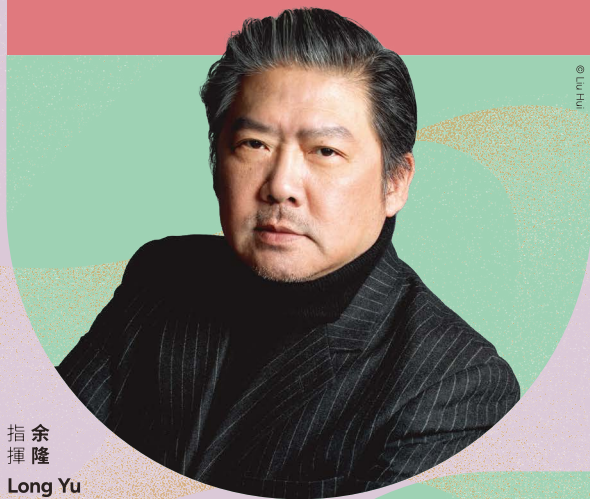


LONG YU BRAHMS DOUBLE CONCERTO

余隆 布拉姆斯雙重協奏曲



指揮
余隆
Long Yu
conductor

Richard Bamping
cello
大提琴
鮑力卓



Jing Wang
violin
小提琴
王敬



17
OCT
2024 Thu 8pm

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



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

余隆 | 布拉姆斯雙重協奏曲

Long Yu | Brahms Double Concerto

余隆 | 指揮

王敬 | 小提琴

鮑力卓 | 大提琴

Long Yu | Conductor

Jing Wang | Violin

Richard Bamping | Cello

布拉姆斯

小提琴與大提琴雙重協奏曲

- I. 快板
- II. 行板
- III. 不太快的甚快板

JOHANNES BRAHMS

Double Concerto for Violin and Cello

32'

- I. Allegro
- II. Andante
- III. Vivace non troppo

中場休息

INTERMISSION

布拉姆斯 (荀伯格配器)

第一鋼琴四重奏

- I. 快板
- II. 間奏曲：不太快的快板
- III. 稍快的行板
- IV. 吉卜賽風格輪旋曲：急板

JOHANNES BRAHMS

(orch. by ARNOLD SCHOENBERG)

Piano Quartet no. 1

43'

- I. Allegro
- II. Intermezzo: Allegro ma non troppo
- III. Andante con moto
- IV. Rondo alla Zingarese: Presto

現場直播與錄音 LIVE BROADCAST AND RECORDING

2024年10月17日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2024年11月8日晚上8時播放，11月14日下午3時重播。The concert on 17 Oct 2024 will be recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 8 Nov 2024 at 8pm, with a repeat on 14 Nov 2024 at 3pm.



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「余隆 | 布拉姆斯雙重協奏曲」為香港演藝博覽「演博節目」之一
"Long Yu | Brahms Double Concerto" is one of the
"Expo Programmes" of the Hong Kong Performing Arts Expo



香港文化中心
Hong Kong
Cultural Centre



布拉姆斯 (1833-1897) A小調小提琴與大提琴 雙重協奏曲, op. 102

- I. 快板
- II. 行板
- III. 不太快的甚快板

布拉姆斯是個充滿矛盾的人物——這也是他如此令人神往的原因之一。布拉姆斯一方面是個徹頭徹尾的浪漫派：經常獨來獨往，與人格格不入，靠著注定沒有結果的愛情支撐，在一首首的歌曲裡，將飽受創傷的心靈敞開（當中以《女低音狂想曲》最為突出，簡直妙不可言）；但同時他也另有所望：希望效法一眾古典與巴洛克大師（如海頓、莫扎特、巴赫和韓德爾），學習他們那種結構嚴謹，泰然自若又不失細膩，並以達至情感上的「客觀」。在公眾眼中，他也許很自信、很高尚，富於幽默感，卻又粗率尖刻；然而面具背後的他，其實律已極嚴；而且有兩件事在他的感情生活裡留下了烙印：分別跟與他亦師亦友的舒曼，以及身兼鋼琴家與作曲家的舒曼遺孀克拉拉有關。其一，是舒曼精神崩潰、最後死在精神病院一事，令他傷心不已；其二，則是他對克拉拉有著複雜的情感，始終難以自處。

1887年完成的「雙重協奏曲」（為小提琴、大提琴與樂團而寫）則將他這種矛盾體現得淋漓盡致。曲中有布拉姆斯最浪漫、感情最豐富的樂段：尤其慢樂章（第二樂章）中央，由小提琴和大提琴互相唱和的樂段，更仿如歌劇「愛情二重唱」。第一樂章開始後才幾秒，大提琴首個獨奏段響起，標記為「以宣敘調風格演奏」——儘管布拉姆斯一直沒有歌劇問世，卻在此直接指出樂曲富有歌劇特色。

不過這是一首有兩位獨奏者的協奏曲。主角有兩位或以上的協奏曲，在巴洛克時期十分常見（想想巴赫亮麗輝煌的「D小調雙小提琴協奏曲」）；至於莫扎特《交響協奏曲》

（獨奏小提琴及中提琴）和貝多芬「三重協奏曲」（鋼琴三重奏與樂團），布拉姆斯不僅熟悉，還十分欣賞。可是到了浪漫時期，獨奏協奏曲實際上征服了一切——那是炫技獨奏者時代。這些炫技獨奏者魅力四射，觀眾喜歡看他們宛如超人一般，單人匹馬對付整個交響樂團，最終還大獲全勝。時人對轟動一時的瀟灑人物趨之若鶩（如詩人拜倫、小提琴家帕格尼尼和鋼琴家-作曲家李斯特），獨奏協奏曲就是這個時代的最佳演奏媒介——拜倫式的世界裡只容得下一個英雄。所以在時人眼中，「多重協奏曲」大概顯得既古怪又落伍，但布拉姆斯卻回到這種老舊曲式去，顯示自己遠遠不止「時代中人」。

不過這裡的個人因素也很強——既與克拉拉有關，也與作曲家身邊另一重要人物有關——那就是布拉姆斯摯友、小提琴技巧大師兼作曲家姚阿辛。兩人在1884年鬧翻；「雙重協奏曲」看來是布拉姆斯用以安撫姚阿辛的作品。但最特別的是，布拉姆斯沒有給這位老朋友寫作新的協奏曲——而是一首雙重協奏曲，當中小提琴始終要與大提琴互諒互讓——布拉姆斯對大提琴情有獨鍾，寫過許多感情豐富的大提琴樂段。布拉姆斯的知己及「理想」情人克拉拉首次聽到「雙重協奏曲」後，寫道：「某程度上，這首協奏曲是和解之作。」更補充說：「姚阿辛和布拉姆斯兩人沉默多年，終於對對方說話了。」——這句話用來形容「雙重」協奏曲也一點不差。

結構上，「雙重協奏曲」比任何一首獨奏協奏曲更緊湊。尤其第一樂章——獨奏小提琴及大提琴的寫法，其實可以更激盪人心、更誇張（視覺聽覺皆然），但作曲家卻小心翼翼地讓兩位獨奏者平分秋色，好像坐樂一樣。大提琴開端奏出「宣敘調」獨奏不久，小提琴

就成了焦點，只是這時多了大提琴的點評，兩件樂器漸漸推進至聲音豐滿的「極強音量」和弦。後來在抒情的第二主題裡，兩件樂器的對話也越發細膩、越發私密，樂團則巧妙地約束自己的音量，好讓獨奏者能交代清晰。

獨奏與樂團之間這種關係，在慢樂章（第二樂章）尤為重要。圓號和木管奏出短小的引子，小提琴和大提琴同一時間加入，唱出優美綿長的曲調——這也是布拉姆斯風格特色之一。可是在中段，小提琴和大提琴的二重奏樂段，效果直迫歌劇中的「愛情二重唱」，多個樂思在兩件樂器之間穿來插去，時而溫柔，時而激情迫切。終樂章帶有民歌色彩，與前一樂章對比鮮明，令人耳目一新。但樂器間的對話在此依舊很重要，直至最後兩位獨奏者聯手奏起炫技樂段（正如莎士比亞所言，「兩個腦袋，一個想法」）——而且樂段還保證掌聲如雷。也正如根據克拉拉所言，這首「和解之作」已經大功告成。

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、定音鼓及弦樂組。



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JOHANNES BRAHMS

(1833-1897)

Double Concerto in A minor, op. 102

- I. Allegro
- II. Andante
- III. Vivace non troppo

Brahms was a paradoxical figure – it's one of the things that makes him so fascinating. Part of him was romantic to the core: a lonely misfit, sustained by an impossible love, laying bare his wounded heart in song after song (especially in the wonderful *Alto Rhapsody*). Yet there was another part of him that longed for something else: the contained formal strength and subtlety of great classical and baroque masters like Haydn and Mozart, Bach and Handel, and for the emotional “objectivity” that offered. He may have come across in public as self-assured, lofty, with a gruff, cutting sense of humour, but behind the mask he was acutely self-critical, his emotional life marked by the trauma of his mentor Robert Schumann's mental collapse and death in an asylum, and by his apparent inability to come to terms with his complicated feelings for Schumann's widow, the pianist and composer Clara Schumann.

The Double Concerto, for violin, cello, and orchestra, composed in 1887, embodies this paradox magnificently. It contains some of Brahms's most romantically expressive music:

strikingly the almost operatic “love duet” for violin and cello at the heart of the slow central movement. The first cello solo, only a few seconds into the first movement, is marked “*in modo d’un recitativo*” – “in the style of a recitative” – a direct acknowledgement of the music’s operatic character by a composer who never wrote an opera.

And yet this is a concerto with two soloists. Concertos with more than one star in the spotlight were common enough in Baroque times (think of Bach’s glorious Double Concerto in D minor for two violins). Brahms also knew and valued Mozart’s *Sinfonia Concertante*, with solo violin and viola, and Beethoven’s Triple Concerto for piano trio and orchestra. But in the romantic era the solo concerto had virtually conquered all. This was the era of the glamorous virtuoso soloist: audiences loved the idea of the superhuman individual taking on the might of the full symphony orchestra and emerging victorious. It was a perfect medium for an age intoxicated with dashing, sensational figures like the poet Byron, the violinist Niccolò Paganini and the pianist-composer Franz Liszt – there’s no room for more than one hero in the Byronic universe. In reverting to what would have at the time been considered a strange, outmoded form, Brahms showed that he was far from being simply a man of his time.

There is a strong personal element here, one involving Clara Schumann, but also affected by another of

Brahms’s most important relationships. In 1884 Brahms had a serious falling out with his close friend and collaborator, the virtuoso violinist and composer Joseph Joachim. The Double Concerto seems to have been conceived partly as a peace offering to Joachim. Yet it’s striking that Brahms did not offer his old friend another violin concerto, but a work in which the violin must come to an accommodation with the cello – an instrument Brahms loved and wrote for with great feeling. Hearing the Double Concerto for the first time, Brahms’s friend, confidante and “ideal” love Clara Schumann wrote that “This Concerto is in a way a work of reconciliation”, adding that “Joachim and Brahms have spoken to one another again after years of silence” – a comment that could be applied just as readily to the music of this “Double” Concerto.

Structurally the Double Concerto is more compact than any of the solo concertos. In the first movement particularly the solo, violin and cello writing can be stirringly theatrical (visually as well as aurally), but Brahms is also careful to keep the solo contributions on an equal footing, as in chamber music. Soon after the cello’s opening “recitative” solo, the violin has its turn in the spotlight, only now with comments from the cello, with the two instruments finally fusing in sonorous *fortissimo* chords. Later, in the lyrical second theme, the conversation between the two turns subtler, more confidential, and the orchestra tactfully

restrains its power to allow the soloists to speak more clearly.

This relationship issue is also crucial in the central slow movement. After a short horn and woodwind introduction, violin and cello launch out together in one of those wonderful long-breathed tunes which are such a signature of Brahms's style. Yet in the middle section violin and cello now enact an almost operatic "love duet", passing ideas to each other now tenderly, now with impassioned urgency. The folk-coloured finale offers a refreshing contrast, but the dialogue element remains important, until finally both players join – in Shakespeare's words, "two minds with but a single thought" – in a bravura display guaranteed to bring the house down. The "work of reconciliation", as Clara Schumann put it, is complete.

Instrumentation

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

布拉姆斯 (1833-1897)

(荀伯格配器)

G小調第一鋼琴四重奏，op. 25

- I. 快板
- II. 間奏曲：不太快的快板
- III. 稍快的行板
- IV. 吉卜賽風格輪旋曲：急板

在公開場合，蓄了一把貴族式大鬍子的布拉姆斯顯得氣派不凡，不怒而威，令人印象深刻，但同時又風趣幽默——只是言詞辛辣，一針見血。不過，私底下他卻十分害羞，經常因為陷入自我懷疑與深度抑鬱中而痛苦不已。雖然出身清貧，但他日後卻成了西方社會眼中德意志交響樂的化身。可是寫作「第一鋼琴四重奏」時，他距離這種超然地位還很遙遠。布拉姆斯一直十分崇拜舒曼，在他心目中，舒曼就是大英雄；20歲時，布拉姆斯獲舒曼譽為「天才」，令他頓時信心大增。可惜好景不常，舒曼不久開始出現精神問題，甚至在自殺不遂後被送入精神病院，1856年死於院內。同時，舒曼病發之後，布拉姆斯也對舒曼太太克拉拉生了情愫；隨著感情越來越強烈，他也陷入痛苦掙扎之中。事實上，不久後開始孀居的克拉拉，成了布拉姆斯終生知己與音樂上的良師益友；然而克拉拉到底對布拉姆斯有沒有其他感情，卻始終無法說得準。「第一鋼琴四重奏」在舒曼逝世翌年動筆，可是卻花了四年才完成——這也難怪，畢竟當時布拉姆斯的內心也動盪不安。作曲家的內心交戰，在樂曲中好些地方都清晰可聞（尤其在第一、二樂章）；〈間奏曲〉甚至將代表「克拉拉」一名的音符密碼，隱藏在樂章主題裡。

1937年5月，荀伯格動手將布拉姆斯「第一鋼琴四重奏」改編成管弦樂曲。這時這位二十世紀樂壇最大膽的現代主義者在美國定居已經四年。其實他一直有將其他作曲家的

作品改編成管弦樂曲，而且顯然在過程中有所得著。但「第一鋼琴四重奏」的情況卻有點特殊。荀伯格在寫給樂評人費建斯坦的信中，提及為何要改編這首樂曲：

「一）我喜歡這首樂曲；二）樂曲很少演出機會；三）外面的人永遠不能好好演奏這首樂曲，因為鋼琴家造詣越高，琴音就越響亮，根本聽不到弦樂的聲音。我希望能聽到全部樂音，這就是成果。」

可是除了「要聽到所有音符」外，演出這個改編版的好理由還有一個。布拉姆斯-荀伯格「第一鋼琴四重奏」讓這兩位樂壇偉人有所交集，當然十分矚目。而且改編版聽起來像荀伯格本人向布拉姆斯致敬，多於只為應付大型演奏廳而製作。同時，在荀伯格看來，製作改編版可能還有點「重逢」的意味：荀伯格身為猶太裔作曲家，在納粹佔領中歐時離開自己成長的地方——維也納（他其實對維也納也是又愛又恨）。在流亡期間製作這樣一首改編曲，就彷如「重逢」——當時的維也納即將走入絕境，但樂曲卻讓荀伯格與家鄉最好的一面重逢。

由於荀伯格本身十分敬重布拉姆斯，因此著手改編時，一開始也希望盡量忠於原作，連樂團編制也與十九世紀中葉布拉姆斯所用的相近，音響效果也力求接近原曲。然而，荀伯格漸漸發現這個目標越來越難達到；樂團規模很快就擴充了不少，甚至比布拉姆斯交響曲所用的還要龐大，其中選用的好些樂器，更肯定會被布拉姆斯視為脫離常規：英國管、降E調高音單簧管、低音單簧管，以及終樂章所用的木琴、管鐘和龐大的敲擊樂組。

結果，配器無論音效還是音樂特質，都變得越來越「荀伯格」。布拉姆斯「第一鋼琴四重奏」中的個人悲劇元素，這時也沾染了一些現代氣息。有時第一樂章的情感掙扎聽來很強烈、很直接，一如馬勒（荀伯格年輕

時曾與馬勒交好）幾首半自傳式的交響曲。〈間奏曲〉充滿謎一樣的憂鬱幻想，效果也許不如布拉姆斯原作親切，但明暗之間的對照卻更豐滿、更繽紛；而且聲音淒楚的雙簧管和英國管奏出開端「克拉拉」主題時，也特別扣人心弦。

慢樂章綿長的開端旋律美不勝收，充滿激情，經過荀伯格配器後，更覺新穎宏偉。但進行曲似的第二主題，卻是迄今為止變化最大的一段。布拉姆斯的主題初時怪異調皮，荀伯格則以鈸、三角鈴和大鼓加強主題，稍後木琴加入。突然，大家彷彿身處第一次世界大戰前的維也納，在市內公園裡還看見軍樂隊在演奏——但荀伯格的語調卻不無諷刺。然而，只要記得荀伯格著手改編時是何種光景，就完全能體諒他的做法。

「吉卜賽風格」終樂章以小調寫成，狂野奔放，得意洋洋。荀伯格在這裡流露出真正的反抗態度——尤其接近結尾時，有個傾瀉而下的下行音階，在原作裡由鋼琴奏出，荀伯格則改為單簧管，效果像極了猶太克萊茲默音樂——這裡是有點黑色勝利的意味，但這次勝利既屬於荀伯格，也屬於原作曲家，而且荀伯格的功勞一點不亞於布拉姆斯。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

三支長笛（其三兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管（其一兼低音單簧管）、降E調單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

JOHANNES BRAHMS

(1833-1897)

(orch. by ARNOLD SCHOENBERG)

Piano Quartet no. 1 in G minor, op. 25

I. **Allegro**

II. **Intermezzo: Allegro ma non troppo**

III. **Andante con moto**

IV. **Rondo alla Zingarese: Presto**

In public, Johannes Brahms was imposing, dignified, with an impressive patrician beard – though he also had a biting sense of humour. Privately, however he was shy, prone to painful self-doubt and to deep depression. From humble beginnings Brahms rose to become the embodiment of German symphonic music throughout the western world, but at the time he wrote his First Piano Quartet he was a long way from that. His confidence had taken a major boost when, at just 20, he'd been proclaimed a "genius" by his hero Robert Schumann. But soon afterwards Schumann's mental health collapsed: he attempted suicide, and was taken to a lunatic asylum, where he died in 1856. At the same time Brahms was struggling with his growingly intense feelings for Schumann's soon-to-be widow Clara. She became a lifelong confidante and musical mentor, but if she was ever more than that is impossible to say. Brahms began work on his First Piano Quartet the year after Robert Schumann's death, but it took him another four years to complete – small wonder given the emotional turbulence

he was experiencing. There are times, especially in the first two movements, where Brahms's internal struggles can be heard in the music. The theme of the Intermezzo even "spells" out Clara's name in a musical code.

In May 1937, four years after settling in the United States, the 20th century's most daring musical modernist Arnold Schoenberg started working on an orchestration of Brahms's First Piano Quartet. Schoenberg had made arrangements of other composers' works throughout his career, and he clearly learned a lot during the process. But there was something special about this one. Schoenberg gave his reasons in a letter to the critic Alfred Finkelstein:

"1. I like this piece. 2. It is very seldom played. 3. It is always very badly played, because the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved."

But there's another good reason for performing this arrangement than simply wanting to hear all the notes. The Brahms-Schoenberg First Piano Quartet is a remarkable coming together of two great minds, creating something that sounds more like a very personal homage to Brahms than simply an adaptation for the large concert hall. And at the same time, for Schoenberg, a Jew writing in exile from Nazi-occupied Central Europe, and from the Vienna he grew up in

and half-loved, half-hated, there may have been an element of reconnection here – realignment with what was best in his old home city at a time when it was heading terrifyingly towards the worst.

When Schoenberg started this arrangement, he wanted to be as faithful as possible to a composer he revered, so he started with an orchestra of the same standard mid-19th century proportions that Brahms would have used, and he strove to create as Brahmsian a sound as possible. But with time Schoenberg found this increasingly difficult, and before long the orchestra had grown significantly larger than Brahms had ever used in a symphony, including instruments the older Meister would almost certainly have considered beyond the pale: cor anglais, E-flat (“piccolo”) and bass clarinets, and in the finale a large percussion section featuring xylophone and tubular bells.

The result is that the orchestration gets more Schoenbergian as it proceeds – not just in sound, but in character too. The element of personal tragedy in Brahms’s First Piano Quartet duly acquires a modern edge. The first movement’s emotional struggles sound at times almost as intense and direct as in the quasi-autobiographic symphonies of Schoenberg’s youthful friend Gustav Mahler. The enigmatic melancholy fantasy of the Intermezzo may not be quite as intimate as in Brahms’s original score, but it acquires a richer, more colourful chiaroscuro,

and the plaintive use of oboe and cor anglais in the opening “Clara” theme is particularly telling.

The ardour of the slow movement’s wonderful long opening melody acquires a new grandeur in Schoenberg’s orchestration. But it is in the march-like second theme that we find the most radical transformation so far. Brahms’s theme has a strangely playful quality at first, which Schoenberg enhances with the use of cymbals, triangle, and bass drum, and later a xylophone. We are suddenly transported to a pre-World War One Viennese park where a military band is playing – but now viewed with an irony which, given Schoenberg’s position at the time he made this arrangement, is fully understandable.

The wild minor-key exultation of the “Gypsy” finale then takes on a truly Schoenbergian note of defiance – not least near the end, when a downward cascading scale, originally on the piano, is taken up by a distinctly Jewish Klezmer-sounding clarinet. There’s an element of dark triumph here, but that triumph belongs at least as much to Schoenberg as it originally did to Brahms.

All programme notes by Stephen Johnson

Instrumentation

Three flutes (three doubling piccolos), three oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), E-flat clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



指揮家余隆被《紐約時報》稱為「中國古典樂壇最具影響力的人物」，其藝術人生因引領中國古典音樂事業的縱深發展而熠熠生輝。在中國芸芸交響樂團之林，余隆擔任中國愛樂樂團藝術總監、上海交響樂團音樂總監等，為多支中國頂級樂團的「掌門人」。他也身兼香港管弦樂團首席客席指揮、上海夏季音樂節聯合總監及北京國際音樂節藝術委員會主席，並擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

2005年，余隆率領中國愛樂樂團展開規模空前的環球世界巡演，歷時40多天，跨越北美和歐洲，這在中國樂團出訪史上前所未有。2008年，余隆與麾下的中國愛樂樂團，在教宗本篤十六世親臨現場見證下，首登梵蒂岡保羅六世禮堂演出；2014年，他帶領中國愛樂樂團在倫敦皇家阿爾伯特音樂廳的BBC逍遙音樂節獻演。

2018年，余隆與德意志留聲機公司 (DG) 簽訂獨家代理合約，成為DG旗下首位中國指揮家，為上海交響樂團取得全球發行與供應的合作關係，並分別在2019年1月及6月發行專輯《奧爾夫：布蘭詩歌》(DG 120周年北京紫禁城太廟音樂會現場錄音) 及《門道》、2021年7月發行專輯《大地之歌》，以及在2024年6月發行專輯清唱劇《上海！上海！》。在執掌廣州交響樂團長達20年之後，余隆於2023年卸任樂團音樂總監，並繼續擔任終身榮譽音樂總監及藝術委員會主席，以及YMCG (粵港澳大灣區(廣東)國際青年音樂周) 藝術委員會主席。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene”, the conductor Long Yu has devoted his career to steering China’s growing connection to classical music. He currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra, and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra, co-director of Shanghai’s Music in the Summer Air festival, and Chair of the Artistic Committee of the Beijing Music Festival. He is currently Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

In 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day tour in 22 cities throughout North America and Europe. He also led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008, and at the BBC Proms at London’s Royal Albert Hall in 2014.

In 2018, Yu became the first Chinese conductor to sign an exclusive contract with Deutsche Grammophon, leading to the recording releases of *Orff: Carmina Burana* (Live From the Forbidden City) (January 2019), *Gateways* (June 2019), *The Song of the Earth* (July 2021) and *Aaron Zigman: Émigré* (June 2024) with the Shanghai Symphony Orchestra. After 20 years as Music Director of the Guangzhou Symphony Orchestra (GSO), he stepped down in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of the GSO and YMCG (Youth Music Culture The Greater Bay Area).

王敬 JING WANG

小提琴 Violin

Photo: Keith Hiro



香港管弦樂團首席王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國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、瑞士及比利時的廣播聯網) 選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，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、皮卡地交響樂團、蒙特利爾大都會管弦樂團、蒙特利爾交響樂團，以及中國愛樂樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；又曾與多位著名指揮合作，如梵志登、馬捷爾、艾遜巴赫、沙華斯達、巴孚·約菲、迪普斯、奧羅斯科-埃斯特拉達等。

王敬曾於各大主要表演場地，如位於渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。他演奏的樂韻可經常於加拿大廣播電台 (CBC) 收聽。

王敬於2010至2013年擔任達拉斯歌劇院樂團的首席，2013年獲梵志登大師邀請擔任香港管弦樂團首席。王敬演奏一把瓜達尼尼名琴，於約1760年製，由The Postscript Collection透過「港樂弦樂器薈萃圈」計劃慷慨借出。

Jing Wang, Concertmaster of the Hong Kong Philharmonic Orchestra, is one of the most versatile and dynamic violinists of his generation. Since making his solo recital debut in Marseilles, France, at the age of six, Wang has won numerous awards in top international competitions, including first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, he was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network spanning France, Canada, Switzerland, and Belgium.

Wang has appeared as a soloist with major orchestras across 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, the Montreal Symphony Orchestra, and the China Philharmonic Orchestra. He has also played with the Shanghai Symphony Orchestra under the baton of Zubin Mehta. Wang has collaborated with renowned conductors including Jaap van Zweden, Lorin Maazel, Christoph Eschenbach, Jukka-Pekka Saraste, Paavo Järvi, James DePreist, and Andrés Orozco-Estrada.

Wang’s chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, have received critical acclaim. His performances are frequently broadcast on CBC Radio-Canada.

From 2010 to 2013, Wang was the Concertmaster of the Dallas Opera. He was appointed Concertmaster of the Hong Kong Philharmonic Orchestra by Maestro Jaap van Zweden in 2013. He plays a fine c.1760 Giovanni Battista Guaragnini violin, generously loaned to him by The Postscript Collection through the HK Phil String Instruments Circle.

鮑力卓 RICHARD BAMPING

大提琴 Cello

Photo: Keith Hiro



鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士和阿巴度等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品，他亦熱衷於室樂演奏，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Bamping has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Bamping's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

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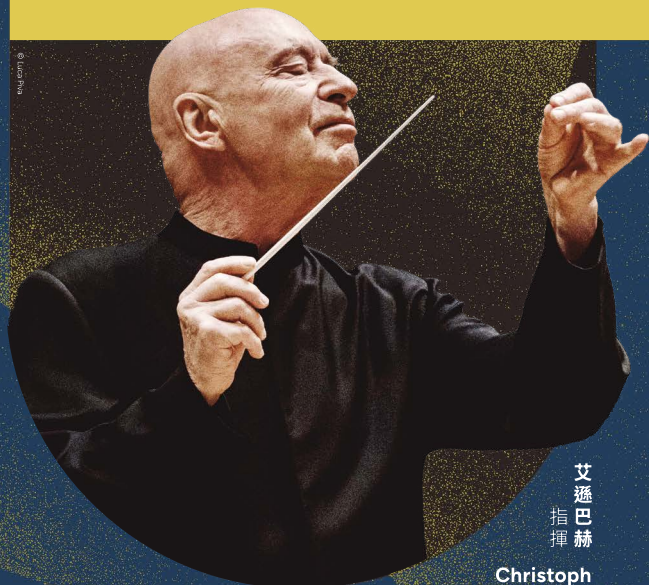


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Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

8 NOV 2024

Pri 8pm

香港文化中心音樂廳
Hong Kong Cultural Centre
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法斯陸 Lukáš Vasilek 指揮 conductor

杜錫克 Jan Dušek 鋼琴 piano

貝弗列治 David Beveridge 評論／戲劇構作 spoken commentary/dramaturgy

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To inspire through the finest music-making



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.

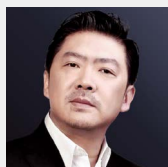
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



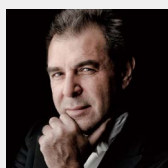
余隆
Long Yu

駐團指揮 RESIDENT CONDUCTOR



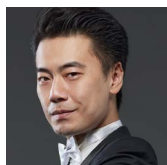
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樂團首席
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Concertmaster
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梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



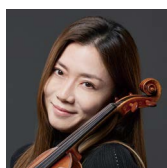
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



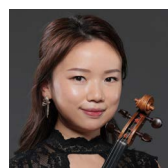
艾瑾
Ai Jin



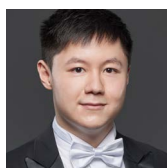
把文晶
Ba Wenjing



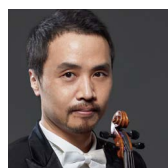
程立
Cheng Li



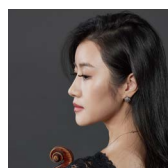
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



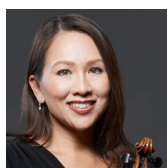
李智勝
Li Zhisheng



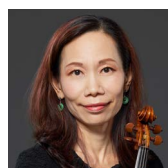
劉芳希
Liu Fangxi



毛華
Mao Hua



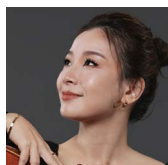
梅麗芷
Rachael Mellado



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



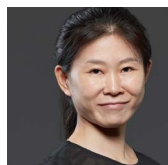
▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



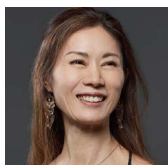
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



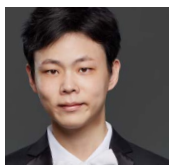
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

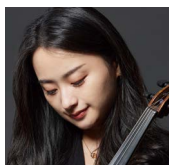
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS

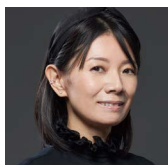


●凌顯祐
Andrew Ling

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The Kaleidoscope
Charitable Foundation Chair



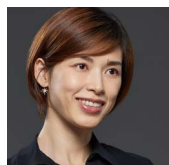
■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



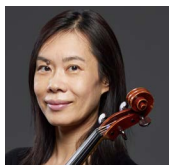
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



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Ethan Heath



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Li Ming



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HONG KONG PHILHARMONIC ORCHESTRA

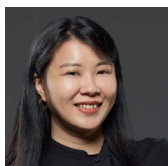
低音大提琴 DOUBLE BASSES



●林達橋
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛恒
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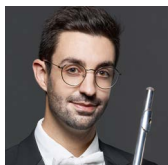
長笛 FLUTES



●史德琳
Megan Sterling

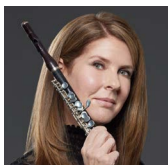


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Linda Stuckey

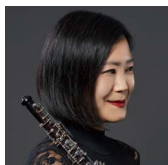
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
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(休假 On sabbatical leave)

低音巴松管 CONTRABASSOON



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Fox Chan King-hei[#]



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Lin Jiang



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Russell Bonifede



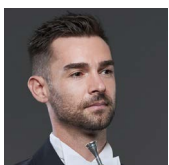
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
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麥迪拿
Jorge Medina

小號 TRUMPETS



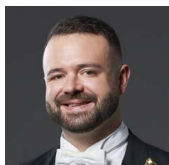
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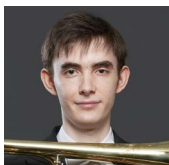
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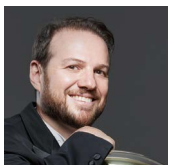
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA

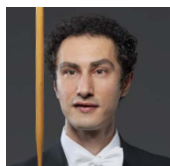


●雷克斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



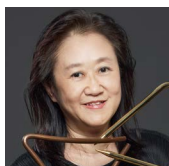
●龐樂思
James Boznos



●白亞斯
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Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

特約樂手

FREELANCE PLAYERS

小提琴：馮卓賢、李俊霖*、余靜嫻
Violin: Jason Fung, James Li* & Helen Yu

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

敲擊樂器：陳梓浩、鄭美君
Percussion: Samuel Chan & Emily Cheng

*承蒙香港小交響樂團允許參與演出。

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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
TO JOIN THE CIRCLE & ENQUIRIES

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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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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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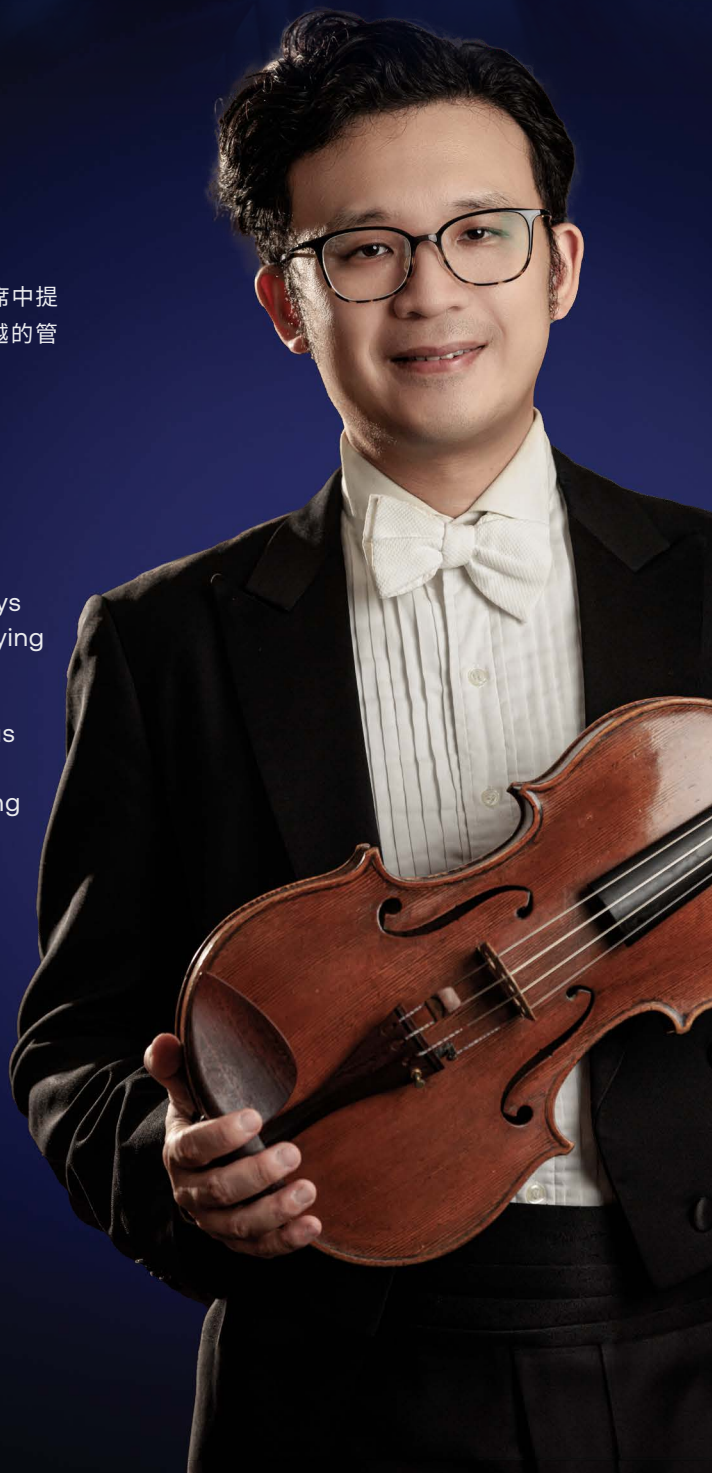
Kaleidoscope Charitable Foundation 萬花筒慈善基金

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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田中知子來自日本熊本，於1997年加入香港管弦樂團小提琴部。
她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, from Kumamoto, Japan, joined the HK Phil violin section in 1997. 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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漢力克 德伏扎克第八交響曲



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塞伊 大提琴協奏曲, 「永不放棄」(2017)
德伏扎克 第八交響曲

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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

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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*

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方曉牧, 大提琴
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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
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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

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Friedemann Eichhorn, violin
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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
Czech-inspired music and African-American spirituals, weaving
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法斯陸, 指揮
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Share the Stage Young Chorists

16
NOV 2024

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