

SEASON OPENING

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Title Sponsor of Opening Night Concert

UOB 大華銀行

樂季揭幕

梵志登與貝爾



梵志登 指揮
Jaap van Zweden CONDUCTOR

© Keith Hiro



貝爾 小提琴
Joshua Bell VIOLIN

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8&9 SEP 2023

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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）隆重展開第五十個樂季，昂然邁進新里程，可喜可賀。為誌金禧之慶，港樂將在本港呈獻三十四個主場音樂會，並將巡迴演出，足跡遍及內地、亞洲其他地區及歐洲共約二十個城市。

今季揭幕音樂會為觀眾帶來亞洲首演作品《元素》。這是格林美獎得主、小提琴家貝爾委託創作的組曲，雲集五位美國著名作曲家合力創作，還由最後一季出任港樂音樂總監的梵志登大師擔任指揮，實在不容錯過。

港樂金禧樂季節目豐富多彩，國際和本地名家薈萃一堂。參與演出的音樂家包括家傳戶曉的馬友友和郎朗、被譽為貝多芬音樂演奏權威的鋼琴家畢比達、立陶宛小提琴家拉克林等，全皆譽滿中外，加上享負盛名的客席指揮巴孚·約菲、沙華斯達、山德靈等，為樂迷獻上悠揚妙韻。港樂更會以歌劇音樂會形式，演出氣勢磅礴的華格納歌劇《漂泊的荷蘭人》；並與香港爵士樂傳奇人物羅尚正舉行兩場爵士音樂會，迸發合作火花。此外，香港歌劇院和香港芭蕾舞團亦會與港樂攜手帶來賞心悅耳的演出。

本屆政府致力把香港發展成為中外文化藝術交流中心。我期望港樂的優秀人才和項目可發揮引領作用，促使本地藝術的水平更臻卓越，在香港以至全球吸納更多觀眾。

我感謝梵志登音樂總監自二零一二年起帶領港樂，呈獻一幕又一幕扣人心弦的演出，協助樂團屢創佳績。今晚的音樂會為香港管弦樂團金禧樂季揭開序幕，別具意義，相信各位觀眾定能投入其中，享受美妙醉人的音樂之旅。

It is a pleasure to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its landmark 50th concert season. To celebrate this musical milestone, the HK Phil will perform 34 mainstage programmes at home and tour some 20 cities across Mainland China, Asia and the European continent.

The season's opening concert features the Asian premiere of *The Elements*, a creative coming together of five major American composers commissioned by Grammy Award-winning violinist Joshua Bell, and it will be performed under the baton of Jaap van Zweden, in his final season as Music Director of the HK Phil.

The 2023/24 programme presents a superlative mix of global and local performers and performances. Household names Yo-Yo Ma and Lang Lang, as well as pianist and Beethoven interpreter extraordinaire Rudolf Buchbinder and Lithuanian violinist Julian Rachlin, are just a few of the internationally acclaimed musicians highlighting this 50th season. They are joined by a line-up of renowned guest conductors, including Paavo Järvi, Jukka-Pekka Saraste and Michael Sanderling. The HK Phil will also perform a bravura opera-in-concert, Wagner's *The Flying Dutchman*, and join local jazz legend Ted Lo in two Soulful Jazz Evenings. Further, Opera Hong Kong and the Hong Kong Ballet will collaborate with the HK Phil, and their amazing performances are sure to dazzle the audience.

My Government is committed to developing Hong Kong into an East-meets-West centre for international cultural exchange. We count on the surpassing talent and initiatives of the HK Phil to help lead the way in advancing artistic excellence and building audiences in Hong Kong and throughout the world.

Allow me to extend my heartfelt gratitude to Music Director van Zweden for his inspiring contributions to the HK Phil since 2012. Ladies and gentlemen, I know you will enjoy this very special evening, the opening concert of the HK Phil's Golden Jubilee season.



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

非常榮幸能夠歡迎大家蒞臨香港管弦樂團第五十個樂季揭幕音樂會。

今晚我們將欣賞扣人心弦的節目。梵志登將擔任指揮，與著名小提琴家貝爾帶來新作《元素》的亞洲首演；他亦將指揮柴可夫斯基激動人心的第四交響曲。

今晚見證著我們迄今最精彩的樂季開展，也是我們的金禧之慶。我們將迎來世界頂尖的音樂家，如馬友友、巴孚·約菲、郎朗、畢比達和雲絲等，在這個賞心悅耳且充滿挑戰性的樂季中演出。

港樂最初是一個小型業餘音樂社團，旨在匯聚香港社會不同階層的音樂愛好者。這個初衷沒有改變：我們的使命始終如一，就是為我們的城市帶來最美好的古典音樂。然而，在過去半個世紀，我們的工作範圍有了顯著的拓展。我們現時在世界舞台推廣香港演藝，並深入參與香港的音樂教育及社區活動。

我要感謝多年來給予樂團幫助和支持的眾多好友。全靠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的遠見和支持，我們才能躋身世界一流樂團之列。我們衷心感謝首席贊助太古集團自2006年以來的支持和合作。我們也感謝香港賽馬會支持我們的教育和外展計劃。我們非常感謝眾多贊助商和捐助者，特別是大華銀行（香港）贊助今晚的音樂會。

可惜的是，這樂季是梵志登大師作為音樂總監的最後一個樂季。我們要向他表示最誠摯的感謝，感謝他為樂團付出的努力、遠見卓識和對藝術卓越的追求，將樂團的藝術水平提升到另一個層次。

最後，我要感謝各位觀眾一直以來的支持，並在今晚與我們慶祝這個重要的里程碑。祝大家度過一個愉快的晚上。

It gives me great pleasure to welcome you to the Season Opening concert of the Hong Kong Philharmonic's 50th season.

We have a very exciting programme this evening. Maestro Jaap van Zweden will conduct renowned violinist Joshua Bell in the Asia Premiere of a new composition, *The Elements*; and conduct Tchaikovsky's dramatic Symphony no. 4.

We will welcome some of the best musicians in the world – Yo-Yo Ma, Paavo Järvi, Lang Lang, Rudolf Buchbinder and Elizabeth Watts – to perform with us.

The HK Phil began as a small amateur music society that aimed to bring together music lovers from different parts of Hong Kong society. This original goal hasn't changed: our mission remains to bring the best of classical music to our city. Over the past half-century, however, our work has expanded considerably. We now promote Hong Kong's performing arts on the world stage, and are deeply involved in music education and community activities in Hong Kong.

I would like to thank the orchestra's many friends that have helped and supported it over the years. Our journey to leading international orchestra was only possible through the long-term vision and support of the HKSAR Government, through the Cultural, Sports and Tourism Bureau and the Leisure and Cultural Services Department. We are deeply grateful to our Principal Patron, the Swire Group, for their support and partnership since 2006. We thank the Hong Kong Jockey Club for supporting our Education and Outreach programmes. We are deeply grateful to our many sponsors and donors, and in particular to UOB Hong Kong for sponsoring tonight's concert.

This season is, sadly, Maestro Jaap's last with us as Music Director. We cannot thank him enough for his hard work, vision, and commitment to excellence, which has taken the orchestra to a new level of artistic excellence.

Finally, and most importantly, I would like to thank you, our audience, for your support over the years, and for being with us tonight to celebrate this important milestone. 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

謹此祝賀港樂迎來50周年誌慶。今年亦是香港管弦樂團最後一個由備受推崇、深受樂迷愛戴的音樂總監梵志登領軍的樂季。我謹代表太古向梵志登大師致以衷心感謝，並熱切期待著另一個令人難忘的樂季來臨。

回顧2022年，雖然疫情帶來重重挑戰，港樂仍致力將國際知名的客席指揮及音樂家帶到香港，鞏固香港作為中外文化藝術交流中心的地位。今個樂季，不僅一眾國際星級音樂家在香港的演出令人萬分期待，港樂亦將到訪不同國家及城市展開精彩巡演，與世界各地的樂迷交流。

太古自2006年起成為港樂的首席贊助。我們一直共同努力，致力讓更多觀眾接觸到古典音樂。在2023/24樂季，港樂將加入名為「太古人人樂賞」的全新系列，免費讓觀眾深入了解特選的管弦樂作品，並親身感受世界一流樂團的實際運作。

衷心感謝港樂團隊及香港特區政府的寶貴支持。祝大家有一個愉快的晚上！

I would like to congratulate the HK Phil for entering its 50th anniversary. This year also marks the final season in which our highly esteemed and much-loved Music Director Jaap van Zweden will lead the HK Phil. May I convey our heartfelt appreciation to Maestro Jaap, and we look forward to another memorable season ahead.

Reflecting on 2022, despite all the challenges posed by the pandemic, the HK Phil strived to bring in world-renowned guest conductors and musicians, enhancing Hong Kong's position as an East-meets-West centre for international cultural exchange. This season, we greatly anticipate performances in Hong Kong that feature an international star lineup of musicians, and the HK Phil will also embark on an exhilarating journey to different countries and cities to connect with worldwide music lovers.

Swire's relationship with the HK Phil as principal patron stretches back to 2006. Together, we have always been concerned with making classical music accessible to as wide an audience as possible. For the 2023/24 season, the HK Phil is adding a free, new series to its list of programmes. Titled "Swire Music for Everyone", it invites audiences to deep-dive into specific orchestral works, offering a glimpse of a world-class orchestra in action.

I offer my thanks to the team at the HK Phil, and to the HKSAR government for its invaluable support, and wish everyone an enjoyable evening.



獻辭 MESSAGE

葉楊詩明
Mrs Christine Ip

大華銀行大中華區行政總裁
CEO – Greater China
UOB

非常榮幸代表大華銀行（香港）歡迎大家蒞臨香港管弦樂團第五十個樂季揭幕音樂會，共同慶祝港樂成立五十周年。

這個重要的里程碑見證着港樂整個團隊的努力和堅定的承諾，當中包括才華橫溢的音樂家和指揮家，以及幕後的無名英雄和熱情的支持者。半個世紀以來，港樂以精彩的演出點亮舞台，用優美的旋律豐富聽眾的心靈，讓世界各地的觀眾為之著迷。

作為港樂的長期支持者，大華銀行（香港）十分感激能有機會跟此藝術團體並肩而行。我們親眼目睹了音樂的變革力量，它能啟迪心靈、振奮人心，並把人們凝聚在一起。

作為亞洲的主要藝術支持機構，大華銀行秉持我們的信念，為持份者和我們經營所在地區的生活帶來改變。作為一家注重於創造長期價值的銀行，我們致力於培養藝術人才和促進文化藝術交流。通過各種藝術倡議和計劃，我們一直竭力在香港建立一個充滿活力和可持續發展的社區。

今晚大家聚首一堂，不僅慶祝港樂悠久的歷史和成就，也展望充滿希望和藝術光彩的未來。我邀請大家和我們一起見證這些非凡的藝術家匯聚舞台時所展現的魅力。透過共同努力，我們將繼續支持和培養下一代藝術家，確保能夠代代相傳。

感謝各位今晚參與這場音樂會。衷心祝願港樂第五十個樂季取得圓滿成功。

On behalf of UOB Hong Kong, it is our utmost pleasure to extend a heartfelt welcome to all of you as we gather to celebrate the remarkable 50th anniversary of the HK Phil.

This milestone achievement is a testament to the collective effort and unwavering commitment of everyone involved with the HK Phil, from the talented musicians and conductors to the unsung heroes behind the scenes and passionate supporters. For half a century, the HK Phil has graced the stage with breathtaking performances, filled our hearts with beautiful melodies and enchanted audiences around the world.

As a long-standing supporter of the HK Phil, UOB Hong Kong is grateful and humbled by the opportunity to stand alongside the arts organisation. We have witnessed firsthand the transformative power of music and its ability to inspire, uplift and bring people together.

As the leading patron of the arts in Asia, UOB upholds our belief in making a difference in the lives of our stakeholders and in the communities in which we operate. As a Bank that focuses on long-term value creation, we have a strong commitment to nurturing artistic talents and promoting cultural exchange. Through our various art initiatives and programmes, we have consistently sought to build a vibrant and sustainable community in Hong Kong.

This evening, we gather not only to celebrate the rich history and achievements of the HK Phil but also to look towards a future filled with promise and artistic brilliance. I invite you to join us in witnessing the magic of exceptional artists on the stage and in supporting the next generation to continue the legacy.

Thank you for joining us this evening. I sincerely wish the HK Phil's 50th season a tremendous success.

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常年經費基金讓港樂為香港觀眾呈獻國際水準的音樂節目，邀請世界各地卓越非凡的指揮家及演奏家來港同台演出。您的捐款為香港的文化氣象加添色彩。

The Annual Fund allows us to present world-class music to Hong Kong audiences, and to invite internationally renowned conductors and soloists to perform with the orchestra. Your donation helps enhance the vibrancy of the cultural scene in Hong Kong.



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樂季揭幕
梵志登與貝爾

SEASON OPENING

Jaap & Joshua Bell

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指揮 | 梵志登

Conductor | **Jaap van Zweden**

小提琴 | 貝爾

Violin | **Joshua Bell**

《元素》(由貝爾發起創作) (2023)

貝爾委約作品，亞洲首演

The Elements (originated by Joshua Bell) (2023)

Commissioned by Joshua Bell, Asia Premiere

38'

畢士

《土》

KEVIN PUTS

Earth

麥爾

《水》

EDGAR MEYER

Water

海基

《火》

JAKE HEGGIE

Fire

希頓

《空氣》

JENNIFER HIGDON

Air

莫剛梅莉

《天·空》

JESSIE MONTGOMERY

Space

畢士

《土(再現與終曲)》

KEVIN PUTS

Earth (reprise and finale)

中場休息

INTERMISSION

柴可夫斯基

第四交響曲

I. 較慢的行板

II. 歌曲一樣的小行板

III. 諧謔曲：持續以撥弦演奏

IV. 終曲：火熱的快板

PYOTR ILYICH TCHAIKOVSKY

Symphony no. 4

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

44'

電台錄音 RADIO RECORDING

2023年9月8日及9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9月16日晚上8時播放，9月21日下午2時重播。The concert on 8 Sep and 9 Sep 2023 will be recorded live by RTHK Radio 4 (FM Stereo 97.6- 98.9 MHz and radio4.rthk.hk) and will be broadcast on 16 Sep 2023 at 8pm and 21 Sep 2023 at 2pm.



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HKPhil



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香港管弦樂團



香港管弦樂團



香港管弦樂團 hkphil.org

《元素》(由貝爾發起創作)(2023)

《土》

《水》

《火》

《空氣》

《天·空》

《土(再現與終曲)》

(貝爾委約作品,亞洲首演)

貝爾談《元素》

能有機會親自首演我委約的新作《元素》，令我興奮不已。這次委約計劃十分獨特，意念誕生於疫情初期。整套作品包括五首截然不同的樂曲，由五位我非常欣賞的作曲家創作，每人一首——包括海基（《火》）、希頓（《空氣》）、麥爾（《水》）、莫剛梅莉（《天·空》）和畢士（《土》及《土(再現與終曲)》）。跟這幾位天才橫溢的作曲家合作，實在令我獲益良多；而且五人一同參與一套史詩式作品的創作，更屬音樂史上的壯舉。這次集體創作旨在歌頌大自然之美，我也非常高興能與大家分享這首樂曲。希望正式演出時能見到大家！

作曲家的話

畢士：《土》及《土(再現與終曲)》

《土》及《土(再現與終曲)》是我為《元素》而寫的樂曲。《土》開始時十分穩重；我以重複出現的四音頑固音型為基礎，獨奏小提琴和小提琴組在高音區奏出抒情的樂句，互相應答。開端這個樂思來自我的舊作《小提琴協奏曲》(2006)，但在《土》裡的歷程很不一樣，到頭來會短暫地「起飛」。「再現與終曲」則緊接著莫剛梅莉《天·空》的結尾，無間斷地徐徐響起，幾個早在組曲開端出現的樂思這時重新發展，但營造出的高潮比之前更宏偉。「土」元素令我想到基本的穩定感與耐久力；此外，我希望樂曲能表達出對地球的敬畏之情，對啟發大家保護地球略盡綿力。

麥爾：《水》

這個樂章刻劃水的溫柔與威力。樂章初段的刻劃並不十分具體，要是想像成濛濛細雨也未嘗不可。較後的樂段卻源自特定的意象：我想像自己身處南美洲一處地勢很高的



貝爾 Joshua Bell
© Shervin Lainez

瀑布，化身成瀑布中的一個水粒子，幾秒之內被扔到瀑布底下的泥沙和淤泥裡，不停地打轉，然後再繼續旅程。如果我是第一次聆聽這首樂曲，我也不肯定這個意象會否活現眼前，但這確實是我寫作時心中所見的意象。

海基：《火》

我的《火》以一點火花掀開序幕。一種可以很美，而且不可或缺的事物出現了——既迷人又難以捉摸。我們不能將火把握住，但火卻可以吞噬我們。火既是生活必須，但也可以釀成大禍；不過火也奇蹟地與再生息息相關。我們需要火。我們害怕火。對於火，我們嘗試馴服，嘗試抑制，但火也可以在短時間內失控。我希望探索物理和形而上的火：激情、火焰，都是我們心靈的必需品——對精神、靈性來說都是。那麼，開端的一點火花又何去何從呢？也許我們永遠無法知道——那是混沌中的一環，美麗而令人莫名奇妙。

希頓：《空氣》

空氣是無處不在的元素。空氣滋養我們的身體（從來到這個世界時呼吸的第一口氣開始）、植物與海洋；換季時空氣中的變化，我們感受得到。當貝爾美不勝收的琴音傳來，我們不禁輕輕一嘆——那都是空氣。我知道其他元素很激動人心，充滿活力，樂音更像被捲動似的快速旋轉；《空氣》身處中間，就是一方平靜之地，讓大家透透氣，靜靜想一想。

莫剛梅莉：《天·空》

我很高興能發表新作《天·空》，作為貝爾《元素》的一部分。我負責以音樂刻劃第五元素——空間。「空間」包含所有元素、所有行星，以至宇宙間所有物質。

要刻劃所有元素，將如此龐大的動能都包括在內，要花的功夫一點不少。在《天·空》裡，獨奏小提琴彷彿一邊奏著旋律，一邊走

上一段旅程：一方面將聽眾拉向內心深處，進入他們對宇宙的幻想裡；一方面也往外帶，將觀眾帶到外太空深處。樂曲不時隱約地襲用其他元素——這一點尤其可見於當中的情感以及動機式的音樂語言；同時也變化多端，寬廣豪邁。

《元素》是個很令人興奮的創作計劃，我很榮幸能跟其他作曲家一同參與其中——他們都是才華橫溢的創作人，而且都是我一直以來很欣賞的同儕。我也要特別感謝貝爾，感謝他即將為樂曲舉行首演，以及啟發大家參與這趟美妙的旅程。

原文由貝爾及五位作曲家撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組。

《元素》委約計劃蒙以下人士慷慨贊助，特此鳴謝：
David and Judith Anderson, Antonia Gordon,
Kenneth and Susan Greathouse, Joseph and
Bette Hirsch, Carol Kaganov, and Elizabeth and
Justus Schlichting.

The Elements

(originated by Joshua Bell) (2023)

Earth

Water

Fire

Air

Space

Earth (reprise and finale)

(Commissioned by Joshua Bell,
Asia Premiere)

JOSHUA BELL **on *The Elements***

I'm so excited to have the opportunity to premiere my new commissions project, *The Elements*. The idea for this unique endeavor was born during the early moments of the pandemic, and the work consists of five distinct pieces, each written by composers I greatly admire – Jake Heggie (“Fire”), Jennifer Higdon (“Air”), Edgar Meyer (“Water”), Jessie Montgomery (“Space”) and Kevin Puts (“Earth,” “Earth (reprise and finale)”). The process of working with such an incredible collection of talent has been extremely rewarding, and to have them all represented in one epic opus will be truly historic. I am thrilled to have the chance to share this collective work celebrating the beauty of our natural world and look forward to seeing you at an upcoming performance of *The Elements*!

Notes from the Composers

KEVIN PUTS: “Earth” and “Earth (reprise and finale)”

Earth and *Earth (reprise and finale)* are my contributions to the *Elements* project. The piece begins on solid ground, with a repeating four-note ostinato over which the solo violin and the orchestral violins trade lyrical phrases. This opening idea was drawn from my Violin Concerto (2006) but takes a different journey here, eventually “taking flight” for a brief period. The “reprise and finale” flows seamlessly from the end of Jessie Montgomery’s *Space*, resuming the development of ideas begun at the suite’s opening and reaching grander heights here. Beyond the fundamental sense of stability and endurance the element Earth suggested to me, I hope the music also conveys a more spiritual reverence for the planet Earth itself and, in some minute way, might inspire its protection.

EDGAR MEYER: “Water”

This movement deals with both a gentler side of water and a more forceful side. Music early in the movement is non-specific and maybe evocative of a gentle rain. The music later in the movement comes from a specific vision. I thought of being a particle of water in a high South American waterfall, hurled in seconds down into the swirling silt and sludge at the bottom, and onward from there. I'm not sure if it's what I would see if I heard this music for the first time, but it certainly is what I saw when I wrote it.

JAKE HEGGIE: “Fire”

My score for “Fire” begins with a spark. Something possibly beautiful and essential emerges, fascinating and elusive. We cannot hold fire, but it can consume us. It is essential for life but can also be the cause of immense destruction. And then, miraculously, for rebirth. We need it. We fear it. We try to tame and contain it, but it can quickly run out of control. I wanted to explore both physical and metaphysical fire: the passion, the flame that is essential to our spirits – to all spirituality. Where will that initial spark lead? We may never know. And that is part of a beautiful, inexplicable chaos.

JENNIFER HIGDON: “Air”

Air, an element that is everywhere. It feeds our bodies (in our first breath as we enter the world) and the plants and the oceans; we feel it with every change of season. It is also the sigh that we make when listening to the beautiful tone of Joshua Bell. Knowing that this movement would likely be in the middle of all these other dramatic elements with high energy and swirling notes, this moment is a calm spot, a space for breathing and quiet reflection.

JESSIE MONTGOMERY: “Space”

I am so excited to present this new work for Joshua Bell as part of his *Elements* project. I was tasked with musically conveying the fifth element, space: one which encompasses all of the elements, all of the planets, and all the matter of the universe.

It’s no small feat to try to encapsulate such immense kinetic energy by portraying all of these elements together. In my composition, the solo violin takes on a melodic journey, pulling the listener both inward, into their own imagination of the universe, and outward, into the very depths of outer space. There are some subtle references to the other elements throughout the piece, particularly in its motivic language and its feeling, while being expansive in its transformative nature.

I’m grateful to be included in this exciting project with the other composers – gifted creators that I’ve admired throughout my career. Special gratitude is reserved for Joshua Bell, with my deep appreciation for premiering this work, and for inspiring this incredible journey.

Programme notes by Joshua Bell
and the five composers

Instrumentation

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano doubling celesta and strings.

The commission of *The Elements* has been generously sponsored by David and Judith Anderson, Antonia Gordon, Kenneth and Susan Greathouse, Joseph and Bette Hirsch, Carol Kaganov, and Elizabeth and Justus Schlichting.



畢士 Kevin Puts
© David White

畢士 KEVIN PUTS (b. 1972)

畢士為美國頂尖作曲家，曾贏得普立茲音樂獎，其「奢華、富有動力的」音樂（《紐約時報》）在國際樂壇享負盛名，曾被《歌劇新聞》評為「風格技巧多變的大師」。紐約大都會歌劇院、費城樂團、卡內基音樂廳、費城歌劇院、明尼蘇達歌劇院等著名機構曾委約其創作及演出其作品，而弗萊明、馬友友、尼澤-塞甘、艾爾梭等國際知名藝術家亦曾與他合作。2022年3月，費城樂團及指揮尼澤-塞甘攜手演出畢士的第四部歌劇《時時刻刻》，該場世界首演被《費城詢問報》譽為「歷史性事件……配器豐富，直擊心窩」。

Pulitzer Prize-winning composer Kevin Puts has established himself as one of America's leading composers, gaining international acclaim for his "plush, propulsive" music (*The New York Times*), and described by *Opera News* as "a master polystylist." He has been commissioned and performed by leading organizations around the world, including the Metropolitan Opera, Philadelphia Orchestra, Carnegie Hall, Opera Philadelphia, Minnesota Opera, and many more, and has collaborated with world-class artists such as Renée Fleming, Yo-Yo Ma, Yannick Nezet-Seguin, and Marin Alsop, among others. In March 2022 Puts' fourth opera, *The Hours* had its world premiere on the concert stage by the Philadelphia Orchestra under the baton of Yannick Nezet-Seguin, and was hailed as a "historic event... with a lush orchestration that hits you in the solar plexus." (*The Philadelphia Inquirer*).



麥爾 Edgar Meyer
© Jim McGuire

麥爾 EDGAR MEYER (b. 1960)

演奏家兼作曲家麥爾在音樂界獨創一格，炙手可熱。《紐約客》曾評論他表演的樂器「相對上歷史較短」，但推舉他為當中「技藝最高超的演奏家」。麥爾無可比擬的技巧和音樂才華，加上作曲天賦，使他備受矚目，獲廣泛的聽眾欣賞。他在這個領域獨樹一幟，讓他於2002年奪得麥克阿瑟獎。近期作品包括為低音大提琴和小提琴而作的雙協奏曲，由貝爾帶領波士頓交響樂團於2012年7月在美國鄧肯活音樂節帶來世界首演。

In demand as both a performer and a composer, Edgar Meyer has formed a role in the music world unlike any other. Hailed by *The New Yorker* as "...the most remarkable virtuoso in the relatively un-chronicled history of his instrument", Mr Meyer's unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast, varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002. One of his most recent compositions is the Double Concerto for Double Bass and Violin which received its world premiere in July 2012 with Joshua Bell at the Tanglewood Music Festival with the Boston Symphony Orchestra.



海基 Jake Heggie
© James Niebuhr

海基 JAKE HEGGIE (b. 1961)

作曲家海基以歌劇《越過死亡線》、《白鯨記》、《莫負少年頭》、《三個十二月》、《兩個被遺留的人》和《假如我是你》而聞名。他正與佐拉和施爾聯手創作其第十部長篇歌劇《情報》，並為小提琴家貝爾、新世紀室樂團、米羅弦樂四重奏和 Music of Remembrance 創作新作。他的歌劇及近300首藝術歌曲在全球五大洲均常有演出，獲各地最受歡迎的藝術家擁戴。《越過死亡線》的歌詞由已故大師麥納利執筆，現已成為「21世紀最受推崇的美國歌劇」（《芝加哥論壇報》）。自2000年於三藩市歌劇院首演以來，將近80個國際製作曾上演此劇。

Composer Jake Heggie is best known for the operas *Dead Man Walking*, *Moby-Dick*, *It's A Wonderful Life*, *Three Decembers*, *Two Remain* and *If I Were You*. He is currently at work on his 10th full-length opera, *Intelligence*, with Jawole Zollar and Gene Scheer, as well as new works for violinist Joshua Bell, New Century Chamber Orchestra, the Miró Quartet, and Music of Remembrance. The operas and his nearly 300 art songs have been performed extensively on five continents, championed by some of the world's most beloved artists. With a libretto by the late Terrence McNally, *Dead Man Walking* has become "the most celebrated American opera of the 21st century" (*Chicago Tribune*). It has received nearly 80 international productions since its San Francisco Opera premiere in 2000.



希頓 Higdon
© Andrew Bogard

希頓 JENNIFER HIGDON (b. 1962)

希頓是美國當今最受擁戴且演出最頻繁的作曲家之一，亦是當代古典音樂代表人物之一，憑藉其小提琴協奏曲獲頒2010年普立茲音樂獎，並分別憑敲擊樂協奏曲、中提琴協奏曲及豎琴協奏曲贏得2010、2018及2020年格林美獎。2018年，希頓獲西北大學頒發內默斯獎，該獎項是頒予具卓越成就並對作曲界有重大影響的當代古典作曲家。她的敲擊樂協奏曲錄音最近由美國國會圖書館保存在國家錄音登記處。希頓的作品每年有數百場演出，而《藍色大教堂》在全球各地演出超過600場，為現今演出次數最多的當代管弦樂作品。

Jennifer Higdon is one of America's most acclaimed and most frequently performed living composers. She is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and a 2020 Grammy for her Harp Concerto. In 2018, Higdon received the Nemmers Prize from Northwestern University which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, the recording of Higdon's Percussion Concerto was inducted into the Library of Congress National Recording Registry. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 600 performances worldwide.



莫剛梅莉
Jessie Montgomery
© Jiyang Chen

莫剛梅莉 JESSIE MONTGOMERY (b. 1981)

莫剛梅莉是廣受好評的作曲家、小提琴家兼教育家，曾獲ASCAP基金會頒發的伯恩斯坦獎，以及斯芬克斯卓越獎，其作品經常由世界一流的音樂家和樂團演奏。她將古典音樂與方言音樂、即興、詩歌和社會意識交織，成為21世紀美國聲音及經驗的敏銳詮釋者。她觸動人心的作品被《華盛頓郵報》形容為「動盪、多彩繽紛，爆發出生命力」。其豐富作品包括獨奏、室樂、聲樂和管弦樂。近期重點演出包括由奧爾菲斯室樂團和聖保羅室樂團委約創作的《轉移，轉變，轉向》(2019)，以及為芝加哥小交響樂團而作的《巧合之舞》(2018)。

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, and *Coincident Dances* (2018) for the Chicago Sinfonietta.



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IN HARMONY

柴可夫斯基 (1840-1893) F小調第四交響曲，op. 36

- I. 較慢的行板
- II. 歌曲一樣的小行板
- III. 諧謔曲：持續以撥弦演奏
- IV. 終曲：火熱的快板

1876年底，有人介紹柴可夫斯基與梅克夫人認識。梅克夫人是個孀居的富婆，經常贊助藝術創作，家裡也僱用了一批藝術家，其中之一就是柴可夫斯基的舊生（也很可能是情人）、小提琴家高特克。往後十三年，梅克夫人不但為柴可夫斯基提供財政援助，兩人本身也十分投緣，既有一致的道德立場，也有不相伯仲的才智。梅克夫人的丈夫靠經營鐵路致富，是行業中的翹楚，可是那一年卻突然與世長辭，梅克夫人也隨即絕跡社交場合——她贊助柴可夫斯基的條件，就是不許對方與她見面；可是兩人卻經常互通書信（總共超過一千二百封信！）。梅克夫人經常被刻劃成正面的女性，與柴可夫斯基另一舊生、一位不幸的少女互為對照——1877年，柴可夫斯基為了轉移視線，令人不再注意他與同性之間的風流韻事，好讓自己得以



繼續在社交場合出現，就與這位不幸少女結婚；可是兩人的婚姻並不愉快。

在這段躁動不安的日子，柴可夫斯基正在寫作第四交響曲。這是他獲得梅克夫人支持後所創作的的第一首大型作品。他與梅克夫人的交情（當然不是指男女之情）相當重要——這一點是柴可夫斯基親自承認的。事實上，柴可夫斯基把樂曲題獻給梅克夫人，題獻詞中明言梅克夫人是「我最好的朋友」。

第四交響曲寫於1877至78年，1878年2月22日在莫斯科首演。梅克夫人這時與柴可夫斯基認識不久，但也希望對方能為她解說一下樂曲是關於甚麼。於是柴可夫斯基就寫下一些說法（而且經常被引用）：他形容開端的號角曲既是「全首交響曲的種子」，也代表著「命運：『命運』有著強大的力量，能令追求快樂的努力變得徒勞；『命運』也妒忌心重，必定會令和平與快樂永不圓滿，永不明淨；『命運』就像懸在頭上的達摩克利斯之劍，令人覺得大難將至，一直荼毒心靈。『命運』是一股永遠無法征服、無法戰勝的力量——沒有辦法，只能忍受。」

樂曲恍如只以音樂交代，但沒有台詞的戲劇；「命運」既陰沉不祥又無法擺脫的形象，就成了劇中的關鍵角色——在柴可夫斯基最後三首有編號的交響曲，以及非常出色（但被低估）的《曼費德》交響曲（靈感來自拜倫的詩劇），都可見這個角色的身影。然而也不能簡單明確地說這就是樂曲的「解釋」。畢竟，在柴可夫斯基筆下，「命運」的形象千變萬化，各種形象之間可以大異其趣。例如第五交響曲裡的「命運」動機彷彿徘徊不去、兜兜轉轉似的；第四交響曲裡的「命運」動機開始時嘹亮如鐘，彷彿審判日召喚亡靈的鐘聲，十分可怕。



柴可夫斯基在別處（給同輩作曲家坦尼耶夫的信中）寫道：「（交響曲）難道不應該表達一些無法言傳，但心靈卻很渴望說、也很需要說的東西嗎？」

第四交響曲四個樂章裡，以**第一樂章**最為錯綜複雜，表面上也最能令人留下深刻印象。上文提到圓號和小號突然響起（為了方便，以下簡稱「命運主題」），第一樂章主體隨即展開。作曲家將樂章主體寫成激動的圓舞曲，主題在弦樂組悄悄出現；樂思的處理手法則像電影的交叉剪接和蒙太奇，令戲劇衝突感更強烈。引子中的命運主題在劇中各大重要時刻重現，縈繞不散。

到了第一樂章末段，心理效果已等同走過一段強烈的情感之旅，令人筋疲力盡。作曲家為了讓大家放鬆一下，隨後兩個樂章都是夢幻的插曲，不過這兩首插曲各有特色。雙簧管率先奏起**〈小行板〉**的主旋律——這個旋律十分著名，因為整個旋律只由八分音符構成，卻能展現出超卓的創造力。齊奏弦樂營造出古色古香的氛圍，再飾以俄羅斯的種種舊憶。隨後的**〈諧謔曲〉**是弦樂配器法的傑作。柴可夫斯基要求樂團的弦樂組大量採用撥弦，將這種音響的潛質發揮得淋漓盡

1877年的柴可夫斯基
Tchaikovsky in 1877
(Wikimedia Commons)

致。到了樂章中段，木管彷彿啾啾鳥語，與銅管樂的斷奏和弦形成對比，效果鮮明之餘又不失優雅。

隨著炫目的樂句迸發而出，**終樂章**恍如突然闖入——彷彿有了新覺悟一樣。這裡的下行音階音型早在〈諧謔曲〉已見端倪；現在則為毫無戒心似的簡單民歌曲調做好鋪排。這個下行音階音型用途廣泛，足以成為樂章的基礎組成部分。作曲家以鉞與既歡快又刺激的高速音階修飾曲調。可是樂曲較早前的不安與憂慮卻未曾消失：「命運主題」在第一樂章結束之後，要到這時才首次重現，而且出盡全力。不過這次樂團卻若無其事地繼續，乾脆無視命運的威脅，帶著百折不撓的樂觀情緒，走向歡欣的尾聲。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

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

**PYOTR ILYICH
TCHAIKOVSKY** (1840-1893)
Symphony no. 4 in F minor,
op. 36

- I. *Andante sostenuto*
- II. *Andantino in modo di canzona*
- III. *Scherzo: Pizzicato ostinato*
- IV. *Finale: Allegro con fuoco*

At the end of 1876, Pyotr Ilyich Tchaikovsky was introduced to Nadezhda von Meck, a wealthy widow and arts patron who employed as part of her household a former student (and likely lover) of the composer, the violinist Iosif Kotek. For some 13 years, she would provide Tchaikovsky not only with financial support but also with moral and intellectual solidarity. Meck's husband, who made a fortune as a railroad tycoon, had died suddenly that year, and Nadezhda withdrew from society – she made it a condition of her support of Tchaikovsky that they could never actually meet in person – but she maintained a highly active epistolary relationship with the composer (more than 1,200 letters!). She is often portrayed as a positive female counterpart to the ill-fated young woman (also a former student) whom Tchaikovsky married in 1877 in an unhappy effort to keep up social appearances and deflect attention from his same-sex affairs.

During this turbulent period, Tchaikovsky was composing the Symphony no. 4. It is the first large-scale work he undertook

since he had found Meck's support. A testament to the importance of his (decidedly non-sexual) relationship with her is the fact that he acknowledged by dedicating the score to her. The dedication refers to Meck as "my best friend."

Composed in 1877–78, the Symphony no. 4 received its premiere on 22 February 1878 in Moscow. Meck displayed keen interest in having her new friend explain what this music was all about. In response, the composer penned an often-quoted description of the opening fanfare as "the seed of the whole symphony" and a representation of "Fate: this is that fateful force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome – merely endured, hopelessly."

This image of a darkly ominous, inescapable "Fate" – as a key character in a music drama without words – is a constant in the last three of Tchaikovsky's numbered symphonies, as well as in the marvellous (and underrated) *Manfred* Symphony (inspired by a verse play by Lord Byron). But it should not be taken as a simple and conclusive "explanation" of what is happening in the music. After all, Tchaikovsky's various *musical* images for Fate are

remarkably different from one another. In the Symphony no. 5, for example, the motif associated with Fate has a brooding, circular character, while in Symphony no. 4 it peals out at the start, like the terrifying summons of Judgement Day. Elsewhere (to his fellow composer Sergei Taneyev), Tchaikovsky wrote: “Should not [a symphony] express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed?”

Of the Symphony no. 4’s four movements, **the first** is the most complex and outwardly impressive. The above-mentioned blast from horns and trumpets (which, for the sake of shorthand, we can call the “Fate motto”), leads to the first movement proper, which takes on the guise of an agitated waltz – the main theme steals in on the strings unexpectedly. Tchaikovsky subjects his musical ideas to an almost cinematic process of cross-cutting and montage, intensifying the sense of dramatic conflict. The introductory Fate motto returns at various important moments in the drama, an implacable presence.

By the end of the first movement, the psychological effect is of having gone through an exhaustive journey of powerful emotions. Tchaikovsky allows for some relaxation in a pair of dreamlike interludes for the following two movements – though each is completely distinctive in character. The oboe introduces the main melody of the **Andantino**, notable for the

melodic inventiveness it shows using only eighth notes. Unison strings evoke an archaic atmosphere coloured by memories of Old Russia. The **Scherzo** that ensues is a tour de force of string orchestration: Tchaikovsky exploits the acoustic potential of having this section of the orchestra play extensively by plucking the strings. In the middle comes a striking, balletic contrast of chirping woodwinds and staccato brass chords.

The **finale** then crashes on the scene with an exuberant outburst – as if to suggest a new awakening. A pattern of descending scales (which had been foreshadowed in the Scherzo) sets up the framework for a disarmingly simple folk tune that is versatile enough to make it the basic building block of this final movement. Tchaikovsky decorates the tune with festive, exciting, high-velocity scales and cymbal crashes. Yet the anxiety and worry from earlier in the Symphony has not yet been banished: for the first time since the end of the opening movement, the Fate motto makes another return, now with full force. But this time, the orchestra goes on to simply ignore the threat and carries on to the celebratory conclusion with an attitude of unconquered optimism.

Programme notes by Thomas May

Instrumentation

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

梵志登

JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂樂團音樂總監，2024年將成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登的最新錄音於2020年推出，為紐約愛樂樂團世界首演大衛·朗的《國家的囚犯》，兩張專輯皆與紐約愛樂樂團合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，完成華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及最近灌錄的馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2023 Concertgebouw Prize.

Jaap van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

貝爾 JOSHUA BELL

小提琴 Violin

Photo: Shervin Lainez



貝爾出道接近40年，曾贏得格林美獎，是同輩中最享負盛名的小提琴家之一。他與大部分知名管弦樂團皆有合作經驗，以獨奏、室樂音樂家、指揮等不同崗位參與演出。現為聖馬田室樂團的音樂總監。

2023/24樂季重點演出，包括由他最新委約創作的《元素》組曲國際巡演，集五位著名作曲家以五種元素為題聯合創作，由漢堡易北愛樂樂團、香港管弦樂團、紐約愛樂樂團、芝加哥交響樂團和西雅圖交響樂團先後舉行首演。由索尼古典發行的新專輯《梁祝》於2023年夏季推出，收錄陳鋼與何占豪為傳統中樂團全新編曲的《梁祝》小提琴協奏曲。此外，貝爾將帶領聖馬田室樂團到澳洲及美國巡演。貝爾於本樂季擔任德國北部電台易北愛樂樂團的駐團藝術家，並為新澤西交響樂團、美國國家交響樂團、阿特蘭大交響樂團、歐洲室樂團、費城樂團及三藩市交響樂團等出任客席藝術家。

2011年，貝爾接替於1959年創辦聖馬田室樂團的馬連拿爵士，獲委任為樂團音樂總監。作為索尼古典的專屬藝術家，貝爾已灌錄超過40張專輯，曾獲頒格林美獎、水星音樂獎、《留聲機》大獎及奧普斯古典音樂獎。

貝爾使用的小提琴為1713年製造的史特拉底瓦里名琴「胡伯曼」。

Management for Joshua Bell:
Park Avenue Artists.
www.parkavenueartists.com

With a career spanning almost four decades, GRAMMY® Award-winning violinist Joshua Bell is one of the most celebrated artists of his era. Bell has performed with virtually every major orchestra in the world, and continues to maintain engagements as a soloist, recitalist, chamber musician, conductor and as the Music Director of the Academy of St Martin in the Fields.

Bell's highlights in the 2023-24 season include an international tour of his newly-commissioned project, *The Elements*, featuring works by renowned composers representing each of the five elements. The work will receive its premiere performances with the Elbphilharmonie Hamburg, Hong Kong Philharmonic Orchestra, New York Philharmonic, Chicago Symphony Orchestra, and Seattle Symphony Orchestra. Bell will also release his new album on Sony Classical, *Butterfly Lovers*, in summer 2023. The record features the *Butterfly Lovers* Violin Concerto by Chen Gang and He Zhanhao newly arranged for traditional Chinese orchestra. Bell will also lead the Academy of St Martin in the Fields on tour in Australia, and throughout the United States. Bell appears as artist-in-residence this season with the NDR Elbphilharmonie, and as a guest artist with the New Jersey Symphony, National Symphony Orchestra, Atlanta Symphony, Chamber Orchestra of Europe, Philadelphia Orchestra, San Francisco Symphony and more.

In 2011, Bell was named Music Director of the Academy of St Martin in the Fields, succeeding Sir Neville Marriner, who formed the orchestra in 1959. As an exclusive Sony Classical artist, Bell has recorded more than 40 albums, garnering GRAMMY®, Mercury®, Gramophone and OPUS KLASSIK awards.

Bell performs on the 1713 Huberman Stradivarius violin.

羅尚正
TED LO
鋼琴及編曲
PIANO &
ARRANGER

貝爾
JOSHUA BELL

小提琴 VIOLIN

© SherVin Lainez

畢比達
RUDOLF BUCHBINDER

鋼琴 PIANO

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指揮 CONDUCTOR

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香港管弦樂團 第五十個樂季

HONG KONG PHILHARMONIC
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23/24

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JAAP & RUDOLF BUCHBINDER I & II

梵志登與畢比達一及二



梵志登 指揮

Jaap van Zweden CONDUCTOR © Keith Hiro

15 SEP | **MENDELSSOHN** *The Hebrides*
BEETHOVEN Piano Concerto no. 4
MENDELSSOHN Symphony no. 3, *Scottish*
 孟德爾遜 《赫布里底群島》
 貝多芬 第四鋼琴協奏曲
 孟德爾遜 第三交響曲,「蘇格蘭」

16 SEP | **MENDELSSOHN** String Symphony no. 13, *Sinfoniesatz*
BEETHOVEN Piano Concerto no. 5, *Emperor*
MENDELSSOHN Symphony no. 4, *Italian*
 孟德爾遜 第十三弦樂交響曲,「交響樂章」
 貝多芬 第五鋼琴協奏曲,「帝皇」
 孟德爾遜 第四交響曲,「意大利」

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Rudolf Buchbinder
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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



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演出的音樂會和曲目。
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.

1994年1月28日及29日，貝爾與港樂上演兩場音樂會，在香港文化中心演奏布拉姆斯小提琴協奏曲。當年貝爾26歲。1994年的音樂會，成人門票票價為\$50至\$190。

此前，他在1987年1月19日舉行的第15屆香港藝術節，隨馬連拿爵士指揮的聖馬田室樂團來港，演奏孟德爾遜小提琴協奏曲，時年19歲。當時香港文化中心尚未落成，音樂會於香港大會堂音樂廳舉行，成人門票票價為\$22至\$210。

Joshua Bell made his debut with the HK Phil at age 26 in two concerts on 28 and 29 January 1994 on which he performed Brahms Violin Concerto. Ticket prices for these concerts ranged from \$50 to \$190.

Bell had performed previously in Hong Kong at age 19 with the Academy of St Martin in the Fields, playing the Mendelssohn Violin Concerto conducted by Sir Neville Marriner, on 19 January 1987 as part of the 15th Hong Kong Arts Festival. At that time, as the Hong Kong Cultural Centre had not yet been completed, the concert was held at the Hong Kong City Hall concert hall. Ticket prices cost between \$22 and \$210.



貝爾首次與港樂合作演出的音樂會海報
Poster for Joshua Bell's first concert with the HK Phil
(HK Phil Archive)



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。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. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He 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 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



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

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, 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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

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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
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FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

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



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

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

朱蓓
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Bei de Gaulle
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Concertmaster



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Ai Jin

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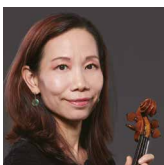


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Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
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賈舒晨**
Jia Shuchen**



李祈**
Li Chi**



沈庭嘉**
Vivian Shen**

* 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



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Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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George Lomdaridze



◆姜馨來
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張沛姬
Chang Pei-heng



馮榕
Feng Rong



費利亞
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Homer Lee

麥迪拿
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Bamrungbanthum

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James Boznos

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梁偉華
Raymond Leung Wai-wah

胡淑徽
Sophia Woo Shuk-fai

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Linda Yim[#]

「管弦樂精英訓練計劃」駐團學員

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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

特約樂手

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Violin: James Li Chun-lam &
Felix Wai

中提琴：楊善衡
Viola: Andy Yeung

敲擊樂器：何子輝、王偉文、雲維華
Percussion: Sunny Ho,
Raymond Vong & Wan Wai-wah

客席首席豎琴：費蘭迪絲
Guest Principal Harp:
Carmen Alcántara Fernández

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

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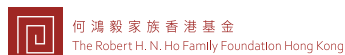
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- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

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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
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- 應琦泓先生

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G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
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李卡多·安東尼亞齊 (1910) 小提琴，
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This project is initiated and organised by
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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

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, played by
Mr Domas Juškys, Co-Principal Second Violin

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- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in
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- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- Mr Steven Ying

Generously loaned by An Anonymous

G. B. Guadagnini (1757) “Ex-Brodsky” 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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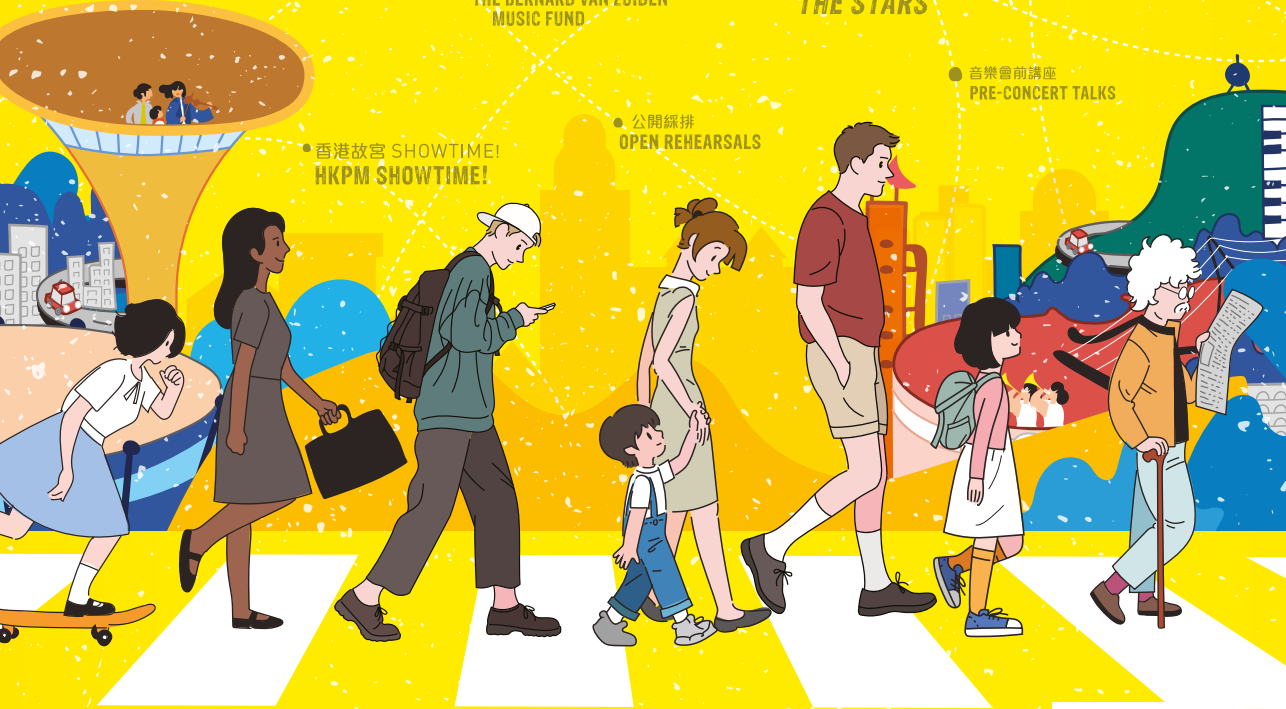
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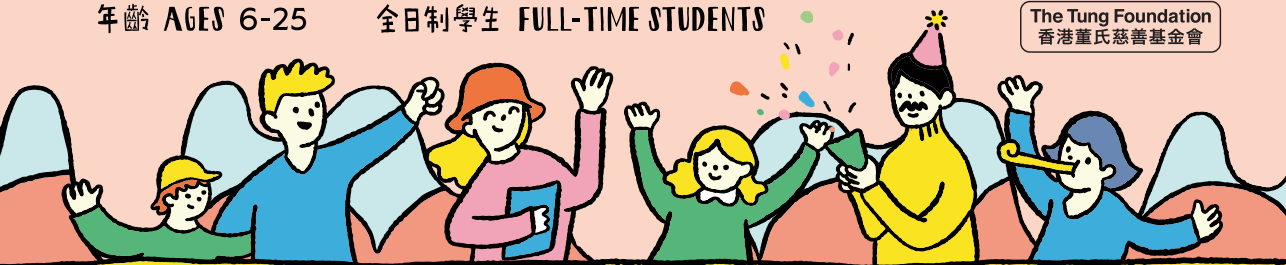


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榮休之喜： 陪伴港樂逾四十載的「大佬」



Happy Retirement to our “Dai Lo”: More than 40 Years of Outstanding Service

今年8月底，為港樂盡心服務了逾40載的辦公室助理梁錦龍正式榮休。我們由衷感謝他寶貴的貢獻，也借此機會訪問了他：

恭喜你快榮休了，你有甚麼心聲？

光陰似箭，我在港樂已工作了42年。1981年12月入職，在銅鑼灣上班，後來地方不夠，搬到灣仔區。經過歲月洗禮，公司最後遷移到尖沙咀。我的工作負責公司五大部門所有需求：做咭片、訂紙張及各類 toner、買鮮奶廁紙、去銀行提款匯款等。工作繁重，日子快過。上班最重要是溝通，大家尊重大家，工作順利就開心啦。轉眼間快要退休，也要有計劃地享受人生，多謝！

為甚麼你會有「大佬」這綽號？

二十幾年前某部門同事叫我「大佬」。叫了一陣，每個部門都叫我做大佬。

退休後想過怎樣的生活？

行山，間中入馬場，做運動，兩蚊搭車，去旅行……我68歲了，要享受人生，多謝！

At the end of August this year, Sammy Leung, also known as our “Dai Lo” (which literally means “big brother”) will retire from his position as an office assistant at the HK Phil after more than 40 years of service. We would like to take this opportunity to express our heartfelt gratitude for his invaluable contributions over the years.

Congratulations on your imminent retirement! How do you feel?

Well, time flies! 42 years at the HK Phil have gone by quickly. I started in December 1981, first at the Causeway Bay office, then Wan Chai, and finally Tsim Sha Tsui. I work directly with all five departments of the HK Phil. My duties include everything from making name cards, buying fresh milk to going to the bank. My days here are busy and fast-paced. For me, working together is all about communication and mutual respect, which makes for a happy workplace. After all these years, I look forward to planning my retirement!

How did the nickname “Dai Lo” come about?

It started with one colleague, 20 years ago. Before I knew it, the entire office had started using this name!

What are your plans after you retire?

Hiking, occasionally watching a horse race, playing sports, enjoying the \$2 concessionary transport fare, and traveling... I'm 68 years old and want to enjoy life. Thank you!

BRVA

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\$1 = b1



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bravo.hkphil.org



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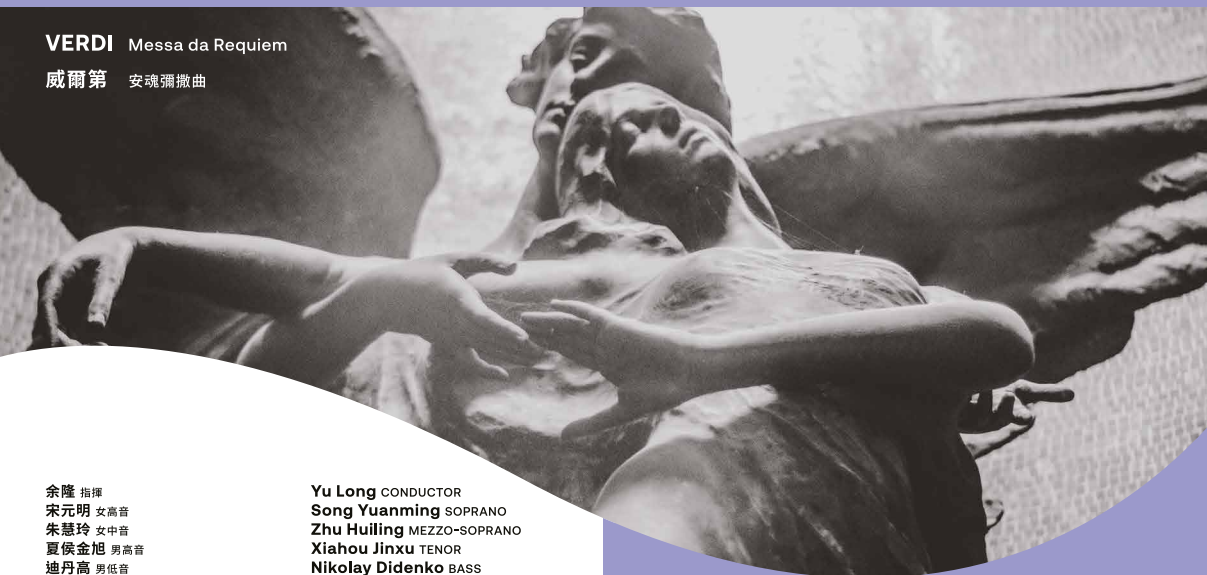
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The New York Times

YU LONG VERDI REQUIEM

VERDI *Messa da Requiem*

威爾第 安魂彌撒曲



余隆 指揮
宋元明 女高音
朱慧玲 女中音
夏侯金旭 男高音
迪丹高 男低音
香港管弦樂團合唱團
中央歌劇院合唱團

Yu Long CONDUCTOR
Song Yuanming SOPRANO
Zhu Huiling MEZZO-SOPRANO
Xiahou Jinxu TENOR
Nikolay Didenko BASS
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28 SEP 2023
THU 8PM

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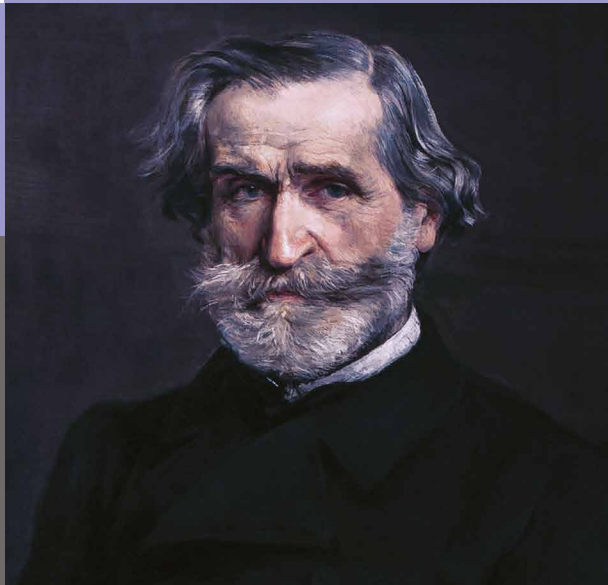
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余隆
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**15
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**梵志登與畢比達 I
Jaap & Rudolf Buchbinder I**

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孟德爾遜

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《赫布里底群島》
第四鋼琴協奏曲
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Piano Concerto no. 4
Symphony no. 3

梵志登, 指揮
畢比達, 鋼琴
Jaap van Zweden, conductor
Rudolf Buchbinder, piano

**16
SEP 2023**

SAT 8PM
CC
\$780 \$620 \$480 \$300

**梵志登與畢比達 II
Jaap & Rudolf Buchbinder II**

孟德爾遜
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孟德爾遜

**MENDELSSOHN
BEETHOVEN
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String Symphony no. 13, *Sinfoniesatz*
Piano Concerto no. 5, *Emperor*
Symphony no. 4, *Italian*

梵志登, 指揮
畢比達, 鋼琴
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Rudolf Buchbinder, piano

**25
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張緯晴, 鋼琴
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Lau Wai, clarinet
Lin Jiang, horn
Toby Chan, bassoon
Rachel Cheung, piano

**28
SEP 2023**

THU 8PM
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\$500 \$400 \$300 \$200

**余隆 | 威爾第安魂彌撒曲
Yu Long | Verdi Requiem**

威爾第
VERDI

安魂彌撒曲
Messa da Requiem

余隆, 指揮
宋元明, 女高音
朱慧玲, 女中音
夏侯金旭, 男高音
迪丹高, 男低音
香港管弦樂團合唱團
中央歌劇院合唱團
Yu Long, conductor
Song Yuanming, soprano
Zhu Huiling, mezzo-soprano
Xiahou Jinxu, tenor
Nikolay Didenko, bass
Hong Kong Philharmonic Chorus
China National Opera House
Chorus

**30
SEP 2023**

SAT 8PM
CC
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National Day Concert:
A Panorama of Rivers and Mountains**

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A Thousand Li of Rivers and Mountains
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Johnson Li, piano
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Hong Kong Chinese Orchestra
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