

KOREA PRE-TOUR CONCERT

# SIBELIUS CONCERTO WITH INMO YANG

韓國巡演前音樂會

梁仁模的西貝遼士



梁仁模 小提琴  
Inmo Yang VIOLIN © Sangwook Lee

# 25 OCT 2023

WED  
8PM

香港文化中心音樂廳  
Hong Kong Cultural Center  
Concert Hall



岡扎雷茲-蒙哈斯 指揮  
Roberto González-Monjas  
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韓國巡演前音樂會

# 梁仁模的西貝遼士

KOREA PRE-TOUR CONCERT

## Sibelius Concerto with Inmo Yang

指揮 | 岡扎雷茲-蒙哈斯

Conductor | **Roberto González-Monjas**

小提琴 | 梁仁模

Violin | **Inmo Yang**

林姆斯基-高沙可夫

《西班牙隨想曲》

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

**NIKOLAI RIMSKY-KORSAKOV**

*Capriccio espagnol*

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

15'

西貝遼士

小提琴協奏曲

- I. 中庸的快板
- II. 極慢板
- III. 不太快的快板

**JEAN SIBELIUS**

Violin Concerto

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

35'

中場休息

INTERMISSION

德伏扎克

第九交響曲，「自新世界」

- I. 慢板—甚快板
- II. 廣板
- III. 甚快板
- IV. 熱情的快板

**ANTONÍN DVOŘÁK**

Symphony no. 9, *From the New World*

- I. Adagio – Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro con fuoco

40'



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## 林姆斯基-高沙可夫 (1844-1908) 《西班牙隨想曲》，op. 34

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

「美妙的白天，美妙的黑夜！日間的天空是深湖藍的，實在美極了；到了晚上就被奇妙的磷光取代……滿月的光芒，透過厚厚的雲層灑向地面，忽明忽暗。一切都不同，而且一點都不像俄羅斯。」

——林姆斯基-高沙可夫《我的音樂生活》

俄羅斯作曲家都很喜歡南方。格林卡曾根據一首西班牙民間舞曲寫作序曲；柴可夫斯基則熱愛意大利，還受啟發寫作了《意大利隨想曲》和《佛羅倫斯的回憶》。不過即使跟他們相比，林姆斯基-高沙可夫的情況仍然十分特別。他在俄國海軍當下級軍官時，到過倫敦（更在倫敦東區一所酒吧裡寫下第一交響曲的慢樂章）、紐約、里約熱內盧和加的斯。所以1887年他準備根據西班牙旋律寫作管弦樂曲時，對「西班牙」已經有點頭緒，至少他去過西班牙，起碼不會像德布西那樣——德布西1908年寫作《伊比利亞》時，連西班牙也沒去過！林姆斯基-高沙可夫在回憶錄中，寫到南方夜晚的色彩與溫暖環境時顯得眉飛色舞，顯然對於對這位管弦樂色彩大師來說，地中海一帶有著特別的魅力。

作曲家起初動筆時，《西班牙隨想曲》原本是小提琴與樂團合奏的「西班牙主題幻想曲」，但他不久就覺得沒有獨奏者會更有趣——「幾個西班牙主題都帶有舞曲特質，有很多素材可以讓我採用色彩繽紛的管弦樂效果。」可是，第一小提琴在完稿中（由

五樂章組成）也像主角，此外單簧管和豎琴也舉足輕重。開端的〈晨歌〉奠定了樂曲豐盛喜慶的氣氛，而且在全曲中段和結尾也重現，手法類似前導主題。〈變奏曲〉帶領著夜曲似的溫柔旋律，穿過種種溫暖的管弦樂色彩，之後〈晨歌〉闖入。

神氣活現的〈場景與吉卜賽歌曲〉以號角曲開始，好些精彩的器樂獨奏段都充滿吉卜賽神韻；生氣勃勃的〈阿斯圖里亞的方丹戈舞曲〉緊接著開始，與前一樂章沒有間斷；然後〈晨歌〉重現，把《隨想曲》推進到熱烈的結束。「總的來說，儘管《隨想曲》無疑是首純外在的樂曲，但仍很生動燦爛。」林姆斯基-高沙可夫說話總是輕描淡寫的，他真正意思是：也許《西班牙隨想曲》算不上深刻，但聽著會令人十分愉快。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

### 編制

兩支長笛、短笛、兩支雙簧管（其二兼英國管）、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、豎琴及弦樂組。

## NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

### *Capriccio espagnol*, op. 34

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

“Wonderful days, and wonderful nights! The marvellous dark azure-colour of the sky by day would be replaced by a fantastic phosphorescent light at night...the light of the full moon dipping in and out of the heaping clouds was simply dazzling. Everything was different; and nothing like Russia.”

—Rimsky-Korsakov: *My Musical Life*

Russian composers loved the South. Glinka wrote an overture on a Spanish folk-dance, and Tchaikovsky’s love of Italy inspired his *Capriccio italien* and *Souvenir de Florence*. But even in this company, Rimsky-Korsakov was a special case. As a junior officer in the Russian Navy, he’d travelled to London (where he wrote the slow movement of his First Symphony in an East End pub), New York, Rio de Janeiro and Cadíz. So when, in 1887, he set about writing an orchestral work on Spanish melodies, he actually had some idea what he was dealing with. At least, unlike Claude Debussy, who wrote his *Ibéria* in 1908, he’d actually visited Spain! And for Rimsky-Korsakov, the master of orchestral colour, who wrote rapturously in his memoirs of the colours and warmth of the southern night, the Mediterranean world held a special allure.

*Capriccio espagnol* began as a “Fantasy on Spanish Themes” for violin and orchestra, but Rimsky soon decided that he could have more fun without a soloist – “the Spanish themes, of dance character, furnished me with rich material for employing colourful orchestral effects.” The first violin does, however, have a starring role in the five-movement *Capriccio*, as do the clarinet and harp. The opening *Alborada* (morning song) sets an exuberant, festive mood and returns at the middle and end of the *Capriccio* as a sort of motto-theme. The *Variazioni* guides a tender, nocturne-like melody through a range of warm orchestral colours before the *Alborada* bustles in once more.

The swaggering *Scena e canto gitano* (Scene and gypsy song) opens with a fanfare and summons the gypsy spirit with some brilliant instrumental solos; the spirited *Fandango asturiano* follows straight on, before the *Alborada* returns to sweep the *Capriccio* to a riotous finish. “All in all,” Rimsky wrote, “the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.” This was his typically understated way of saying that *Capriccio espagnol* may not be a profound piece – but it’s an enormously enjoyable one.

Programme notes by Richard Bratby

#### Instrumentation

Two flutes, piccolo, two oboes (two doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

## 西貝遼士 (1865–1957) D小調小提琴協奏曲, op. 47

- I. 中庸的快板
- II. 極緩板
- III. 不太快的快板

西貝遼士離世時，芬蘭人民將他視為民族英雄；但他生前也有過失望與挫敗的時候。1915年，這位當時已年過半百的知名作曲家，在日記上語帶傷感地寫道：「我夢見自己還是12歲，而且是小提琴技巧大師。」當小提琴家其實一直是他的夢想；後來雖然放棄，但始終心結難解——1902年夏季，他遇見德國小提琴技巧大師布麥斯特 (Willy Burmester) 後，就想到排解方法了。

西貝遼士給太太艾諾寫信道：「我想到些好主意，用來寫小提琴協奏曲。」之後才返回赫爾辛基，認真地付諸實行。樂曲寫於1902年9月至1903年9月，但過程卻不順利；他不但酗酒，更跟布麥斯特鬧翻，結果樂曲於1904年2月8日首演時，是由當地一位小提琴教師諾伐扎克 (Viktor Nováček) 負責獨奏。首演後西貝遼士馬上收回樂曲，1905年花了整個夏季全面修訂。1905年10月，最終修訂版在柏林由柏林愛樂樂團首演，李察·史特勞斯指揮，夏里 (Karel Halíř) 擔任獨奏。

樂曲問世不到20年，已經在常備曲目穩佔一席，成為每位認真的小提琴高手都必須學習駕馭的少數協奏曲之一。當時的觀眾聽著會覺得迷惘，大家現在也能聽出因由——樂曲時而激情如火，時而冷若冰霜，既肆意炫技又充滿原始力量，這種混合體實在沒有哪首協奏曲能比得上。這一刻像自然詩一樣寧靜，下一刻卻又嚴厲而壯觀；但整體所營造的情感旅程既吸引又令人滿足，是20世紀音樂中的佼佼者。

看看第一樂章——從沙沙作響、音量極弱的開端、到誘人而多愁善感時刻（小提琴還痴痴地拉奏雙弦三度音和六度音），再到樂團激盪的、風暴似的高潮。儘管非常戲劇化，而且獨奏難度在所有小提琴協奏曲中也是數一數二，但聽起來卻順理成章、甚至理所當然，渾然天成。這就是作曲家想要的效果：樂章其中一份草稿上，他真的畫了幅日出圖，音符上方的圓滑線都化作盤旋著的海鷗。

哀號似的木管，靜靜滾奏的鼓，冰冷地為慢板掀開序幕，與小提琴既深沉又感情豐富的旋律形成鮮明對比。樂章徐徐展開，成了抒情、溫暖又浪漫的插曲。作曲家不久前到過意大利旅遊，那裡氣候溫暖；有些聽眾也許會覺得樂章的氣氛與此有關（就像他的第二交響曲一樣）。

不過，終樂章還是有釋放的感覺，而它的確是首舞曲，但鼓和低音大提琴沉重的樂音，卻顯示這首舞曲並不輕鬆。1935年，英國樂評人托菲 (Donald Tovey) 以「北極熊的波蘭舞曲」形容這個樂章。閃爍技巧的小提琴彷彿令樂章感覺暖和起來，也許這種氣候對北極熊來說也太暖和了些——不過強風卻在樂曲最後幾頁襲來，而且明顯帶著寒意。如果寫這首協奏曲是作曲家為自己的小提琴家夢畫上句號，那麼這個簡單有力的句號，也幾近冠絕他所有作品。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

### 編制

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

## JEAN SIBELIUS (1865–1957)

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

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

Sibelius was a Finnish national hero by the end of his life, but he had his share of disappointments and personal failures along the way. “I dreamed I was 12 years old, and a virtuoso violinist,” the world-famous, 50-year-old composer wistfully told his diary in 1915. His abandoned dream of being a violinist never left him, and when he met Willy Burmester, a German violin virtuoso in the summer of 1902, he saw a way of getting it all out of his system.

“I’ve got some marvellous ideas for a violin concerto,” he wrote to his wife Aino, before returning to Helsinki and getting down to work in earnest. He worked at the concerto between September 1902 and September 1903. But work didn’t go smoothly; Sibelius drank heavily, quarreled with Burmester and had the piece premiered by a local violin teacher, Viktor Nováček, in Helsinki on 8 February 1904. Sibelius immediately withdrew the concerto, and devoted the summer of 1905 to a complete revision. It was premiered in its final form in Berlin in October 1905 by Karel Halíř, leader of the Berlin Philharmonic. Richard Strauss was the conductor.

Within two decades Sibelius’ Violin Concerto entered the repertoire as one of the handful of concertos that every serious virtuoso simply has to tackle. It’s possible to hear why early listeners found it disorienting – no concerto has quite the same mixture of fiery passion and icy cool, or virtuosic display and elemental strength. Moments of hushed nature-poetry alternate with gruff grandeur; yet the whole adds up to one of the most satisfying and gripping emotional journeys in 20<sup>th</sup> century music.

Take the first movement – it sweeps from its rustling, pianissimo opening through moments of luscious sentimentality (the violin swooning in double-stopped thirds and sixths) to stirring, storm-blown orchestral climaxes. Despite all the drama, and one of the most fiendishly difficult solo parts in any violin concerto, it feels inevitable; even natural. That’s how Sibelius wanted it: on one of the sketches for this movement, he actually drew a sunrise, with the slurs over the notes transformed into wheeling seagulls.

Keening pairs of woodwinds and quiet drumrolls open the Adagio coolly, making the violin’s deep, richly expressive melody seem all the more of a contrast. The movement unfurls into a lyrical and warmly romantic interlude. Some listeners have heard it – like Sibelius’ Second Symphony – as a reflection of his recent travels in warm climate of Italy.

The finale, though, still comes as a release, and indeed, it's a dance – but as the pounding basses and drums signal, anything but a lightweight one. In 1935 the British critic Donald Tovey dubbed it a “polonaise for polar bears”. Perhaps the violin's glittering gymnastics make the climate of this movement too warm for polar bears – but there's a definite chill in the gales that rise through the concerto's closing pages. If Sibelius is drawing a line under his own dreams of becoming a violinist, he does so with one of the simplest and most powerful endings even he ever wrote.

Programme notes by Richard Bratby

#### Instrumentation

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

## 德伏扎克 (1841–1904) E小調第九交響曲， 「自新世界」，op. 95

- I. 慢板—甚快板
- II. 廣板
- III. 甚快板
- IV. 熱情的快板

德伏扎克對於美洲民歌令歐洲古老樂種（交響曲、弦樂四重奏及其他來自古典傳統的作品）重拾活力的潛能很有興趣。早在高瞻遠足的美國慈善家霍博夫人（Jeannette Thurber）邀請德伏扎克赴美之前，他已經開始探索捷克民歌的威力。霍博夫人邀請德伏扎克留美幾年，出任位於紐約市曼哈頓下東區、新成立的國家音樂學院總監。霍博夫人的丈夫是位百萬富翁，靠經營超市生意累積了不少財富，霍博夫人因此得以成立新的音樂學院以及其他同類項目，推動一項偉大的實驗。

霍博一直有個夢想，希望推動真正的美國音樂，其創作靈感來自美國，而不是倚賴歐洲中心主義文化價值。霍博的遠見延伸至成立音樂學院，而且歡迎女性、非裔美國人以及其他少數族裔入讀，並提供支援。有機會在新世界逗留一段時間重塑自我，不但讓當時已晉身國際級作曲家的德伏扎克欣然接受這份工作，更讓他克服對航海的恐懼，1892年登船展開漫長的旅程。直至1895年，德伏扎克基本上都待在美國，期間只有五個月時間返回歐洲。

留美數年，的確令德伏扎克脫胎換骨。《新世界交響曲》寫於1893年，同年12月16日在新落成的卡奈基音樂廳首演，由紐約愛樂樂團的前身演奏，而且演出極為成功。樂曲還沒完成的時候，德伏扎克曾經接受訪問，宣稱「將來在美國發展的作曲學派，只要是認真的、原創性高的，必定以非裔美國人的靈歌



音樂為真正基礎」；為此，他認為對美洲原住民的音樂也應該加以探索。很多人指「自新世界」無論在音樂或社會性方面，都是作曲家身處美國這新環境的產物。不過大家也別忘了，全曲也同樣瀰漫著德伏扎克獨特的波希米亞風格。

德伏扎克身為捷克人，在奧匈帝國裡也屬於少數民族；所以他認同霍博夫人讓邊緣族群以音樂表達自己這個進步觀念，而且對她眼中美洲土著音樂所呈現的精神面貌特別有共鳴。然而正如音樂學者沙杜 (Douglas Shadle) 觀察所得：「在德伏扎克來到美國之前，美國作曲家已經在國族身份問題上思索良久。」事實上，德伏扎克所認識的非裔美國人靈歌，不少都是由他在音樂學院的黑人學生貝利 (Harry Burleigh) 提供的。

例如，第一樂章有個感人的長笛旋律，聽起來像引用了靈歌〈輕輕搖吧，可愛的馬車〉，但事實卻是從樂章主題發展而來——這個主題最初以圓號奏出，然後在之後每個樂章都重現，是樂曲裡十分重要的元素。德伏扎克還說，雖然自己沒有明確引用美洲原住民的歌曲，但有位朋友送來很多印第安旋律，然後德伏扎克「研究了好些印第安旋律」，結果「滿腦子都是印第安音樂的特色——事實上，是印第安音樂的精神。我在這首交響曲裡，就是想重現這種精神。」

至於美洲原住民元素，德伏扎克對一首以虛構的美洲原住民為題材的史詩——朗費羅 (Henry Wadsworth Longfellow) 1855 年發表的《海華沙之歌》(The Song of Hiawatha) 情有獨鍾；全曲最著名的英國管獨奏樂段則在廣板出現(後來被改編成靈歌)。德伏扎克指出，他計劃將《海華沙之歌》改編成戲劇，廣板就是其中一場的草稿(不過到頭來這個計劃還是不了了之，無論歌劇還是清唱劇都沒有問世)。有學者相信，這一場刻劃的也許是海華沙向心上人明妮赫赫 (Minnehaha) 的求愛，甚至是明妮赫赫的第一次喪禮。

德伏扎克暗示諧謔曲的靈感亦來自《海華沙之歌》——這次是詩中一個包含印第安舞蹈的場景。諧謔曲以活潑的節奏推動；第一樂章的主題在中段和結尾都有重現。終曲以銅管樂號角曲似的激情主題掀開序幕，然後前面三個樂章的主題都在這裡匯合，將《新世界交響曲》推上令人振奮的高潮。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛(其一兼短笛)、兩支雙簧管、英國管、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。



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## ANTONÍN DVOŘÁK

(1841–1904)

### Symphony no. 9 in E minor, *From the New World*, op. 95

- I. *Adagio – Allegro molto*
- II. *Largo*
- III. *Molto vivace*
- IV. *Allegro con fuoco*

Antonín Dvořák was intrigued by the potential for using music from American folk sources to rejuvenate the old European forms of the symphony, string quartet and similar works from the classical tradition. He had already been exploring the power of folk sources from his own Czech culture when he was invited by a visionary American philanthropist, Jeannette Thurber, to come to New York City for a few years and direct the newly established National Conservatory of Music located in Manhattan's Lower East Side. Thurber's millionaire husband had amassed a fortune from his success in the grocery business, which allowed her to try out a noble experiment with the new conservatory and similar undertakings.

It was Jeannette Thurber's dream to encourage an authentically American music that would be inspired by domestic sources instead of relying on Eurocentric cultural values. Thurber's forward-looking ideas extended to opening up the Conservatory to welcome and support women, African Americans, and other minorities as students. Dvořák was already an internationally celebrated composer,

and he welcomed the opportunity to reinvent himself by spending some time in the New World. He overcame his fear of ocean travelling and made the lengthy voyage in 1892. Aside from a five-month trip back home in Europe, Dvořák stayed until 1895.

The experience proved transformative. He composed his *New World Symphony* in 1893, and the triumphant world premiere was given at the newly built Carnegie Hall on 16 December 1893 (by the forerunner of the New York Philharmonic). While the work was still in progress, Dvořák gave an important interview in which he declared that the music of African American spirituals “must be the real foundation of any serious and original school of composition to be developed in the United States”, and he also believed that the music of Native Americans was a source that should be explored for this purpose. The *New World Symphony* is often described as a product of the composer's new American surroundings, both musically and socially. However, it is important to note that Dvořák's uniquely Bohemian style is also present throughout the score.

As a Czech minority within the Austro-Hungarian Empire, Dvořák shared Jeannette Thurber's progressive vision of using music as a means of giving a voice to those who had been marginalised. He was particularly attuned to the spirit of what he saw as indigenous American folk music. Yet, as the musicologist Douglas Shadle

observes, “American composers were wrestling with national identity long before Dvořák’s arrival.” Indeed, it was one of the composer’s Black students at the Conservatory, Harry Burleigh, who introduced Dvořák to a range of African American spirituals.

There is, for instance, a touching flute melody in the first movement that seems to quote the spiritual “Swing Low, Sweet Chariot”, but this is in fact derived from the main theme, a key element of the work that is first played by the horns and returns in each movement. Dvořák additionally noted that, although he doesn’t quote a specifically Native American source, he had “studied a certain number of Indian melodies” given to him by a friend and became “thoroughly imbued with their characteristics – with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony.”

With regard to Native American elements, Dvořák was captivated by Henry Wadsworth Longfellow’s 1855 epic poem about fictional Native American characters, *The Song of Hiawatha*. The Largo contains the work’s famous solo for cor anglais, which was later adapted as a spiritual. Dvořák remarked that the Largo was a sketch for a future dramatic adaptation of the poem (although neither an opera nor a cantata was ever completed). Some scholars believe that it may refer to the scene depicting the Hiawatha’s courtship of his lover Minnehaha or perhaps even her first funeral.

Dvořák also suggested that the Scherzo was inspired by a scene in the poem featuring an Indian dance. This movement is propelled by animated rhythmic energy. In the middle and again at the close of the Scherzo, the first movement’s main theme returns. Dvořák begins the finale with a fiery, fanfare-like theme in the brass and combines the main themes from the previous movements to bring the *New World Symphony* to its thrilling climax.

Programme notes by Thomas May

#### Instrumentation

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

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# 岡扎雷茲-蒙哈斯 ROBERTO GONZÁLEZ-MONJAS

指揮 Conductor

PHOTO: Marco Borggreve



指揮家兼小提琴家岡扎雷茲-蒙哈斯近年在國際舞台上迅速冒起，備受追捧。他是一位天生的音樂領袖，目光如炬，個人魅力非凡，而且精力充沛，睿智過人。他現為瑞士溫特圖爾管弦樂團首席指揮（自2021年8月）、西班牙加利西亞交響樂團音樂總監（自2023年8月），以及獲任命為薩爾斯堡莫札特樂團首席指揮（任期由2024年9月開始）。此外，他也是比利時國家交響樂團首席客座指揮（自2022年9月）。

2023/24 樂季重點演出，包括浦契尼《波希米亞生涯》（波爾多國家歌劇院）、與溫特圖爾管弦樂團演出巴赫《馬太受難曲》、雷史碧基「羅馬三部曲」（巴巴肯大廳）、與薩爾斯堡莫札特樂團亮相薩爾斯堡音樂節，以及首次與圖盧茲市政大廈樂團及瑞典電台交響樂團合作演出。

岡扎雷茲-蒙哈斯曾擔任獨奏小提琴家、樂團首席，以及室樂音樂家，在薩爾斯堡、格拉費內格、琉森、韋爾比耶、洛肯豪斯等音樂節亮相。他對教育充滿熱誠且致力於培養新一代音樂家，共同創辦了伊比利美洲管弦樂藝術學院。該學院旨在於拉丁美洲創立一套高效且可持續的音樂教育模式，支持弱勢群體及具有才華的年輕音樂家。

Highly sought-after as a conductor and violinist, Roberto González-Monjas is rapidly making a mark on the international scene. A natural musical leader with strong vision and clarity, he possesses a unique mixture of remarkable personal charisma, an abundance of energy, enthusiasm and fierce intelligence. He is Chief Conductor of the Musikkollegium Winterthur in Switzerland (since August 2021), Music Director of the Galicia Symphony Orchestra in Spain (since August 2023), and designate Chief Conductor of the Mozarteumorchester Salzburg (beginning September 2024). In addition, Roberto is Principal Guest Conductor of the Belgian National Orchestra (since September 2022).

Highlights of the 2023/24 season include Puccini's *La bohème* at the Opéra de Bordeaux, Bach's *St Matthew Passion* with the Musikkollegium Winterthur, Respighi's Roman Trilogy at the Barbican Hall, appearances at the Salzburg Festival with the Mozarteumorchester Salzburg, as well as debuts with the Orchestre National Capitole Toulouse and Swedish Radio Symphony Orchestra.

Roberto began his career as a solo violinist, concertmaster, and chamber musician, appearing as such in the Salzburg, Grafenegg, Lucerne, Verbier and Lockenhaus Festivals. Passionate and dedicated to education and nurturing new generations of talented musicians, Roberto co-founded the Ibero-American Orchestral Academy with aims at creating an efficient and sustainable model of musical education in Latin America, focusing on vulnerable segments of the population and supporting highly talented young musicians.

# 梁仁模 INMO YANG

小提琴 Violin

PHOTO: Sangwooklee



韓國小提琴家梁仁模在2022年西貝遼士小提琴大賽贏得冠軍，並憑連寶格的作品獲得最佳委託作品表演獎。評審團主席奧拉姆評價道：「冠軍獲壓倒性勝利。梁仁模的演奏在音樂或小提琴演繹上都有很多出色之處。他以琴弦毫不費力地表現出歌唱效果，弓法精準簡練。」

2015年3月，他在意大利熱那亞舉行的第54屆巴格尼尼國際小提琴大賽獲得冠軍，是巴格尼尼大賽評審團自2006年以來首次頒授的冠軍。評審團主席雷西稱「梁仁模是直覺敏銳的音樂家，演奏巴格尼尼作品的表現迷人精緻。」梁更被封為最年輕的決賽入圍者，獲頒當代原創作品最佳表演獎及最受觀眾歡迎表演獎，並於熱那亞舉行的特別演奏會使用巴格尼尼擁有的瓜奈里名琴演奏。

梁仁模以音樂會藝術家協會大賽冠軍身份，首次於卡奈基音樂廳的威爾獨奏廳演出，隨後獲邀赴波士頓交響樂廳、克拉維斯表演藝術中心、拉維尼亞音樂節和萬寶路音樂節演出。

梁仁模演奏用的小提琴為來自都靈的瓜達尼尼小提琴，由J & A貝爾及貝爾國際小提琴協會為西貝遼士小提琴大賽冠軍安排，獲Jane Ng慷慨借出。

Korean violinist Inmo Yang is the first prize winner of the 2022 Jean Sibelius Violin Competition. He was also awarded a prize for the best performance of the commissioned work written by Magnus Lindberg. Sakari Oramo, the chair of the jury, commented: “The winner was overwhelming. There is so much great about Inmo’s playing, both musically and violinistically. There is never anything extra involved in changing the spring, which produces singing and ease.”

In March 2015, Inmo won the 54<sup>th</sup> International Violin Competition “Premio Paganini” in Genoa, Italy, marking the first time since 2006 that the Paganini Competition jury awarded First Prize. Fabio Luisi, the chair of the jury at the time, commented: “Inmo is an intuitive musician. His Paganini is captivating and exquisite.” He also garnered the following special prizes: youngest finalist, best performance of the contemporary original piece, performance most appreciated by the audience, and a special recital in Genoa using Paganini’s own Guarneri Del Gesu violin.

Inmo made his Carnegie Hall debut at the Weill Recital Hall as a winner of the Concert Artists Guild competition, and went on to receive invitations to Boston Symphony Hall, the Kravis Center for the Performing Arts, the Ravinia Music Festival and the Marlboro Music Festival.

Inmo plays a violin by G. B. Guadagnini of Turin kindly loaned by Jane Ng through J & A Beare and the Beare’s International Violin Society for The International Jean Sibelius Violin Competition.

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雲絲 女高音  
Elizabeth Watts  
SOPRANO  
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# 美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50<sup>th</sup> 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 50<sup>th</sup> 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.*

1977年12月2日及3日，香港管弦樂團迎來了意大利小提琴家卡曼莉妮 (Pina Carmirelli)，由她演奏西貝遼士 (當年譯西貝流士) 的小提琴協奏曲。音樂會由郭美貞指揮，同場節目還包括林姆斯基-高沙可夫的《天方夜譚》。卡曼莉妮是著名組合意大利音樂家室樂團 (I Musici) 的第一小提琴，1982年68歲時與室樂團錄製了備受好評的韋華第《四季》協奏曲。這張甚具影響力的《四季》錄音，可謂有份推動再發現韋華第的風潮。卡曼莉妮活躍於演出，同時是一位音樂學家，擔任鮑凱里尼 (Luigi Boccherini) 樂譜的編輯。

One of the earliest performances of Sibelius's Violin Concerto by the HK Phil was on 2 and 3 December 1977 with Italian violinist Pina Carmirelli as soloist and Helen Quach conducting. Rimsky-Korsakov's *Scheherazade* was also included on the programme. First violinist with the renowned Italian chamber orchestra I Musici, Carmirelli made an acclaimed recording of Vivaldi's *The Four Seasons* with I Musici in 1982 at the age of 68. This influential recording played a significant role in sparking renewed interest in Vivaldi's music. In addition to her successful career as a performer, Carmirelli was also an esteemed musicologist, involved in editing the music of Luigi Boccherini.



Pina Carmirelli, Violin

Pina Carmirelli's violinistry has been acclaimed throughout the world. Her famous collaboration with Rudolf Serkin on the complete Beethoven violin and piano sonata program at Carnegie Hall brought her national recognition. She is the leader of the legendary I Musici with whom she is doing extensive recording for Philips. This past year, Pina Carmirelli's extraordinary talents were appreciated throughout the United States when she toured with I Musici, which at last Carnegie Hall concert, at the Kennedy Center, the Montreal Pro

Metra, the Gulash Spring Festival in Toronto, Orchestra Hall in Chicago, and in Denver, Phoenix, Los Angeles, and Philadelphia. Of her Vivaldi "Four Seasons" Real films of the Washington Post series "Her elegant playing is well-known in Washington. The new dimension in Sailer in concert only enhanced the admiration in which she is held."

Ms. Carmirelli has appeared with leading European orchestras, including the Berlin and Vienna Philharmonic, the BBC Symphony of London, and has had repeated successes performing in Austria, Czechoslovakia, France, Germany, Holland, Hungary, Israel, Italy, Poland, Portugal, the Soviet Union, Scandinavia, Spain, and Yugoslavia.

Ms. Carmirelli has performed such series, besides the all Beethoven sonatas, as the complete Bach violin works, the complete Mozart Concerto, the Barock sonatas, and numerous contemporary works.

### 卡曼莉妮 介紹

卡曼莉妮不僅是一位出色的小提琴演奏家，更是一位備受讚賞的音樂學家。她建立了「四季」錄音系列，一部記錄技術和藝術的傑作。她與魯道夫塞林在卡內基音樂廳演奏的貝多芬小提琴和鋼琴奏鳴曲全集，為她贏得了全國性的聲譽。她是傳奇性的第一小提琴家 I Musici 的領導者，與他們一起為 Philips 唱片公司錄製了大量的音樂。今年，卡曼莉妮的非凡才華在全美得到了廣泛的讚賞，當她與 I Musici 樂團在卡內基音樂廳、肯尼迪中心、蒙特婁、多倫多、芝加哥、丹佛、鳳凰城、洛杉磯、費城和匹茲堡演出時，她優雅的演奏風格深受讚賞。她的新維也納交響曲系列進一步加強了人們對她的讚賞。

### 1977年音樂會場刊中的 卡曼莉妮簡介。

**Pina Carmirelli's biography  
from the 1977 concert's  
house programme.**  
(HK Phil Archive)



# 香港管弦樂團

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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. 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. 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 20<sup>th</sup> 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

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

### MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

## 首席客席指揮

### PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

## 駐團指揮

### RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

## 第一小提琴

### FIRST VIOLINS



王敬

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

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



艾瑾

Ai Jin

把文晶

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程立

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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



▲梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



劉博軒  
Liu Boxuan



冒異國  
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Tomoko Tanaka



黃嘉怡  
Christine Wong



周騰飛  
Zhou Tengfei



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



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



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Megan Sterling



■盧卓歐  
Olivier Nowak



浦翱飛  
Josep Portella Orfila

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●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

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●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



◆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  
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### 低音巴松管 CONTRABASSOON



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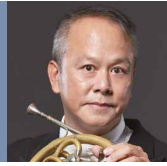
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● 江簡  
Lin Jiang



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



● 巴力助  
Nitiphum  
Bamrunghanthum



■ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson



◆ 區雅隆  
Aaron Albert

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## 大號 TUBA



● 雷克斯  
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● 卡嫦\*  
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

## 特約樂手

### FREELANCE PLAYERS

小提琴：羅莎莉、李俊霖  
Violin: Sally Law &  
James Li Chun-lam

中提琴：楊善衡  
Viola: Andy Yeung

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

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

\*短期合約  
Short-term Contract

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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由田中知子小姐使用

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#### 香港管弦協會婦女會 捐贈

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

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

#### 無名氏慷慨借出

G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」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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Donated by Mr Patrick Wang

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

##### Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

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

A set of Wagner Tubas is loaned by these sponsors in  
support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
- Paul and Leta Lau
- 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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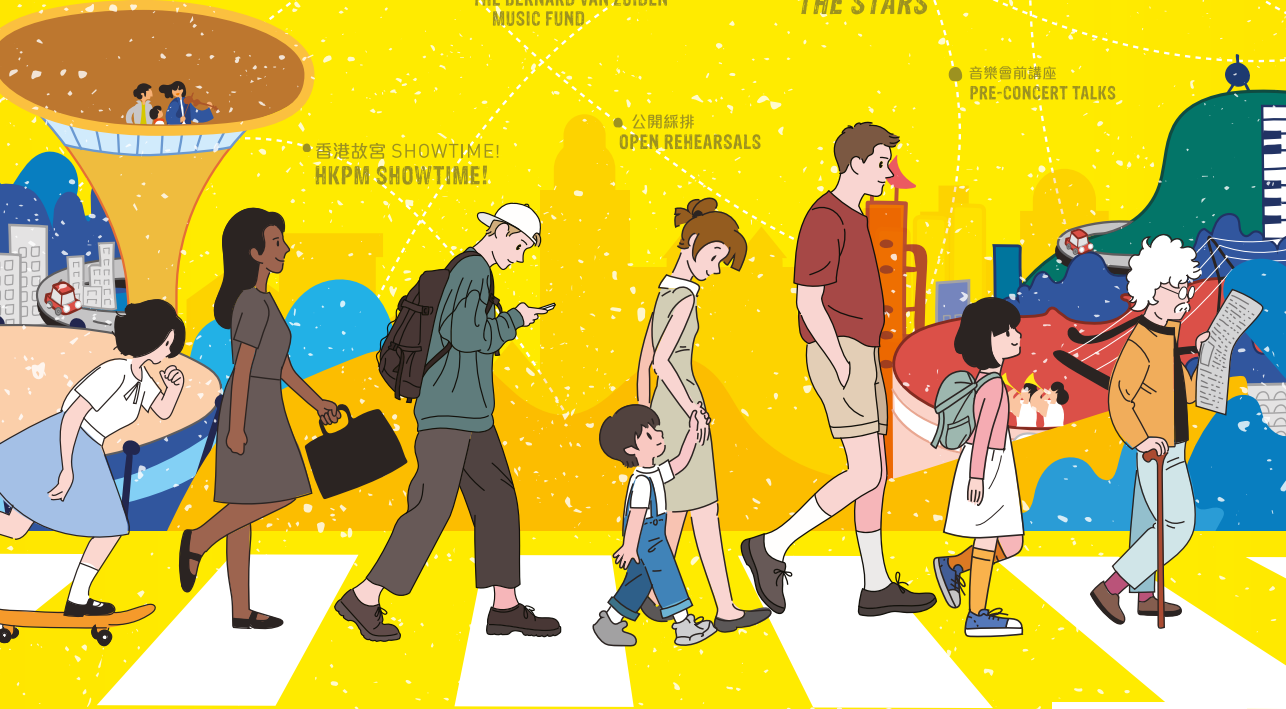
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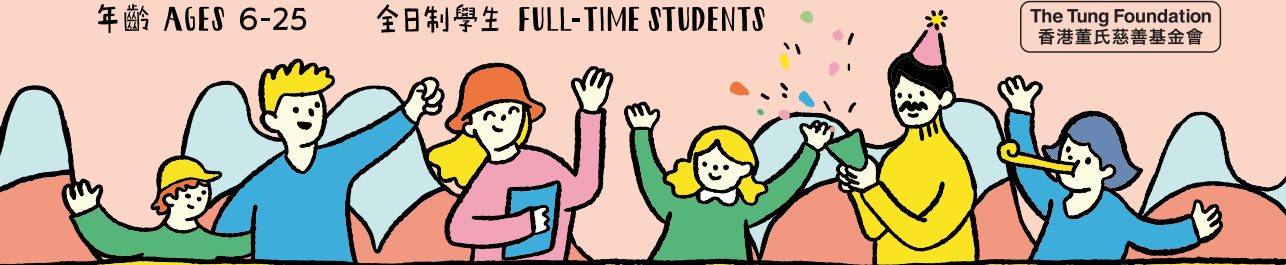


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Vasily Petrenko CONDUCTOR

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*Benvenuto Cellini* Overture  
Piano Concerto in G  
*Daphnis et Chloé*  
(complete ballet music)

白遼士  
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1&2  
DEC 2023

FRI & SAT  
8PM

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孟德爾遜  
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《仲夏夜之夢》序曲及劇樂  
Incidental Music to *A Midsummer  
Night's Dream*

廖國敏, 指揮  
張艾嘉, 旁白  
邱芷芊, 女高音  
張瀟丹, 女高音  
焦元溥, 唱詞翻譯/劇本改編  
香港管弦樂團合唱團女聲部

Lio Kuokman, conductor  
Sylvia Chang, narrator  
Vivian Yau, soprano  
Dani Zhang Jingdan, soprano  
Chiao Yuan-pu,  
lyrics translation and  
dramatic adaptation  
Ladies of the Hong Kong  
Philharmonic Chorus

8  
NOV 2023

WED 8PM  
CC  
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## 香港中文大學60周年呈獻: 馬友友與港樂 CUHK 60<sup>th</sup> Anniversary: Yo-Yo Ma & HK Phil

貝多芬  
柴可夫斯基  
德伏扎克  
BEETHOVEN  
TCHAIKOVSKY  
DVOŘÁK  
《蕾奧諾拉》第三序曲  
《意大利隨想曲》  
大提琴協奏曲  
*Leonore Overture no. 3*  
*Capriccio italien*  
Cello Concerto

梵志登, 指揮  
馬友友, 大提琴  
Jaap van Zweden, conductor  
Yo-Yo Ma, cello

1 & 2  
Dec 2023

FRI & SAT 8PM  
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\$50

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拉威爾  
拉威爾  
BERLIOZ  
RAVEL  
RAVEL  
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《達夫尼與克羅依》(足本芭蕾舞音樂)  
*Benvenuto Cellini Overture*  
Piano Concerto  
*Daphnis et Chloé* (complete ballet music)

佩特連科, 指揮  
辻井伸行, 鋼琴  
Vasily Petrenko, conductor  
Nobuyuki Tsujii, piano

8 & 9  
Dec 2023

FRI & SAT 8PM  
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李察·史特勞斯  
李察·史特勞斯  
馬勒  
R. STRAUSS  
R. STRAUSS  
MAHLER  
小夜曲  
五首藝術歌曲: 《玫瑰花環》、《歇息, 我的靈魂》、  
《冬之呈獻》、《晨星》、《西西莉亞》  
第四交響曲  
Serenade  
Five Lieder: *Das Rosenband, Ruhe, meine Seele!*,  
*Winterweih, Morgen!, Cäcilie*  
Symphony no. 4

佩特連科, 指揮  
雲絲, 女高音  
Vasily Petrenko, conductor  
Elizabeth Watts, soprano

15 & 17  
Dec 2023

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CC  
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第三鋼琴協奏曲  
第二交響曲  
Contrapunctus XIX from *The Art of Fugue*  
Piano Concerto no. 3  
Symphony no. 3

梵志登, 指揮  
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