

SEASON FINALE

PELTOKOSKI & KAVAKOS

樂季壓軸
佩多高斯基
與卡華高斯

佩多高斯基 指揮
Tarmo Peltokoski
CONDUCTOR
© Peter Rigaud



30 JUN & 1 JUL 2023

FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall



卡華高斯 小提琴
Leonidas Kavakos
VIOLIN
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樂季壓軸

佩多高斯基與卡華高斯

SEASON FINALE

PELTOKOSKI & KAVAKOS

P. 7 西貝遼士 JEAN SIBELIUS 8'
《芬蘭頌》Finlandia

P. 9 柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY 33'
小提琴協奏曲 Violin Concerto
中庸的快板 Allegro moderato
短歌：行板 Canzonetta: Andante
終曲：極活潑的快板 Finale: Allegro vivacissimo

中場休息 INTERMISSION

P. 12 蕭斯達高維契 DMITRI SHOSTAKOVICH 57'
第十交響曲 Symphony no. 10
中板 Moderato
快板 Allegro
小快板 Allegretto
行板—快板 Andante – Allegro

P. 16 佩多高斯基 指揮 Tarmo Peltokoski Conductor

P. 17 卡華高斯 小提琴 Leonidas Kavakos Violin

電台錄音 RADIO RECORDING

2023年6月30日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2023年7月22日晚上8時播放，7月27日下午2時重播。The concert on 30 Jun 2023 is recorded live by RTHK Radio 4 (FM Stereo 97.6- 98.9 MHz and radio4.rthk.hk), and will be broadcast on 22 July 2023 at 8pm and 27 July 2023 at 2pm.



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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

我謹代表樂團，衷心感謝各位聽眾、贊助機構和捐款者。您們不懈的支持讓樂團能夠再一次呈獻充滿創意的樂季，用最美的音樂啟迪心靈。

今個樂季既多樣化又充滿驚喜。更令人難忘的是，這是新冠疫情尾聲的第一個樂季，樂季在音樂總監梵志登的指揮捧下，以貝多芬的第九交響曲及其〈歡樂頌〉拉開序幕。然後，我們又一次舉辦太古「港樂·星夜·交響曲」，在中環海濱為12,000名現場觀眾演出。

港樂於今個樂季呈獻許多場精彩難忘並富有挑戰性的曲目，包括與香港芭蕾舞團聯合呈獻的《布蘭詩歌》、跨界創作粵劇經典《帝女花》、《馬太受難曲》，以及梅湘的《圖倫加利拉交響曲》。我們亦邀請得世界知名的演奏家和指揮家，有艾遜巴赫與陳銳、巴孚·約菲、佩特連科與基特寶、奧羅斯科-埃斯特拉達，以及最近的久石讓。

港樂能夠舉辦這些精彩的音樂會，全賴各位觀眾的不懈支持，我們衷心感激。

我們有幸多年來一直得到很多贊助商和捐款者支持樂團的工作，為數眾多未能一一盡錄。感謝香港特別

On behalf of the Orchestra, I would like to express my deepest gratitude to our audience, sponsors and donors. Your support has allowed us to bring another season of inspiring music to Hong Kong.

This has been a diverse and exciting season. It was all the more memorable because it was our first season following the pandemic: appropriately, Maestro Jaap van Zweden opened the season with Beethoven's "Ode to Joy", and we once again welcomed an audience of 12,000 to the harbourfront for the *Swire Symphony Under the Stars*.

The HK Phil was proud to present a season of diverse and challenging repertoire, including *Carmina Burana* with the Hong Kong Ballet, the Cantonese opera classic *Floral Princess*, the *St Matthew Passion*, and Messiaen's *Turangalila-Symphonie*. We welcomed an outstanding lineup of international soloists and conductors – Christoph Eschenbach and Ray Chen, Paavo Järvi, Vasily Petrenko and Boris Giltburg, Andrés Orozco-Estrada, and of course Joe Hisaishi.

We are deeply grateful to you, our audience, for making this possible. Only through your support was all of this possible.

We are very fortunate to have a wonderful group of sponsors and donors that have supported the orchestra's work over the years. There are, in truth, too many to thank properly. The patient, collaborative support of the Government of the

行政區政府通過文化體育及旅遊局和康樂及文化事務署對我們長久以來的支持，對樂團能夠建立今天的成就至關重要。

我們非常感激首席贊助太古集團一直以來跟港樂有著共同願景，積極呈獻頂尖的管弦音樂給香港，更將其推廣到更多社區階層，並且致力啟發和培養下一代年輕音樂家。

我們衷心感謝席位贊助機構邱啟楨紀念基金、Mr Andy Ng及香港董氏慈善基金會分別贊助多個指揮席位和樂團席位，讓港樂能夠邀請優秀的音樂家帶領樂團。謹此衷心感謝香港董氏慈善基金會對青少年聽眾計劃和社區音樂會的支持；何鴻毅家族香港基金贊助作曲家計劃。

我們十分多謝音樂會贊助，御品音響、國泰、Centurion、中國人壽（海外）、中國民生銀行、周生生、招商永隆銀行、香港中國企業協會、香港賽馬會及大華銀行（香港）；港樂大師會會員的鼎力支持；以及捐款予常年經費基金、學生票資助基金，和音樂大使基金的善長仁翁。

明年是我們的金禧慶典，港樂成為專業樂團的第五十個樂季，我們為此計劃了一連串精彩特別的節目；與此同時，也是梵志登大師擔任音樂總監的最後一個樂季。過去十年，他為樂團發展作出重大貢獻，我們深深感激他的付出。

再次向各位表示由衷的謝意，希望您欣賞今晚的演出，並期待在9月的新樂季與您見面。

HKSAR, through the Culture, Sports and Tourism Bureau and the Leisure and Cultural Services Department, has been essential to building the orchestra you see today.

Our Principal Patron, Swire, has for many years shared our vision of bringing the best music to Hong Kong: their long-standing support has helped us not only in this, but also to engage with the broader Hong Kong community, and to help inspire and develop the next generation of young musicians.

Our sincere gratitude goes to the C. C. Chiu Memorial Fund, Mr Andy Ng, and The Tung Foundation for their sponsorships of our conductor's podium and musician chair, allowing us to bring world-class musicians to lead the orchestra; to The Tung Foundation, for supporting the Young Audience Scheme and Community Concerts; and to The Robert H. N. Ho Family Foundation Hong Kong for sponsoring the Composers Scheme.

We greatly appreciate the support of our concert sponsors Audio Exotics, Cathay, Centurion, China Life (Overseas), CMBC, Chow Sang Sang, CMB Wing Lung Bank, The Hong Kong Chinese Enterprises Association, The Hong Kong Jockey Club and UOB Hong Kong; our Maestro Circle members for their generosity; and the many donors supporting the orchestra through the Annual Fund, the Student Ticket Fund and the Ambassador Fund.

Next year is our golden jubilee: our 50th season as a professional orchestra, for which we have a very special and exciting season planned. It will also, sadly, be our last season with Jaap as our Music Director. Jaap has been instrumental to building the orchestra over the past decade, and we are deeply indebted to him.

Once again, thank you; I hope you enjoy tonight's performance, and look forward to welcoming you to the new season in September.

 SWIRE

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港樂
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IN HARMONY

1865-1957

西貝遼士

JEAN SIBELIUS

《芬蘭頌》，op. 26

Finlandia, op. 26

《芬蘭頌》是西貝遼士年輕時寫的「抗議歌」之一，是當中最受歡迎、也大概是最出色的一首。身為充滿民族情懷的芬蘭人，值得他提出抗議的事情也實在不少。俄羅斯自1809年起控制芬蘭（此前則由瑞典統治）；起初新政權還比較包容，但1899年俄羅斯當局展開了「俄羅斯化」運動——實際上就是文化壓迫：壓制公開表達，阻止教授芬蘭語，為了破壞芬蘭民族運動無所不用其極。可是這種做法往往令民族主義者更堅定不移。為了讓民族主義信息逃過審查，他們想出許多別出心裁的辦法，例如舉辦所謂的「報業員工退休金慶祝會」。這種活動表面上看來沒甚麼殺傷力：不過是以連串奢華的劇場項目，為報館舊僱員退休基金籌款——但受害者正是那些遭到俄羅斯政治清洗才失業的人。而且這些「露天歷史劇」表達的也是十足十的民族主義：以場景展示芬蘭重要歷史事件，從古到今按時序鋪排，再流露出對未來的冀盼。

時年三十四的西貝遼士已經是芬蘭的明星作曲家，自然是為這類活動撰寫音樂的理想人選。有段時間西貝遼士鍾情於華格納的音樂和思想，之後就轉而從民族史詩《卡勒瓦拉》和芬蘭民間音樂尋找靈感，1892年的大型合唱兼管弦樂作品《庫勒沃交響曲》也極為成功。芬蘭1917年全面獨立之後，年事漸

Finlandia is the most popular, and perhaps the greatest of all Sibelius's youthful “protest songs”. As a Finn with nationalist leanings, Sibelius had much to protest about. Russia had taken control of Finland in 1809. (It had previously belonged to Sweden.) At first the new regime was relatively tolerant, but in 1899, the Russian authorities began a campaign of what it called “Russification” – essentially cultural repression. The Russians made strenuous attempts to kill off the nationalist movement by clamping down on attempts at public expression and discouraging teaching of the Finnish language. But, as so often, this only gave the nationalists a new sense of determination. Ingenious ways were found to slip the message past the censors, for example, the so-called “Press Pension Celebrations”. On paper these would have looked harmless enough: a sequence of lavish theatrical events designed to raise money for the pension funds of former newspaper employees. But the employees in question were the very ones who had lost their jobs in the Russian purges. And what was portrayed in these “Historical Pageants” was nationalism pure and simple: evocations of important events in Finland's history, leading chronologically to the present day and to hopes for the future.

As Finland's star composer, the 34-year-old Sibelius was obviously the man to provide the music. After a brief period of intoxication with the music and ideas of Richard Wagner, he'd

高的西貝遼士便不再明晃晃地表達民族主義了；但在這階段，他仍十分願意讓自己的志業搭上民族主義的順風車。1900年的「報業員工退休金慶祝會」準備上演六個場景，西貝遼士為此寫作了一首序曲和幾首管弦樂前奏曲，最後一首（〈芬蘭覺醒〉）後來就成了大受歡迎的《芬蘭頌》。有說樂曲結尾響起的精彩聖詩旋律是「傳統旋律」，但事實上卻是西貝遼士原創的。

雖然毋需知道關於《芬蘭頌》的政治背景，也能聆賞這首緊湊有力的交響詩，但了解原初的舞台造型卻會帶來額外啟發。開端嚎叫似的銅管樂代表「黑暗力量在威脅芬蘭」；然後聖詩似的音型在木管和弦樂響起，代表高尚的抗爭：「黑暗力量……的威脅縱然可怕，卻沒有成功。芬蘭覺醒了。」隨著速度加快，銅管和定音鼓的號角曲動員反抗，但舞台造型裡的人物卻都是文化英雄，不是武裝反抗力量（芬蘭爭取獨立的過程沒怎麼流血，十分難得）：舞台上出現的是前衛詩人魯內貝里，以及將《卡勒瓦拉》筆錄並結集的倫羅特。精采絕倫的「芬蘭頌」曲調，首次出現時由木管奏出，底下是低迴的弦樂顫音，漸趨強烈；然後大號、定音鼓和顫音低音弦樂營造出蒸汽火車的形象，象徵快要獲得自由的現代芬蘭向著未來長驅直進。

turned to the national epic *Kalevala* and to Finnish folk music for inspiration, scoring a big success with his huge choral-orchestral *Kullervo Symphony* in 1892. In later life, after Finland had become fully independent in 1917, Sibelius drew back from overt displays of nationalism, but at this stage he was still happy to hitch his own cause to the national wagon. For the Press Pension Celebrations in 1900 he wrote an overture and orchestral preludes to six scenes, the last of which, “Finland Awakes”, eventually became the hugely popular *Finlandia*. The magnificent hymn tune that emerges in triumph at the end has been described as “traditional”; in fact Sibelius created it himself.

While there is no need to know anything about the political background of *Finlandia* to enjoy this compact, powerful tone poem, the plan for the original tableau does throw added light. The snarling brass figures at the beginning represented “the powers of darkness menacing Finland”. Then hymn-like figures on woodwind and strings sound a note of noble defiance: the “powers of darkness... have not succeeded in their terrible threats. Finland awakes.” As the tempo quickens, brass and timpani fanfares sound call to resistance, but the figures depicted in the tableau are the heroes of cultural, rather than armed resistance (Finland’s struggle for independence was remarkably bloodless): the pioneering poet Johan Ludvig Runeberg was portrayed on stage, along with Elias Lönnrot, who transcribed and compiled the *Kalevala*. The great “Finlandia” tune, first heard on woodwind above hushed tremolando strings, grows in intensity; then tuba, timpani and tremolando low strings conjure up the image of a steam-train, and thus the modern, soon to be liberated Finland powers unstoppably into the future.

編制 INSTRUMENTATION

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、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

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

1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

D大調小提琴協奏曲，op. 35

Violin Concerto in D, op. 35

中庸的快板

短歌：行板

終曲：極活潑的快板

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

1877年——也就是柴可夫斯基寫作小提琴協奏曲前一年——他向朋友宣布打算結婚，令友人都十分驚訝。他是不是害怕自己的同性戀傾向被揭露，特別是害怕事情會影響家人，所以才決定結婚呢？姑勿論動機為何，他結果選中自己的舊生米露高娃作結婚對象。雖然米露高娃之前不斷給他寫情信，而且信中總是滿腔激情，但柴可夫斯基這個決定實在大錯特錯：米露高娃如果不是誤會了兩人的婚姻「條款」，就是拒絕接受這些「條款」；總之兩個半月之後，柴可夫斯基就逃離了兩人的新婚居所。後來他跟弟弟安納托利坦言，「那幾個月，我真是有點發瘋了」。

不久，他就開始在隨後兩首主要作品逐步處理自己的傷痛：第四交響曲和歌劇《尤金·奧涅金》（兩者都寫於1877至1878年）。1878年，他在瑞士一個湖畔小村莊克萊倫斯山，找到適合的環境和靈感寫作一些截然不同的音樂。柴可夫斯基的舊相好、年輕小提琴家高特克也來到，並帶來一大疊樂譜。兩人合奏的作品中，包括拉羅的《西班牙交響曲》，此作品充滿溫暖的南歐風情與氣氛，小提琴獨奏部分也非常突出。柴可夫斯基非常喜歡這首作品：「樂曲既新穎又愉快，充滿有趣的節奏與優美

In 1877, the year before he composed the Violin Concerto, Tchaikovsky startled his friends by announcing that he was going to get married. Was it fear of scandal, and especially of the effect on his family if his homosexuality became public? Whatever the motivation, he selected one of his students, Antonina Miliukova, who had been bombarding him with passionate love letters. He could hardly have made a worse choice: Antonina either misunderstood or refused to accept the “terms” of their marriage, and after only two-and-a-half months Tchaikovsky fled the marital home. As he later confessed to his brother Anatoly, “for some months on end I was a bit insane.”

Tchaikovsky was soon able to work through some of his more painful feelings in his next two major works: the Fourth Symphony and the opera *Eugene Onegin* (both composed in 1877–78). Then in 1878, in the Swiss lakeside village of Clarens, he found the first conditions he needed, and then the inspiration, for something quite different. The young violinist Iosif Kotek, with whom Tchaikovsky had once been in love, turned up with a pile of music. One of the works the two men played together was Édouard Lalo’s *Symphonie espagnole*, a work full of the flavour and atmosphere of the

的旋律，而且旋律所配的和聲非常出色……拉羅不求高深，但也力求不落俗套，致力尋找新的曲式；而且他跟德裔人不同，他注重音樂的美感多於既定的傳統。」不久他就動筆寫作自己的小提琴協奏曲，而且這首新作也同樣體現了上述特性，大概甚至比《西班牙交響曲》更淋漓盡致。

這首小提琴協奏曲一開始，已經反映出柴可夫斯基十分欣賞拉羅「尋找新曲式」的手法。19世紀時，許多協奏曲都以慢速引子開始，再引入速度快、規模大的**第一樂章**，但柴可夫斯基卻反其道而行，雖然第一樂章有相當篇幅，但速度只是中等，速度快的反而是引子：開端的「中庸的快板」速度沒有再出現，連獨奏小提琴在樂章首幾小節唱出的優雅旋律，也出人意料地同樣沒有重現。樂團越來越激動；獨奏小提琴加入後速度漸漸放緩，讓大家在愉快的悠長旋律裡好好放鬆——這就是第一樂章的主題。樂章從頭到尾，抒情與炫技兩種元素的平衡都經過精心計算，效果非常出色：小提琴時而璀璨奪目，時而婉約如歌。同樣，樂章中段的高潮輝煌壯麗，而且出現的時機掌握得恰到好處（宏亮的弦樂，配合神氣活現、戰意甚濃的銅管樂）；在氣勢磅礴的管弦樂全體奏之中，獨奏小提琴突圍而出，奏出精采絕倫的華采樂段，更是劇力萬鈞的神來之筆。樂章結束時，有個長篇樂段不斷大幅加快，刺激萬分——經過1877、78年的折騰，這裡會不會代表作曲家很高興自己創作力「回勇」呢？

隨後的〈**短歌**〉在小提琴引領下，婉約如歌的旋律源源不絕地流出，而且在憂鬱的木管樂主題映襯下，旋律

warm south, and with a prominent solo violin part. Tchaikovsky was delighted with the *Symphonie espagnole*: “It has a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonised melodies... [Lalo] does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.” Soon he was working on his own Violin Concerto, a work which if anything embodies those qualities even more effectively than Lalo’s *Symphonie espagnole*.

Right from the start, the Violin Concerto reflects Tchaikovsky’s admiration for the way Lalo “seeks out new forms”. Plenty of 19th century concertos have big, fast first movements that open with slower introductory sections. Tchaikovsky turns the practice on its head, presenting us with a long moderately-paced **first movement** with a fast introduction: the opening Allegro moderato tempo never returns, nor (surprisingly) does the elegant tune the violins sing in its opening bars. The orchestra whips up excitement, then the solo violin enters, winding down the tempo and easing us in the long sunny melody that forms the first movement’s main theme. Throughout the movement the balance of lyrical and virtuosic elements is beautifully calculated: the violin dazzles one moment, sings the next. So too is the timing of the glorious central climax (full-throated strings and swaggering martial brass), and the emergence of the brilliant solo violin cadenza from this surging orchestral tutti is a dramatic masterstroke. The movement ends with mounting excitement in a tremendous long *accelerando* – could there be something here of Tchaikovsky’s own joy at his creative “return to life” after the ordeal of 1877–78?

The **Canzonetta** that follows is long outpouring of songlike melody, led by the violin, and beautifully framed by a melancholic wind theme which for

更顯優美動人——不少人認為，淒楚的木管主題道盡了作曲家的思鄉之情（他繼續自我流放至1879年底才返回俄羅斯）。作曲家對高特克的感情，大家可以從情深款款的小提琴聲部略知一二——這個樂章比全曲其他地方都來得親切，尤其小提琴演奏時一直配上弱音器。高特克的演奏當然也是柴可夫斯基的靈感泉源。柴可夫斯基寫道：「不消說，要是沒有他，我甚麼也寫不出來。他的演奏棒極了！」

輕柔的過渡段（弦樂與木管在這裡互相應答）與簡潔的華彩樂段，巧妙地將樂曲帶入**終曲**。樂章一直瀰漫著俄羅斯民間舞曲的氣息，恍如將伏特加煙霧、炒洋蔥和嘎吱作響的皮靴共冶一爐，令人陶醉：快速的第一主題充滿幹勁，彷彿重重的高踢腿舞步，還有第二主題裡速度稍慢、故作深情的旋律（底下的大提琴則模仿風笛，奏出持續低音）。樂曲既充滿醉人的俄羅斯風情，柴可夫斯基又立意跟隨拉羅的典範，抗衡德式「既定傳統」的寫法，因此樂曲1882年在維也納首演時，就得罪了不少德裔樂評人。出名難纏的「古典派」樂評人漢斯力克就對這首協奏曲嗤之以鼻，甚至寫過「令耳朵作嘔」這句惡名昭彰的話。這番言論可刺痛了柴可夫斯基：多年後，他還可以憑記憶唸誦漢斯力克的尖刻惡言。不過樂曲深得俄羅斯人歡心，不久世人也站在俄羅斯人這一邊。時至今日，這首小提琴協奏曲在核心曲目裡的地位早已穩如泰山，無可置疑。

many speaks poignantly of Tchaikovsky's homesickness for Russia. (He was to remain in voluntary exile until late 1879.) Something of Tchaikovsky's warm feeling for Kotek may also be sensed in this movement's soulful violin writing – more intimate here than anywhere else in the concerto, not least because the violin remains muted throughout. Kotek's playing was certainly an inspiration: "It goes without saying that I have been able to do nothing without him," wrote Tchaikovsky. "He plays it magnificently!"

A hushed transition (strings in dialogue with winds) and a brief solo cadenza lead expertly into the **Finale**. The flavour of Russian folk-dance music – a heady aromatic cocktail of vodka fumes, fried onions and creaking leather boots – pervades this music: in the high-kicking, pounding athleticism of the rapid first theme, and in the mock-soulful melody (above imitation bagpipe drones on cellos) of the slightly slower second theme. This intoxicating Russianness, plus Tchaikovsky's determination to follow Lalo and defy Germanic "established traditions", caused serious offence amongst some German-speaking critics when the concerto had its Viennese premiere in 1882. The formidable "classicist" critic Eduard Hanslick notoriously dismissed it as "music that stinks to the ear", a remark which stung Tchaikovsky: years later he could still recite Hanslick's acid diatribe from memory. But the Russians thundered their approval, and before long the rest of the world had joined with them. Today the Violin Concerto's position at the heart of the repertoire is unassailable.

編制 INSTRUMENTATION

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、長號、定音鼓及弦樂組。

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

1906-1975

蕭斯達高維契

DMITRI SHOSTAKOVICH

E小調第十交響曲，op. 93

Symphony no. 10 in E minor, op. 93

中板
快板
小快板
行板—快板

Moderato
Allegro
Allegretto
Andante – Allegro

蕭斯達高維契的事業恍如過山車一樣，經過多番起伏；他寫作第十交響曲的時候，正值其中一個災難性的低潮。第二次大戰期間，他的《列寧格勒》交響曲（第七交響曲，1941）大獲好評，隨即獲捧為民族英雄。兩年之後的第八交響曲雖然深沉得多，可是他仍然得到當權者禮待；但1945年的第九交響曲卻令他失寵。蘇聯新聞界令所有人都期望蕭斯達高維契「第九」是首英雄式的合唱交響曲，期望那是一首足以媲美貝多芬「第九」的新作——用以歌頌蘇聯戰勝納粹侵略者的功績，讚美自詡為蘇聯「領袖和導師」的史太林。

結果，「蘇聯第九」卻像諷刺輕蔑，多於像首有力的勝利詩篇。據作曲家哥霍憶述，最後「聽眾散去了，心中覺得非常不妥，彷彿蕭斯達高維契的音樂惡作劇令他們尷尬不已。他的所作所為——天啊，都不是年輕人了，40歲了，竟然在這種時勢幹出這種事！」1948年，當權者高舉哥霍這段描述；同年，蕭斯達高維契不但被作曲家聯會首次會議狠批，丟了教席，更被迫公開發表懺悔聲明，極盡委屈。顯然，史太林仍對這樁「音樂惡作劇」耿耿於懷。

Shostakovich wrote his Tenth Symphony during one of the most catastrophic low-points in his roller-coaster career. Elevated to national hero status after the triumph of the wartime *Leningrad* Symphony (no. 7, 1941), and still feted after the much darker Eighth appeared two years later, he had then disgraced himself spectacularly with his Ninth Symphony in 1945. The Soviet press had led everyone to expect a heroic choral “Ninth” to compare with Beethoven’s own – a colossal affirmation of Soviet victory over the Nazi aggressor, and a hymn to the USSR’s self-proclaimed “leader and teacher”, Joseph Stalin.

At its premiere, the “Soviet Ninth” turned out to be more a satirical snub than a thunderous psalm of victory. At the end of the performance, reported the composer Marian Koval, “the listeners parted, feeling very uncomfortable, as if embarrassed by the musical mischief Shostakovich had committed and displayed – committed, alas, not by a youth but by a 40-year-old man, and at a time like that!” Koval’s account was brandished aloft in 1948, the year Shostakovich was viciously denounced at the First Congress of the Union of Composers, dismissed from his teaching posts, and

蕭斯達高維契開始寫作下一首交響曲的時候——顯然是1953年夏天——已學會了將作品分為三類：用來討好當權者、用作政治宣傳工具的樂曲（如寫於1952年的清唱劇《祖國的陽光》）；電影音樂（可以幫補收入——事實上他也十分需要）；以及放在書桌抽屜裡的樂曲——這才是他真正想寫的音樂，不過暫時必須收藏起來。第十交響曲就是最後一類的傑作之一。時至今日，大家聽著這首樂曲，也不難理解為何作曲家認為藏起樂曲是明智之舉。樂曲大部分時間瀰漫著憂鬱的氣氛：前三個樂章及終樂章長篇的慢速引子，全部清楚以深沉的小調調性寫成。在第一樂章中央強勁有力的高潮，以及洶湧澎湃的第二樂章，都清清楚楚地迸發出悲痛與怒氣。第三樂章（像首詭異的夜舞，多於像真正的慢速樂章）則處處都是既尖酸但又像謎語一樣的幽默——這與第九交響曲如出一轍，但當時蘇聯的評論者卻覺得令人困擾和不快。

可是到了第十交響曲首演時——也就是史太林逝世（1953年3月）九個月後——令許多樂評人（尤其西方樂評人）吃驚的，卻是將樂曲當作音樂論證來看的話，是多麼優秀充實。英國樂評人利頓寫道：「之前他沒有一首交響曲是無懈可擊的，『第十』卻改變了這個現象。」儘管帶著強烈的憂思或悲傷，但長篇的**第一樂章**也反映出作曲家仿效巴赫寫作24首前奏曲與賦格（鋼琴獨奏曲，1950–51）之後，從巴赫那裡學到多少。結構鋪排技巧高超，一切都顯得順理成章；既強烈抒情，卻同時熱衷精密優雅的對位法——後者更是作曲家所有交響樂舊作都無法比擬的。大

forced to make a humiliating public statement of repentance. Evidently Stalin had not forgotten that act of “musical mischief”.

By the time Shostakovich began work on his next symphony – apparently in the summer of 1953 – he had learned to separate his work into three different categories: party-pleasing propaganda vehicles like the cantata *The Sun Shines over our Motherland* (1952), film scores (providing much-needed income), and music for the desk drawer – the music he really wanted to write, but which for now at least must remain hidden. Outstanding amongst the latter is the Tenth Symphony. Listening now it isn't hard to see why Shostakovich thought it wise to hold the score back. For much of its length the symphony is prevailingly sombre in character: the first three movements and the finale's substantial slow introduction are all firmly committed to dark minor keys. Grief and rage well up unmistakably in the first movement's powerful central climax and throughout the torrential second, while the third (more a ghostly nocturnal dance than a true slow movement) is full of the kind of tart, often enigmatic humour Soviet commentators had recently found so troubling and offensive in the Ninth Symphony.

But when the Tenth Symphony was heard for the first time, nine months after the death of Stalin in March 1953, what struck many critics – especially in the West – was how magnificently sustained it was as a musical argument. “None of his symphonies up to this time are absolutely flawless,” wrote the British critic Robert Layton. “The Tenth Symphony changed that.” For all its brooding or harrowing intensity, the long **first movement** also shows how much Shostakovich had

部分時間，樂團調色板都用得較疏落，也就是說要凸顯的聲音——例如深沉的純弦樂引子過後奏出第一主題的獨奏單簧管、奏出第二主題的低音長笛，還有尾聲裡令人一聽難忘、輕柔地交纏的兩支短笛——聽起來更突出，效果更清晰。

根據《證言》一書（聲稱是蕭斯達高維契的回憶錄，但其實仍具爭議），「第十」既如火山爆發但結構嚴密的**第二樂章**（快板），「大致上是史太林的音樂肖像」。岩漿似的怒氣恍如要從樂曲裡傾瀉而出，但也非常刺激——莫非是因為情感得到宣洩而激動？然後在陰影重重的**〈小快板〉**，大家會聽到兩個密碼似的動機。敲擊樂首次響起之後，高音木管樂奏出一個四音動機，由D-降E-C-B組成，換成德語就是D-Es-C-H，也就是蕭斯達高維契姓名的德語音譯字首（D. Sch.）。輕蔑的舞曲忽然被非常突出的獨奏圓號音型制止。如果將這個圓號動機按傳統音名與唱名法夾雜拼寫，就會拼出「E-La-Mi-Re-A」（Elmira艾米娜）。艾米娜是蕭斯達高維契的學生，當時兩人似乎正在談戀愛。在尾聲裡，D-S-C-H會與E-La-Mi-Re-A並列，可是卻從來沒有怎麼結合過，令人心癢難耐。

終樂章的慢速引子最初將大家帶回冷淡自省的氣氛；之後，一個氣氛淒涼，蜿蜒如蔓藤似的長笛音型突然搖身一變，變成得意洋洋的〈快板〉舞曲，以大調調性寫成，恍如高踢腿的舞姿一樣活力充沛——不過這裡氣氛看似歡欣，卻也漸漸變得狂躁。終於，D-S-C-H動機不但重現，更化身宏偉的齊奏，就像諺語所謂「宴會中的幽靈」一樣，令人掃

learned from J.S. Bach whilst writing his own Bachian 24 Preludes and Fugues for solo piano in 1950–51. The structure is engineered with skillful inevitability, the poignant lyricism fused with a feeling for intricate, elegant counterpoint unparalleled in Shostakovich's earlier symphonic works. Most of the time the orchestral palette is used sparingly, which means that highlighted sonorities – the solo clarinet intoning the first main theme after the dark strings-only introduction, the low flute in the second theme and the unforgettable sound of two softly intertwining piccolos in the coda – stand out with especially telling effect.

According to *Testimony*, the book that claims, controversially, to be Shostakovich's "memoirs", the symphony's volcanic but remarkably compact Allegro **second movement** is "a musical portrait of Stalin, roughly speaking". Molten rage seems to pour out in this music, but it is also tremendously exciting – the thrill of cathartic release? Then in the shadowy **Allegretto** we hear two motifs of particular cryptic significance. The four-note motif introduced by high woodwinds, after the first percussion entry, spells out the notes D-E \flat -C-B – in German notation D-Es-C-H, i.e., Shostakovich's own initials (D. Sch.) in German transliteration. The sardonic dance is suddenly halted by a striking solo horn figure. Alternating between conventional notation and tonic sol-fa, this spells E-La-Mi-Re-A, "Elmira", the name of one of Shostakovich's students with whom, it seems, he was in love at the time. In the coda D-S-C-H and E-La-Mi-Re-A are juxtaposed but, tantalisingly, never quite combine.

Initially the **finale's** slow introduction brings us back to wintry introspection. Then

興。再一個發人深省的樂段過後，巴松管吃吃的輕笑聲令氣氛回復歡快。接下來的大調舞曲雖然氣氛熱烈，但D-S-C-H動機始終縈繞不散（先是圓號在高音尖叫，最後是定音鼓重重的鼓聲）。究竟是真正的大團圓結局？還是事情其實陰暗得多，說不得準呢？那要由聽眾自行定奪了。

樂曲剖析中譯：鄭曉彤

suddenly a desolate trailing flute figure is transformed into a perky Allegro dance, all high-kicking major key energy – and yet there is an increasingly manic quality to this apparent rejoicing. Eventually D-S-C-H returns in a massive unison, like the proverbial spectre at the feast. More introspection, then a chuckling bassoon restores high spirits. But the composer's signature motif persists (shrill high horns and finally on pounding timpani) sounding through the furious major key dance. A genuine happy ending, or something much darker and more equivocal? That is left to the listener to judge.

All programme notes by Stephen Johnson

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、短笛、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管）、三支巴松管（其一兼低音巴松管）、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。

Two flutes (one doubling piccolo), piccolo, three oboes (one doubling cor anglais), three clarinets (one doubling E-flat clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.



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佩多高斯基 TARMO PELTOKOSKI

指揮 Conductor

PHOTO: Peter Rigaud

芬蘭指揮家佩多高斯基於2022年1月獲委任為不萊梅德國室內愛樂樂團首席客席指揮，成為該樂團42年歷史以來首位擔任此職位的指揮家。

佩多高斯基同時擔任拉脫維亞國家交響樂團的音樂及藝術總監、圖盧茲市政大廈樂團的音樂總監和鹿特丹愛樂樂團首席客席指揮。2022年8月，22歲的他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。

上個樂季，他與法蘭克福電台交響樂團、法國電台愛樂樂團和鹿特丹愛樂樂團首演，廣獲好評。2022年夏季，他在萊茵高音樂節、德國石荷州音樂節、波恩貝多芬音樂節和不萊梅音樂節亮相。

他於本樂季指揮多個樂團演出，包括多倫多交響樂團、柏林電台交響樂團、哈萊樂團、柏林音樂廳管弦樂團、杜塞爾多夫交響樂團、哥德堡交響樂團、聖地亞哥交響樂團及圖盧茲市政大廈樂團。他亦重訪歐拉河美聲音樂節，指揮《崔斯坦與伊索爾德》。

佩多高斯基14歲開始跟隨名譽教授巴奴拿學藝，並在西貝遼士學院跟隨奧拉姆學習。他亦曾跟隨連圖、沙華斯達、沙朗倫學習音樂。他也是傑出的鋼琴家，曾在西貝遼士學院跟隨霍蒂學習鋼琴，並贏得多個鋼琴比賽獎項。他曾以獨奏家身份與多個重要的芬蘭樂團合作。他在2022年獲頒萊茵高音樂節樂圖獎。

Finnish conductor Tarmo Peltokoski was awarded the title of “Principal Guest Conductor” in January 2022 by the Deutsche Kammerphilharmonie Bremen, the first conductor to hold this position in the orchestra’s 42-year history.

Peltokoski also holds the positions of Music and Artistic Director of the Latvian National Symphony Orchestra, Music Director of the Orchestre national du Capitole de Toulouse and Principal Guest Conductor of the Rotterdams Philharmonisch Orkest. In August 2022 at the age of 22, he completed his first Wagner *Ring* cycle at the Eurajoki Bel Canto Festival.

Last season he made successful debuts with the hr-Sinfonieorchester, Orchestre Philharmonique de Radio France and the Rotterdam Philharmonic. In the summer of 2022 he appeared at Rheingau Musik Festival, Schleswig-Holstein Musik Festival, Beethovenfest Bonn and Musikfest Bremen.

This season he conducts Toronto Symphony Orchestra, RSB Berlin, the Hallé, Konzerthausorchester Berlin, Düsseldorfer Symphoniker, Göteborgs Symfoniker, San Diego Symphony and the Orchestre national du Capitole de Toulouse. He also returns to Eurajoki Bel Canto Festival to conduct *Tristan und Isolde*.

Peltokoski began his studies with professor emeritus Jorma Panula at the age of 14 and studied with Sakari Oramo at the Sibelius Academy. He also studied under Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen. Also an acclaimed pianist, he studied piano at the Sibelius Academy with Antti Hotti. A frequent prize winner at many piano competitions, Peltokoski has appeared as a soloist with all major Finnish orchestras. In 2022 he received the Lotto Prize at Rheingau Musik Festival.



卡華高斯 LEONIDAS KAVAKOS

小提琴 Violin

PHOTO: Marco Borggreve

卡華高斯以超卓技巧、藝術感染力、過人的音樂感及傑出的演奏享譽全球，常與世界各大樂團和指揮家合作，在多個重要演奏廳和音樂節上擔任獨奏。

卡華高斯經常與知名樂團合作，包括維也納愛樂樂團、柏林愛樂樂團、阿姆斯特丹皇家音樂廳樂團、倫敦交響樂團、萊比錫布業公會樂團。他亦曾與德索斯頓國家樂團、巴伐利亞電台交響樂團、慕尼黑愛樂樂團、布達佩斯節日管弦樂團、巴黎管弦樂團、聖西西利亞音樂學院、斯卡拉愛樂樂團等合作。

此外，卡華高斯也是一位傑出的指揮家，曾指揮紐約愛樂樂團、侯斯頓交響樂團、達拉斯交響樂團、科隆居策尼希樂團、維也納交響樂團、法國電台愛樂樂團、歐洲室內樂團、佛羅倫斯馬茲奧古樂節、鳳凰劇院愛樂樂團、丹麥國家交響樂團等。

卡華高斯於2022/23樂季出任西班牙國家管弦樂團駐團藝術家，兼任小提琴家和指揮家。他曾與王羽佳共同於歐洲巡演，並定期與艾斯和馬友友在美國巡演，合作無間。他近期和即將舉行的演出包括：由哈丁指揮阿姆斯特丹皇家音樂廳樂團在歐洲和中東演出多場音樂會，並重返維也納愛樂樂團、巴伐利亞電台交響樂團、柏林德意志交響樂團、法國電台愛樂樂團、漢堡德國北部電台樂團、紐約愛樂樂團和捷克愛樂樂團演出。

Leonidas Kavakos is recognised across the world as a violinist and artist of rare quality, acclaimed for his matchless technique, his captivating artistry and his superb musicianship, and the integrity of his playing. He works regularly with the world's greatest orchestras and conductors and plays as recitalist in the world's premier recital halls and festivals.

Kavakos has developed close relationships with major orchestras such as the Vienna Philharmonic Orchestra, Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra and Gewandhausorchester Leipzig. Kavakos also works closely with the Dresden Staatskapelle, Bayerischer Rundfunk, Munich Philharmonic and Budapest Festival orchestras, Orchestre de Paris, Accademia Nazionale di Santa Cecilia and Orchestra Filarmonica della Scala.

Kavakos has succeeded in building a strong profile as a conductor and has conducted the New York Philharmonic, Houston Symphony, Dallas Symphony, Gürzenich Orchester, Vienna Symphony, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Maggio Musicale Fiorentino, Filarmonica Teatro La Fenice, and the Danish National Symphony Orchestra.

In the 2022/23 Season, Kavakos is honoured as Artist in Residence at Orquesta y Coro Nacionales de España, where he appears as both violinist and conductor. He toured Europe with Yuja Wang, and returned to the US with regular recital partners Emanuel Ax and Yo-Yo Ma. Kavakos performs a number of concerts throughout Europe and the Middle East with the Royal Concertgebouw Orchestra and Daniel Harding, as well as return to the Vienna Philharmonic, Bayerischen Rundfunks Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, NDR Hamburg, the New York Philharmonic and the Czech Philharmonic.



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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，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，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。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，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute
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— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently 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.

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

Yu Long has been Principal Guest Conductor since the 2015/16 Season.

Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. 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 enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. With the support of the Hong Kong Economic and Trade Offices, 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.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特區政府慷慨資助，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。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，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

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to 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.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 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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HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

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樂團首席
Concertmaster

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樂團第二副首席
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王亮 Wang Liang
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為支持港樂首演《指環》四部曲，
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Rare instruments donated

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- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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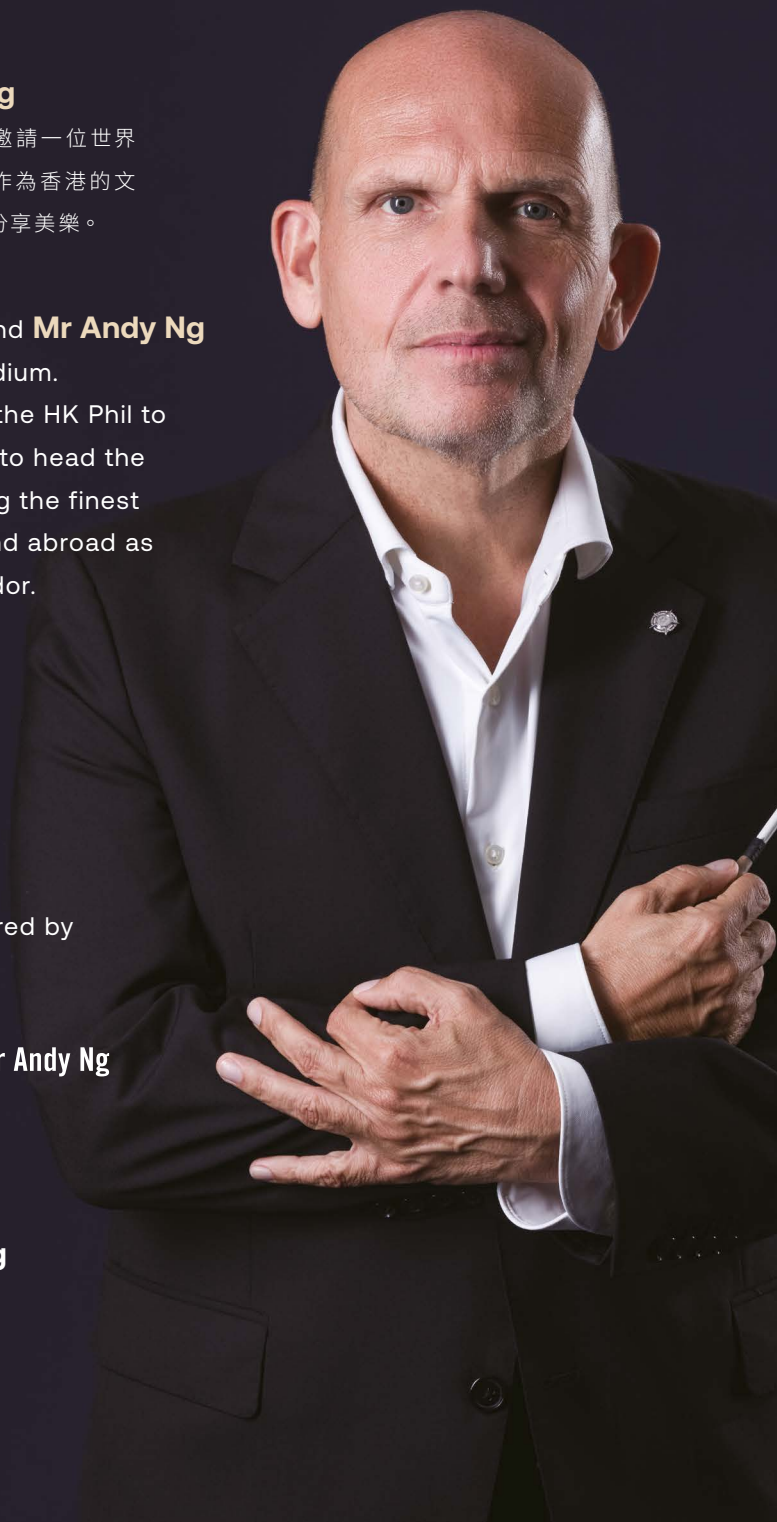
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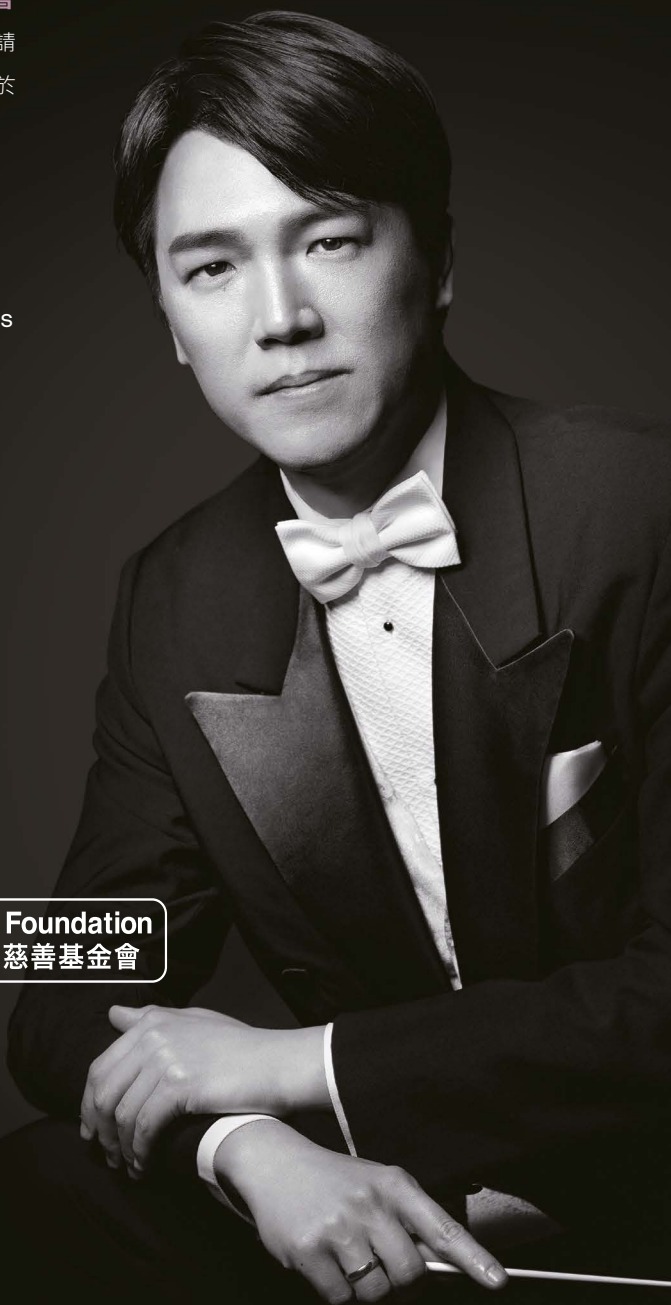
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長期服務里程表彰 MILESTONE YEARS OF SERVICE

恭喜為港樂竭誠服務的樂師，年資邁向新的里程碑！

衷心感謝你們多年孜孜不倦，對樂團作出重大貢獻，為大家送上源源不絕的美樂。

Congratulations to these HK Phil musicians who have reached a significant milestone of dedicated service! We salute their commitment and hard work over many years.

30
YEARS



鮑力卓
Richard Bamping
首席大提琴 Principal Cello

25
YEARS



毛華
Mao Hua
第一小提琴 First Violin

20
YEARS



范戴克
Jonathan Van Dyke
低音大提琴 Double Bass

15
YEARS



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

10
YEARS



王敬
Jing Wang
樂團首席 Concertmaster



黃嘉怡
Christine Wong
第二小提琴 Second Violin



崔祖斯
Adam Treverton Jones
低音巴松管 Contrabassoon



把文晶
Ba Wenjing
第一小提琴 First Violin



關尚峰
Kwan Sheung-fung
英國管 Cor anglais



洪依凡
Ethan Heath
中提琴 Viola



雷科斯
Paul Luxenberg
首席大號 Principal Tuba



桂麗
Gui Li
第一小提琴 First Violin



劉蔚
Lau Wai
單簧管 Clarinet



施家蓮
Linda Stuckey
短笛 Piccolo



方曉牧
Fang Xiaomu
聯合首席大提琴 Co-Principal Cello



江簡
Lin Jiang
首席圓號 Principal Horn



盧韋歐
Olivier Nowak
聯合首席長笛 Co-Principal Flute

