

# MANFRED HONECK DVOŘÁK 8

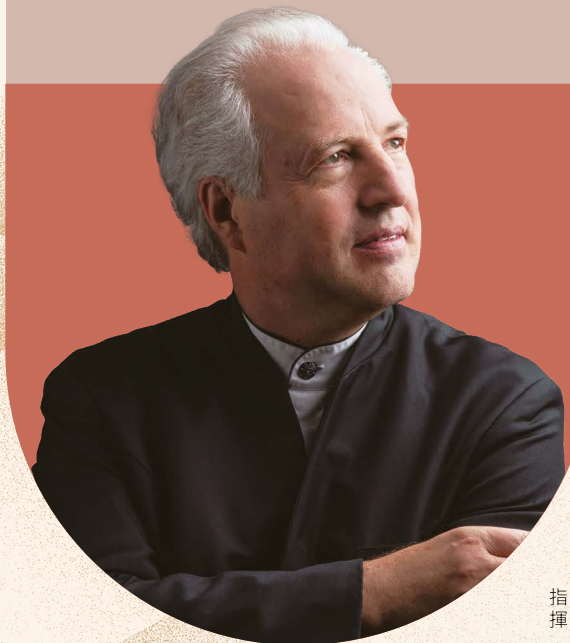
Camille Thomas  
cello

湯  
瑪  
斯  
大  
提  
琴



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# 漢力克 德伏扎克第八交響曲



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漢  
指  
揮

Manfred Honeck  
conductor

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# 漢力克 | 德伏扎克第八交響曲

## Manfred Honeck | Dvořák 8

漢力克 | 指揮

湯瑪斯 | 大提琴

Manfred Honeck | Conductor

Camille Thomas | Cello

德伏扎克 (漢力克與艾廬改編)  
《水仙女》幻想曲

**ANTONÍN DVOŘÁK**  
(arr. MANFRED HONECK & TOMÁŠ ILLE)  
*Rusalka Fantasy*

20'

塞伊  
大提琴協奏曲, 「永不放棄」(2017)

**FAZIL SAY**  
Concerto for Cello and Orchestra,  
*Never Give Up* (2017)

25'

中場休息

INTERMISSION

34'

德伏扎克  
第八交響曲

**ANTONÍN DVOŘÁK**  
Symphony no. 8

- I. 活潑的快板
- II. 慢板
- III. 優雅的小快板
- IV. 不太快的快板

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo



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## 德伏扎克 (1841-1904)

(漢力克與艾盧改編)

### 《水仙女》幻想曲

德伏扎克的歌劇傑作裡有好些樂曲都精彩萬分。為了將這些珠玉之作帶到音樂廳，指揮家漢力克就與捷克作曲家艾盧合作，將歌劇《水仙女》選段改編成管弦樂曲《水仙女》幻想曲，而且獨立成篇。漢力克自言，將歌劇改編成組曲的目的，不是要取代原作，而是想「傳遞歌劇的氣氛與眼界」。因此，漢力克沒有將選段按劇情順序鋪排，而是像「通譜寫作的完整樂曲一樣，性質類似交響詩。」

1900年，德伏扎克對劇作家卡法比奧一份歌劇腳本大感好奇：故事以一則膾炙人口的淒美童話為藍本（說是「膾炙人口」，是因為這則故事的變體也見於其他文化）：水仙女魯薩卡愛上凡人王子，之後她從女巫揚斯巴巴口中得知，自己必須化身成人才能得到王子的愛，但代價是她從此無法言語。可是魯薩卡深信單憑自己的愛，已足以維持王子對她的感情。

可是不言不語的魯薩卡卻令王子大為惱火，更因此拋棄了魯薩卡；傷心欲絕的魯薩卡於是返回自己的超自然世界裡去。王子稍後得知魯薩卡的吻會奪去自己的生命；然而懊悔不已的他已然決定了自己的命運——找到魯薩卡後，王子心甘情願地在她懷中離開人世。

開端樂段選自王子在城堡舉行舞會的場景；音樂與德伏扎克的國際成名作《斯拉夫舞曲》有點相似。這一段鋪陳了好些主要動機樂思，例如魯薩卡主題（稍後將以各種形態反覆出現），以及代表她那水妖父親的樂

思——魯薩卡的父親是湖泊的統治者，樂思由定音鼓奏出，幽森陰沉。

雙簧管的哀歌則代表最後一幕裡魯薩卡的哀傷心情，隨後是林中仙子的奇幻音樂與森林旋律，代表王子到處尋找心上人；大家在中間還會聽到代表揚斯巴巴的音樂，以及全劇最著名的時刻——也就是魯薩卡「對月高歌」的場景——現在以獨奏小提琴奏出。

魯薩卡主題接著突然重現，最後一次響起時卻變成悲痛的進行曲。關於這一段，漢力克指出：「有時甚至令人想起德伏扎克的『第九交響曲』。」激情的高潮過後，「幻想曲」以第二幕的選段作結——相關選段在原作中講述的卻是凡間的故事。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、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、豎琴及弦樂組。



**ANTONÍN DVOŘÁK** (1841-1904)  
(arr. by MANFRED HONECK &  
TOMÁŠ ILLE)

*Rusalka* Fantasy

Aiming to bring some of the brilliant music of Antonín Dvořák's operatic masterpiece, *Rusalka*, into the concert hall, the conductor Manfred Honeck collaborated with the Czech composer Tomáš Ille to create the *Rusalka* Fantasy as a self-standing orchestral work. The goal of crafting this suite, according to Honeck, is not to replace the opera but "to transmit the atmosphere and scope of the opera." This is also why he does not present the music in chronological sequence but "as a through-composed and integral piece, almost akin to a tone poem."

In 1900, Dvořák became intrigued by a new libretto by Jaroslav Kvapil. It retold the tragic fairy-tale familiar from its many variants across cultures. A water nymph, Rusalka, has fallen in love with the human Prince and learns from the witch Ježibaba what she must do to try to find love with him: by transforming into a human, she will lose the power of speech, but she believes the power of her love is all she will need to retain his affection.

The Prince, offended by her silence, rejects her, and the despairing Rusalka flees back to her supernatural sphere. The Prince then learns that he will die if he allows Rusalka to kiss him. Yet, now

remorseful, he chooses his destiny and, seeking her out, willingly dies in the arms of the nymph.

The opening music, which recalls the *Slavonic Dances* that first brought Dvořák international fame, is from the ball at the Prince's castle and presents such key motivic ideas as the Rusalka theme, which recurs in varied forms, and the dark music for her father, the Water Goblin who rules the lake (heard in the timpani).

The oboe's lament, representing Rusalka's sorrow in the final act, is followed by the magical music of the wood nymphs and the forest strains as the Prince goes in search of his beloved. At the centre, we hear the sonorities characterising Ježibaba, and the opera's most-famous moment – Rusalka's "Song to the Moon" – is entrusted to the solo violin.

"Some moments might even recall the Ninth Symphony of Dvořák," notes Honeck, referring to the dramatic return of the Rusalka theme, whose final appearance takes on the guise of a mournful march. After the impassioned climax, the Fantasy ends with music from the second act, set in the human sphere.

Programme notes by Thomas May

**Instrumentation**

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

塞伊 (1970年生)

## 大提琴協奏曲，op. 73， 「永不放棄」(2017)

已故德國作曲家賴曼1986年到訪土耳其首都安卡拉時，第一次看到塞伊演奏鋼琴；隨後就對著名美國鋼琴家萊溫說：「你一定要聽聽他，真的。這孩子彈起琴來像個鬼精靈！」塞伊1970年生於安卡拉，自小已有神童之譽，後來負笈德國，隨萊溫和普利斯拉學習。1994年，他在年輕音樂會藝術家國際試音賽中勝出後晉身國際樂壇，一躍成為鋼琴新星，事業發展也如日中天。

塞伊少年時代已開始作曲，同時也開始獲邀出任各大團體的駐團作曲家，至今已寫作了大量作品，樂種涵蓋鋼琴獨奏曲、室樂、交響曲、合唱曲及協奏曲。

塞伊的音樂總會表現出強烈的個人情感，而且與迫切的議題息息相關——這兩點在大提琴協奏曲「永不放棄」也十分明顯。「永不放棄」寫於2016至17年，是法國貝納爾馬格雷文化學院的委約作品，也是作曲家特別為今晚的獨奏者湯瑪斯所寫的樂曲——湯瑪斯既在2018年為樂曲作世界首演，又與布魯塞爾愛樂樂團及指揮家特尼夫合作灌錄唱片，由德意志留聲機 (DG) 發行。

比方說，作曲家在開端獨奏段已要求獨奏者「感情豐富和戲劇化地」演奏。塞伊憶述2015至17年間歐洲多宗恐怖襲擊的影響，「尤其土耳其和我的家伊斯坦堡……機場、音樂廳、足球場、街道上……無日無之。在我們的生命裡，那是徹頭徹尾的黑暗歲月。」

樂曲每個樂章都有標題：〈永不放棄〉、〈恐怖悼歌〉和〈希望之歌〉。〈恐怖悼歌〉其中一段的標記是「卡拉什尼科夫」（原文為「Kalaschnikov」，自動步槍型號AK中的

「K」就是其縮寫），既刻劃機關槍的殺傷力，又模仿尖叫聲。

塞伊將大提琴的潛質發揮得淋漓盡致，流露出多種錯綜複雜的情感：憂鬱、悲痛、渴望與溫柔。他一方面讓獨奏者擔任突出的角色，另一方面又營造出多彩迷人的聲響環境，圍繞著獨奏者：既有民間音樂色彩，又有西方與土耳其文化交匯的國際市場形象，還有令人舒心的鳥語與海浪聲不斷縈繞。

「寫作這首協奏曲時正值多事之秋。我決定要表達出韌性，永不放棄，而且一直盼望美麗和平的世界到來。」

樂曲介紹由 Thomas May 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、兩支圓號、兩支小號、敲擊樂器及弦樂組。



## 觀眾問卷調查 AUDIENCE SURVEY

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**FAZIL SAY** (b. 1970)  
**Concerto for Cello  
 and Orchestra, op. 73,  
*Never Give Up*** (2017)

“You absolutely must hear him. This boy plays like a devil!” So the late German composer Aribert Reimann advised the prominent American pianist David Levine when he first encountered Fazil Say playing the piano during a visit to Ankara in 1986. Born in the Turkish capital in 1970, Say started out as a child prodigy and later went to Germany to study with Levine and Menahem Pressler. His victory at the Young Concert Artists International Auditions in 1994 propelled his stellar career as a pianist on the international concert stage.

Having started writing music as a teenager, Say meanwhile began being invited to prestigious composer residencies. He has produced a prolific catalogue of works to date, from solo piano pieces and chamber music to symphonies, choral works, and concertos.

Say’s music is marked by a sense of strongly personal expression and engagement with issues of urgent import – traits that are clear in *Never Give Up*, the cello concerto he wrote in 2016-17 for this evening’s soloist, Camille Thomas, on a commission from the Bernard Magrez Cultural Institute. Thomas gave the world premiere in 2018 and has also recorded the concerto on Deutsche Grammophon with the Brussels Philharmonic under Stéphane Denève.

The opening solo, for example, already calls for “expressive and dramatic” playing from the soloist. Say recalls the effect, in the period 2015-17, of multiple terrorist attacks in Europe and “particularly in Turkey and in my hometown of Istanbul... airports, concert halls, football stadiums and in the streets...it seems like it was almost every day, and it was a really dark time in our lives.”

Each of the three movements has a title: “Never Give Up,” “Terror Elegy” (which evokes the violence of machine guns in a passage marked “Kalaschnikov” and imitates the sound of a scream) and the concluding “Song of Hope.”

Say exploits the cello’s ability to evoke a complex array of melancholy, lament, longing, and tenderness. He gives the soloist a prominent role while creating a fascinating range of sonic environments that surround her, from folklike colours and suggestions of a cosmopolitan marketplace where Western and Turkish culture converge to the consoling persistence of bird song and sea waves.

“When writing this concerto amid all this turbulence, I was determined to show resilience that we will never give up – and that there will always be hope for a beautiful and peaceful world.”

Programme notes by Thomas May

**Instrumentation**

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

## 德伏扎克 (1841-1904)

### G大調第八交響曲，op. 88

- I. 活潑的快板
- II. 慢板
- III. 優雅的小快板
- IV. 不太快的快板

德伏扎克1841年9月8日生於波希米亞一條名為「尼拉赫茲維斯村」的小村莊。他雖然自小顯露出音樂才華，但家人卻將他送去當肉販學徒。可是他對這個行業一點興趣都沒有，最終也有人勸服他父親，讓德伏扎克到布拉格管風琴學校進修。有好幾年，德伏扎克要同時當教堂管風琴師、音樂教師和中提琴手，才能勉強維持生活。然而他下定決心要當個成功的作曲家，於是提交了一份由許多作品組成的作品集，用來申請一項以「奧匈帝國奧地利區內年輕、貧困、有才華的畫家、雕塑家和音樂家」為對象的國家資助。結果他獲批400個金「弗羅林」（當時的奧地利貨幣）；資助金額固然不少，但更重要的是獲得評委之一、作曲家布拉姆斯青睞。布拉姆斯非常欣賞德伏扎克，甚至寫信給自己的柏林出版商薛洛克，慫恿對方跟這位年輕捷克作曲家簽約。德伏扎克的作品幾乎馬上成了搶手貨，銷路極佳，連帶作曲家本人也名利雙收。他晚年家道豐厚，非常富裕，1904年5月1日在布拉格與世長辭。

到了1884年，德伏扎克已經有足夠財力，在維奧斯卡（距布拉格約50公里的一條小村莊）蓋了一所房子；往後幾乎每年夏季，他都到那裡度假，包括1889年——第八交響曲大部分都在這時寫作，同年11月在布拉格完成全曲。「第八」時而純真，時而壯麗，又糅合了民歌旋律與戲劇效果，如同反映了維奧斯卡周圍的鄉郊風情似的。作曲家本人也十分滿意「第八」，還把樂曲分別提交給劍橋大學（當作博士論文）和布拉格音樂學院（前身正是布拉格管風琴學院）；1891年，

德伏扎克既獲劍橋大學頒發博士學位，又獲布拉格音樂學院委任為總監。

1890年2月2日，第八交響曲在布拉格由國家劇院樂團首演，作曲家親自指揮。之後有很長一段時間，「第八」都是德伏扎克最受歡迎的作品。

大提琴鬱鬱寡歡的小調旋律為第一樂章掀開序幕，長笛以快樂的大調旋律回應。音量漸漸變強，速度也漸漸加快，類似歡快進行曲的主題這時突然冒出。第二樂章令人想起山巒環抱、四周都是松樹林，清香撲鼻的維奧斯卡。樂章整體來說平靜祥和，中段是充滿鄉村氣息的農民舞曲。可是，第三樂章初段的舞曲則柔和優雅得多；中段可愛迷人，旋律特別優美（早在1874年，德伏扎克已經在歌劇《頑固的戀人》用過這個旋律）；較外向的舞曲在樂章結尾時響起；第四樂章則根據捷克傳統舞蹈「富利安舞曲」寫成。

樂曲介紹由Dr Marc Rochester撰寫，鄭曉彤翻譯

#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支長號、低音長號、大號、定音鼓及弦樂組。



## ANTONÍN DVOŘÁK

(1841-1904)

### Symphony no. 8 in G, op. 88

- I. *Allegro con brio*
- II. *Adagio*
- III. *Allegretto grazioso*
- IV. *Allegro ma non troppo*

Antonín Dvořák was born in the tiny Bohemian village of Nelahozeves on 8 September 1841. He showed considerable musical promise as a child, but was sent away to serve his apprenticeship in the butcher's trade. He showed no interest whatsoever in this, and eventually his father was persuaded to allow him to study at the Prague Organ School. He spent several years scraping a living as a church organist, music teacher and viola player, but, determined to succeed as a composer, he submitted a large portfolio of works by way of application for a state grant for "the young, poor and talented painters, sculptors and musicians from the Austrian half of the Empire". He received the princely sum of 400 gold Florins, but more importantly, came to the attention of one of the judges on the awards panel, Johannes Brahms. So impressed was Brahms that he wrote to his own publisher, Fritz Simrock of Berlin, urging him to sign up the young Czech composer. Almost immediately, Dvořák's music became hot property, it sold well, he achieved fame and fortune, and died an extremely wealthy man in Prague on 1 May 1904.

By 1884 Dvořák was wealthy enough to build a house in the small village of Vysoká, some 50kms from Prague. He spent virtually every summer there, including the summer of 1889 during which he composed most of his Eighth Symphony. He completed

it back in Prague that November.

Its blend of innocence, folk melody, drama, and grandeur seem to reflect the countryside around Vysoká, and Dvořák was so proud of the work that he submitted it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatory – formerly the Organ School – to which he was appointed Director also in 1891.

The first performance of the Eighth Symphony was given on 2 February 1890 in Prague by the National Theatre Orchestra conducted by the composer. For many years it remained the composer's best-loved work.

The first movement starts with a sombre cello melody in a minor key answered by a happy little flute in a major one, before the volume and speed increase and the main theme, a kind of jovial march, breaks out. The second movement calls to mind the rolling hills and richly-scented pine forests which surround Vysoká, and there is a typically rustic peasant dance in the middle of this otherwise tranquil movement. However, the gentle dance which starts the third movement is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers* composed in 1874. A more extrovert dance pops up just before the movement gives way to the fourth movement which is built around the traditional Czech dance, the Furiant.

Programme notes by Dr Marc Rochester

#### Instrumentation

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



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Adam Treverton Jones 崔祖斯  
BASSOON 巴松管

4  
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合辦  
Co-presented by

大館  
TAI KWUN



# 漢力克 MANFRED HONECK

指揮 Conductor

Photo: Todd Rosenberg



漢力克現為世界頂尖指揮家之一，以其獨特的詮釋和改編廣泛曲目而聞名。他現已邁進擔任匹茲堡交響樂團音樂總監的第16個樂季。在他的帶領下，樂團延續演奏音樂的傳統，多次獲得格林美獎提名，並於2018年榮獲格林美最佳管弦樂演奏獎。漢力克和匹茲堡交響樂團不僅在匹茲堡備受讚賞，且在國際樂壇享有盛譽，是美國巡演最頻繁的樂團之一，堪稱城市的文化大使。

漢力克出生於奧地利，在維也納音樂學院接受音樂訓練。他多年來擔任維也納愛樂樂團及維也納國家歌劇院樂團的成員，使他的指揮風格具有獨特的印記。其職業生涯始於出任亞巴度的助手，隨後受聘於蘇黎世歌劇院，並榮獲歐洲指揮家大獎。他早年曾任職於萊比錫德國中部電台交響樂團和奧斯陸愛樂樂團，後獲委任為斯德哥爾摩瑞典電台交響樂團的音樂總監。他還曾擔任捷克愛樂樂團首席客席指揮。2007至2011年，他出任斯圖加特國家歌劇院的音樂總監。

作為客席指揮，漢力克與世界頂尖樂團合作，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、德累斯頓國家樂團、倫敦交響樂團、巴黎樂團、羅馬聖西西利亞國立音樂學院樂團及維也納愛樂樂團，並經常獲邀與美國所有主要樂團合作。

Manfred Honeck has firmly established himself as one of the world's leading conductors, renowned for his distinctive interpretations and arrangements of a wide range of repertoire. He has entered his 16<sup>th</sup> season as Music Director of the Pittsburgh Symphony Orchestra. Together, they have continued a legacy of music-making that includes several Grammy nominations and a 2018 Grammy Award for Best Orchestral Performance. Celebrated in Pittsburgh and abroad, Manfred Honeck and the Pittsburgh Symphony Orchestra serve as cultural ambassadors for the city as one of the most frequently toured American orchestras.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and was subsequently engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor's Award. Following early posts at MDR Symphony Orchestra in Leipzig and the Oslo Philharmonic Orchestra, he was appointed Music Director of the Swedish Radio Symphony Orchestra in Stockholm. For several years, he also served as Principal Guest Conductor of the Czech Philharmonic Orchestra. From 2007 to 2011, Manfred Honeck was Music Director of the Staatsoper Stuttgart.

As a guest conductor, Manfred Honeck has worked with the world's leading orchestras including the Berlin Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, London Symphony Orchestra, Orchestre de Paris, Accademia Nazionale di Santa Cecilia in Rome, and the Vienna Philharmonic, and is a regular guest with all of the major American orchestras.

港樂  
HKPhil

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HONG KONG PHILHARMONIC ORCHESTRA

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# 湯瑪斯 CAMILLE THOMAS

大提琴 Cello

Photo: Édouard Brane



法國-比利時年輕大提琴家湯瑪斯於2017年4月與德意志留聲機(DG)簽訂了獨家合約，其演出洋溢樂觀開朗和青春活力等元素，造就豐富並扣人心弦的風格。她深諳藝術能連結人心，打破不同文化、國家、背景之間的隔閡。其藝術魅力源自她對生命的熱情，以及向大眾宣揚古典音樂的抱負。

她的第二張DG專輯《希望之聲》於2020年6月6日作國際發行，重點曲目是塞伊的「永不放棄」大提琴協奏曲。此作是作曲家為回應巴黎及伊斯坦堡的恐怖襲擊而創作，特別為湯瑪斯而寫，由她親自於2018年4月在巴黎進行世界首演。這是首張與聯合國兒童基金會合作的古典音樂專輯，實踐了湯瑪斯以音樂助人的志向。

湯瑪斯生於1988年巴黎，四歲起學習大提琴，琴技突飛猛進，故隨後師從巴頓。2006年搬往柏林，於漢斯艾斯勒音樂學院隨福克和希麥遜學習；再赴威瑪李斯特音樂院修讀研究生課程，在施密特門下深造。

湯瑪斯演奏一把1730年製的史特拉第瓦里名琴「費爾曼」，由日本音樂財團借出。

Optimism, vitality and joyful exuberance are elements of Camille Thomas's rich and compelling personality. The young Franco-Belgian cellist, who signed an exclusive contract with Deutsche Grammophon in April 2017, understands art's power to bring people together, to unite individuals from diverse cultures, countries and backgrounds. Her charismatic artistry is driven by a passion for life and a desire to inspire others to open their hearts to the wonder and emotion of classical music.

*Voice of Hope*, her second DG album, was set for international release on 6 June 2020. At its heart is the world premiere recording of Fazil Say's Concerto for Cello and Orchestra, *Never Give Up*, the composer's response to terrorist attacks on Paris and Istanbul, written expressly for Thomas, who gave its world premiere performance in Paris in April 2018. It is the first classical album recorded in partnership with UNICEF, reflecting the cellist's desire to help others through her music.

Camille Thomas was born in 1988 in Paris. She began playing cello at the age of four and made such rapid progress that she was soon taking lessons with Marcel Bardon. She moved to Berlin in 2006 to study with Stephan Forck and Frans Helmerson at the Hanns Eisler Hochschule für Musik, and continued her training in the form of postgraduate lessons with Wolfgang-Emanuel Schmidt at the Franz Liszt Hochschule für Musik in Weimar.

Camille Thomas plays the famous "Feuermann" Stradivarius 1730 as a loan from the Nippon Music Foundation.



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Fazil SAY

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札莫絲卡 Aleksandra Zamojska 女高音 soprano  
羅貝格 Sarah Romberger 女中音 mezzo-soprano  
桑恩 Peter Sonn 男高音 tenor  
沈洋 Shenyang 低男中音 bass-baritone

8 NOV 2024  
Fri 8pm

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

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愛樂  
合唱團  
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Prague Philharmonic Choir

The programme explores the profound connection between Dvořák's Czech-inspired music and African-American spirituals, weaving together a rich tapestry of emotionally charged melodies.

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！

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

香港管弦樂團合唱團 Hong Kong Philharmonic Chorus

Share the Stage 青年合唱團團員 Share the Stage Young Choristers

# 9 NOV 2024

Sat 8:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

\$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

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# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> 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

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



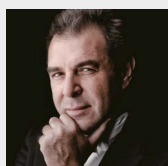
余隆  
Long Yu

## 駐團指揮 RESIDENT CONDUCTOR



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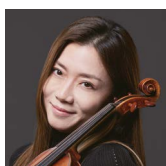
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樂團第二副首席  
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Second Associate  
Concertmaster



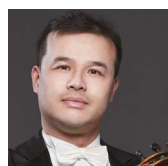
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樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



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



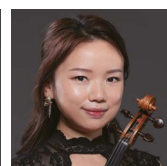
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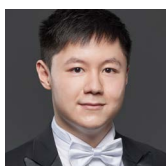
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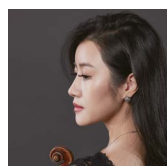
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賈舒晨\*  
Jia Shuchen\*



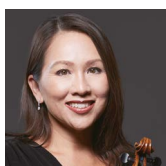
李智勝  
Li Zhisheng



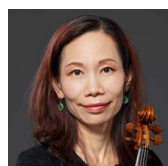
劉芳希  
Liu Fangxi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado

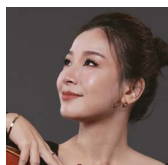


張希  
Zhang Xi

\* 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



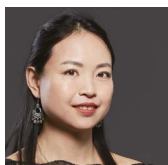
●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



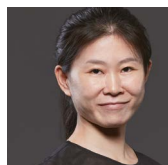
▲梁文瑋  
Leslie Ryang Moonsun



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



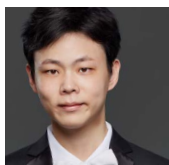
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

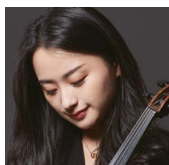
包陪麗及凌仲一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling

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■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



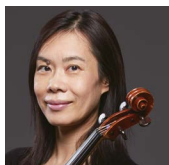
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping

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Tae-mi Song



宋亞林  
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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

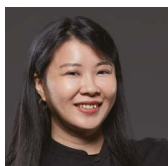
### 低音大提琴 DOUBLE BASSES



●林達橋  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛恒  
Chang Pei-heng



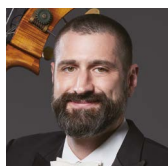
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

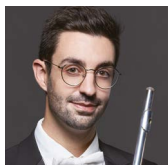
### 長笛 FLUTES



●史德琳  
Megan Sterling

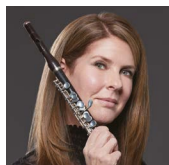


■盧韋歐  
Olivier Nowak



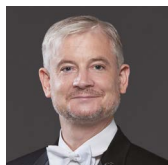
浦翱飛  
Josep Portella Orfila

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

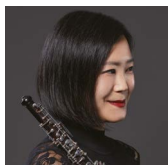
### 雙簧管 OBOES



●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

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●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  
Vance Lee  
(休假 On sabbatical leave)

### 低音巴松管 CONTRABASSOON



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆崔祖斯  
Adam Treverton Jones

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●江簡  
Lin Jiang



■柏如瑟  
Russell Bonifede



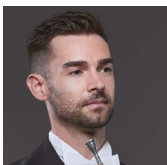
▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



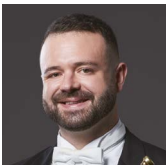
●巴力助  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyse



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## 長號 TROMBONES



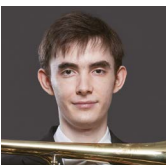
●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
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Aaron Albert

## 低音長號 BASS TROMBONE

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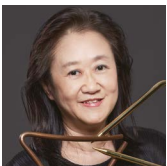
●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

## 特約樂手

### FREELANCE PLAYERS

小提琴：沈庭嘉  
Violin: Vivian Shen

中提琴：楊善衡  
Viola: Andy Yeung

豎琴：何樂文  
Harp: Jennifer Ho

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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港樂大師會為會員提供全年樂季門票及品牌宣傳機會。港樂謹此向下列各大師會會員致謝：

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以機構英文名稱排序  
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# 香港管弦樂團籌款音樂會 PLAY WITH THE PHIL! THE HK PHIL FUNDRAISING CONCERT 2024

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### 榮譽顧問 Honorary Advisor

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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

陳韻妍女士 Ms Vanessa Chan  
vanessa.chan@hkphil.org  
+852 2721 2816

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## 港樂特別計劃 (樂器)

# SPECIAL PROJECTS (Instruments)

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

#### The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴  
· 由樂團首席王敬先生使用  
喬凡尼·格蘭奇諾 (c.1715) 小提琴  
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴  
彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴  
桑·巴蒂斯·維爾翁 (c.1867) 小提琴

#### 香港管弦協會婦女會 捐贈

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

#### 胡百全律師事務所 安排借出

李卡多·安東尼亞齊 (1910) 小提琴  
· 由樂團第一副首席梁建楓先生使用

#### 史葛·羅蘭士先生 慷慨借出

安素度·普基 (1910) 小提琴 · 由張希小姐使用

#### Stretton Society 慷慨借出

路易吉·法布里西 (c.1870) 大提琴

#### Loaned by The Postscript Collection

G. B. Guadagnini (c.1760) Violin  
· played by Mr Jing Wang, Concertmaster  
Giovanni Grancino (c.1715) Violin  
Carlo Antonio Testore (c.1740) Violin  
Pietro Giovanni Mantegazza (c.1760) Violin  
Jean-Baptiste Vuillaume (c.1867) Violin

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Enrico Rocca (1902) Violin · played by Mr Cheng Li  
Jean-Baptiste Vuillaume (1866) Violin  
· played by Mrs Bei de Gaulle, Third Associate Concertmaster  
Joseph Gagliano (1788) Violin  
· played by Mr Wang Liang, Second Associate Concertmaster  
Carlo Antonio Testore (1736) Violin

#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin  
· played by Mr Leung Kin-fung, First Associate Concertmaster

#### Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

#### Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

### 樂器捐贈 INSTRUMENT DONATION

#### 香港管弦協會婦女會 捐贈

為支持「提升樂團樂器素質計劃」  
而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

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

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Other Instruments donated in support of the  
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- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors  
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- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
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王敬自2013年出任香港管弦樂團首席。  
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**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
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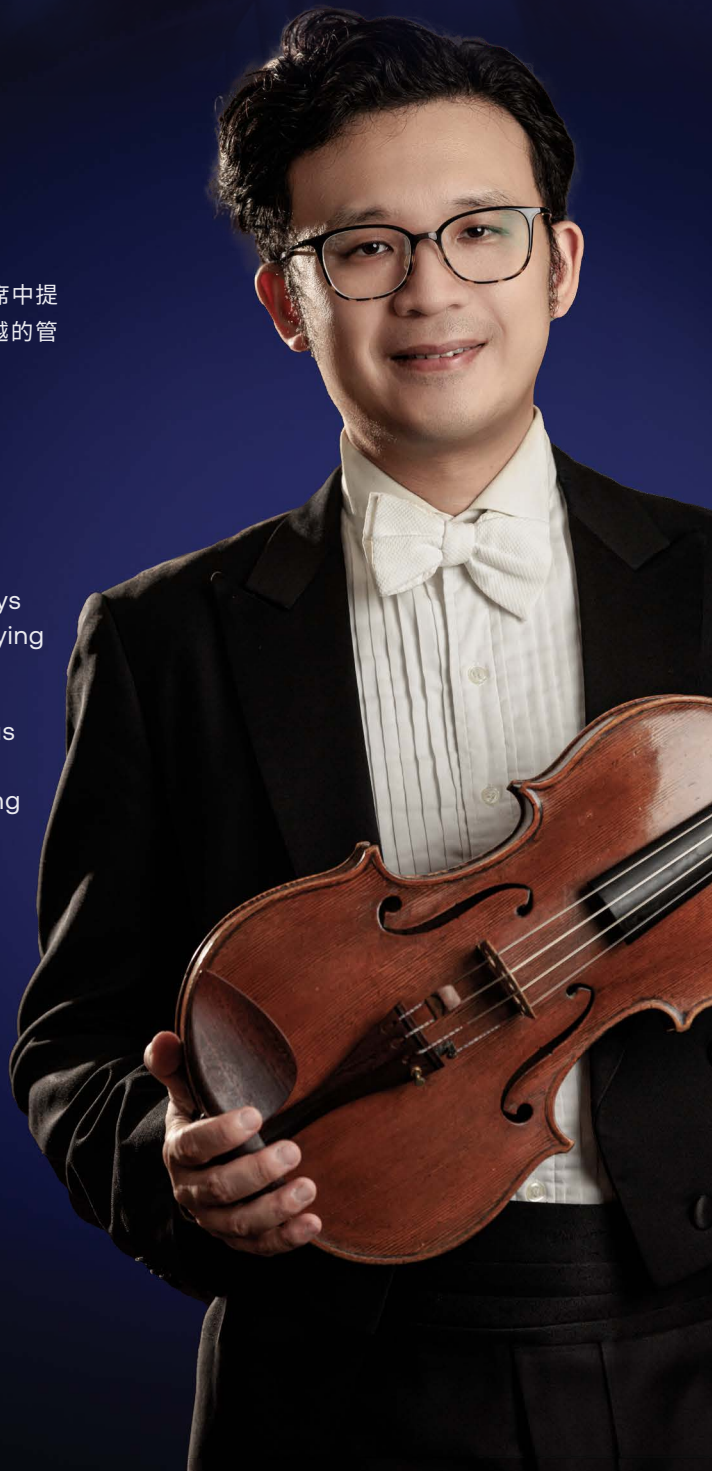
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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.





## 樂團席位贊助 CHAIR ENDOWMENT

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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.



## 樂團席位贊助 CHAIR ENDOWMENT

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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。

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**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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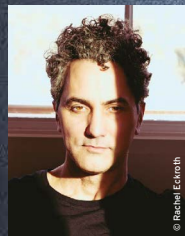
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**22-23.11.2024**  
(五 - 六 Fri-Sat) **8pm**  
香港文化中心劇場  
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# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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 Fazıl 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」  
Fazıl SAY *Space Jump*  
Fazıl SAY *Alevi Fathers at the Raki Table*  
DVOŘÁK Piano Trio no. 4, *Dumky*

梁建楓，小提琴  
方曉虹，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 Iosco, 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  
Fazıl SAY Violin Concerto no. 2, *Spring mornings*  
DVOŘÁK *Stabat Mater*

艾遜巴赫，指揮  
伊希豪恩，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 Czech-inspired music and African-American spirituals, weaving together a rich tapestry of emotionally charged melodies.

法斯陸，指揮  
杜錫克，鋼琴  
貝弗列治，評論／戲劇構作  
布拉格愛樂合唱團  
香港管弦樂團合唱團  
Share the Stage 青年合唱團員  
Lukáš Vasilek, conductor  
Jan Dušek, piano  
David Beveridge, spoken  
commentary/dramaturgy  
Prague Philharmonic Choir  
Hong Kong Philharmonic Chorus  
Share the Stage Young Chorists

16 & 17  
NOV 2024

Sat 7:30pm  
Sun 6:30pm  
CHF  
憑票免費入場，  
密切留意登記詳情  
Free admission with  
tickets. Stay tuned for  
registration details.

## 太古「港樂·星夜·交響曲」 Swire Symphony Under the Stars

全城年度盛事——太古「港樂·星夜·交響曲」音樂會——將於2024年11月16日  
晚上載譽重臨。  
Join the HK Phil at the Central Harbourfront on 16 November 2024 for  
an unmissable evening of film and theatre music at *Swire Symphony  
under the Stars!*

陳以琳，指揮  
王致仁，鋼琴  
江蘭，圓號  
Elim Chan, conductor  
Chiyan Wong, piano  
Lin Jiang, horn

22 & 23  
NOV 2024

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

## 陳以琳與艾尼斯 Elim Chan & James Ehnes 香港管弦樂團「何鴻毅家族香港基金作曲家計劃」委約新作（世界首演） 柴可夫斯基 小提琴協奏曲 浦羅哥菲夫 第五交響曲 A new commission from the HK Phil under The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme (World Premiere) TCHAIKOVSKY Violin Concerto PROKOFIEV Symphony no. 5

陳以琳，指揮  
艾尼斯，小提琴  
Elim Chan, conductor  
James Ehnes, violin

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JC = 大館賽馬會立方 JC Cube, Tai Kwun  
CHF = 中環海濱 Central Harbourfront