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Jukka-Pekka Saraste | Happy Hour with Beethoven



沙華斯達 | 指揮

舒米特 | 管風琴

王敬 | 小提琴

Jukka-Pekka Saraste | Conductor

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Jing Wang | Violin

巴赫 / 史托哥夫斯基
觸技曲及賦格曲

JOHANN SEBASTIAN BACH /
LEOPOLD STOKOWSKI
Toccata and Fugue

9'

貝多芬
第二小提琴浪漫曲

LUDWIG VAN BEETHOVEN
Romance no. 2

9'

貝多芬
第三交響曲，「英雄」

LUDWIG VAN BEETHOVEN
Symphony no. 3, "Eroica"

47'

- I. 輝煌的快板
- II. 葬禮進行曲：甚慢板
- III. 諧謔曲：活潑的快板
- IV. 終曲：甚快板

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto



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巴赫 (1685–1750) /
史托哥夫斯基 (1882–1977)
D小調觸技曲及賦格曲，
BWV 565

在社交媒體和互聯網出現之前，好幾代人初次接觸古典音樂，都是通過電視動畫和電影原聲；可是迪士尼電影《幻想曲》(1940年美國上映)的影響力尤其驚人。《幻想曲》將精選傑作與引人入勝的動畫結合，讓古典音樂成了明星；當中著名的片頭，正是將巴赫D小調觸技曲及賦格曲管弦樂版，轉化為螢幕上七彩繽紛的形狀與陰影。難怪樂曲成了最膾炙人口的古典音樂作品。

可是樂曲之所以能流傳至今，靠的只是巴赫一位學生的抄本。由於來源有點神祕，所以有人懷疑過樂曲到底是否巴赫手筆。無論如何，一眾學者也無法準確指出樂曲何時創作，至於推測得出的可能年份範圍也很廣，甚至橫跨巴赫創作生涯中的大部分時間，大家依然莫衷一是。

巴赫在世時，主要以技巧超卓、想像馳騁的管風琴演奏聞名。D小調觸技曲及賦格曲則將炫技與巴洛克風格錯綜複雜的對位法設計共冶一爐——巴赫的作品本身就是對位法巔峰。「觸技曲」一詞源自意大利語，原意為「觸鍵」，無論是觸壓管風琴鍵盤還是撥弦發聲，「觸鍵」就是樂手用以發聲的動作。觸技曲利用即興演奏元素，同時炫耀快速的手指技巧。其實巴赫也不一定要用上這個標題，稱為「前奏曲」也未嘗不可。隨後是格式較嚴格的賦格曲，主題以同樣快速的音符為主，與開端的觸技曲互相呼應。

巴赫同時也擅長改編，包括改編自己以及他人的作品。不少音樂家在演繹巴赫的作品時也跟隨這個傳統，將樂曲改編。然而傳奇指

揮家史托哥夫斯基改編D小調觸技曲及賦格曲時，卻不是改編給另一件獨奏樂器，而是改編成現代管弦樂曲（讓他的費城樂團演奏）。這個改編版不但獲電影《幻想曲》選用，史托哥夫斯基本人也在片中粉墨登場。事實上，史托哥夫斯基的配器本身也堪稱一首既激情又誘人的作品，以古老的作品為基礎，再創造出能與新時代產生共鳴的音樂。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

四支長笛、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、四支小號、三支長號、大號、定音鼓、兩座豎琴、鋼琴及弦樂組。

JOHANN SEBASTIAN BACH

(1685–1750) /

LEOPOLD STOKOWSKI

(1882–1977)

Toccatà and Fugue in D minor, BWV 565

Long before social media and the Internet, several generations experienced their first exposure to classical music through television cartoons and film soundtracks. But the Walt Disney film *Fantasia*, released in 1940, had an especially powerful impact since it made classical music the star, combining its selection of masterpieces with riveting animated visuals. *Fantasia*'s famous opening sequence translated an orchestral version of the strains of Johann Sebastian Bach's Toccata and Fugue in D minor (originally written for the organ) into colourful shapes and shadows on the screen. No wonder it has become one of the most familiar pieces of classical music in the literature.

Yet the composition barely survived into the modern world, passed down by a single manuscript copy of the music made by a student of one of J.S. Bach's students. Its origin is shrouded in mystery; there have even been doubts as to whether Bach himself composed it. In any case, scholars have been unable to pinpoint when the Toccata and Fugue in D minor was actually written, arguing for a range of plausible dates that span most of Bach's career.

During his own lifetime, Bach was famous above all for his virtuosity and

imagination as a virtuoso organist. The Toccata and Fugue in D minor combines aspects of a technical showpiece with the Baroque style of intricate contrapuntal design that reached its pinnacle in Bach's art. The Italian word "toccata" literally means "touched" – whether it is an organ manual that is touched or strings that are plucked, this is the action through which a musician produces sounds. A toccata is a type of composition that evokes elements of improvisation along with the display of fast-fingered technique. Bach himself didn't necessarily use that label, and the term Prelude would work just as well. The more strictly regulated Fugue that follows uses a subject made of similarly rapidly moving notes, creating a sense of kinship with the introductory toccata.

Bach was also a brilliant transcriber of his and other composers' works, and many have followed in that tradition when interpreting his legacy. But instead of arranging the Toccata and Fugue for another single instrument, the legendary conductor Leopold Stokowski crafted the version for the modern orchestra (his Philadelphia Orchestra) which was used in *Fantasia* (in which he also appears). Stokowski's orchestration is in fact a new work of high drama and tantalising sonic colours in its own right, building on the past to create music that resonates with a new era.

Programme notes by Thomas May

Instrumentation

Four flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, two harps, celesta and strings.

貝多芬 (1770–1827) F大調第二小提琴浪漫曲， op. 50

貝多芬兩首小提琴「浪漫曲」大概寫於1800年左右——這時他的作曲事業終於開始上軌道。貝多芬希望隨莫扎特學習，可是計劃還來不及實行，莫扎特已在1791年與世長辭。1792年，貝多芬離開位於萊茵蘭地區的家鄉波恩，移居奧地利帝國首都維也納，以海頓為師。儘管兩人時生齟齬，卻又互相深受對方影響。這時的貝多芬，以技巧高超又魅力四射的鋼琴演奏和即興演奏見稱；論名氣，他的演奏與他的作品也不相伯仲；到了三十出頭，他的交響曲與弦樂四重奏陸續問世，而且成績斐然。問題只有一個——他的聽力每況愈下。

1790年代初，他寫作過一首C大調小提琴協奏曲（不要與著名的D大調協奏曲混淆），但只有斷簡殘篇流傳下來。兩首浪漫曲（opp. 40及50）的由來，可能與這首被擱置的早期協奏曲有關：按兩首浪漫曲的配器、調性與風格看來，貝多芬大概考慮過將這兩首樂曲用作協奏曲的慢樂章。不過貝多芬到頭來將兩首浪漫曲當成獨立作品出版，樂曲後來更大受歡迎。

說來有趣，貝多芬標題用的是法語拼法「Romance」而不是德語拼法「Romanze」；而且他的「浪漫曲」，構思上看來也較接近的古典法式浪漫曲——根據哲學家暨作曲家盧梭的闡述，「浪漫曲」是樸實無華的情歌，旋律簡樸率真，樂團伴奏也很低調。與第一浪漫曲相比，第二浪漫曲更深情。獨奏小提琴在高音區馳騁，有時既優美抒情又脫俗出塵，格調跟「小提琴協奏曲」似乎有點相似。樂曲迷人至極；但整體上，大家在這裡遇上

的貝多芬，與日後《克羅采》奏鳴曲裡那種令人震撼的浪漫主義相距甚遠。有說小提琴家叔本齊（Ignaz Schuppanzigh）就跟貝多芬抱怨，說貝多芬有首晚期作品的小提琴聲部十分艱難，貝多芬答道：「我寫作時，很清楚是全能上帝為我帶來靈感。神向我說話了，你覺得我還會考慮你那把小小的提琴？」

不過這只是貝多芬其中一面。從第二浪漫曲可見，作曲家寫作小提琴音樂時，始終心存尊重、體諒和愛。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Romance no. 2 in F, op. 50

Beethoven's two violin "romances" were probably written around 1800, when he was at last beginning to enter his stride as a composer. Beethoven had once hoped to study with Mozart, but the plan never came to fruition as Mozart died in late 1791. In 1792, Beethoven moved from his Rhineland home, the city of Bonn, to Vienna, capital of the Austrian Empire. He began lessons with Haydn, with whom he had a fractious but very influential relationship. At this stage Beethoven was as celebrated as a glamorous virtuoso pianist and improviser as he was as a composer, but as he entered his thirties, he made his spectacular debut as a composer of symphonies and string quartets. There was only one problem – his growing deafness.

At some point in the early 1790s, Beethoven began a Violin Concerto, in C major (not to be confused with the famous D major Concerto), but this only survives as a fragment. That may explain the existence of the two Romances, opp. 40 & 50. Their scoring, choice of keys and style suggests that Beethoven might have considered them as potential slow movements for that abandoned early Concerto. Eventually though, both Romances were published as stand-

alone pieces, in which form they've become popular.

It is interesting that Beethoven uses the French word "Romance" here rather than the German "Romanze". Beethoven seems to incline more towards the classic French conception of the Romance, defined by the philosopher and composer Jean-Jacques Rousseau as an unpretentious love song, melodically simple and unaffected, with discreet orchestral accompaniment. In the more soulful Second Romance, the high-soaring solo violin writing at times seems to be advancing towards the heaven-ascending lyricism of the Violin Concerto. But on the whole we meet a different Beethoven in this more than charming piece – a long way from the Heaven-storming romantic of the later *Kreutzer* Sonata. It is said that when the violinist Ignaz Schuppanzigh complained to Beethoven about the difficulty of the violin writing in one of his later pieces, the composer replied: "When I composed that, I was conscious of being inspired by God Almighty. Do you think I can consider your puny little fiddle when He speaks to me?"

But that's only one side of Beethoven. The Second Romance is a reminder that he could also treat the violin with respect, understanding and love.

Programme notes by Stephen Johnson

Instrumentation

Flute, two oboes, two bassoons, two horns and strings.

貝多芬 (1770-1827)

降E大調第三交響曲，op. 55， 「英雄」

- I. 輝煌的快板
- II. 葬禮進行曲：甚慢板
- III. 諧謔曲：活潑的快板
- IV. 終曲：甚快板

貝多芬1803至1804年寫作第三交響曲的時候，不僅寫作交響曲的手法已十分成熟，更已開始擴充交響曲的結構，提高表現力，創新程度前所未見。然而他在私生活上卻連番遭受打擊。一來他找不到愛護他、了解他的妻子；二來是聽力每況愈下，令他極受困擾：這時他已經難以與人交談，鋼琴演奏事業岌岌可危；連作曲都比早年身體還頗好時吃力許多。不過，這一切雖是阻礙，但也同時能刺激創作——據說，蠔肉內的沙子會變成珍珠？

雖然生活上諸事不順，但貝多芬仍是熱心的民主派，支持革命——起碼這時仍支持革命。要麼是在寫作「英雄」交響曲之前，要麼是在寫作期間，他一度決定將樂曲題獻給拿破崙。這位在法國大革命中白手興家的大元帥兼世界領袖也像貝多芬一樣，出身相對寒微，但後來卻光芒萬丈。可是到了1804年，貝多芬得悉拿破崙自立為帝後，就氣得

將樂譜上的題獻頁撕掉，怒極高呼：「那麼他跟凡夫俗子有何分別！現在連他也會踐踏人權，藉此滿足一己野心！他會妄自尊大，變成暴君！」兩年後樂譜出版時，標題頁只簡單寫著：「英雄交響曲，為紀念一位偉人而作」。「紀念」一詞的用意也呼之欲出：那是1806年，拿破崙仍健在。

然而貝多芬對英雄主義、對人類能改變命運的信念，也顯得更堅定。他本身很需要這種信念，否則怎能在命運決定奪走他的聽覺時，繼續發揮自己的作曲潛能？正是這種信念、這種英雄主義心理，在整首「英雄」交響曲裡閃閃生輝。誠然，樂曲凱旋奏捷的意象俯拾即是：小號和大鼓三連音在第一樂章最後的漸強樂段響起，恍如輕敲；在葬禮進行曲首個高潮，正是宏亮的大調號角曲；諧謔曲中段傳出喜慶的圓號號聲；還有終曲末段興高采烈的定音鼓歸營號。但對很多人來說，樂曲更著重精神上的掙扎與解放——到



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底這種「掙扎與解放」說的是個人層面還是政治層面，就讓聽者自行決定。

第一樂章是貝多芬最具英雄氣概的音樂之一，將史詩式的衝突刻劃得活靈活現。兩個尖銳的和弦過後，大提琴奏出開端主題。然而這個主題的發展並不抽象：主題在這個長篇樂章的「歷險」，就像小說或話劇裡的人物，不斷改變，不斷變強，懷著雄心壯志，為了成功不惜排除萬難。樂章似乎以勝利作結，或者說至少有望報捷；因此與下一樂章——憂鬱而壯麗的葬禮進行曲——對比更顯鮮明，甚至鮮明得近乎極端。（大家都想知道，拿破崙得悉一首有關他的交響曲竟然刻劃他的葬禮，會是甚麼反應？）樂章所流露的情感豐富多樣，範圍大得令人驚訝——由莊重的哀悼到狂亂的希冀，再到悲慟之處——這時音樂彷彿真的會「崩潰」一般。有時候，情感會像火山突然爆發一樣，音樂的結構也彷彿快要破裂似的；可是情感雖強，但作曲家的控制力也同樣驚人。

隨後的諧謔曲是貝多芬最令人振奮的交響曲舞曲樂章之一。中段三支圓號的寫法，有人認為是戰場上的慶祝方式，有人卻認為是生氣勃勃的狩獵情景。諧謔曲重現過後，終曲以令人震撼的樂團華麗樂句掀開序幕，之後弦樂以撥弦奏出骨架般的音型。織體稍後漸漸豐滿起來，直到骨架般的弦樂音型化身固定低音，主題在上方飄揚，先後由高音木管與弦樂奏出，氣氛歡快。全曲四個樂章



貝多芬肖像，由Joseph Willibrord Mähler繪畫
Portrait of Beethoven by Joseph Willibrord Mähler
(Wikimedia Commons)

裡，結構最自由的就是終曲，揉合了古典變奏曲、奏鳴曲式以及賦格曲等元素，形成新型的動態超結構，同時為第一樂章所呈現的勵志故事補完。貝多芬也自知「第三」的獨特之處。多年後，在1817年，有人問他最喜歡自己哪一首交響曲，他也毫不猶疑地答道：「『英雄』。」

樂曲介紹由Stephen Johnson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、三支圓號、兩支小號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony no. 3 in E flat, op. 55, “Eroica”

- I. *Allegro con brio*
- II. *Marcia funebre: Adagio assai*
- III. *Scherzo: Allegro vivace*
- IV. *Finale: Allegro molto*

By the time Beethoven composed his Third Symphony in 1803–04, he had not only matured as a composer of symphonies, but had also begun to expand the formal and expressive possibilities of symphonic music as never before. His personal life however was beset with frustrations: his failure to find a loving, understanding wife was one, but even more troubling was his growing deafness, which made conversation painfully difficult, threatened his career as a concert pianist, and made composition even more of a struggle than it had been when he was young and (largely) healthy. But were these problems as much of a stimulus, creatively, as they were a hindrance – the grit in the oyster which, according to legend, produces the pearl?

Despite personal setbacks, Beethoven remained a passionate democrat, with revolutionary sympathies – at least for now. At some stage, either before he began his “Heroic” Third Symphony or during the composition process, Beethoven decided to dedicate it to the French Revolution’s self-made generalissimo and world

leader, Napoleon Bonaparte – a man who, like Beethoven, had risen from relatively modest beginnings to stellar heights. Then, in 1804, Beethoven learned that Napoleon had proclaimed himself Emperor. In an elemental fury, he scratched out the dedication, shouting, “So he’s just an ordinary being! Now he will trample the rights of men under foot and pander to his own ambition; he will place himself high above his fellow creature and become a tyrant!” When the Symphony appeared in print two years later, the title page stated simply, “Sinfonia eroica, composed in memory of a great man”. That “in memory” is telling: in 1806 Napoleon was still very much alive.

All the same, Beethoven’s belief in heroism and in the possibility of human beings transforming their destiny proved more robust. Beethoven needed that belief personally: how else could he fulfil his potential as a composer when fate had decided to rob him of his hearing? It is that faith, that psychological heroism, that shines through in the *Eroica* Symphony. True, the music abounds in triumphal military imagery: the trumpet and drum triplet-taps in the first movement’s final crescendo; the eruptive major-key fanfares at the first big climax of the *Marcia funebre* (“Funeral March”); the celebratory horn calls in the trio section of the *Scherzo*; or the exultant timpani tattoos in the final moments of the *Finale*. But for many the symphony has more to say about spiritual

struggle and liberation – whether in a personal or political sense is for the listener to decide.

The first movement is one of Beethoven's most truly heroic creations, brilliantly conveying the effect of epic conflict. The development of the opening theme (presented by cellos after the two sharp opening chords) is so much more than an abstract process: the theme's "adventures" in the long movement that follows are more like those of a character in a novel or a play, constantly changing and growing in power. A terrific sense of aspiration, of determination to succeed against all the odds. The movement appears to end in triumph – or at least the promise of triumph; which only makes the contrast with the sombre but magnificent Funeral March that follows all the more extreme. (One wonders how Napoleon might have reacted to a "Bonaparte" symphony that contained a depiction of his own funeral.) This movement's emotional range – from dignified mourning, to frenzied hope, to depictions of grief in which the music almost literally "breaks down" – is astonishing. There are times when the emotion seems so volcanic that the very structure of the music seems about to break under the strain. And yet the control remains as impressive as the power of the feelings expressed.

The Scherzo that follows is one of Beethoven's most exhilarating symphonic dance movements.

The writing for the three horns in the central trio section suggests battlefield celebrations to some, the exuberance of the hunt to others. After the Scherzo returns, the finale begins with a terrific orchestral flourish, followed by a skeletal pizzicato figure for strings. Gradually the textures fill out, until the skeletal string figure turns out to be the ground bass for a joyous theme on high woodwind, then strings. This is the most formally free of the four movements, blending elements of classical variation, sonata form and fugue into a new kind of dynamic super-structure which, at the same time, completes the aspirational story presented in the first movement. Beethoven knew he had achieved something special here. Years later, in 1817, when asked which was his favourite amongst his symphonies, he replied without hesitation, "The Eroica".

Programme notes by Stephen Johnson

Instrumentation

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



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沙華斯達

JUKKA-PEKKA SARASTE

指揮 Conductor

Photo: Felix Broede



沙華斯達憑卓越的音樂深度和對藝術的堅持，已立足為同輩中最優秀的指揮之一。生於芬蘭黑諾拉，其音樂事業始於演奏小提琴，後隨巴奴拿在赫爾辛基西貝遼士音樂學院學習指揮。作為多才多藝、涉獵廣博的藝術家，他以客觀的詮釋方法聞名，尤其鍾情於晚期浪漫主義音樂的音色和風格。他擅長指揮貝多芬、布魯赫納、蕭斯達高維契、史達拉汶斯基和西貝遼士的作品，並因其對馬勒作品的詮釋而享譽國際。

2023年9月，沙華斯達出任赫爾辛基愛樂樂團的首席指揮和藝術總監。上任後首個樂季，他帶領樂團深入探索西貝遼士、馬勒和布魯赫納的交響曲，同時推崇當代的作曲家和音樂。身為樂團的藝術領導團隊總監，他強調音樂對社會及個人的重要性，而樂團對觀眾最大的回饋正是將音樂體驗融入社區。

沙華斯達十分重視對新晉音樂家的指導和培育，為專門指導年輕指揮和獨奏家的LEAD! 基金會創辦成員之一。該基金會的總部位於芬蘭，在斯德哥爾摩、洛桑、多蒙特和索菲亞均設有培訓項目。

Jukka-Pekka Saraste has established himself as one of the outstanding conductors of his generation, demonstrating remarkable musical depth and integrity. Born in Heinola, Finland, he began his career as a violinist before training as a conductor with Jorma Panula at the Sibelius Academy in Helsinki. An artist of exceptional versatility and breadth and renowned for his objective approach, he feels a special affinity with the sound and style of late Romantic music. He maintains a particularly strong connection to the works of Beethoven, Bruckner, Shostakovich, Stravinsky and Sibelius and is internationally celebrated for his interpretations of Mahler.

In September 2023, Jukka-Pekka Saraste began his tenure as Chief Conductor and Artistic Director of the Helsinki Philharmonic Orchestra. During his first season with this orchestra, he will delve deeper into the symphonic heritage of Sibelius, Mahler and Bruckner over several extended concert periods, as well as highlight composers and music of our own time. As head of the Artistic Leadership Team of the Helsinki Philharmonic Orchestra, he emphasises the importance of music for both society and individuals, stating that experiencing music as part of a community is one of the greatest things an orchestra can offer its audience.

Coaching and mentoring young musicians at the beginning of their careers is of great importance to Jukka-Pekka Saraste. He is a founding member of the LEAD! Foundation, a mentorship programme for young conductors and soloists. Based in Finland, the foundation has run projects in Stockholm, Lausanne, Dortmund, and Sofia.



舒米特 CHRISTIAN SCHMITT

管風琴 Organ

Photo: Uwe Arens

舒米特自從在歷圖爵士指揮下與柏林愛樂樂團合作，以及與哥澤娜在薩爾斯堡音樂節同台演出後，便成為國際上最炙手可熱的管風琴家之一。2024年，他首次與費城樂團和華沙國家愛樂樂團合作，且再度受邀往洛杉磯和路迪士尼音樂廳演出。在2022/23樂季，他首次登上紐約卡奈基音樂廳的舞台，參與由戴維斯指揮的演出；另在艾遜巴赫指揮下，首次與達拉斯交響樂團及哥德堡交響樂團合奏。在2021/22樂季，舒米特獲選為蘇黎世音樂廳樂團的「焦點藝術家」，負責策劃其「國際管風琴日」節目，在巴孚·約菲指揮下為該樂團啟用新管風琴。2014年以來，他一直擔任班貝格交響樂團的首席管風琴，負責策劃班貝格音樂廳的管風琴系列。

近期重點演出包括由洛杉磯愛樂樂團呈獻的和路迪士尼音樂廳首演、與柏林國家樂團在巴倫邦指揮下演出，以及在三得利音樂廳與東京大都會交響樂團合奏細川俊夫的《擁抱——光與影》日本首演。舒米特近期與指揮艾遜巴赫合作，錄製了亨德密特的第七室樂。曾合作的指揮和獨奏家還包括斑莎、露濱絲、葛納、漢普遜、赫爾維格、漢力克、赫夫斯、雅各·胡薩、楊諾夫斯基、麥思達和科勒。2021年起，舒米特於Codarts鹿特丹大學擔任管風琴教授。

Since his debut with the Berlin Philharmonic under the baton of Sir Simon Rattle and the Salzburg Festival with Magdalena Kožená, Christian Schmitt has been one of the most sought-after organists internationally. In 2024, the first collaboration with the Philadelphia Orchestra, the Warsaw National Philharmonic and a re-invitation to the Walt Disney Hall Los Angeles are on the agenda. In the 2022/23 season he made his debuts at Carnegie Hall New York under Dennis Russell Davies, with the Dallas Symphony and with the Gothenburg Symphony under Christoph Eschenbach. In the 2021/22 season he was “Artist in Focus” of the Tonhalle Orchestra Zurich as well as curator of the “International Organ Days” there and inaugurated the new organ under the direction of Paavo Järvi. Since 2014 he has been Principal Organist of the Bamberg Symphony Orchestra, for which he curates the organ series for the Bamberg Concert Hall.

Recent highlights include his debut at Walt Disney Concert Hall presented by the Los Angeles Philharmonic, performances with the Staatskapelle Berlin conducted by Daniel Barenboim, the Japanese premiere of Toshio Hosokawa’s *Embrace – Light and Shadow* with the Tokyo Metropolitan Symphony Orchestra at Suntory Hall, and the release of his most recent recording of Hindemith’s *Kammermusik no. 7* with conductor Christoph Eschenbach. Christian Schmitt has collaborated with conductors and soloists including Juliane Banse, Sibylla Rubens, Matthias Goerne, Thomas Hampson, Philippe Herreweghe, Manfred Honeck, Matthias Höfs, Jakub Hrůša, Marek Janowski, Cornelius Meister and Michael Volle. Since 2021, he has been teaching at Codarts University Rotterdam as Professor of Organ.



王敬 JING WANG

小提琴 Violin

Photo: Keith Hiro

加拿大籍小提琴家王敬，是當代多才多藝及活力充沛的小提琴家。六歲於馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士、比利時的廣播聯網) 選為「年度年輕獨奏家」。憑藉這個獎項，王敬得以灌錄個人首張專輯，演繹貝多芬、拉威爾、歌舒詠作品，於歐洲發行。

王敬以獨奏者身份隨各大樂團於歐洲及北美演出，曾合作的樂團包括捷克電台愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地管弦樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；亦在范斯克大師執棒下，與中國愛樂樂團同台。曾合作的著名指揮，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於渥太華的國家藝術中心及紐約林肯中心等各大演出場地，演出室樂及獨奏音樂會，均獲得廣泛好評。王敬亦是達拉斯室樂系列 Ensemble75 的創辦人之一。

2013年王敬出任港樂的樂團首席前，此前曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼「Ex-Brodsky」，於1757年所製，由無名氏慷慨借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles at the age of six, Wang has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International String Competition. In 2003, Wang was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. As a part of the award, Wang’s first CD album including works by Beethoven, Ravel and Gershwin was released in Europe.

Wang has appeared as a soloist with major orchestras in Europe and North America, including the Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. He has collaborated with renowned conductors including James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. Wang’s chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa, and Lincoln Center, received critical acclaim. He is one of the founding members of Ensemble75, a chamber music series based in Dallas.

Wang was Concertmaster for the Dallas Opera for three years before his appointment as Concertmaster with the HK Phil in 2013. He plays a 1757 G.B. Guadagnini “Ex-Brodsky” violin, loaned generously by an anonymous benefactor.

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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.*

作為一首名曲，貝多芬的《英雄交響曲》當然是每個樂團都會演奏的作品。香港管弦樂團在職業化之前，已經完整把它演出。1968年3月3日，港樂在大會堂音樂廳舉行了一場「流行音樂會」，演的是莫扎特《唐喬望尼》序曲、貝多芬《英雄》和拉赫曼尼諾夫的第二鋼琴協奏曲。當時這場「流行音樂會」以一元票價作招徠，而1968年的一元，可以買到一斤白米。當年的指揮是白德，而樂隊首席，正是前任港樂主席劉元生。

Beethoven's Symphony no. 3, "Eroica", is a staple in every orchestra's repertoire. The Hong Kong Philharmonic Orchestra performed the work even before it became a professional ensemble. On 3 March 1968, the HK Phil presented a "Popular Concert" at the City Hall Concert Hall, featuring Mozart's *Don Giovanni* Overture, Beethoven's "Eroica", and Rachmaninov's Piano Concerto no. 2. Tickets were priced at \$1, the cost of a catty of white rice in 1968. The conductor that evening was Dr Solomon Bard, and the leader was Y. S. Liu, who recently served as Chairman of the Hong Kong Philharmonic Society.

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Hong Kong Philharmonic Orchestra
Conductor: S. M. Bard
Soloist: Vitalia Boursouk

City Hall Concert Hall
3rd March 1968
at 3 p.m.

PROGRAMME

1. OVERTURE "DON GIOVANNI", K. 527 W. A. Mozart (1756-1791)

After the success of his "Marriage of Figaro" Mozart was invited to write another opera for the 1787 season in Prague. He chose as his subject the legend of Don Juan. It is told that Mozart wrote the Overture in one evening, just before the first performance.

The mixture of comic and tragic elements in the opera is reflected in the Overture which opens with a long slow introduction based on the awesome music of Don Juan's fearful seating with the ghost of the Commandatore in Act II. However, the main body of the Overture, essentially a festive theme, is not derived from the music of the Opera at all, a custom practice in those days.

2. SYMPHONY NO. 3 IN E FLAT, OP. 55 L. van Beethoven (1770-1827)

Allegro con brio
Marcia funebre. Adagio assai
Scherzo. Allegro vivace
Finale. Allegro molto. Poco andante

Some say that the "real" symphonic Beethoven made his appearance with his third, called "Eroica" by the composer himself. The story how it was originally dedicated to Napoleon Bonaparte, and how, on hearing that Bonaparte accepted the title of Emperor, Beethoven changed the dedication to "the anatomy of a great man" has been told often enough. This shows that Beethoven was so detached from the world music-maker, but a passionate believer in and champion of human rights, who was outraged by what he believed was a betrayal of his concept of the man.

Although the title "Eroica" was given it by Beethoven himself, it is difficult to see, in the symphony as a whole, the justification of this title. In fact, the fifth movement more closely to the title. It is probably best not to seek in it any hidden meanings but to accept it simply as a pure musical offering and what one hears then is a work of supreme simplicity, beauty and sincerity.

The First Movement, after two orchestral blasts, begins immediately with the principal theme. Only a great genius could build on this simple bugle-call appoggiatura developments of itself.

The Second Movement is the famous funeral march which sometimes does not seem like a march at all but rather like a death-prog. If any criticism is to be made, it may be that this movement is too long, but perhaps this is what Beethoven intended.

The Third Movement is an incredibly wonderful scherzo, electrifying in its rhythm and vitality. The question why a movement so obviously joyous in character should follow hard upon the sad preceding one has puzzled musicologists for many years.

The Final Movement is a triumph. Grandiose variations are played against a jubilant background. The end comes in a blaze of splendour and magnificence too over-powering for words.

- INTERVAL -

3. CONCERTO NO. 2 IN C MINOR FOR PIANO S. Rachmaninoff (1873-1945) AND ORCHESTRA

Moderato
Adagio sostenuto
Allegro scherzando

Soloist: Vitalia Boursouk

There can hardly be a music-lover who has not heard and loved this beautiful work, one of the most popular piano concertos in the pianist's repertoire. It was first heard publicly at Moscow in 1901, with the composer at the piano.

The First Movement begins with the eight solemn chords, each individually shaded and coloured, progressing with growing power toward an insupportable climax. It is probably one of the greatest openings in musical composition. Themes and motives abound; one of the loveliest is the horn solo in its very hidden meanings but to accept it simply as a pure musical offering and what one hears then is a work of supreme simplicity, beauty and sincerity.

The Second Movement is filled with typically Russian passion and warmth. There is a remarkable treatment of subsidiary themes and a serenely beautiful coda.

The Third Movement begins with quiet rhythm by the strings, but in a sharp staccato. It quickly grows stronger and presently bursts into a strong climax. At the end, a powerful and rhythmic passage leads to a brilliant conclusion.

HONG KONG PHILHARMONIC ORCHESTRA
Conductor: S. M. Bard
Leader: Y. S. Liu

1968年音樂會場刊。
House programme for the concert in 1968.
(HK Phil Archive)



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
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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 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.

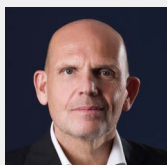
Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

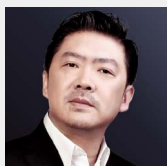
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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

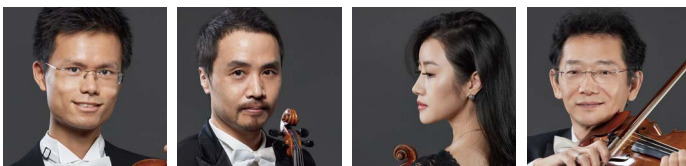


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

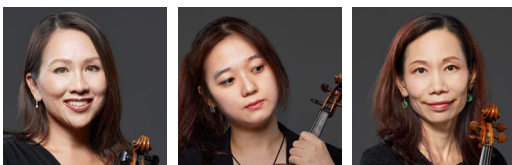


李祈
Li Chi

李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

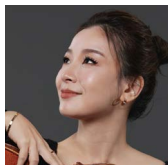


梅麗芷
Rachael Mellado

尹守廷
Soojeong Yoon

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



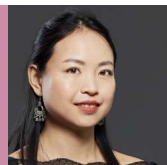
●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



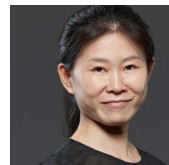
▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



沈庭嘉
Vivian Shen



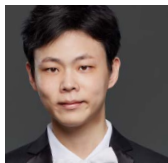
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



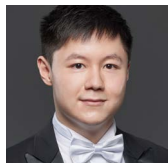
黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



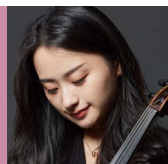
賈舒晨**
Jia Shuchen**

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

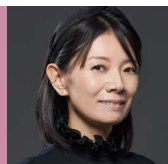
中提琴 VIOLAS



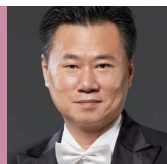
●凌顯祐
Andrew Ling



■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

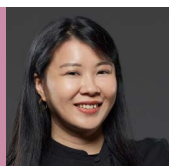
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



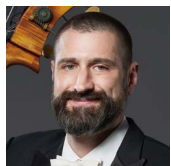
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛 FLUTES



●史德琳
Megan Sterling

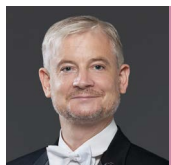


■盧韋歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

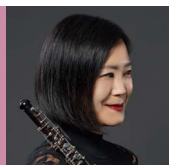
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

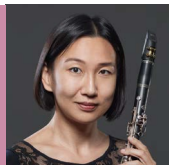
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle

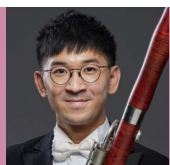


劉蔚
Lau Wai

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
Lorenzo losco

低音巴松管 CONTRABASSOON

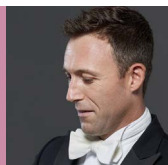


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



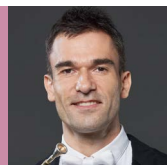
●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



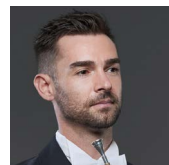
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

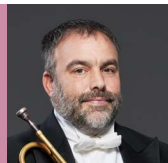
小號 TRUMPETS



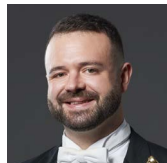
●巴力助
Nitiphum
Bamrungbanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston

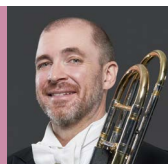


施樂百
Robert Smith

長號 TROMBONES



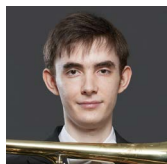
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson

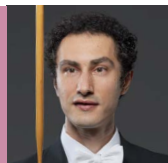


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



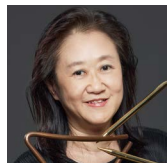
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce

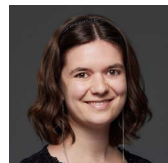


梁偉華
Raymond Leung Wai-wa



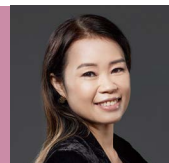
胡淑徽
Sophia Woo Shuk-fai

豎琴 HARP



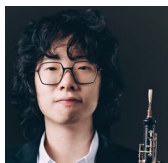
●卡嫦[#]
Louise Grandjean[#]

鍵盤 KEYBOARD

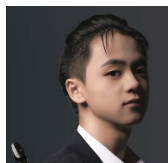


●嚴翠珠[#]
Linda Yim[#]

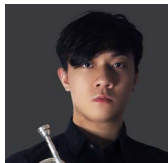
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



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：馮卓賢、李俊霖
Violin: Jason Fung & James Li Chun-lam

中提琴：楊善衡
Viola: Andy Yeung

低音大提琴：吳展滔
Double Bass: Kelvin Ng

圓號：趙展邦
Horn: Harry Chiu

豎琴：何靜文
Harp: Judy Ho

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

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為支持港樂首演《指環》四部曲，
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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Violin Concerto
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《炎黃風情》：小河淌水、走西口、對花
小提琴協奏曲
《天方夜譚》

3
MAY 2024

FRI
8PM

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Paloma So
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27, 28 & 29
APR 2024

SAT, SUN & MON
8:15PM

Hong Kong Coliseum
\$1,080 \$780 \$480

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港樂聯同本地流行歌手演繹經典廣東歌，以慶祝樂團50周年，陣容包括殿堂級巨星陳潔靈、林憶蓮、倫永亮、葉麗儀，以及年輕歌手馮允謙、雲浩影和涂毓麟。

Celebrate the HK Phil's 50th anniversary with us! Enjoy Cantopop classics and TV themes from legends Elisa Chan, Sandy Lam, Anthony Lun, Frances Yip, and talented new forces Jay Fung, Cloud Wan and Oscar Tao.

廖國敏，指揮 / 陳潔靈，歌手
馮允謙，歌手 / 林憶蓮，歌手
倫永亮，歌手 / 涂毓麟，歌手
雲浩影，歌手 / 葉麗儀，歌手

Lio Kuokman, conductor
Elisa Chan, singer
Jay Fung, singer
Sandy Lam, singer
Anthony Lun, singer
Oscar Tao, singer
Cloud Wan, singer
Frances Yip, singer

3
MAY 2024

FRI 8PM
CC

\$420 \$340 \$260 \$180

內地巡演前音樂會：孟德爾遜小提琴協奏曲 Mainland Pre-Tour Concert: Mendelssohn Violin Concerto

鮑元愷
孟德爾遜
林姆斯基-高沙可夫

BAO Yuankai

MENDELSSOHN
RIMSKY-KORSAKOV

《炎黃風情》：小河淌水、走西口、對花
小提琴協奏曲
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*Chinese Sights and Sounds: Flowing Stream /
Going to West Gate / Dialogue on Flowers*
Violin Concerto
Scheherazade

余隆，指揮
蘇千尋，小提琴

Long Yu, conductor
Paloma So, violin

4
MAY 2024

SAT 8PM
CC

\$420 \$340 \$260 \$180

\$50

內地巡演前音樂會：梁祝小提琴協奏曲 Mainland Pre-Tour Concert: Butterfly Lovers Violin Concerto

陳綱 / 何占豪
柴可夫斯基
德伏扎克

CHEN Gang / HE Zhanhao
TCHAIKOVSKY
DVOŘÁK

《梁祝》小提琴協奏曲
《洛可可主題變奏曲》
第九交響曲，「自新世界」

Butterfly Lovers Violin Concerto
Variations on a Rococo Theme
Symphony no. 9, From the New World

余隆，指揮
蘇千尋，小提琴
王健，大提琴

Long Yu, conductor
Paloma So, violin
Jian Wang, cello

21 & 23
JUN 2024

FRI 7:30PM &
SUN 3PM
CC

\$1080 \$880 \$680 \$480

歌劇音樂會：梵志登 | 漂泊的荷蘭人 Opera in Concert: Jaap | The Flying Dutchman

華格納

WAGNER

《漂泊的荷蘭人》(歌劇音樂會)

The Flying Dutchman (opera in concert)

梵志登，指揮 / 梅力根，低男中音 (荷蘭人)
賀洛慧，女高音 (珊塔) / 舒哥夫，男高音 (艾里克)
安格，男低音 (達倫) / 史馬戈，男高音 (舵手)
戈雅，女低音 (瑪麗)

香港管弦樂團合唱團 / 荷蘭廣播合唱團
Jaap van Zweden, conductor
Brian Mulligan, Bass-baritone as The Dutchman
Jennifer Holloway, Soprano as Senta
Nikolai Schukoff, Tenor as Erik
Ain Anger, Bass as Daland
Richard Trey Smagur, Tenor as Steuermann
Maya Yahav Gour, Contralto as Mary
Hong Kong Philharmonic Chorus
Netherlands Radio Choir

25 & 26
JUN 2024

TUE & WED
8PM
CC

\$680 \$540 \$400 \$260

\$50

歡送梵志登音樂會 Farewell to Our Music Director

音樂總監梵志登希望能在卸任前為觀眾演奏大家喜愛的樂曲。歡送音樂會除了滿載膾炙人口的作品外，港樂首席定音鼓龐樂思更將以OZNO為名，為這惜別場合創作全新的節慶號曲。

Join the HK Phil as they bid a heartfelt farewell to Maestro van Zweden, with a programme sure to be filled with some of the most beloved works in the classical music canon. The concert will open with a celebratory fanfare composed by OZNO (James Boznos, HK Phil Principal Timpani).

梵志登，指揮
Jaap van Zweden, conductor

5 & 6
JUL 2024

FRI & SAT 8PM
CC

\$680 \$540 \$400 \$260

樂季壓軸 佩多高斯基與趙成珍 Season Finale Tarmo Peltokoski & Seong-Jin Cho

浦羅哥菲夫
馬勒

PROKOFIEV
MAHLER

第二鋼琴協奏曲
第五交響曲

Piano Concerto no. 2
Symphony no. 5

佩多高斯基，指揮
趙成珍，鋼琴

Tarmo Peltokoski, conductor
Seong-Jin Cho, piano

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