this way, we can achieve our goal of elevating Hong Kong’s global reputation as an East-meets-West centre for cultural exchange.

I am delighted to congratulate Finnish Maestro, Tarmo Peltokoski, who has recently been announced as the HK Phil’s Music Director Designate for the 2025/26 season. I feel sure that leadership of the HK Phil by this acclaimed new rising star will help bring a younger generation to classical music.

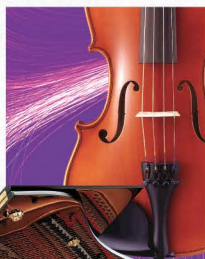
Lastly, I would like to offer my thanks to the HKSAR Government for its unwavering support, and to wish everyone a thoroughly enjoyable evening.



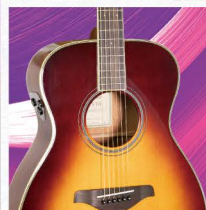
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樂季揭幕

# 佩多高斯基與羅沙高域

SEASON OPENING

## Tarmo Peltokoski & Daniel Lozakovich

佩多高斯基 | 指揮

羅沙高域 | 小提琴

Tarmo Peltokoski | Conductor

Daniel Lozakovich | Violin

西貝遼士

小提琴協奏曲

- I. 中庸的快板
- II. 極緩板
- III. 不太快的快板

中場休息

JEAN SIBELIUS

Violin Concerto

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

INTERMISSION

31'

布魯赫納

第九交響曲

- I. 莊嚴，神祕
- II. 諧謔曲：動人，活潑
- III. 慢板：緩慢，莊嚴

ANTON BRUCKNER

Symphony no. 9

- I. Feierlich, misterioso
- II. Scherzo: Bewegt, lebhaft
- III. Adagio: Langsam, feierlich

63'

### 現場直播與錄音 LIVE BROADCAST AND RECORDING

2024年9月5日的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫及 radio4.rthk.hk) 現場直播，並將於2024年9月11日下午3時重播。2024年9月6日的音樂會由德意志留聲機 (DG) 影音平台STAGE+串流直播 (www.stage-plus.com)。  
The concert on 5 Sep 2024 will be broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), with a repeat on 11 Sep 2024 at 3pm. The concert on 6 Sep 2024 will be streamed live on Deutsche Grammophon's platform STAGE+ (www.stage-plus.com).



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## 西貝遼士 (1865–1957)

### D小調小提琴協奏曲，op. 47

- I. 中庸的快板
- II. 極緩板
- III. 不太快的快板

西貝遼士的小提琴協奏曲寫於1904至1905年。當時他除了染上酒癮，更身陷財困，私生活相當艱難。

十九、二十世紀之交時，西貝遼士突然在樂壇冒起，以寫作浪漫派晚期風格的標題音樂為主，展現芬蘭民俗的獨特美感，刻劃作曲家的家鄉自然美景；世人甚至認為，當時芬蘭仍在沙俄治下飽受壓迫，西貝遼士則鼓吹芬蘭解放，等同芬蘭的愛國之聲。

然而，「小提琴協奏曲」對清晰易認的芬蘭特色、芬蘭神話都避而不用——不過論者經常察覺到曲中令人想起北歐風光或當地色彩之處（從極光到北極熊都有）。

事實上，樂曲也頗有點「自傳」意味：西貝遼士十來歲就立志當小提琴技巧大師，但二十出頭時投考維也納愛樂樂團無果，後來更不得不放棄夢想，也因此深感挫敗。他坦言：「小提琴技巧大師之路很難走，我也不得不承認自己起步太遲。每每想到這裡就十分痛苦。」作曲家在協奏曲裡讓小提琴呈現豐富多采的個性，有點像想以平常心對待自己那未竟之志似的——「小提琴演奏家」彷彿就是他音樂藝術的「第二自我」，樂曲正是這個「第二自我」的投射。

可是西貝遼士寫作小提琴協奏曲時深感吃力；而且1904年初版首演後，樂評人的反應也令他決定將樂曲大幅修改。1905年完

成的修訂版，到底——雖然遲了幾十年——還是成了史上評價最高的小提琴協奏曲之一。

樂曲的三樂章結構跟隨常用的協奏曲格式：開端樂章規模宏大，隨後是抒情深思的第二樂章，最後是活力充沛的終樂章。可是無論曲中樂思本身，還是想像馳騁的樂思發展手法，都為「協奏曲曲式」平添新意。

第一樂章的演奏時間比第二、三樂章的總和更長。作曲家以戲劇化的小提琴寫法，讓獨奏者從樂團中脫穎而出。傳統協奏曲喜用栩栩如生的對話或充滿氣勢的作法，但西貝遼士處理素材的手法卻更接近交響樂。

全曲開端尤其突出：樂團小提琴配上弱音器，輕柔地在D小調上閃閃生輝，獨奏小提琴響起時彷彿由遠而近，越來越清晰。不久，獨奏小提琴的小型華采樂段出現，可見獨奏者早就自成一格了。

另一個華采樂段出現在傳統協奏曲發展部位置，按比例來說篇幅很長。作曲家利用這段華采樂段以及緊接著的再現段，鋪陳處理素材的新手法，然後以既迫切又刺激的尾聲為樂章劃上句號。

慢板洋溢著親切感，與豪邁熱情的第一樂章形成強烈對比。作曲家也不斷探索小提琴的各個音域，發掘各音域的特性。緊張時刻在樂章中段出現，但平靜的開端旋律不久重現，配以複雜精緻的修飾。

扣人心弦的節奏樂思在終樂章響起，音樂隨即邊搏動邊前進。樂章中有的是西貝遼士筆下難度最高的獨奏樂段；儘管如此，這裡的炫技樂段本身就是作曲家音樂思維的一部分，並非錦上添花。

#### 編制

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



## JEAN SIBELIUS

(1865–1957)

### Violin Concerto in D minor, op. 47

I. *Allegro moderato*

II. *Adagio di molto*

III. *Allegro, ma non tanto*

Jean Sibelius wrote his sole Violin Concerto during a period that was particularly difficult in his personal life, in the years 1904–05, when he was struggling with a drinking problem and financial insecurity.

He had burst on the scene around the turn of the century with a programmatically oriented, late-Romantic style that gave voice to the unique beauties of Finnish folklore and the natural beauty of his homeland. Sibelius had even become identified with the patriotic call for national liberation during a period when Finland was still under the yoke of czarist Russian rule.

The Violin Concerto steps away from easily identifiable references to Finnish culture and mythology – although commentators have never ceased to detect evocations of the Northern landscape or local colour in this music (from the aurora borealis to polar bears).

Instead, there is an autobiographical layer in the sense that Sibelius had envisioned a career as a violin virtuoso from his adolescence until his early twenties. He auditioned for a position

with the Vienna Philharmonic but was rejected. Sibelius felt crushed when he had to abandon his dream. “It was a very painful awakening when I had to admit that I had begun my training for the exacting career of a virtuoso too late,” he confessed.

Through the impressively varied personalities that Sibelius evokes from the violin in this concerto, he seems, on some level, to be trying to come to terms with that abandoned ambition – almost as if the composer is projecting an alter ego of his musical art as a concert violinist.

But the composition gave him difficulty, and the critical response after his initial version was premiered in 1904 led Sibelius to revise the concerto substantially. This version, introduced in 1905, is the one that, after a delay of some decades, would become among the most esteemed concertos in the repertoire.

The three-movement structure reflects the familiar concerto format: a large opening movement, which is followed by a lyrical and meditative movement and a high-energy finale. But Sibelius brings an innovative sensibility to this form through the substance and imaginative development of his musical ideas.

The first movement is longer than the other two combined. Here, Sibelius’s dramatic writing for the violin sets the soloist in relief against the orchestra. In place of the animated conversation or heroic demeanour that we find in more conventional concertos, Sibelius

develops his material in a more symphonic way.

The opening passage is particularly striking: as the orchestral violins shimmer in a softly muted D minor, the soloist comes into focus as if from a distance. Already, the solo violin is shown to follow a path of its own by launching into a small cadenza early on.

Another cadenza, gigantic in proportions, is situated where we would expect the development section of a traditional concerto to occur. Sibelius uses this cadenza and the reprise into which it leads to offer fresh perspectives on the material. An exciting sense of urgency in the coda brings this movement to a close.

The intimacy of the Adagio contrasts with the foregoing expansiveness. Sibelius explores how the violin's character changes across different parts of its register. Tension enters in the middle of the movement, but the serene opening melody is reprised, now elaborated with intricate decorations.

The finale pulses forward with a thrilling rhythmic idea. Sibelius makes his most challenging demands of the soloist in this movement, but the virtuosity is intrinsic to the musical thought rather than a kind of icing applied on top.

#### Instrumentation

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

## 布魯赫納 (1824–1896)

### D小調第九交響曲，WAB 109

- I. 莊嚴，神祕
- II. 諧謔曲：動人，活潑
- III. 慢板：緩慢，莊嚴

第九交響曲是布魯赫納登峰造極之作，題獻對象也大有來頭——那就是「上帝」。今年9月4日是作曲家二百歲冥壽。布魯赫納在生時，懷疑論正大行其道，傳統信仰漸漸沒落，一種以科技和工業發展為基礎、以「進步」為核心的新信仰漸漸興起。

移居維也納前，身為虔誠天主教徒的布魯赫納已經寫作過彌撒曲，而且原意都是在宗教儀式上使用；移居維也納後，他也繼續寫作聖樂，即使交響曲後來成了事業重點，他依舊是「醉心上帝」的作曲家。第九交響曲一大迷人之處，就是樂曲似乎既體現了作曲家堅定的信仰，也體現了他的困惑與痛苦——有時候，作曲家的信仰也並非完全堅定。

布魯赫納1887年開始寫作第九交響曲，但寫作期間卻一邊與病魔搏鬥，一邊不斷質疑自己過去的成就。慢板於1894年11月完成——不過這是他最後一個完整樂章了。可是據說第四樂章已經動筆，他也一直寫作，直至1896年10月11日與世長辭為止，因此第四樂章的草稿也留下不少。

要是布魯赫納將構思原原本本地寫出，那麼樂曲就稱得上宏篇巨著。論規模，「完整的」第九交響曲堪比馬勒第三交響曲——無獨有偶，布魯赫納正好在馬勒完成「第三」後幾個月撒手塵寰。

因此，「第九」成了幾首未及完成的傳奇交響曲之一。雖然第四樂章從缺，但即使不計



算作曲家身故後，他人根據草稿整理補遺的終樂章，樂曲聽起來仍很完整。作曲家曾跟學生提及，他另一首聖樂作品謝主辭（同樣寫於維也納），也可以充當「第九」的終樂章。樂曲1903年首演時，就是配搭上述謝主辭演出。

說來諷刺，D小調是「第九」的主調，但謝主辭以宏偉的C大調寫成，流露出守護信仰的堅持：全曲這個終結，實在令人措手不及，就像宏偉的大教堂裡一幢新建的側翼，顯得格格不入。今晚音樂會採用1951年由布魯赫納權威諾威（Leopold Nowak）整理的三樂章版本，也就是現時最常用的版本。

「第九」的開端十分迷人，在史上所有交響曲中也數一數二：在一片陰森憂鬱之中，曼衍綿延。就在作曲家努力將素材塑造成型的時候，新的片段也不斷湧現，直至偌大宏偉的主題地響起。豪邁寬廣的主題，也反映出布魯赫納的音樂宇宙到底有多麼龐大。

隨後，作曲家將一組組的樂思重新配置，彷彿在思索太初的奧秘似的。雖然作曲家所用的樂團規模頗大，但與華格納相比，那差異卻像樸實的濕壁畫與鮮豔的油畫一樣明顯；而且布魯赫納本人也對華格納推崇備至。

諧謔曲繼續在主調D小調開展，咬牙切齒似的不協和音令人毛骨悚然。主題節奏型不斷重複，帶來原始的活力，與浩瀚的第一樂章互補。史達拉汶斯基《春之祭》各種模糊不清的力量，其實布魯赫納早在這裡嘗試過：創造的衝動與毀滅的衝動互相對抗，甚至有點像死亡之舞。中央的中段彷彿反地心吸力似的，音色與速度都與諧謔曲形成鮮明對比。

到了慢板，「第九」的內在、外在兩個世界有所交集，但兩者之間的平衡卻深刻感人。作曲家在樂章開端將調性延展，後來得到的應答，就是與「德累斯頓阿門」相似的上行音形——也就是華格納《帕西法爾》

中「聖杯動機」的出處——最後在E大調終結。樂章還引用其他現存作品，包括貝多芬「第九」以及布魯赫納本人的舊作——看來樂章不僅是集大成之作，更將其他音樂鉅著寫進其中。

突兀的過渡段與突然停頓在布魯赫納的作品很常見，他也經常因此受批評；不過作曲家在此卻讓對比成為藝術，思考與運用這些音樂標誌與象徵時，也從多種角度出發。

在慢板走到最後的平靜境界之前，音樂也走過一段痛心的高潮，銅管樂的不協和音尤其猛烈。樂章開端那種變幻莫測的氛圍，在此變成了末世風情。

然而之後也不是寂靜無聲。稍後的尾聲沉著得難以形容，象徵重拾信仰。布魯赫納宣稱「第九」會是「我的傑作」。雖然他生前來不及完成全曲，但這則最後的信仰宣言，卻揭示了這位超卓的作曲家影響最深遠的想法。

樂曲介紹由Thomas May撰寫，鄭曉彤翻譯

#### 編制

三支長笛、三支雙簧管、三支單簧管、三支巴松管、八支圓號（其四兼華格納大號）、三支小號、兩支長號、低音長號、大號、定音鼓及弦樂組。



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## ANTON BRUCKNER

(1824–1896)

### Symphony no. 9 in D minor, WAB 109

- I. *Feierlich, misterioso*
- II. *Scherzo: Bewegt, lebhaft*
- III. *Adagio: Langsam, feierlich*

It was to no less than “the Lord God” that Anton Bruckner dedicated the Ninth Symphony, his crowning symphonic achievement. Bruckner, whose 200<sup>th</sup> birthday occurred this week on 4 September, was a deeply religious artist in an era of profound skepticism, when traditional beliefs were giving way to a new religion of “progress” based on advances in technology and industry.

Before his move to Vienna, the devoutly Catholic Bruckner had written masses intended for liturgical use, and he continued to write sacred music in the Habsburg capital. Even when the genre of the symphony became his primary focus, he remained a “God-intoxicated” composer. Part of the special fascination of the Ninth Symphony is that it seems to embody not only the security of his religious identity but his doubts and agony as well – moments in which the composer’s faith was not so surely set in stone.

Bruckner struggled with illness as well as doubts about his previous achievements while composing the

Ninth Symphony, which he began in 1887. In November 1894, Bruckner reached the end of the Adagio, the last movement he managed to complete, although he made substantial sketches for a fourth, final movement – on which he was reportedly still working until his death on 11 October 1896. Had Bruckner completed the finale he envisioned, it would have entailed a genuinely monumental symphonic scale. The dimensions of the “completed” Ninth would have been comparable to those of Mahler’s Third Symphony – a work that, incidentally, was finished just a few months before Bruckner’s death.

The Ninth is thus one of the legendary unfinished works of the repertoire but nevertheless feels complete on its own terms, regardless of posthumous efforts to realise the missing fourth movement from the composer’s sketches. Bruckner himself suggested to his students that one of the sacred music works he composed in Vienna (his setting of the Te Deum) might serve as the finale, and the Ninth was presented in this way at its premiere in 1903.

Ironically, the faith-affirming assurance of the Te Deum resounds in a majestic C major that jars with the Ninth’s home key of D minor: an unprepared destination, like a new wing awkwardly grafted onto a magnificent church. In this performance, we hear the three-movement edition published in 1951 by the Bruckner authority Leopold Nowak (the edition usually chosen today).

The Ninth Symphony contains one of the most fascinating beginnings in the literature: a brooding genesis. As Bruckner wrestles the material into shape, new fragments continue to emerge until he

presents the vast main theme in all its grandeur. Its wide span sets out the colossal parameters of Bruckner's musical universe.

The rest of the movement reconfigures these blocks of musical ideas, as if pondering primordial mysteries. In spite of the relatively large forces for which Bruckner calls, his orchestration is an austere fresco compared with the rich oils of Richard Wagner, the contemporary he admired most profoundly.

The Scherzo also unfolds in the home key of D minor, making terrifying use of gnashing dissonances. Repetitions of the main theme's rhythm hammer out a sense of primal energy, a complement to the cosmic dimension of the first movement. Bruckner anticipates the ambiguous forces of Stravinsky's *Rite of Spring*: creative and destructive impulses in confrontation – perhaps even suggesting a dance of death. The gravity-defying Trio at the center of the movement presents a startling contrast of timbres and tempo.

In the Adagio, the outer and inner worlds of the Ninth Symphony intersect in a profoundly moving balance. Bruckner's stretching of tonality in the opening passage is eventually answered by a rising figure that alludes to the "Dresden Amen" – the source Wagner used for the Grail motif in *Parsifal* – and comes to rest in E major. This and other musical references (including, in particular, to Beethoven's Ninth Symphony as well as to Bruckner's own music) suggest

an artistic summation that encodes other musical monuments.

Often critiqued for his abrupt transitions and sudden pauses, Bruckner makes an art of contrast in the Ninth, taking up and considering these musical icons and emblems from shifting angles.

Before the Adagio can attain a final state of calm, Bruckner passes through a harrowing climax of fierce, brass-powered dissonance. The uncertainty implied by the Adagio's opening music moves into the sphere of apocalypse.

But the rest is not silence. What follows in the coda is music of ineffable composure, signifying the return of faith. Bruckner had declared that the Ninth would be "my masterpiece". Although he did not live to complete it, this final statement of faith reveals the most far-reaching vision attained by this extraordinary composer.

All programme notes by Thomas May

#### Instrumentation

Three flutes, three oboes, three clarinets, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, two trombones, bass trombone, tuba, timpani and strings.





# 佩多高斯基 TARMO PELTOKOSKI

指揮 Conductor

Photo: Peter Rigaud

芬蘭指揮佩多高斯基將由2026/27樂季起出任香港管弦樂團音樂總監，並於2025/26樂季擔任港樂候任音樂總監。佩多高斯基現為拉脫維亞國家交響樂團的音樂及藝術總監，並由2025/26樂季起擔任圖盧茲市政大廈樂團的音樂總監。他同時是鹿特丹愛樂樂團和不來梅德意志室內愛樂樂團的首席客席指揮，亦是後者42年歷史上首位擔任此職位的指揮。

近年，他首度與法國電台愛樂樂團、聖西西利亞國立音樂學院樂團和洛杉磯愛樂樂團等頂尖樂團合作。2022年，他年僅22歲在歐拉河美聲音樂節上完成了音樂生涯中首個華格納《指環》四部曲演出，並於2023年重返該音樂節指揮《崔斯坦與伊索爾德》。2023年，他與拉脫維亞國家交響樂團合作指揮了《齊格菲》，並在芬蘭國家歌劇院指揮《唐喬望尼》。

2024年8月，佩多高斯基在里加指揮華格納《諸神的黃昏》；9月，他將在皇家阿爾伯特音樂廳與BBC交響樂團首次登上BBC逍遙音樂節舞台。2025年，他將首次與倫敦愛樂樂團和東京的NHK交響樂團合作。

佩多高斯基14歲開始跟隨指揮名師巴奴拿學藝。他也是備受讚譽的鋼琴家，曾贏得多個鋼琴比賽獎項，並以獨奏家身份與多個主要的芬蘭樂團合作。他還曾學習作曲和編曲，特別喜愛音樂喜劇和即興演奏。

2023年10月，佩多高斯基與德意志留聲機 (DG) 簽訂了獨家錄音合約，其首張專輯於2024年5月發行。

Finnish conductor Tarmo Peltokoski will become the Hong Kong Philharmonic Orchestra's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Peltokoski is currently the Music and Artistic Director of the Latvian National Symphony Orchestra and will become Music Director of the Orchestre National du Capitole de Toulouse from the 2025/26 season. He is also the Principal Guest Conductor of both the Rotterdams Philharmonisch Orkest and Deutsche Kammerphilharmonie Bremen, the first conductor to hold this position in the orchestra's 42-year history.

Peltokoski has made recent debuts with leading orchestras, including Orchestre Philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Los Angeles Philharmonic. In 2022, at age 22, Peltokoski completed his first Wagner *Ring* cycle at the Eurajoki Bel Canto Festival; he returned in 2023 to conduct *Tristan und Isolde*. In 2023, he conducted *Siegfried* with the Latvian National Symphony Orchestra and *Don Giovanni* at the Finnish National Opera.

In August 2024 Peltokoski conducted Wagner's *Götterdämmerung* in Riga, and in September he will make his BBC Proms debut at Royal Albert Hall with the BBC Symphony. Significant debuts in 2025 include concerts with the London Philharmonic Orchestra and Tokyo's NHK Symphony Orchestra.

Peltokoski began his studies with renowned conducting pedagogue Jorma Panula at the age of 14. Also an acclaimed pianist, he has soloed with the major Finnish orchestras. In addition, Peltokoski has studied composition and arranging, and he especially enjoys music comedy and improvisation.

In October 2023, Tarmo Peltokoski signed an exclusive recording contract with Deutsche Grammophon, and his debut album was released in May 2024.

# 羅沙高域

## DANIEL LOZAKOVICH

小提琴 Violin

Photo: Sasha Gusov



羅沙高域是當今最炙手可熱的小提琴家之一，以音樂才華贏得高度評價。2024/25樂季，他將與眾多頂級樂團和指揮合作，包括與指揮佩多高斯基橫跨整個樂季的演出，合作樂團包括：香港管弦樂團、蘇黎世愛樂樂團、與以色列愛樂樂團巡演、圖盧茲市政大廈樂團、巴伐利亞國家樂團以及NHK交響樂團。他亦將與聖西利西亞國立音樂學院樂團和古佳斯首次合作，及再度與瑞典電台交響樂團合作，演出由山田和樹指揮；與沙爾指揮的琉森節日樂團前往巴黎及漢堡巡演，並與法國國家樂團及瑪爾基、倫敦愛樂樂團及斯洛波德紐克，以及愛樂樂團及索吉耶夫合作演出。他將再度與德國西部電台交響樂團及馬塞拉路合作，展開德國巡演，並首次亮相澳洲，與卡利指揮的昆士蘭交響樂團及內托皮爾指揮的悉尼交響樂團演出。

獨奏演出方面，他將與傳奇鋼琴家比力尼俄夫合作灌錄大碟，專輯由華納古典音樂發行，並將在台北、高雄、維也納金色大廳、柏林愛樂音樂廳、阿姆斯特丹皇家音樂廳和慕尼黑赫拉克勒斯廳等演出。他還將重返威格摩音樂廳，與長期音樂夥伴康特洛夫合作。

羅沙高域經常與著名指揮家合作，包括麥克勒、沙朗倫、尼爾森斯、亞當·費殊、比卓哥夫、艾遜巴赫、史杜茲文、約菲、格吉耶夫、奧羅斯科-埃斯特拉達、佩特連科、沙尼、維奧蒂、加保、范斯克和帕亞雷。羅沙高域演奏一把1713年製「ex-Sancy」史特拉第瓦里名琴，由LVMH/MOËT HENNESSY LOUIS VUITTON慷慨借出。

Daniel Lozakovich, whose music-making leaves both critics and audiences spellbound, has become one of today's most sought-after violinists. The 2024/25 season leads him to perform with some of the most prestigious orchestras and conductors including an intensive collaboration with Tarmo Peltokoski throughout the season: Hong Kong Philharmonic Orchestra, Philharmonia Zurich, Israel Philharmonic on tour, Orchestre National du Capitole de Toulouse, Bayerische Staatsorchester and NHK Symphony Orchestra. The season also includes debuts with Orchestra Accademia Nazionale di Santa Cecilia and Thomas Guggeis, as well as return visits as soloist with the Swedish Radio Symphony with Kazuki Yamada, Lucerne Festival Orchestra under Ricardo Chailly on tour to Philharmonies in Paris and Hamburg, Orchestre National de France with Susanna Mälkki, London Philharmonic and Dima Slobodeniouk, and Philharmonia Orchestra under Tugan Sokhiev's baton. He also reunites with the WDR Sinfonieorchester and Cristian Măcelaru for a tour in Germany. He also has his Australian debut with Queensland Symphony under Gábor Káli, as well as Sydney Symphony Orchestra conducted by Tomáš Netopil.

In recital, he joins legendary pianist Mikhail Pletnev for a debut album on Warner Classics, leading him to concerts in Taipei, Kaohsiung, Vienna Musikverein, Berlin Philharmonie, Amsterdam Concertgebouw and Munich Herkulesaal. He also returns to Wigmore Hall with long-time musical partner Alexander Kantorow.

Daniel Lozakovich regularly performs with eminent conductors, including Klaus Mäkelä, Esa-Pekka Salonen, Andris Nelsons, Ádám Fischer, Semyon Bychkov, Christoph Eschenbach, Nathalie Stutzmann, Neeme Järvi, Valery Gergiev, Andrés Orozco-Estrada, Vasily Petrenko, Lahav Shani, Lorenzo Viotti, Fabien Gabel, Osmo Vänskä and Rafael Payare.

Daniel Lozakovich plays the "ex-Sancy" 1713 Stradivari generously loaned by LVMH / MOËT HENNESSY LOUIS VUITTON.

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music-making



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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。加蒂於2024/25樂季擔任藝術伙伴。

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。

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2023/24樂季慶祝五十周年，

「港樂奏此凱歌，的確至名歸。」

— 《留聲機》

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

— Gramophone

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

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is the Resident Conductor, and Daniele Gatti is the Artistic Partner.

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 has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang,





Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship will also help promote local artistic excellence and enhance 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

## 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

## 藝術伙伴 ARTISTIC PARTNER



加蒂  
Daniele Gatti

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster  
新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



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



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



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



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



艾瑾  
Ai Jin



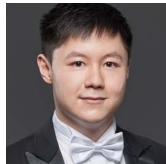
把文晶  
Ba Wenjing



程立  
Cheng Li



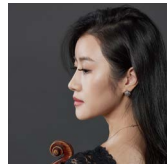
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



李智勝  
Li Zhisheng



劉芳希  
Liu Fangxi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado

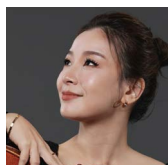


張希  
Zhang Xi

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.



## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



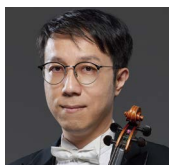
■余思傑  
Domas Juškys



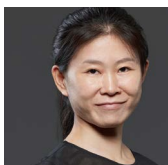
▲梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



華嘉蓮  
Katrina Rafferty



沈庭嘉  
Vivian Shen



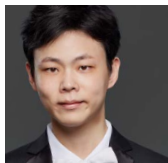
韋鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

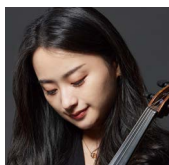
包陪麗及渥伸一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

## 中提琴 VIOLAS

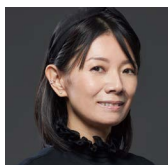


●凌顯祐  
Andrew Ling

萬花筒慈善基金席位贊助  
The Kaleidoscope  
Charitable Foundation Chair



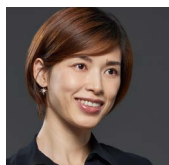
■李嘉黎  
Li Jiali



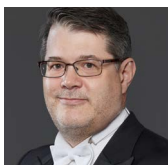
▲熊谷佳織  
Kaori Wilson



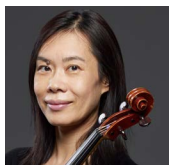
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪伊凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping

邱啟楨紀念基金席位贊助  
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Fund Chair



■方曉牧  
Fang Xiaomu



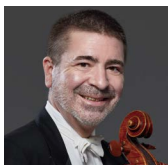
▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

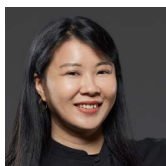
## 低音大提琴 DOUBLE BASSES



●林達橋  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛恒  
Chang Pei-heng



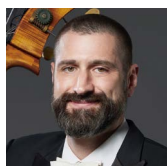
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

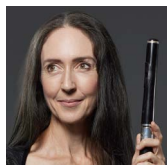


鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

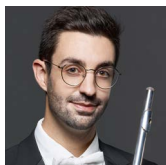
## 長笛 FLUTES



●史德琳  
Megan Sterling

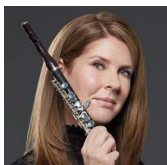


■盧韋歐  
Olivier Nowak



浦翹飛  
Josep Portella Orfila

## 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

## 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

## 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

## 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



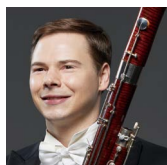
劉蔚  
Lau Wai

## 低音單簧管 BASS CLARINET



◆艾爾高  
Lorenzo losco

## 巴松管 BASSOONS



●莫班文  
Benjamin Moermond

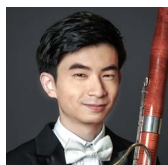


■陳劭桐  
Toby Chan

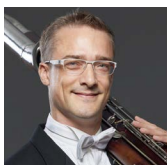


◆李浩山  
Vance Lee  
(休假 On sabbatical leave)

## 低音巴松管 CONTRABASSOON



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



●江簡  
Lin Jiang



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



●巴力助  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyses



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson



◆區雅隆  
Aaron Albert

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



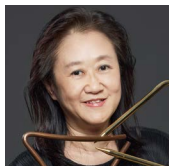
●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
Paul Luxenberg

## 特約樂手

### FREELANCE PLAYERS

小提琴：羅莎莉\*、李俊霖\*

Violin: Sally Law\* & James Li Chun-lam\*

中提琴：楊善衡

Viola: Andy Yeung

圓號：趙展邦

Horn: Harry Chiu

圓號/華格納大號：葛拉姆、拿森、蕭華

Horn/Wagner tuba: Beth Graham, Austin Larson & Rachel Silver

\*承蒙香港小交響樂團允許參與演出。

With the kind permission of the Hong Kong Sinfonietta.

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

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

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

# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

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

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
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### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

#### The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴  
· 由樂團首席王敬先生使用  
喬凡尼·格蘭奇諾 (c.1715) 小提琴  
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴  
彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴  
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安域高·洛卡 (1902) 小提琴  
· 由程立先生使用  
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· 由樂團第三副首席朱蓓小姐使用  
約瑟·加里亞奴 (1788) 小提琴  
· 由樂團第二副首席王亮先生使用  
卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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李卡多·安東尼亞齊 (1910) 小提琴  
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路易吉·法布里西 (c.1870) 大提琴

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G. B. Guadagnini (c.1760) Violin  
· played by Mr Jing Wang, Concertmaster  
Giovanni Grancino (c.1715) Violin  
Carlo Antonio Testore (c.1740) Violin  
Pietro Giovanni Mantegazza (c.1760) Violin  
Jean-Baptiste Vuillaume (c.1867) Violin

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Enrico Rocca (1902) Violin · played by Mr Cheng Li  
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Riccardo Antoniazzi (1910) Violin  
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Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

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Luigi Fabris (c.1870) Cello

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為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
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- Two German Rotary Trumpets
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駐團指揮廖國敏的席位贊助  
The Resident Conductor's Podium  
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C. C. Chiu Memorial Fund

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衷心感謝 邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.





# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助  
The Concertmaster Chair Endowment  
for **Jing Wang** is sponsored by



**新鴻基有限公司**  
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via Sun Hung Kai & Co. Foundation

王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**  
對樂團首席席位的鼎力支持。

**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
first violins and contributes to the overall  
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the  
**Sun Hung Kai & Co. Foundation** for  
supporting this important position.

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# 樂團席位贊助 CHAIR ENDOWMENT

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## Kaleidoscope

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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝萬花筒慈善基金  
慷慨支持首席中提琴的席位。

**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.





## 樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助  
The Principal Cello Chair Endowment  
for **Richard Bamping** is sponsored by

### 邱啟楨紀念基金 C. C. Chiu Memorial Fund

鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**  
慷慨支持首席大提琴的席位。

**Richard Bamping** has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



## 樂團席位贊助 CHAIR ENDOWMENT

第二小提琴**田中知子**的席位贊助  
The Second Violin Chair Endowment  
for **Tomoko Tanaka** is sponsored by

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**Cissy Pao and Shin Watari**

**田中知子**於1997年加入香港管弦樂團小提琴部。  
她出生於日本名古屋，經常與日本駐香港總領事館  
合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷  
贊助此樂團席位。

**Tomoko Tanaka** joined the HK Phil  
violin section in 1997. Born in Nagoya,  
Japan, Tomoko regularly  
organises Japan-Hong Kong  
friendship concerts with the  
Consulate-General of Japan  
in Hong Kong.

The HK Phil is deeply grateful to  
**Ms Cissy Pao and Mr Shin Watari**  
for sponsoring this chair.





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# 香港管弦樂團亞洲協會晚宴：朗朗夢幻之夜

## HK PHIL GALA DINNER AT THE ASIA SOCIETY: AN ENCHANTING RHAPSODY WITH LANG LANG

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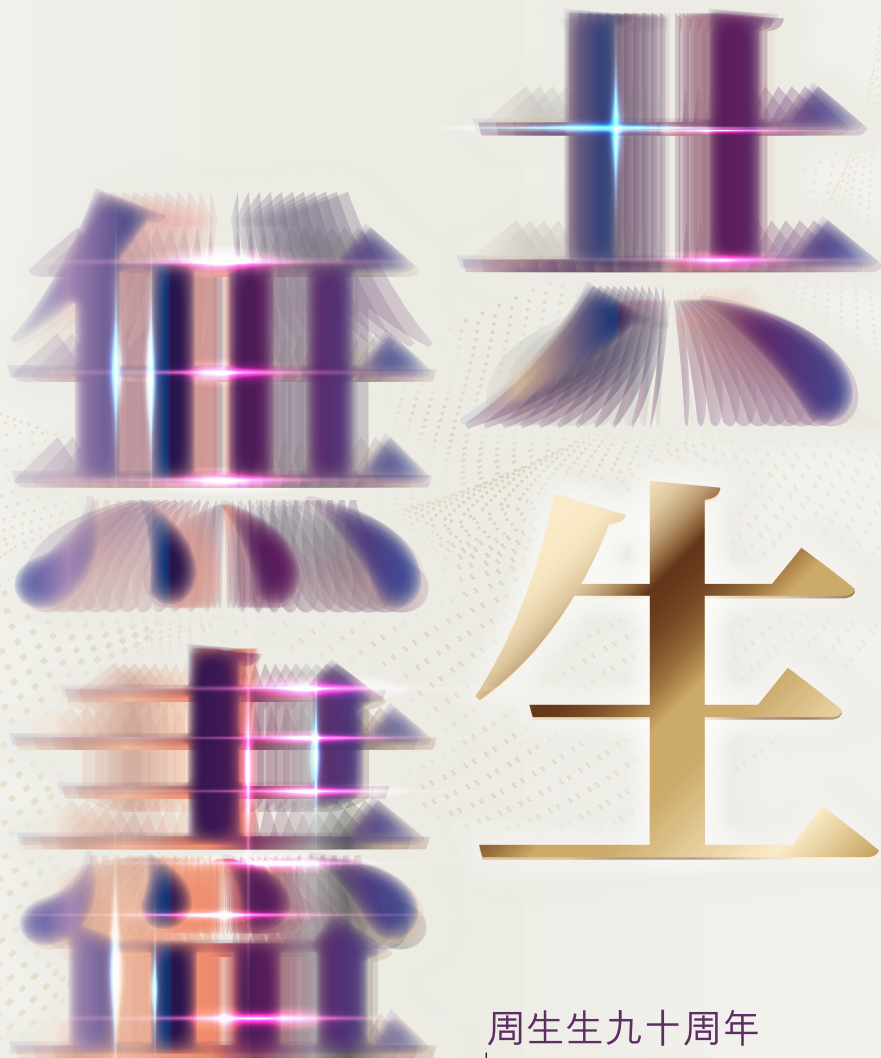
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# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

20 & 21  
SEP 2024

Fri & Sat 8pm  
CC  
\$520 \$420 \$320 \$220

## 國慶音樂會 佩特連科與秦立巍 National Day Concert Vasily Petrenko & Li-Wei Qin

黃若  
海頓  
戴遼士  
史達拉汶斯基  
**HUANG Ruo**  
**HAYDN**  
**DELIUS**  
**STRAVINSKY**

《交響民謠》  
第一大提琴協奏曲  
《春天初聞杜鵑啼》  
《春之祭》  
*Folk Songs for Orchestra*  
Cello Concerto no. 1  
*On Hearing the First Cuckoo in Spring*  
*The Rite of Spring*

佩特連科，指揮  
秦立巍，大提琴  
Vasily Petrenko, conductor  
Li-Wei Qin, cello

27 & 28  
SEP 2024

Fri 8pm  
Sat 5pm  
CC  
\$520 \$420 \$320  
\$220 \$50

## 太古榮譽呈獻 一帶一路：佩特連科與菲多洛娃 Swire Proudly Sponsors Belt & Road: Vasily Petrenko & Anna Fedorova

拉瑪迪耶夫  
葛利格  
布魯赫納  
**RAKHMADIYEV**  
**GRIEG**  
**BRUCKNER**

《庫達沙-杜曼》  
鋼琴協奏曲  
第七交響曲  
*Kudasha-Duman*  
Piano Concerto  
Symphony no. 7

佩特連科，指揮  
菲多洛娃，鋼琴  
Vasily Petrenko, conductor  
Anna Fedorova, piano

17  
OCT 2024

Thu 8pm  
CC  
\$420 \$340 \$260  
\$180 \$50

## 余隆 | 布拉姆斯雙重協奏曲 Long Yu | Brahms Double Concerto

布拉姆斯  
布拉姆斯 (荀伯格改編)  
**BRAHMS**  
**BRAHMS** (arr. SCHOENBERG)

小提琴與大提琴雙重協奏曲  
第一鋼琴四重奏  
Double Concerto for Violin and Cello  
Piano Quartet no. 1

余隆，指揮  
王敬，小提琴  
鮑力卓，大提琴  
Long Yu, conductor  
Jing Wang, violin  
Richard Bamping, cello

1 & 2  
NOV 2024

Fri & Sat 8pm  
CC  
\$680 \$540 \$400  
\$260 \$50

## 漢力克 | 德伏扎克第八交響曲 Manfred Honeck | Dvořák 8

德伏扎克 (漢力克與艾廬改編)  
塞伊  
德伏扎克  
**DVOŘÁK** (arr. HONECK & ILLE)  
**Fazil SAY**

《水仙女》幻想曲  
大提琴協奏曲，「永不放棄」  
第八交響曲  
*Rusalka Fantasy*  
Concerto for Cello and Orchestra,  
*Never Give Up*  
Symphony no. 8

漢力克，指揮  
湯瑪斯，大提琴  
Manfred Honeck, conductor  
Camille Thomas, cello

8  
NOV 2024

Fri 8pm  
CC  
\$520 \$420 \$320  
\$220 \$50

## 賽馬會音樂巨匠系列 艾遜巴赫 | 德伏扎克聖母悼歌 Jockey Club Masters Series Christoph Eschenbach | Dvořák Stabat Mater

塞伊  
德伏扎克  
**Fazil SAY**  
**DVOŘÁK**

第二小提琴協奏曲，「隔離日子的春天早晨」  
《聖母悼歌》  
Violin Concerto no. 2, *Spring mornings*  
*in the days of quarantine*  
Stabat Mater

艾遜巴赫，指揮  
伊希蒙恩，小提琴  
札莫絲卡，女高音  
羅貝格，女中音  
桑恩，男高音  
沈洋，低男中音  
布拉格愛樂合唱團  
Christoph Eschenbach, conductor  
Friedemann Eichhorn, violin  
Aleksandra Zamojska, soprano  
Sarah Romberger, mezzo-soprano  
Peter Sonn, tenor  
Shenyang, bass-baritone  
Prague Philharmonic Choir

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