

SEASON FINALE

TARMO PELTOKOSKI & SEONG-JIN CHO

樂季壓軸

佩多高斯基與趙成珍



佩多高斯基 指揮
Tarmo Peltokoski
CONDUCTOR
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5&6
JUL 2024

FRI & SAT
8PM

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Hong Kong Cultural Centre
Concert Hall

趙成珍 鋼琴
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香港通利琴行

樂季壓軸

佩多高斯基與趙成珍

SEASON FINALE

Tarmo Peltokoski & Seong-Jin Cho

佩多高斯基 | 指揮

趙成珍 | 鋼琴

Tarmo Peltokoski | Conductor

Seong-Jin Cho | Piano

浦羅哥菲夫

第二鋼琴協奏曲

- I. 小行板—小快板
- II. 諧謔曲：甚快板
- III. 間奏曲：中庸的快板
- IV. 終曲：暴風雨般的快板

SERGEI PROKOFIEV

Piano Concerto no. 2

- I. Andantino – Allegretto
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

31'

中場休息

INTERMISSION

馬勒

第五交響曲

- I. 葬禮進行曲：穩定的步伐。嚴格地。
如送葬行列般
- II. 暴風雨似的，極度激烈
- III. 諧謔曲：有力，但不太快
- IV. 稍慢板：很慢
- V. 輪旋曲—終曲：快板—嬉戲的快板。樂觀地

GUSTAV MAHLER

Symphony no. 5

- I. Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt
- II. Sturmisch bewegt, mit grosster Vehemenz
- III. Scherzo: Kräftig, nicht zu schnell
- IV. Adagietto: Sehr langsam
- V. Rondo-Finale: Allegro – Allegro giocoso. Frisch

68'

電台錄音 RADIO RECORDING

2024年7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) 現場錄音，並將於2024年7月19日晚上8時播放，7月25日下午3時重播。The concert on 5 Jul 2024 will be recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 19 Jul 2024 at 8pm and 25 Jul 2024 at 3pm.



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WELCOME TARMO!

HK PHIL'S NEXT MUSIC DIRECTOR

香港管弦協會董事局於2024年7月4日宣布，委任芬蘭指揮佩多高斯基由2026/27樂季起出任香港管弦樂團音樂總監。他將於2025/26樂季擔任港樂候任音樂總監。

香港管弦協會董事局及音樂總監遴選委員會主席岑明彥表示：「我熱烈歡迎佩多高斯基大師出任下一任港樂音樂總監。他是一位傑出且富有遠見的音樂家，他將為樂團譜寫新的篇章，令我們感到非常榮幸。董事局對於樂團未來將由這位卓越指揮家帶領感到無比振奮。」

Photo: Keith Hlro

On 4 July 2024, the Board of Governors of the Hong Kong Philharmonic Orchestra announced that Finnish conductor Tarmo Peltokoski will become the Orchestra's next Music Director, beginning in the 2026/27 season, after serving as Music Director Designate during the 2025/26 season.

David Cogman, Chairman of the Board of Governors of the HK Phil and of the Music Director Search Committee, said, "I am delighted to welcome Maestro Peltokoski as the next Music Director of the HK Phil. He is a remarkable and visionary musician, and we are very fortunate that he will write the next chapter in our orchestra's history. The Board of Governors is tremendously excited by the orchestra's future under the leadership of such an outstanding conductor."

浦羅哥菲夫 (1891-1953) G小調第二鋼琴協奏曲, op. 16

- I. 小行板—小快板
- II. 諧謔曲：甚快板
- III. 間奏曲：中庸的快板
- IV. 終曲：暴風雨般的快板

浦羅哥菲夫早年以神童姿態闖入樂壇的時候十分耀眼。除了受訓成為炫技鋼琴家外，他年紀小小已開始創作，十多歲就寫出一系列大膽的鋼琴獨奏曲，晉身作曲家之列。1912年，他在莫斯科親自首演單樂章的第一鋼琴協奏曲，雖被樂評斥為「粗陋刺耳」，但不久另一首鋼琴協奏曲也動筆了——這一首野心更大，鋼琴獨奏更突出。浦羅哥菲夫一生共寫作了五首鋼琴協奏曲，第二首1913年完成——當時他還在音樂學院唸書——然而樂曲在聖彼得堡近郊皇宮花園室外音樂會首演時，也同樣鬧出醜聞。

那次引起爭議的演出，情況就像另一位俄羅斯作曲家史達拉汶斯基的芭蕾舞劇《春之祭》一樣（《春之祭》剛好幾個月前才在巴黎出事）。有樂評指出現場有人大叫：「未來派音樂都去死吧……連我們家裡的貓叫都不如！」根據浦羅哥菲夫專家羅賓遜（Harlow Robinson）所言，這種反應顯示當時俄羅斯公眾大多「保守，毫無新意」。

時至今日，與浦羅哥菲夫另外幾首鋼琴協奏曲（尤其大受歡迎的「第三」）相比，「第二」的演出次數要少得多。原因之一是「第二」的獨奏部分難度極高，屬於史上最艱深的一批鋼琴協奏曲。由於原稿在俄羅斯革命後毀於火災，所以作曲家只能憑記憶，在1923年流亡期間將樂曲重組；同時他也趁機將樂曲徹底修訂。在他看來，修訂到這個程度，說是寫作新曲也不為過。

浦羅哥菲夫提到，由於有人批評第一鋼琴協奏曲輝煌但膚淺，「於是寫作『第二』時就力求言之有物，令內容更有深刻。」「第二」這首四樂章傑作，長度是「第一」的雙倍多一點；首尾兩個樂章篇幅最長，第二、三樂章則較短。憂鬱的開端主題延綿良久；但第一樂章最大的特色，則是篇幅極長的華采樂段：作曲家指示獨奏者要營造宏大的高潮，樂團隨後才重新加入。

短小的諧謔曲恆動不斷，浦羅哥菲夫儼然成了機器時代的詩人；第三樂章配器濃重，聲音裡充滿不祥的預感——浦羅哥菲夫曾說這是「諷刺」的態度。極為炫技的終曲讓獨奏者在整個鍵盤上疾馳狂奔；至於當中一個較平靜憂鬱的樂思，有人認為那是作曲家紀念故友舒密多夫（Maximilian Schmidhof）——鋼琴家舒密多夫是作曲家在音樂學院時的同學，但不久前自殺身亡；作曲家就將這首協奏曲題獻給他。一如第一樂章，作曲家引入龐大的華采樂段；之後強勁的樂團奏出主題——這是主題最後一次重現，將一切推進至急躁瘋狂的尾聲。

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、大號、定音鼓、敲擊樂器及弦樂組。

SERGEI PROKOFIEV

(1891–1953)

Piano Concerto no. 2 in G minor, op. 16

- I. *Andantino – Allegretto*
- II. *Scherzo: Vivace*
- III. *Intermezzo: Allegro moderato*
- IV. *Finale: Allegro tempestoso*

Sergei Prokofiev burst on the scene as a dazzlingly precocious talent. Trained as a virtuoso pianist, he also began writing music at a very early age and introduced himself as a composer with a series of daring solo piano pieces while in his teen years. He premiered his single-movement First Piano Concerto in Moscow in 1912, which was criticised as “primitive and cacophonous”, and soon after began composing another far more ambitious concerto that made a point of highlighting the soloist. Prokofiev completed his second of five piano concertos in 1913 – he was still a student at the Conservatory at the time – and created a scandal when he debuted the work at the outdoor park of the imperial palace on the outskirts of St Petersburg.

The provocative performance became a legend in the vein of the premiere of fellow Russian Igor Stravinsky’s ballet *The Rite of Spring* (which had occurred just a few months before in Paris). One of the reviewers reported that some of the crowd were shouting: “The devil take all this Futurist music . . . we can hear better music at home from

our cats!” According to the Prokofiev expert Harlow Robinson, these reactions show that the general public in Russia at the time tended to be “conservative and unadventurous”.

Performances of the Second Piano Concerto nowadays are much rarer in comparison with Prokofiev’s other piano concertos, especially the popular Third. This is in part because of the extreme difficulty of the solo part, which makes the Second among the most challenging concertos in the repertoire. Because the original score was lost in a fire after the Russian Revolution, Prokofiev had to reconstruct it from memory while living in exile in 1923. He used the occasion to revise the work so thoroughly that, in his view, it might even be considered a new concerto.

Prokofiev noted that the accusation of superficial brilliance directed at his First Concerto “led me to strive for greater depth of content in the Second”. Cast in four movements, the Second is a tour de force that is more than double the length of the First. The outer movements are the longest and frame two shorter movements. The melancholy opening theme stretches on at length, but the most remarkable feature of the first movement is its enormously long cadenza, in which Prokofiev instructs the soloist to build to a colossal climax before the orchestra returns.

A brief Scherzo in perpetual motion presents Prokofiev as the poet of the

machine age; the third movement, heavily scored and full of ominous sonorities, conveys an attitude the composer once described as “sarcastic”. The wildly virtuosic finale sends the soloist sprinting across the keyboard; a quieter, more sombre idea has been interpreted as a memorial for Prokofiev’s friend Maximilian Schmidhof, a fellow Conservatory student and pianist who had recently committed suicide and to whom he dedicated the concerto. As in the first movement, Prokofiev introduces a massive cadenza, while the final reprise initiated by a powerful orchestral outburst pushes towards the brash and frenzied end game.

Instrumentation

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



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馬勒 (1860–1911)

升C小調第五交響曲

- I. 葬禮進行曲：穩定的步伐。嚴格地。
如送葬行列般
- II. 暴風雨似的，極度激烈
- III. 諧謔曲：有力，但不太快
- IV. 稍慢板：很慢
- V. 輪旋曲-終曲：快板—嬉戲的快板。樂觀地

1901年初——也就是動筆寫作第五交響曲之前幾個月——馬勒因為嚴重出血差點喪命。跟死亡擦身而過的經歷，就在樂曲裡留下印記；可是同樣留下印記的還有新婚的喜悅：新娘艾瑪·舒特拉來自維也納一個藝術世家，年輕貌美（年齡只有馬勒一半），既迷人又才華橫溢，讓馬勒婚後感到重獲新生。這些截然不同的情感影響了「第五」所表達的想法。樂曲初稿在1902年夏季完成，那時他成婚才幾個月。

「第五」跟他前四首交響曲不同，沒有明確的內容綱領，而且與他之前抱恙期間時寫作的「第二」、「第三」和「第四」還有另一分別：「第五」沒有採用聲樂。馬勒早前已開始錘鍊自己的音樂語言與寫作技巧，塑造出更抽象的音樂宇宙，旨在發展蘊藏在素材中的潛力，而非暗示樂曲正在講故事。即便如此，內容綱領的跡象還是有的：第一樂章令人想起哀悼（馬勒採用的樂章標題是「葬禮進行曲」），也有人將第四樂章（「稍慢板」）理解為獻給艾瑪的情歌。

馬勒將「第五」的五個樂章清清楚楚分為三部分：第一、二樂章是第一部分，兩個樂章之間會共用樂思；第二部分是三部分中最短的，只有諧謔曲，但樂章本身則是全曲最長；第三部分由稍慢板和終曲組成，兩個樂章採用的動機有所關聯（一如第一、二樂章），總長度也與第一部分相若。音樂界經常以沙漏比喻這種拱橋似的結構，也顯示出

馬勒駕馭大型結構的手法也漸趨成熟。多個樂章均會出現相似的樂思，互相參照，令全曲更有凝聚力。

開端的葬禮進行曲將兩個主要樂思交替鋪陳。第一個是率先響起的獨奏小號號角曲；第二個則是愁雲慘霧的進行曲本身。然而新的插段突然出現，小號號聲化身痛苦的呼喊。一場激烈的風暴捲起，充滿抗議與拒絕；風暴過後，開頭兩大元素的格式重現，然後是哀悼樂段的變體，流露出一股新的不安感，馬勒則借助這股不安感營造高潮。可是到了最後，織體卻彷彿要瓦解似的。

這一切其實都是偌大的引子，之後才是「真正的」第一樂章。這一段刻劃極端的絕望，躁動得近乎暴烈，葬禮進行曲的片段也會突然重現。銅管樂奏起聖詩似的樂段，「希望」終於來臨，之後漸漸發展成勝利的歡呼，由樂團奏出。但馬勒卻把這股突如其來的樂觀情緒壓下去，到了第一部分結尾，多個樂思的片段也會出現，同時音樂也漸漸沉寂，最後靜止，手法與葬禮進行曲如出一轍。

貝多芬第五交響曲（同樣以陰暗的小調調性開始）和馬勒「第五」一樣，都有人以「從黑暗到光明」的旅程形容。的確，第一部分流露的絕望，到了「第五」結尾已變成歡欣解脫。但「勝利交響曲」的印象，卻無異於將馬勒豐富精密的音樂觀念簡化——這從他把諧謔曲安排在「第五」正中的重要位置可見一斑。作曲家早在諧謔曲已突然轉到大調調性，轉向欣然接受人生，並令這個巨變顯得更戲劇化。

全曲開端的葬禮進行曲以獨奏小號掀開序幕，但諧謔曲卻截然不同，由圓號四重奏以隆重的口吻開始，然後音樂隨著活潑的舞曲躍動。諧謔曲恍如萬花筒一般，彩色細節不斷旋轉，期間圓號的三音動機如同精神支柱。樂章有兩個「中段」，效果就像到地勢

多變的地方遠足似的——「中段一」是高雅的維也納圓舞曲，「中段二」則以大自然的聲音為主，獨奏圓號在此成了主角。尾聲活潑生動，也預示了終曲的景況。

稍慢板經常成為公共悼念場合選曲，因此大家總認為這個樂章沉醉在死亡之中，陰鬱深沉。不過，大力擁護馬勒的指揮家文告保格（Willem Mengelberg）卻聲稱，事實上稍慢板原是給艾瑪的音樂情書。無論如何，馬勒的確刻畫出超脫時間、心滿意足的狀態，像首昇華了的小夜曲，與第一部分的痛苦、諧謔曲結尾的躁動大相逕庭。為此，他大幅削減樂團規模，由原本非常龐大的樂團，縮減到只餘弦樂與一台獨奏豎琴，奏出印象派風格的精緻伴奏。

馬勒以獨奏圓號的綿長樂音，將稍慢板與外向的第五樂章連接起來。作曲家當時正在鑽研巴赫，影響之下就採用了燦爛奪目的對位法，將多個樂思交織在一起，組成錯綜複雜的織體；此外樂章既幽默又富創意，令人神往。連莊嚴高貴的稍慢板也參與其中，當中多個片段在新環境裡浮現，但速度卻比原來快。馬勒也重拾第二樂章的聖詩——樂段原本一方面充滿希望，另一方面卻又灰心喪氣；現在聖詩旋律卻徹底活躍起來，而且十分堅定。不過作曲家還加上一個熱鬧的短小尾聲，為「第五」以及港樂第五十個樂季畫上無比振奮的句號。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

四支長笛（全部兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼D調單簧管，其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、六支圓號、四支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

GUSTAV MAHLER

(1860–1911)

Symphony no. 5 in C sharp minor

- I. Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt
- II. Sturmisch bewegt, mit grosster Vehemenz
- III. Scherzo: Kräftig, nicht zu schnell
- IV. Adagietto: Sehr langsam
- V. Rondo-Finale: Allegro – Allegro giocoso. Frisch

Early in 1901, in the months before beginning composition of his Fifth Symphony, Gustav Mahler suffered a nearly fatal haemorrhage. This close brush with death left its stamp on the music. So, too, did the sense of a new lease on life that the composer experienced when he married Alma Schindler, a ravishing and brilliant young Viennese beauty from a prominent artistic family who was nearly half his age. These contrasting sensibilities shape the outlook of the Fifth Symphony, the draft of which Mahler completed in the summer of 1902, just a few months after their marriage.

Unlike his previous four symphonies, the Fifth has no explicit programme and, in contrast to Symphonies Two, Three and Four, includes no singing. Mahler had been refining his musical language and technique to create a more abstract musical universe – a universe that develops the possibilities inherent within the material itself instead of suggesting a narrative. Even so, there are hints of a programme: the first movement conveys associations of

mourning (Mahler labels it “Funeral March”), while the fourth movement (“Adagietto”) has been interpreted as a love song for Alma.

Mahler divides the Fifth Symphony’s five movements into three distinct parts: Part I comprises the first two movements, which share musical ideas; the Scherzo by itself forms Part II and is the longest single movement but the shortest of the three parts; Part III consists of the Adagietto and Finale (both of which have motivic links, just like the first two movements) and is similar in total duration to Part I. This arch-like structure has been compared to an hourglass and shows Mahler’s growing mastery of large-scale architecture. Cross-references to ideas between movements serve as a unifying device.

The opening Funeral March presents two main ideas in alternation. First is the solo trumpet’s fanfare heard at the very start. The second idea is the grief-stricken march itself. But a new episode intervenes suddenly. The trumpet’s call is transformed into cries of torment. After this passionate storm of protest and denial, the pattern of the first two elements returns. A variant of the mourning music conveys a new strain of anxiety, from which Mahler builds to a climax. In the final moments, however, the musical fabric is heard to decompose.

All of these events provide an enormous introduction to the “real” first movement. Turbulent and even violent in its depiction of extremes of despair, this section includes flashbacks to the Funeral March. Hope emerges in a brass chorale that is later expanded into a shout of triumph from the orchestra. But Mahler deflates this outburst of optimism

and brings Part I to a close with a fragmentation of musical ideas that parallels the descent into silence with which the Funeral March had ended.

Like Beethoven's Fifth Symphony, which also begins in a dark minor key, Mahler's Fifth has been described as a journey "from darkness to light". There is indeed a turn from the despair of Part I to a sense of joyful liberation by the end of the Fifth. But the image of a "victory symphony" simplifies the richness and detail of Mahler's musical concept – as we can see from the importance he gives to the Scherzo at the midpoint of the Fifth Symphony. Already in this movement, Mahler swerves into the major key and dramatises a radical change of mood towards cheerful acceptance of life.

In contrast to the Funeral March set in motion by a solo trumpet at the start of the Fifth, the Scherzo pulses with vibrant dance following the proclamation of a quartet of horns at the outset. Their three-note motif offers an anchor amid the Scherzo's kaleidoscopic swirl of colourful detail. Two trios function as excursions into highly varied territory – the sophisticated Viennese waltz in the first and the sounds of nature in the second (with a solo horn as the protagonist). The vividly active coda gives a foretaste of what is to come in the Finale.

The Adagietto has gained a reputation as sombre, death-obsessed music because of its use in public occasions of mourning. But the conductor Willem

Mengelberg, a champion of Mahler's music, claimed that the Adagietto was in fact intended to be a musical love letter to Alma. In any case, Mahler here evokes a blissful state beyond time – a kind of transcendent serenade – that contrasts with the anguish of Part I and the turbulent activity we heard at the end of the Scherzo. For this, he reduces the full palette of his very large orchestra to strings alone, along with a solo harp that accompanies with an impressionistic delicacy.

Mahler uses the sustained note of a solo horn to bridge the Adagietto with the extroverted music of the fifth movement. Inspired by his recent study of J. S. Bach, Mahler employs a dazzling art of counterpoint, weaving multiple ideas together into a complex texture. He also introduces a giddy sense of humour and inventiveness. Even the sublime Adagietto comes into play, now appearing in accelerated fragments in this new context. Mahler also recalls the hope-filled but frustrated chorale from the second movement. This time, it comes fully to life in a blazing affirmation. But he adds a brief, boisterous coda that concludes the Fifth – and the HK Phil's 50th season – on a note of unbuttoned exhilaration.

All programme notes by Thomas May

Instrumentation

Four flutes (all doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling D clarinet, one doubling bass clarinet), three bassoons (one doubling contrabassoon), six horns, four trumpets, three trombones, tuba, timpani, percussion, harp and strings.



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香港管弦樂團保留變更節目及表演者之權利
The Hong Kong Philharmonic
Orchestra reserves the right to
change the programme and artists



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，佩多高斯基將在里加指揮華格納《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 will conduct 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.

趙成珍 SEONG-JIN CHO

鋼琴 Piano

Photo: Christoph Koestlin / DG



天賦過人的趙成珍擁有與生俱來的音樂感，是當代最傑出的音樂天才之一，在當今樂壇獨當一面。2015年，他參加華沙蕭邦國際鋼琴大賽獲得首獎，自此在國際間聲名鵲起。2016年，他與德意志留聲機 (DG) 簽訂獨家合約。他2023年發行的最新個人專輯《韓德爾計劃》大獲好評。

趙成珍經常與世界上享負盛名的樂團合作，2024/25樂季更成為柏林愛樂樂團駐團藝術家。同季其他精彩演出包括與維也納愛樂樂團、巴伐利亞電台交響樂團、克里夫蘭樂團、紐約愛樂樂團和芝加哥交響樂團再度合作，以及與蘇黎世音樂廳樂團首次合作。趙成珍經常合作的指揮家包括鄭明勳、杜達美、尼澤-塞甘、尼爾森、諾塞達、力圖爵士、盧維里及沙尼。

此外，趙成珍也活躍於獨奏會演出，在世界各地的重要音樂節和音樂廳亮相，包括卡奈基音樂廳、洛杉磯迪士尼音樂廳、阿姆斯特丹皇家音樂廳、柏林愛樂音樂廳、慕尼黑攝政王劇院、維也納金色大廳、維也納音樂廳、東京三得利音樂廳、香榭麗舍劇院、拉羅克·昂迪榮國際鋼琴音樂節和韋爾比耶音樂節等。

趙成珍1994年出生於首爾，6歲開始學習鋼琴，11歲首次舉行公開獨奏會。2012年至2015年間在巴黎國立高等音樂學院師從貝洛夫。他現居柏林。

With an overwhelming talent and innate musicality, Seong-Jin Cho has made his mark as one of the consummate talents of his generation and most distinctive artists on the current music scene. He was brought to the world's attention in 2015 when he won the First Prize at the International Chopin Competition in Warsaw. In 2016, he signed an exclusive contract with Deutsche Grammophon. His latest recording is a solo album, *The Handel Project*, released in 2023, which has garnered impressive critical acclaim.

Seong-Jin Cho maintains regular relationships with the world's most prestigious orchestras, and in the 2024/25 season is Artist in Residence with the Berliner Philharmoniker. Further highlights of the forthcoming season include return engagements with the Wiener Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Cleveland Orchestra, New York Philharmonic and Chicago Symphony Orchestra as well as his debut with the Tonhalle-Orchester Zürich. Conductors he regularly collaborates with include Myung-Whun Chung, Gustavo Dudamel, Yannick Nézet-Séguin, Andris Nelsons, Gianandrea Noseda, Sir Simon Rattle, Santtu-Matias Rouvali and Lahav Shani.

An active recitalist, Seong-Jin Cho performs in many of the world's significant festivals and concert halls including the main stage of Carnegie Hall, Walt Disney Hall Los Angeles, Concertgebouw Amsterdam, Berliner Philharmonie, Prinzregententheater München, Musikverein and Konzerthaus Vienna, Suntory Hall Tokyo, Théâtre des Champs-Élysées, Festival International de piano de la Roque d'Anthéron and Verbier Festival.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at the age of six and gave his first public recital aged 11. From 2012–2015 he studied with Michel Béroff at the Conservatoire National Supérieur de Musique de Paris. Seong-Jin Cho is based in Berlin.

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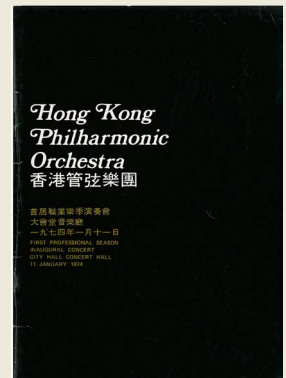
Hong Kong Philharmonic Orchestra 50th Anniversary

港樂
HKPhil | 50

適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日上演的音樂會和曲目。
For our 50th anniversary season house programmes, we have created this special column, “Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades related to our current exciting performances.

這個專欄回顧了香港管弦樂團五十年的職業樂季，分享過不少「當年今日」，有些甚至是轉職業前的故事。來到本樂季最後一場音樂會，值得與大家分享第一個職業樂季首場音樂會場刊的片段。這本「創團日」場刊，羅列了1974/75樂季的音樂會節目。「定期交響樂演奏會」提供古典、浪漫派和浪漫派後期的名作，全年共12場，曲目包括貝多芬、布魯赫納和馬勒的第四交響曲；蕭斯達高維契和柴可夫斯基的第五；還有今日較少機會上演的丁善德《長征》交響曲。另外兩個系列分別是「室樂音樂會」及「逍遙音樂會」各10場，帶來室樂團及流行曲目的音樂會。可見50年前的港樂，演出日程已相當繁忙。當年場刊寫道「香港之音樂名家為你彈奏，外國的著名音樂家會登台與各位見面。」直至50年後的今天，始終如一。

Throughout this past 50th Anniversary season, this column has shared numerous “Then and Now” stories, some of which even predate HK Phil’s professional era. As we reach the season’s final concert, it seems fitting to take a look at the first house programme of the HK Phil’s first professional season. That programme book listed all the performances for the 1974/75 season: Twelve “Regular Symphony Concerts” featured renowned works from the Classical, Romantic and Late Romantic periods. These included the Fourth Symphonies of Beethoven, Bruckner and Mahler; the Fifth Symphonies of Shostakovich and Tchaikovsky; and Ding Shande’s *Long March* Symphony. That inaugural season also included two other series: “Chamber Orchestra Concerts” and “Promenade Concerts”. Each offered ten concerts featuring a smaller orchestra and popular works. This demonstrates that the HK Phil already boasted a busy performance schedule 50 years ago. The programme also highlighted the overseas guest artists appearing in 1974/75. Notably, the commitment to showcasing Hong Kong’s leading musicians and top international artists remains unchanged to this day.



1974/75樂季首場音樂會場刊。
First house programme of
the 1974/75 season.
(HK Phil Archive)



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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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。

梵志登是現今樂壇最炙手可熱的指揮之一，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，梵志登正式成為紐約愛樂樂團音樂總監。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。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立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。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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 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. 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 end of the 2023/24 Season. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu 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 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 well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

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 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers



Photo: Cheung Wai-lok

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、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、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、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「管弦樂精英訓練計劃」，由太古慈善信託基金「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。

港樂獲香港特別行政區政府慷慨資助，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

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, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, 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.

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

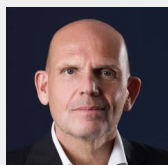
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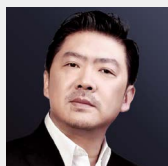


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Third Associate
Concertmaster



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Ai Jin

把文晶

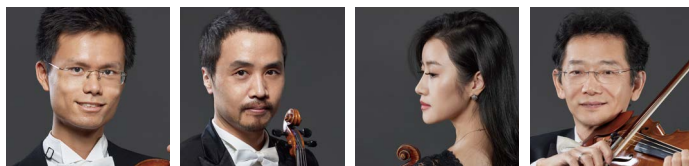
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

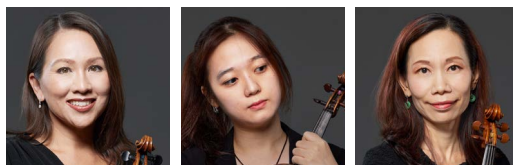
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

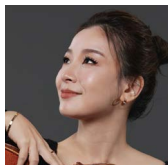
尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



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Leslie Ryang Moonsun



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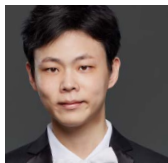
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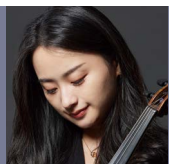
賈舒晨**
Jia Shuchen**

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

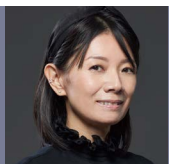
中提琴 VIOLAS



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Andrew Ling



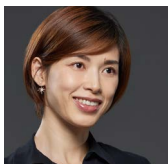
■李嘉黎
Li Jiali



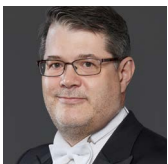
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



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Ethan Heath



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HONG KONG PHILHARMONIC ORCHESTRA

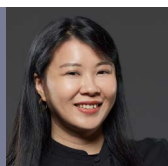
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



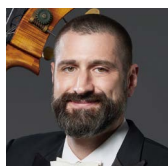
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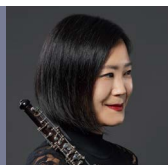
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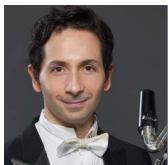
◆施家蓮
Linda Stuckey

英國管 COR ANGLAIS



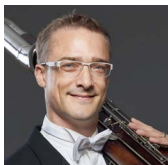
◆關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON



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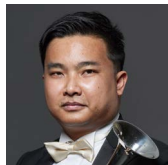


李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



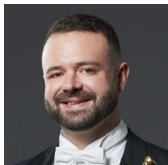
●巴力助
Nitiphum
Bamrunghanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



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Robert Smith

長號 TROMBONES



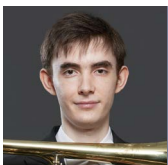
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson

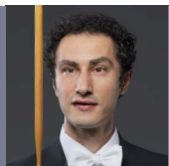


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



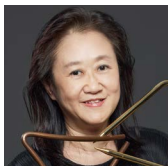
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



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Raymond Leung Wai-wa



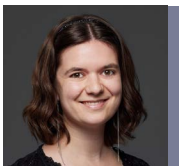
胡淑徽
Sophia Woo Shuk-fai

大號 TUBA



●雷克斯
Paul Luxenberg

豎琴 HARP



●卡婷[#]
Louise Grandjean[#]

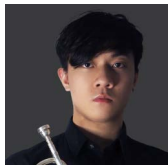
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



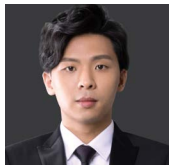
雙簧管：溫畧祖
Oboe: Julian Wan
Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

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中提琴：郭子銘、楊善衡
Viola: Martin Kuo & Andy Yeung

大提琴：賈楠、李嘉朗、梁卓恩
Cello: Jia Nan, Lee Ka-long & Vincent Leung

低音大提琴：陳睿媛、吳展滔
Double Bass: Yvonne Chan & Kelvin Ng

圓號：趙展邦
Horn: Harry Chi

敲擊樂器：陳梓浩、鄭敏蔚
Percussion: Samuel Chan & Eugene Kwong

- 首席 Principal
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- 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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以下人士借出一套四支華格納大號

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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
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The Postscript Collection 透過
「港樂弦樂器薈萃圈」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

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

Paganini Project

This project is initiated and organised by
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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the
Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by
Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in
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- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
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G. B. Guadagnini (c. 1760) Violin,
played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,
played by Mr Leung Kin-fung, First Associate Concertmaster

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Ms Huang Jing
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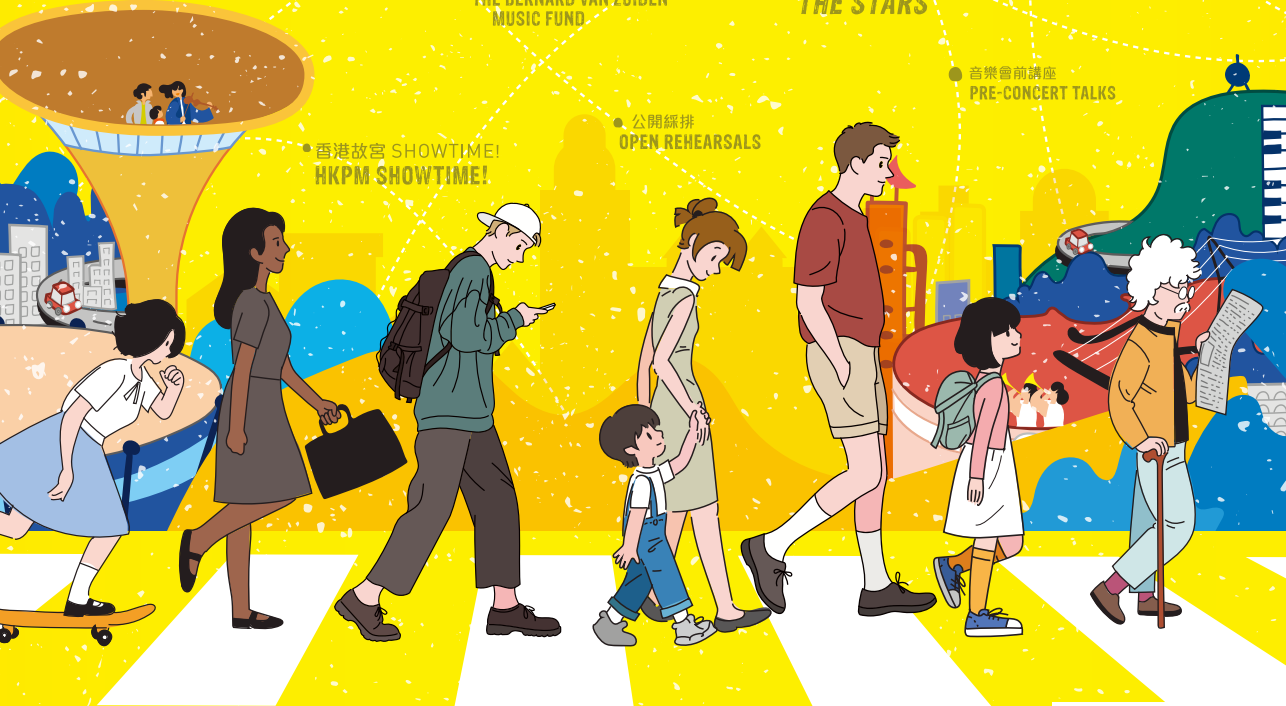
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敲擊樂器 Percussion

25 YEARS



張希
Zhang Xi
第一小提琴 First Violin



華達德
Douglas Waterston
小號 Trumpet

20 YEARS



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



華嘉蓮
Katrina Rafferty
第二小提琴 Second Violin



黎明
Li Ming
中提琴 Viola



陳怡君
Chen Yi-chun
大提琴 Cello



宋亞林
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大提琴 Cello

10 YEARS



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