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一帶一路：
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佩特連科
指揮

Vasily Petrenko
conductor

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佩特連科 | 指揮

菲多洛娃 | 鋼琴

Vasily Petrenko | Conductor

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拉瑪迪耶夫

《庫達沙-杜曼》(1973)

ERKEGALI RAKHMADIYEV

Kudasha-Duman (1973)

4'

葛利格

鋼琴協奏曲

I. 非常中庸的快板

II. 慢板

III. 非常中庸及突出的快板

EDVARD GRIEG

Piano Concerto

I. Allegro molto moderato

II. Adagio

III. Allegro moderato molto e marcato

30'

中場休息

INTERMISSION

布魯赫納

第七交響曲

I. 中庸的快板

II. 慢板：非常莊嚴，非常緩慢

III. 諧謔曲：極快

IV. 終曲：流暢但不太快

ANTON BRUCKNER

Symphony no. 7

I. Allegro moderato

II. Adagio: Sehr feierlich und sehr langsam

III. Scherzo: Sehr schnell

IV. Finale: Bewegt, doch nicht schnell

64'



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拉瑪迪耶夫 (1932–2013) 《庫達沙–杜曼》(1973)

拉瑪迪耶夫生於哈薩克。然而他卻跟其他受歡迎的民族樂派作曲家很不同——拉瑪迪耶夫不需要走到民眾裡去接觸民間音樂，因為那是家學淵源——他生於民歌世家，親戚札碧巴耶夫 (Rakhmadi Zhabykbayev) 就是哈薩克最著名的民歌樂手之一。拉瑪迪耶夫自小就在「阿肯」(民間歌手兼即興詩人) 與「冬不拉琴」(一種類似結他的樂器) 的歌聲與樂聲中長大，尤其擅長揉合民族與古典風格，也因此贏得無數獎項，包括在蘇聯以及蘇聯解體後的哈薩克。哈薩克獨立後，他憑著藝術成就以及對本國文化的深厚認識，當上文化部長。

拉瑪迪耶夫的管弦樂短曲《庫達沙–杜曼》十分耀眼，一方面重塑哈薩克「古爾」(意為「器樂」) 風格，而且想像馳騁；另一方面，也是向十九、二十世紀在俄羅斯及蘇聯發展出的偉大音樂傳統致敬——那就是講究氛圍的管弦樂音畫。鮑羅丁大概也會大為讚

賞——假如事實如此，倒也無可厚非，畢竟鮑羅丁有高加索血統，而且對中亞音樂十分著迷。拉瑪迪耶夫自言，《庫達沙–杜曼》部分靈感來自一首傳統哈薩克古爾樂曲《庫達沙》；另一方面，他也想到哈薩克繽紛的市集，市集期間的重要節目就是華麗的馬術表演。恍如駿馬疾馳的聲音貫穿全曲，令大家對騎師的膽量與得色讚嘆不已。

編制

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



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ERKEGALI RAKHMADIYEV (1932–2013)

Kudasha-Duman (1973)

Unlike many popular nationalist composers, the Kazakhstan-born Erkegali Rakhmadiyev didn't have to go out and discover the folk music of his people. It was in his blood from the start. His family included Rakhmadi Zhabykbayev, one of the country's best known folk musicians. The voices of "aqyns" (improvisational poets and singers) and the sounds of the guitar-like *dombra* were in his ears from an early age. His flair for marrying national and classical styles won him numerous awards, both in the USSR, and in then Kazakhstan after the collapse of the Soviet Union. When Kazakhstan achieved independence, his artistic achievements and wide knowledge of his country's culture earned him the post of Minister of Culture.

On one level, Rakhmadiyev's brief but dazzling orchestral showpiece *Kudasha-Duman* (1973) is an imaginative recreation of the national "kyui" (instrumental) style; on another, it's a tribute to the great tradition of atmospheric orchestral tone-pictures developed in Russia and the Soviet Union in the 19th and 20th centuries.

Alexander Borodin in particular would surely have applauded it, which is rather apt, given Borodin's Caucasian roots and fascination with the music of Central Asia. Rakhmadiyev tells us that a traditional Kazakhstani kyui named *Kudasha* was part inspiration for this piece, but he was also thinking of his country's colourful fairs, in which spectacular displays of horse-riding are a central feature. One can hear the wild galloping throughout, and thrill to the riders' daring and exultation.

Instrumentation

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

葛利格 (1843-1907)

A小調鋼琴協奏曲，op. 16

- I. 非常中庸的快板
- II. 慢板
- III. 非常中庸及突出的快板

挪威作曲家葛利格是古典音樂民族樂派先鋒。在他之前，挪威本土創作的古典音樂少之又少；但到葛利格逝世時，挪威在樂壇上已穩佔一席。他擅長發掘本國民間音樂中的瑰寶，然後像以音樂繪畫一樣，轉化成一幅幅令人難忘的音樂肖像，讓人讚嘆不已。葛利格的「鋼琴協奏曲」也一直大熱不衰；多年後，有人在匈牙利民族樂派現代作曲家巴托面前，對這首樂曲嗤之以鼻。這時巴托罕見地大動肝火，怒道：「他可是我們全部人的祖宗。」整體來說，葛利格喜歡寫作小型作品：歌曲、鋼琴曲，還有為易卜生劇作《皮爾金》撰寫的劇樂（實際上是一連串絢麗的迷你交響詩）。後來的北歐作曲大師如西貝遼士和尼爾遜等，都視葛利格這位勇敢堅決的前輩為典範；葛利格善於以音樂刻劃北歐獨特的氣氛與色彩，這一點也對兩人影響深遠。

從一開始，這首鋼琴協奏曲已顯露出過人之處。樂曲1868年剛剛完成不久，炫技鋼琴大明星兼作曲家李斯特就曾經視奏全曲，並在視奏完畢時高呼：「繼續下去。你已經知道這是怎麼回事了——別被他們嚇怕！」終樂章接近結尾時有個令人難忘的地方——就是樂章的重要曲調凱旋而歸的時候；雖然改動過的音符只有一個，但效果卻十分強烈。彈到這裡，李斯特一下子在鍵盤前跳起來，振臂高呼：「是G，G，不是升G！妙極了！」

那麼樂曲又怎麼得罪了某些自詡內行的人呢？雖然葛利格確實跟從李斯特的建議「繼續下去」，可是年輕的葛利格在這次會面後，顯然認為自己真正的才華在於寫作小型作品，而不是大型交響樂曲。於是有些樂評人因此（也許還因為樂曲受歡迎程度一直有增無減，所以覺得不爽）暗示說樂曲到頭來還是不行的：說甚麼發展部某幾處有些刻板、終樂章聽起來特別像將一堆短曲拼湊而成，還說第一樂章顯然取法自舒曼的傑作「鋼琴協奏曲」。

不過李斯特是十九世紀音樂界最有頭腦的人之一，他的意見可是極有分量的。也許動筆寫作「鋼琴協奏曲」時，葛利格想到舒曼協奏曲那激動人心的開端，可是他也自成一言之言，樂曲的開端堪稱最宏偉的協奏曲開端之一：漸強的定音鼓滾奏，如同召喚全體樂團，然後是一連串傾瀉而下的鋼琴音型。隨後樂章的兩個主題以巧妙的手法對比：第一主題由木管靜靜地交代，弦樂應答；第二主題則溫暖如歌，旋律最先由大提琴奏出。

美妙而寧靜的管弦樂開端過後，如歌的慢板以鋼琴主導，將樂團的樂思加以裝飾及修飾，充滿美妙的浪漫派詩意，直至在高潮時得意洋洋地奪過主旋律為止。終樂章緊隨其後，兩個樂章之間一氣呵成，沒有間斷。一連串活躍的民間舞曲主題先後展開，然後終於引入全曲的重調曲調，最先由獨奏長笛奏出。尾聲加速後氣氛更趨刺激，令人眼前一亮；長笛曲調重現時由全體樂團奏出，極盡輝煌之能事；曲調交到鋼琴手上時，也就是上文提過那微小但顯著改動出現的時刻，令李斯特深深著迷。這一段不但本身的戲劇筆觸十分優秀，還為全曲畫上精彩的句號，彷彿全曲從頭到尾都在醞釀那光芒萬丈、堅定不移的一瞬似的。

編制

兩支長笛（其一兼短笛）、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、定音鼓及弦樂組。

EDVARD GRIEG (1843–1907)

Piano Concerto in A minor, op. 16

- I. *Allegro molto moderato*
- II. *Adagio*
- III. *Allegro moderato molto e marcato*

The Norwegian composer Edvard Grieg was a pioneer in the field of national classical music. Before him, home-grown Norwegian classical music barely existed; by the time he died, Norway was firmly on the map, musically speaking. His ability to mine the treasures of his country's folk music and transform them into richly memorable tone portraits was astonishing. Years later, when someone sneered at Grieg's ever-popular Piano Concerto in the presence of the Hungarian nationalist and modernist Béla Bartók, Bartók responded with a rare outburst of fury, "He is the father of us all." On the whole, Grieg preferred to compose in small forms: songs, piano pieces, and the gorgeous miniature tone poems that comprise his music for Ibsen's play *Peer Gynt*. Later Nordic masters such as Jean Sibelius and Carl Nielsen owed a great deal to his courageous, determined example and to his ability to evoke the unique moods and colours of the northlands in music.

Right from the start it was clear that Grieg had produced something special in his Piano Concerto. "Keep going.

You've got what it takes – don't let them intimidate you!" cried the star virtuoso pianist and composer Franz Liszt, after he had read through the newly completed score in 1868. At one memorable point, near the end of the finale, the movement's "big tune" returns in triumph, with just one note tellingly altered. At this point Liszt leapt up from the keyboard, threw his arms wide and exclaimed, "G, G, not G sharp! Splendid!"

So why does the Piano Concerto rub some musical snobs up the wrong way? Although Grieg did take Liszt's advice to "keep going", soon after that formative meeting Grieg clearly decided that his real talent was for creating miniatures rather than grand symphonic works. Some critics, prompted by this – and possibly irritated by the Piano Concerto's seemingly indestructible popularity – have suggested that in the end it doesn't quite work: that some of the development is a bit formulaic, that the finale in particular sounds like a collection of short pieces stuck together, that the first movement is all too obviously modelled on that of Schumann's great Piano Concerto.

But Liszt was one of the finest intellects in 19th century music, and his opinion carries a lot of weight. Grieg may have had Schumann's dramatic opening gesture in mind when he began this work, but he transformed into one of the most majestic beginnings in the concerto repertoire: a crescendo roll on timpani,

a shout for the full orchestra, then a series of downward cascading figures for the piano. After this the movement contrasts two main themes with great skill: the first is introduced quietly by winds, answered by strings; the second is a warm singing melody first presented by cellos.

After its magical hushed orchestral opening, the song-like Adagio is dominated by the piano, decorating and embellishing the orchestral ideas with wonderful romantic poetry until it seizes the main melody in triumph at the climax. The finale follows without a break. A sequence of vigorous folk-dance themes eventually yields to the Concerto's big tune, introduced by a solo flute. Grieg builds up the excitement impressively in the faster coda, up to the point where the flute tune returns in full orchestral splendour, then on the piano with that tiny but telling alteration that so enthralled Liszt. Not only is it a fine dramatic stroke in its own right, it rounds off the Concerto magnificently, as though the whole work had been building to this moment of radiant affirmation.

Instrumentation

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

布魯赫納 (1824–1896)

E大調第七交響曲，WAB 107

- I. 中庸的快板
- II. 慢板：非常莊嚴，非常緩慢
- III. 諧謔曲：極快
- IV. 終曲：流暢但不太快

在布魯赫納看來，寫作第七交響曲前的幾年，無論是發展作曲事業的信念，還是一直以來的宗教信仰，都面臨嚴峻的考驗。1877年第三交響曲的首演簡直一敗塗地，新聞界還不斷對他窮追猛打。雖然姍姍來遲，鼓舞還是出現了。1881年（也就是第七交響曲動筆的年份），他的第四交響曲終於首演，由利斯特（Hans Richter）指揮；演出後，維也納部分報章對樂曲讚賞有加。布魯赫納高興極了。為了上述演出的排練，有次布魯赫納將一枚硬幣塞到利斯特手上，告訴他「去喝杯啤酒吧，就當敬我一杯。」

（他向來都是這樣，熱情得有點唐突）利斯特大為感動，後來還將那枚硬幣攜在錶鍊上留念。布魯赫納不久開始寫作他最大型、最正面的作品之一——《頌歌》，更自豪地將樂曲獻給「上帝，因為上帝帶領我走過在維也納的苦日子。」幾個月後，布魯赫納在9月23日記下第七交響曲的初步構思。樂曲美妙不已的開端旋律，顯然是來自夢中：他夢見老朋友暨指揮家多恩（Ignaz Dorn），用中提琴奏出一個旋律，說：「有了這個旋律，你就會成功。」到第七交響曲在萊比錫首演時（這裡比較開明進步，沒維也納那麼保守），果真是布魯赫納一生中數一數二成功的時刻。有樂評更寫道：「為何我們竟然一直不認識這位作曲家？」

第一樂章綿長的第一主題像拱形般起伏（大提琴及中提琴，初時還有圓號），美得很容易令人以為那是渾然天成，直接從潛

意識中冒出來一樣——是大自然的恩賜，或者上帝的恩賜（布魯赫納大概會相信後者）。主題一邊重複一邊漸強，音樂的形象也越來越強烈；之後漸漸消退。第二主題（雙簧管及單簧管）比較憂鬱，卻也希望重拾過去的光輝；長時間的漸強、低音聲部的重複音，還有上面的銅管樂號曲，有一刻聽來彷彿成功在望了。可是這一切突然中斷（這是布魯赫納常用手法，令人心癢難耐），隨後響起的第三主題較活潑，格調有點像樸實的舞曲（弦樂齊奏，木管及銅管陪襯）。之後布魯赫納重拾原本的音樂形象；但主調要重新確立，卻要待到樂章結尾，定音鼓首次響起，奏出極弱音的時候；樂曲開端的動機在各種樂器之間穿梭，隨著音量漸強，這個動機也穩步上揚，越攀越高，底下是綿長的大三和弦。華格納《萊茵的黃金》也是以基本的單和弦漸強開始，布魯赫納寫作時也許會想起這點；但這裡的效果卻不盡相同：無論如何，在「第七」這是個結束，但不是開端。

布魯赫納寫作慢板時，據說已知道華格納命不久矣。第一主題雖然高貴優雅，但哀悼的氣氛卻清楚不過，更採用了四支華格納大號（華格納大號其實像圓號多過大家熟悉的大號。這種樂器布魯赫納還是第一次選用）。布魯赫納對華格納推崇備至，誇張得連華格納也覺得有點難為情；然而布魯赫納的音樂聽起來與華格納卻鮮有雷同。就在優美的第二主題（弦樂，三四拍子）之前，圓號與大號就引用了《崔斯坦與伊索爾德》開端；不過除非事先言明，否則聽眾也很難察覺：因為那是百分百布魯赫納風格。兩個主題都重現過以後，第一主題再次出現，配合旋轉似的小提琴音型，展開樂曲裡最長、最強的漸強樂段。有些演奏會在高潮來臨時加入鈸、三角鈴和定音鼓。無論如何，這是令人震撼的時刻：純淨的光芒出現，隨後大號和圓號一同唱出小調哀歌，宏偉壯麗；最終走進大調調性，平和地結束。

布魯赫納不少諧謔曲舊作中，處處都是鄉間音樂的影子，第七交響曲第三樂章也不例外，不過這裡的主要節奏型不斷重複，不但像著了魔似的，更帶強烈衝動。中段氣氛遠較剛才溫和，婉約如歌，彷彿在氣氛迫切的舞蹈慶典中，傳來一段充滿田園風情的插曲。諧謔曲重現後，終樂章正式開始。終樂章是全曲四個樂章裡最輕鬆的（通常也是演奏時間最短的）——這種編排在布魯赫納的作品裡並不常見。終樂章同樣有三個主題：充滿附點節奏的舞動主題（小提琴）；不太嚴肅的聖詠曲主題（小提琴和中提琴，下方是「步行似的」撥奏低音聲部）；還有第一主題的變化版，變得崎嶇不平，起伏不定（完整樂團）。音樂朝著尾聲推進時，氣氛越來越刺激；然後作曲家終於向聽眾明示，上述舞動主題原來衍生自全曲最初的動機。這樣，樂曲完結時與第一樂章開端的音樂形象遙相呼應。終即是始，始即是終。

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、四支圓號、三支小號、兩支長號、低音長號、大號、四支華格納大號、定音鼓、敲擊樂器及弦樂組。

ANTON BRUCKNER

(1824–1896)

Symphony no. 7 in E, WAB 107

- I. *Allegro moderato*
- II. *Adagio: Sehr feierlich und sehr langsam*
- III. *Scherzo: Sehr schnell*
- IV. *Finale: Bewegt, doch nicht schnell*

For Bruckner, the years leading up to the composition of the Seventh Symphony were a severe test of his belief in his vocation as a composer, and of his lifelong religious faith. The premiere of the Third Symphony in 1877 was a catastrophe, and he was subjected to a hideous mauling in the press. Encouragement did eventually come. In 1881, the year Bruckner began the Seventh Symphony, the belated premiere of the Fourth under Hans Richter drew praise from some quarters of the Viennese press. Bruckner was overjoyed. It was at a rehearsal for that performance that – with typically gauche enthusiasm – he pressed a coin into Richter’s hand and told him to “drink my health in a glass of beer”. Richter was so touched that he had the coin attached to his watch chain in remembrance. Soon afterwards, Bruckner began work on one of his most grandly affirmative works, the *Te Deum*, which he dedicated proudly “to God, for having brought me through so much anguish in Vienna.” Then a few months later, on 23 September, Bruckner set down his first ideas for the Seventh Symphony. Apparently

the symphony’s wonderful opening melody came to Bruckner in a dream: the conductor Ignaz Dorn, a friend from Bruckner’s younger days, appeared to him and played the theme on a viola, with the words, “This will bring you success.” As it turned out, the first performance of the Seventh Symphony – significantly, not in conservative Vienna, but in much more progressive Leipzig – was one of the greatest successes of Bruckner’s life. One critic wrote, “How is it possible that he could remain so long unknown to us?”

It is easy to believe that the long arching first theme (cellos and violas, with horn at first) in the first movement could have come straight from the unconscious mind – a gift of nature or, as Bruckner would have believed, from God. The vision intensifies as the theme is repeated, crescendo, then it fades. A more melancholic second theme (oboe and clarinet) aspires to recover lost glory, and eventually it sounds as though it might succeed, in a long crescendo over a repeated bass note, topped with brass fanfares. But this is suddenly cut off – a typical Brucknerian tantalising effect – and a more animated third theme follows, now with an earthy dance character (strings in unison, with woodwind and brass support). After this, Bruckner allows us memories of his original vision; but it is only at the end of the movement, as the timpani enter for the first time, pianissimo, that the home key is fully regained, and the symphony’s opening motif

rises steadily through the orchestra, crescendo, above a long-held major triad. Bruckner may have had the elemental one-chord crescendo that opens Wagner's *Das Rheingold* at the back of his mind, but the impact here is quite different – in any case this is an ending, not a beginning.

It is said that Bruckner composed the Adagio in the knowledge that Wagner hadn't long to live. There is an unmistakable note of mourning in the noble first theme, in which Bruckner uses – for the first time – a quartet of so-called “Wagner tubas” (more like horns than the familiar bass tuba). Bruckner idolised Wagner – to an extent that seems to have embarrassed even Wagner himself – yet his music rarely sounds like Wagner. Just before the lovely second theme (strings, 3/4), horn and tubas introduce a reference to the opening of *Tristan und Isolde*, but unless it's pointed out, you'd hardly notice it: the effect is pure Bruckner. After both main themes have returned, the first is brought back again, with swirling violin figures, to initiate the symphony's longest and mightiest crescendo. In some performances the climax is crowned by a cymbal clash, with triangle and timpani. Either way, it's a thrilling moment: a revelation of pure light, after which tubas, joined by horns, sing a magnificent minor key elegy leading, at last, to major key peace.

Like many of Bruckner's earlier scherzos, the third movement of

the Seventh Symphony reveals its rustic roots at almost every turn, but there is an elemental drive in its obsessively repeated main rhythm. The central Trio section is much gentler, more song-like – a pastoral interlude in the middle of the driven dancefest. The Scherzo returns, then comes the Finale. Unusually for Bruckner this is the lightest (and in most performances, the shortest) of the four movements. Again there are three themes: a dancing, dotted theme (violins); a not-too-solemn chorale on violins and violas above a “walking” pizzicato bass; and a jagged version of the first theme for full orchestra. Excitement builds towards the coda; then Bruckner at last reveals that the finale's dancing first theme is simply the opening motif of the symphony in disguise. Thus the symphony closes with a splendid confirmation of the first movement's opening vision. A circle has been closed.

All programme notes by Stephen Johnson

Instrumentation

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



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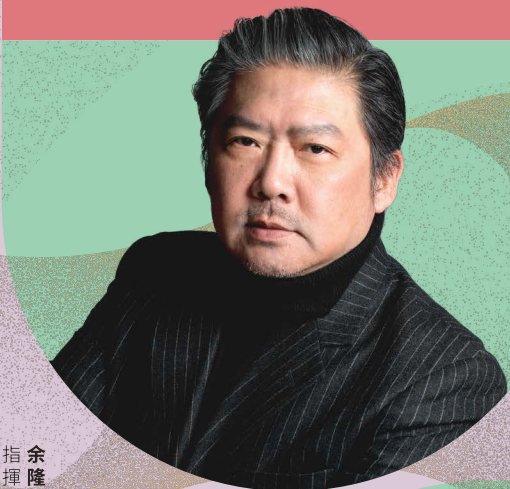
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(荀伯格改編)

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(arr. SCHÖENBERG)

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cello
大鮑力卓
提力卓



余
揮
Long Yu
conductor



Jing Wang
violin
小王敬
琴



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"Long Yu | Brahms Double Concerto" is one of the
"Expo Programmes" of the Hong Kong Performing Arts Expo

佩特連科 VASILY PETRENKO

指揮 Conductor

Photo: Mark McNulty



佩特連科現為皇家愛樂樂團的音樂總監和利物浦皇家愛樂樂團的桂冠指揮，曾擔任後者的首席指揮長達15年（2006–2021），廣受好評。他也是歐盟青年管弦樂團的首席指揮和卡斯提拉-萊昂交響樂團的副指揮。他曾出任奧斯陸愛樂樂團（2013–2020）和英國青年管弦樂團（2009–2013）的首席指揮。他於2021年卸任俄羅斯國立模範交響樂團的藝術總監，此前他從2016年開始擔任首席客席指揮，並於2020年成為藝術總監。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。

他曾與多支著名樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、愛樂樂團、羅馬聖西西莉亞學院、聖彼得堡愛樂樂團、法國國家樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城樂團、洛杉磯愛樂樂團、克利夫蘭樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科曾亮相於愛丁堡音樂節、格拉費內格音樂節，也是BBC逍遙音樂節常客。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra and Conductor Laureate of the Royal Liverpool Philharmonic, following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006–2021. He is also Chief Conductor of the European Union Youth Orchestra and Associate Conductor of the Orquesta Sinfónica de Castilla y León. He served as Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia “Evgeny Svetlanov” in 2021, after serving as their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Born in 1976, Vasily Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia’s oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

MANFRED HONECK DVOŘÁK 8

Camille Thomas
cello

湯
瑪
斯
大
提
琴



© Fotofest

漢力克 德伏扎克第八交響曲



© David Rossington

漢
力
揮

Manfred Honeck
conductor

德伏扎克 (漢力克與艾廸改編) 《水仙女》幻想曲
塞伊 大提琴協奏曲, 「永不放棄」(2017)
德伏扎克 第八交響曲

DVOŘÁK (arr. HONECK & ILLE) *Rusalka Fantasy*
Fazil SAY *Concerto for Cello and Orchestra,
Never Give Up (2017)*
DVOŘÁK *Symphony no. 8*

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菲多洛娃 ANNA FEDOROVA

鋼琴 Piano

Photo: Marco Borggreve



鋼琴家菲多洛娃生於烏克蘭，自幼才華橫溢，技巧出眾，其對音樂的成熟理解彷彿與生俱來。她現場演奏拉赫曼尼諾夫第二鋼琴協奏曲的影片在YouTube觀看次數超過4,100萬次，備受評論家和世界知名音樂家讚譽。她經常在世界各地最負盛名的音樂廳演出，包括阿姆斯特丹皇家音樂廳、紐約卡奈基音樂廳、墨西哥城藝術宮、蘇黎世音樂廳、巴黎香榭麗舍劇院、東京文化會館等。

作為獨奏家，菲多洛娃曾與眾多著名樂團合作，包括愛樂樂團、皇家愛樂樂團、東京交響樂團、讀賣日本交響樂團、俄羅斯國家交響樂團、猶他交響樂團、達拉斯交響樂團、香港管弦樂團及荷蘭愛樂樂團等。她有阿姆斯特丹皇家音樂廳「駐廳鋼琴家」之稱，在該廳舉行過30多場演出，並多次在網上及電視播出。她是各大知名音樂節的常客，包括瑞士的韋爾比耶音樂節和曼奴軒音樂節、荷蘭的斯蒂夫特音樂節、葡萄牙的辛特拉音樂節及美國的拉維尼亞音樂節等。2022年7月，菲多洛娃與韋爾比耶音樂節樂團在韋爾比耶音樂節作開幕演出，並在拉羅克·昂迪榮國際鋼琴音樂節首次亮相。

2018年，菲多洛娃與Channel Classics Records簽約錄製一系列唱片，至今共發行三張鋼琴獨奏專輯、四張室樂專輯，以及與聖加侖交響樂團合作的全套拉赫曼尼諾夫鋼琴協奏曲。2022年，菲多洛娃和低音大提琴手舒禾茨在海牙創立大衛同盟音樂學院。

From an early age, the Ukrainian-born pianist Anna Fedorova showed an innate musical maturity and amazing technical abilities. Her live recording of Rachmaninov's 2nd Piano Concerto has more than 41 million views on YouTube and is highly acclaimed by critics and world-renowned musicians. She regularly performs at the world's most prestigious concert halls such as the Concertgebouw Amsterdam, New York's Carnegie Hall, Palacio de Bellas Artes in Mexico City, Tonhalle Zürich, Théâtre des Champs-Élysées, Bunka Kaikan in Tokyo, and many others.

As a soloist, Anna Fedorova has performed with the Philharmonia Orchestra, Royal Philharmonic, Tokyo Symphony, Yomiuri Orchestra, Russian National Orchestra, Utah Symphony, Dallas Symphony, Hong Kong Philharmonic Orchestra, the Netherlands Philharmonic, amongst others. Called the "house pianist" of the Concertgebouw, Anna Fedorova has performed there more than 30 times as well as in numerous online and television broadcasts. She is a regular guest at leading music festivals such as Verbier and Menuhin Festivals in Switzerland, Stift Music Festival in the Netherlands, Festival de Sintra in Portugal, Ravinia Festival in the USA. In July 2022 Anna performed with the Verbier Festival Orchestra at the opening of the Verbier Festival and she made her debut at the international piano festival La Roque d'Anthéron.

In 2018, Anna Fedorova signed with Channel Classics Records for a series of recordings. She has released three solo piano albums, four chamber music albums, and all of Rachmaninov's Piano Concertos with the Sinfonieorchester St. Gallen. In 2022, Anna Fedorova and double bassist Nicholas Santangelo Schwartz founded the Davidsbündler Music Academy in The Hague.

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

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。港樂於2023/24樂季慶祝五十周年，

「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 regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、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、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並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。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwani. The HK Phil 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra 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

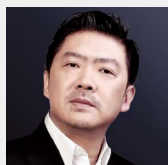
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Long Yu

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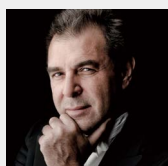


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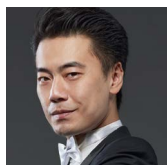
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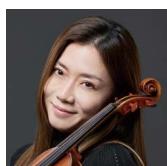
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Anders Hui
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Concertmaster



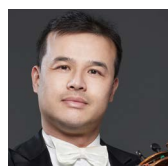
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



朱蓓
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Bei de Gaulle
Third Associate
Concertmaster



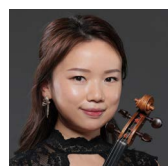
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Ai Jin



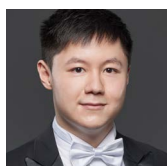
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Ba Wenjing



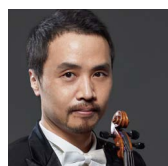
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Cheng Li



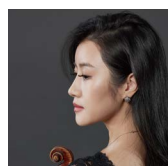
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Gui Li



賈舒晨*
Jia Shuchen*



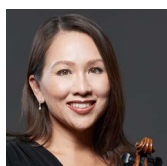
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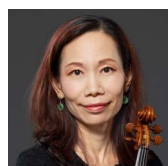
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毛華
Mao Hua



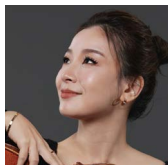
梅麗芷
Rachael Mellado



張希
Zhang Xi

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
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



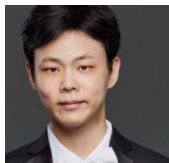
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

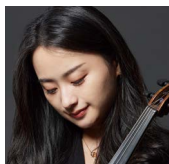
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS

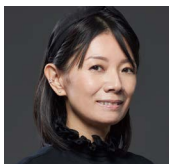


●凌顯祐
Andrew Ling

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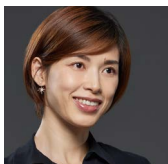
■李嘉黎
Li Jiali



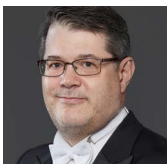
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Kaori Wilson



崔宏偉
Cui Hongwei



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HONG KONG PHILHARMONIC ORCHESTRA

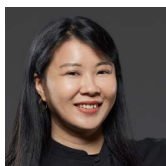
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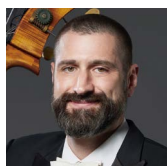
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Feng Rong



費利亞
Samuel Ferrer



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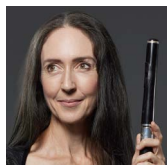


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

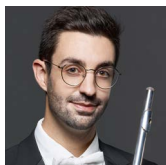
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●史德琳
Megan Sterling

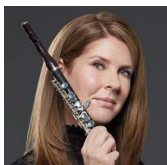


■盧韋歐
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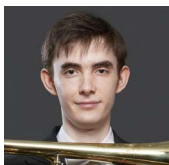
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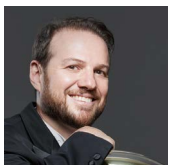
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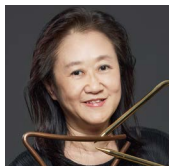
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Violin: Vivian Shen

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Viola: Grace Guo & William Lane

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小號：余朗政
Trumpet: Bowie Yu

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Percussion: Sunny Ho, Lily Hoi & Eugene Kwong

- 首席 Principal
- 聯合首席 Co-Principal
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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

港樂弦樂器薈萃圈

THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家 J & A Beare 合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢
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SPECIAL PROJECTS (Instruments)

港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

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衷心感謝邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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王敬自2013年出任香港管弦樂團首席。
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並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**
對樂團首席席位的鼎力支持。

Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
first violins and contributes to the overall
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the
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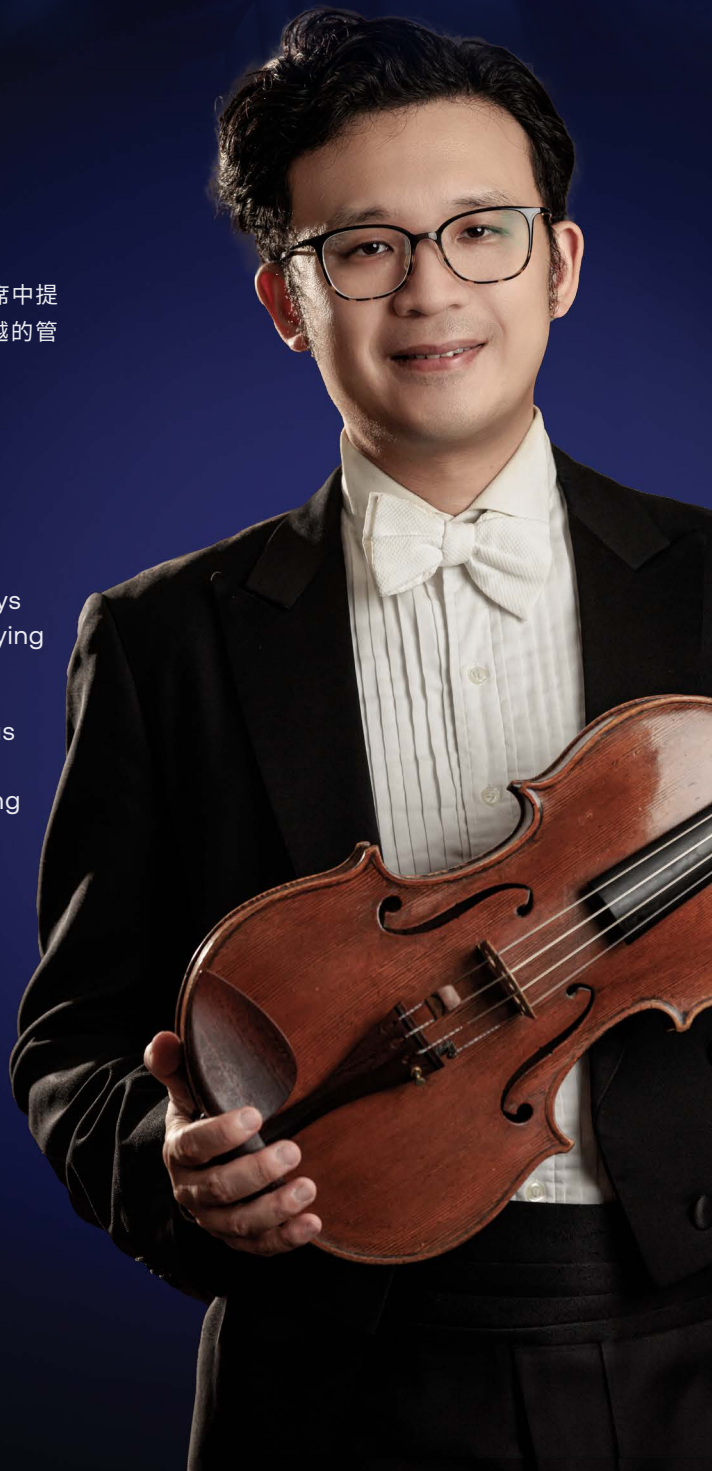
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝萬花筒慈善基金
慷慨支持首席中提琴的席位。

Andrew Ling has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**
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Richard Bamping has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



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田中知子於1997年加入香港管弦樂團小提琴部。她出生於日本名古屋，經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

Tomoko Tanaka joined the HK Phil violin section in 1997. Born in Nagoya, Japan, Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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17
OCT 2024

Thu 8pm
CC
\$420 \$340 \$260
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余隆 | 布拉姆斯雙重協奏曲 Long Yu | Brahms Double Concerto

布拉姆斯 小提琴與大提琴雙重協奏曲
布拉姆斯 (荀伯格改編) 第一鋼琴四重奏
BRAHMS Double Concerto for Violin and Cello
BRAHMS (arr. SCHOENBERG) Piano Quartet no. 1

余隆, 指揮
王敬, 小提琴
鮑力卓, 大提琴
Long Yu, conductor
Jing Wang, violin
Richard Bamping, cello

1&2
NOV 2024

Fri & Sat 8pm
CC
\$680 \$540 \$400
\$260 \$50

漢力克 | 德伏扎克第八交響曲 Manfred Honeck | Dvořák 8

德伏扎克 (漢力克與艾盧改編) 《水仙女》幻想曲
塞伊 大提琴協奏曲, 「永不放棄」
德伏扎克 第八交響曲
DVOŘÁK (arr. HONECK & ILLE) *Rusalka Fantasy*
Fazil SAY Concerto for Cello and Orchestra,
Never Give Up
DVOŘÁK Symphony no. 8

漢力克, 指揮
湯瑪斯, 大提琴
Manfred Honeck, conductor
Camille Thomas, cello

4
NOV 2024

Mon 7:30pm
JC
\$250
票務詳情容後公布。
Ticketing information
to be announced.

港樂×大館：室樂音樂會系列 塞伊和德伏扎克作品選 HK Phil × Tai Kwun: Chamber Music Series Music by Fazil Say & Antonín Dvořák

塞伊 《太空跳傘》
塞伊 《拉克酒桌前的阿列維長老》
德伏扎克 第四鋼琴三重奏, 「悲歌」
Fazil SAY *Space Jump*
Fazil SAY *Alevi Fathers at the Raki Table*
DVOŘÁK Piano Trio no. 4, *Dumky*

梁建楓, 小提琴
方曉牧, 大提琴
李明哲, 鋼琴
浦翱飛, 長笛
王譽博, 雙簧管
艾爾高, 單簧管
江蘭, 圓號
崔祖斯, 巴松管
Leung Kin-fung, violin
Fang Xiaomu, cello
Sheryl Lee, piano
Josep Portella Orfila, flute
Wang Yu-po, oboe
Lorenzo losco, clarinet
Lin Jiang, horn
Adam Treverton Jones, bassoon

8
NOV 2024

Fri 8pm
CC
\$520 \$420 \$320
\$220 \$50

賽馬會音樂巨匠系列 艾遜巴赫 | 德伏扎克聖母悼歌 Jockey Club Masters Series Christoph Eschenbach | Dvořák Stabat Mater

塞伊 第二小提琴協奏曲, 「隔離日子的春天早晨」
德伏扎克 聖母悼歌
Fazil SAY Violin Concerto no. 2, *Spring mornings*
DVOŘÁK *Stabat Mater*

艾遜巴赫, 指揮
伊希蒙恩, 小提琴
札莫絲卡, 女高音
羅貝格, 女中音
桑恩, 男高音
沈洋, 低男中音
布拉格愛樂合唱團
Christoph Eschenbach, conductor
Friedemann Eichhorn, violin
Aleksandra Zamojska, soprano
Sarah Romberger, mezzo-soprano
Peter Sonn, tenor
Shenyang, bass-baritone
Prague Philharmonic Choir

9
NOV 2024

Sat 8:30pm
CC
\$320 \$220
香港管弦樂團不會在
本場音樂會演出。
The HK Phil does not
perform in this concert.

賽馬會音樂巨匠系列 合唱節 | 德伏扎克與美國靈歌 Jockey Club Masters Series Choral Festival | Dvořák & the American Spiritual

節目探索德伏扎克的捷克風格音樂與非裔美國人靈歌之間的深厚聯繫, 以情感
豐富的旋律交織成一場文化與音樂交融的盛宴。
The programme explores the profound connection between Dvořák's
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