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梵志登與牛牛



梵志登
指揮

Jaap van Zweden
conductor

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牛牛 | 鋼琴

Jaap van Zweden | Conductor

Niu Niu | Piano

柴可夫斯基
第三鋼琴協奏曲

PYOTR ILYICH TCHAIKOVSKY
Piano Concerto no. 3

16'

柴可夫斯基
第二鋼琴協奏曲

PYOTR ILYICH TCHAIKOVSKY
Piano Concerto no. 2

44'

- I. 華麗及非常活潑的快板
- II. 不太快的行板
- III. 熱烈的快板

- I. Allegro brillante e molto vivace
- II. Andante non troppo
- III. Allegro con fuoco

中場休息

INTERMISSION

柴可夫斯基
第五交響曲

PYOTR ILYICH TCHAIKOVSKY
Symphony no. 5

44'

- I. 行板—生氣勃勃的快板
- II. 較自由的、如歌的行板
- III. 圓舞曲：中庸的快板
- IV. 終曲：莊嚴的行板—活潑的快板

- I. Andante – Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Allegro vivace



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柴可夫斯基 (1840-1893)

降E大調第三鋼琴協奏曲, op. 75

關於柴可夫斯基臨終前的日子，曾出現過許多古怪的傳言。時人認為柴可夫斯基出乎意料地突然離世是因為霍亂，某些陰謀論者卻認為是邪惡力量在作祟；但其實無論如何，只要他的音樂仍有人演奏，這種爭論也大概不會停止。但有一點很清楚，他沒有想過第六交響曲「悲愴」會是自己的絕筆之作：他書桌上還有其他樂曲——既有草稿也有已完成的段落——當中包括不完整的第三鋼琴協奏曲第一樂章。

不過，樂曲事實上可能真是完成了的。一個慢速樂章和一個終樂章的草稿柴可夫斯基都已經寫好，但到了1893年10月初卻似乎全都廢棄不用。他給指揮家友人茲洛提寫信道：「因為寫出來長得要命，我決定只要第一樂章，標題叫《音樂會快板》或《音樂會小品》。」至於他的最後決定是甚麼？這點卻是毫無疑問，因為四星期後他就與世長辭了。生病前他完成了整個樂章的配器；樂曲1895年1月在聖彼得堡首演，作曲家坦納耶夫擔任獨奏。

就這樣，樂曲就被當成柴可夫斯基第三鋼琴協奏曲流傳下來：與作曲家的鋼琴協奏曲舊作相比，「第三」名氣沒那麼大，篇幅也短了一大截，但同樣色彩豐富、想像力馳騁，連耀眼的鋼琴寫法也如出一轍。作曲家最初打算將樂曲用作交響曲的草稿。音樂從樂團陰沉的最低音區開始，慢慢攀升，然後鋼琴加入；在音樂全速前進的時候，鋼琴則圍繞著樂團旋轉，與樂團交織在一起，處處瀰漫著史詩般的特質。圓號和長笛響起，預示著第二主題的到來；狂想曲似的第二主題則帶來浪漫氣氛。隨後鋼琴引入調皮得有點像木偶戲的俄羅斯民間舞曲。這些就是基本樂思——也可以說是戲中的演員表。柴可夫斯基在這個生氣勃勃的單樂章作品裡，以這些角色來說故事——而且所說出的故事，也沒有其他作曲家能寫。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

三支長笛（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、一支大號、定音鼓及弦樂組。



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**PYOTR ILYICH
TCHAIKOVSKY** (1840–1893)
Piano Concerto no. 3
in E flat major, op. 75

Many strange tales have been told about the final days of Pyotr Ilyich Tchaikovsky. Whether he died suddenly and unexpectedly of cholera, as was understood at the time, or whether more sinister forces were in play (as some conspiracy theorists have suggested), will probably be debated for as long as his music is played. But what is clear is that he never intended his sixth and final symphony, the *Pathétique*, to be his last word. Other compositions lay, sketched or partially completed, on his desk – among them the first movement of an incomplete Third Piano Concerto.

Though it might, in fact, have been completed. Tchaikovsky had sketched a slow movement and a finale but by the start of October 1893 he seems to have discarded them. “Since it has turned out to be disgracefully long, I have decided to restrict it to just the first movement, and to call it *Allegro de concert* or *Conzertstück*”, he wrote to his friend, the conductor Alexander Ziloti. His final decision? That much is certain, because four weeks later he was dead. He managed to orchestrate the entire movement before his final illness. It was premiered in

St Petersburg in January 1895 with the composer Alexander Taneyev as soloist.

And so it survives as Tchaikovsky’s Third Piano Concerto: barely a fraction of the length of its more famous predecessors, but filled with the same colour, imagination and dazzling piano writing. He originally conceived it as a sketch for a symphony, and there’s an epic quality in the way the music slowly rises from the darkness at the bottom of the orchestra to the piano’s first entry – and how it weaves and swirls around the orchestra as the music sweeps forwards. A rhapsodic second theme (heralded by horns and flute) brings romance before the piano introduces a playful, almost puppet-like Russian folkdance. Those are the basic ideas – the cast of characters, if you like. The story that Tchaikovsky tells with them, over the course of this single spirited movement, could be the work of no other composer.

Programme notes by Richard Bratby

Instrumentation

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

柴可夫斯基 (1840–1893)

G大調第二鋼琴協奏曲，op. 44

- I. 華麗及非常活潑的快板
- II. 不太快的行板
- III. 熱烈的快板

關於俄羅斯作曲家兼鋼琴家尼古拉·魯賓斯坦，有個故事是大家都聽過的：1874年平安夜，柴可夫斯基跟友人魯賓斯坦在莫斯科音樂學院的房間見面，柴可夫斯基第一次在人前彈奏自己的第一鋼琴協奏曲，但魯賓斯坦的結論卻很不客氣。據柴可夫斯基複述：「看來我的協奏曲毫無價值，無法彈奏、老套、生澀、累贅得無可救藥、俗氣，還有些抄襲；有兩三頁還能修訂一下，其他的只適合扔進廢紙簍。」

然而，論者通常只會單獨引用這件事；但其實這不過是摯友之間，說話沒有轉彎抹角的時刻罷了——而且無損兩人的情誼。魯賓斯坦跟柴可夫斯基委實十分熟絡，熟絡得可以對柴可夫斯基暢所欲言，柴可夫斯基也尊重他的判斷；最重要的是，柴可夫斯基很敬重他的鋼琴演奏。1879年9月底，柴可夫斯基到妹妹阿歷山德拉的郊外莊園度假，原本不打算寫作任何樂曲。他不久前才完成了歌劇《聖女貞德》，這時想輕鬆一下，可是樂思還是不斷湧現。他跟贊助人梅克夫人寫信道：「我繼續享受『甜美的閒散』，但一個新的樂思卻漸漸在我腦中形成。今天我開始做點事情了，那種百無聊賴的心情也就消失了。」

同年十月底，他承認「我開始寫作一首鋼琴協奏曲。不會寫得很趕很急，我也完全不用繃緊，也不會令自己累倒。」第二鋼琴協奏曲1880年2月完成。柴可夫斯基將樂曲題獻給魯賓斯坦——他不但欣然接受，還答應在世界首演中擔任獨奏。可惜這個承諾落空

了：幾星期後，魯賓斯坦突然去世，享年才四十五歲。柴可夫斯基傷心不已，後來為了悼念摯友，寫作了宏大悲壯的鋼琴三重奏。

不過樂曲本身卻充滿熱誠、輕鬆氣氛和友情——這是樂曲從第一個音符開始帶出的印象。開端幾小節，鋼琴與樂團與高采烈地一同前行。這段史詩式的音樂歷險旅程壯闊得像真正的交響曲，時而衝動，時而宏偉，時而又溫柔浪漫；期間鋼琴與樂團是樂於攜手的夥伴，不是對手。寬廣的第二樂章〈不太快的行板〉親切溫暖，樂團首席與首席大提琴與鋼琴一起，奏出純淨的室內樂效果。但終樂章卻變得自由奔放，毫無保留：.即使樂團在騰飛閃亮，綻放繽紛色彩的時候，燦爛的俄羅斯舞曲就把鋼琴推到極限。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

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

**PYOTR ILYICH
TCHAIKOVSKY** (1840–1893)

Piano Concerto no. 2
in G major, op. 44

- I. **Allegro brillante e molto vivace**
- II. **Andante non troppo**
- III. **Allegro con fuoco**

Everybody knows one story about the Russian composer-pianist Nikolai Rubinstein. Rubinstein was the friend to whom Tchaikovsky first played his First Piano Concerto in a room at the Moscow Conservatoire on Christmas Eve 1874. Rubinstein's verdict was brutal: "It appeared" reported Tchaikovsky "that my concerto was worthless, unplayable, trite, awkward, incorrigibly clumsy, tawdry, partly plagiarised; two or three pages were worth revising, but the rest was fit only for the wastepaper bin."

Yet this episode – usually quoted in isolation – was just one tactless moment in a friendship that was strong enough to survive. Rubinstein was sufficiently close to Tchaikovsky to speak candidly, and Tchaikovsky respected his judgment. Above all, he respected his piano playing. Tchaikovsky hadn't intended to write any music when he retreated to his sister Alexandra's country estate at the end of September 1879. He'd just completed his opera *The Maid of Orleans* and wanted to relax. But musical ideas started to bubble up regardless. "I continue to enjoy my entitlement to *dolce far niente* (sweet idleness), but a new musical idea is starting to take shape in my head," he told his patroness Nadezhda von Meck.

"Today I started to do something, and the boredom just flew away."

By the end of October he confessed that "I have begun to write a concerto for piano. The work will not be rushed, and there is not the least chance that I should strain or tire myself out." By February 1880 his Second Piano Concerto was complete. Tchaikovsky dedicated it to Rubinstein – who was happy to accept, and agreed to give the world premiere. It was never to be: he died, suddenly, just weeks later, at the age of 45. Tchaikovsky was devastated and wrote a huge, tragic Piano Trio in Rubinstein's memory.

But the Concerto was written in a spirit of enthusiasm, relaxation and friendship – and that's the impression that it conveys from its very first note. Piano and orchestra stride exuberantly forward together in the opening bars – willing partners, rather than rivals, in an epic musical adventure that expands onto a truly symphonic scale, by turns impulsive, majestic and tenderly romantic. The mood becomes intimate in the expansive central *Andante non troppo*, with the concertmaster and the principal cello joining the pianist to make pure chamber music. But there's no holding back in the finale: a brilliant Russian dance, that pushes the piano to its limits even while the orchestra surges, glows and sparkles with colour.

Programme notes by Richard Bratby

Instrumentation

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

柴可夫斯基 (1840-1893)

E小調第五交響曲，op. 64

- I. 行板—生氣勃勃的快板
- II. 較自由的、如歌的行板
- III. 圓舞曲：中庸的快板
- IV. 終曲：莊嚴的行板—活潑的快板

作曲家

柴可夫斯基跟一個舊生結過婚，可是這段婚姻簡直形同災難，最後失敗收場（只是多年來，基於對女性公然的厭惡與偏見，女方的故事一直無人重視）。事過境遷，作曲家重拾強勁的創作力，完成了第四交響曲，更向他的新贊助人梅克夫人解釋說，這首交響曲「將『命運』對人類幸福的影響力」戲劇化地表現出來。柴可夫斯基將「第四」題獻給梅克夫人，將對方視為樂曲的共同創造者（甚至以「我們的交響曲」來稱呼「第四」）。作曲家在「第四」闡述過的意念，不少也在第五交響曲繼續發揮。

背景

事實上，「命運黑暗不祥、避無可避」這個意念，經常在柴可夫斯基的作品中出現，包括最後三首編號交響曲、《曼弗德》交響曲（根據拜倫的詩劇寫成）、歌劇《尤金·奧涅金》以及《黑桃皇后》。第五交響曲寫於第四交響曲和《曼弗德》交響曲之後，而且創作速度非常快：1888年5月才動筆，同年8月就脫稿了。

音樂

作曲家完成「第四」之後，曾將標題綱領清楚說明；但到了「第五」他卻不肯多言，只在草稿寫下寥寥數語：「在命運面前完全低頭」或「天意」（指慢速引子），至於第一樂

章，則是「發牢騷、質疑、埋怨、責難……一個人不投身到信仰的懷抱裡怎麼行呢？這個標題綱領棒極了，要是做得到該多好。」

然而，「第五」也採用了重複出現的格言主題，因此整體設計也與「第四」和《曼弗德》相似。據傳記作者威利觀察，「柴可夫斯基寫作這些樂曲時，經常想著『生命有限』，因此在作品中提及命運和信仰，也與這種想法互相呼應……這是通往他後期作品的門戶。」柴可夫斯基給梅克夫人寫的信中，也承認自己對「第五」的評價有點矛盾，無論寫作期間還是首演之後也如是——有時他會認為「第五」及不上「第四」。

第一樂章的引子為主題埋下伏筆——主題最初由單簧管及巴松管奏出，以附點節奏為主。到了樂章尾聲，眼看主題快要威風凜凜地重現，作曲家卻將音量降低，將織體調暗，聽來像個反高潮似的，彷彿要回到憂傷深沉的開端一樣。柴可夫斯基讓大家一直等，等到第四樂章才把這種張力化解。

第二樂章開始時深沉憂鬱，行板的開端其實氣氛雷同，彷彿前者的另一個變體。威利指出，圓號旋律衍生自街頭香腸攤販的叫賣聲；1930年代，美國大熱歌曲《月亮之愛》也襲用了這個旋律。篇幅短小的第三樂章一反常態，取圓舞曲而棄諧謔曲，在如幻似真的情景中探索，為交響曲添上幾分純真，讓一切敵意煙消雲散。



柴可夫斯基 Pyotr Ilyich Tchaikovsky

Photo: Alfred Feddecki

終曲借鑒了第一樂章的整體結構，同樣以慢速引子掀開序幕，樂章然後才正式開始。第一樂章的反高潮結尾，現在卻被宏偉張揚、得意洋洋的樂段衝破，音樂則由小調變成大調。重重的定音鼓聲下，引子終於讓路，活力非凡的活潑的快板隨即響起。樂章有一刻完全停頓下來——這個「假結束」非常著名，總令人以為樂章快要完結；但這時作曲家卻無意收筆，反而讓興奮歡騰的氣氛延續下去，直至樂曲的最後一刻。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛（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、大號、定音鼓及弦樂組。

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Symphony no. 5 in E minor, op. 64

- I. Andante – Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Allegro vivace

THE COMPOSER

In the wake of Tchaikovsky's disastrous attempt at marriage with one of his former students – her own story has long been overshadowed by a frankly misogynistic bias – the composer embarked on a powerful creative phase, completing his fourth symphony and interpreting it for his new patroness, Nadezhda Filaretovna von Meck, as a dramatisation of the power that "fate" holds over human happiness. He dedicated the fourth to Madame von Meck as a co-creator (referring to the fourth as "our symphony"). Many of the concerns it addresses continued to preoccupy Tchaikovsky in his fifth symphony.

THE BACKGROUND

Indeed, the idea of a darkly ominous, inescapable Fate appears in the last three of Tchaikovsky's numbered symphonies, as well as in the *Manfred* Symphony (based on Lord Byron's verse play) and in such operas as *Eugene Onegin* and *The Queen of Spades*. Following the fourth and *Manfred*, Tchaikovsky

composed his fifth symphony at a rapid pace, between May and August 1888.

THE MUSIC

This time, in contrast to his fourth symphony, the composer declined to provide a programmatic description beyond a few brief remarks he noted in a sketch: a “complete bow before Fate” or “Providence” for the slow introduction and, for the first movement, “grumbling, doubt, complaint, reproaches... Can one not throw oneself into the embrace of *faith*? A marvellous programme, if only it can be executed.”

Yet the fifth symphony’s overall design, with its use of a recurring motto idea, resembles that of the fourth and *Manfred*. Biographer John Wiley observes that “references to fate and faith resonate with Tchaikovsky’s preoccupation with mortality at the time of composition... It is the gateway to his late period.” In his letters to Madame von Meck, the composer confessed his contradictory assessments of the fifth symphony, both while it was in progress and following its first performances – at times comparing it unfavourably to the fourth.

The introduction foreshadows the main theme of the first movement proper, an idea in dotted rhythm first played by clarinets and bassoons. Just when he seems ready to present a powerful restatement of the theme in the coda, Tchaikovsky

dims the volume and darkens the texture. It sounds almost like an anti-climax – as if to indicate a return to the brooding depths where we began. Tchaikovsky makes us wait for the finale to resolve this tension.

The Andante begins with another variation on the deep melancholy of the opening. Wiley reports that the horn melody derived from a sausage vendor’s street cry. In the 1930s, it was used as a popular American song called *Moon Love*. Instead of a scherzo, Tchaikovsky explores a dreamscape in the brief third movement, which takes the form of a waltz, introducing a disarming *naïvete* into the symphonic context.

The finale mirrors the overall structure of the first movement, with a slow introduction leading to the main movement. But here the anti-climactic ending is reversed by a triumphant breakthrough of majestic bravado as the key turns from minor to major. With emphasis from the timpani, the introduction gives way to an Allegro vivace of dazzling energy. A famous false stop seems to signal the end. But Tchaikovsky is not yet finished, and the music continues in a mood of excited jubilation to the finish line.

Programme notes by Thomas May

Instrumentation

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



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Jaap van Zweden
conductor

14 & 15 FEB

2025

Fri 8pm & Sat 5pm

門票現於城市售票網公开发售
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香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

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

節目詳情 Programme Details



梵志登 JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登生於阿姆斯特丹，年僅19歲便成為阿姆斯特丹皇家音樂廳樂團史上最年輕的樂團首席，展開其卓越的音樂生涯。1996年正式開始其指揮生涯，成為炙手可熱的世界級指揮家之一。他於2018至2024年擔任第26任紐約愛樂樂團音樂總監，並於2012至2024年出任香港管弦樂團音樂總監。2024年1月，他接任首爾愛樂樂團音樂總監，並將在2026年9月成為巴黎法國電台愛樂樂團音樂總監。他將在2024/25樂季帶領芝加哥交響樂團展開歐洲巡演。

2023年4月，梵志登因對皇家音樂廳的藝術貢獻而榮獲皇家音樂廳大獎。他同時是安特衛普交響樂團的桂冠指揮，以及荷蘭電台愛樂樂團的榮譽總指揮，此前他曾於2005至2013年出任該團的總指揮。他曾於2008至2011年擔任皇家法蘭德斯樂團的總指揮，並在2008至2018年擔任達拉斯交響樂團音樂總監。在他精心的領導下，香港管弦樂團於2019年勇奪《留聲機》雜誌年度管弦樂團大獎。此外，他於2012年獲《音樂美國》選為年度指揮。

1997年，梵志登伉儷成立帕帕堅奴基金會，為患有自閉症的兒童及家庭提供協助。2015年，帕帕堅奴之家開幕，為自閉症青少年提供生活、工作和參與社區的場所。

Jaap van Zweden, born in Amsterdam, began his distinguished musical career as the youngest-ever Concertmaster of Amsterdam's Royal Concertgebouw Orchestra at age 19. He transitioned to conducting in 1996 and has since become a prominent figure in the field. He served as the 26th Music Director of the New York Philharmonic from 2018 to 2024, and Music Director of the Hong Kong Philharmonic Orchestra from 2012 to 2024. In January 2024, he took on the role of Music Director of the Seoul Philharmonic and is set to begin as Music Director of the Orchestre Philharmonique de Radio France Paris in September 2026. During the 2024/25 season, he will lead the Chicago Symphony Orchestra on its European tour.

He has been recognised for his contributions to the Concertgebouw's artistic profile with the Concertgebouw Prize in April 2023. Van Zweden is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic where he was Chief Conductor (2005–13). His previous positions include Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his meticulous leadership, the HK Phil was named *Gramophone's* Orchestra of the Year in 2019, and he was named *Musical America's* 2012 Conductor of the Year.

In 1997, the van Zweden's established the Papageno Foundation to support families of children with autism, and in 2015, opened the Papageno House for young adults with autism to live, work, and participate in the community.



HKU+
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港樂
HKPhil



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

HK PHIL × HKU MUSE
NIU NIU & HK PHIL
STRING QUINTET

港樂 × 港大
牛牛與港樂
弦樂五重奏

蕭邦 (荷夫曼改編) 第一鋼琴協奏曲
舒伯特 鋼琴五重奏, 「鱒魚」

CHOPIN Piano Concerto no. 1

(arr. HOFMANN)

SCHUBERT Piano Quintet, *Trout*



王敬
小提琴
Jing Wang
violin



王亮
小提琴
Wang Liang
violin



凌顯祐
中提琴
Andrew Ling
viola



鮑力卓
大提琴
Richard Bamping
cello



林達儒
低音大提琴
George Lomdaridze
double bass

牛牛
鋼琴
Niu Niu
piano

23 FEB 2025
Sun 3pm

香港大學
李兆基會議中心大會堂
Grand Hall, HKU

\$320 \$220

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每日 10am-8pm (daily)

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hkphil.org



香港文化中心
Hong Kong Cultural Centre

香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

香港管弦樂團保留更改節目及演奏者之權利
The Hong Kong Philharmonic Orchestra reserves the right to change the programme and artists

牛牛 NIU NIU

鋼琴 Piano



牛牛，原名張勝量，1997年生於廈門的音樂世家。八歲獲上海音樂學院附屬小學破格取錄，成為創校以來最年輕的新生。2014年獲全額獎學金赴紐約茱莉亞音樂學院升學，並於2018年畢業。牛牛九歲簽約EMI Classics，成為國際知名古典音樂唱片公司旗下史上最年輕的合約鋼琴家；至今灌錄了九張專輯，最新兩張《命運與希望》及《人生》由迪卡唱片公司發行，當中收錄其原創鋼琴作品《希望》及《錯過》。

2007年，牛牛與其恩師兼指揮霍華德合作，在倫敦皇家節日音樂廳演奏蕭斯達高維契的第一鋼琴協奏曲，席上貴賓包括時任威爾斯親王查理斯，即現在的英王查理斯三世。2009年，牛牛成為在東京三得利音樂廳和北京國家大劇院音樂廳舉行獨奏音樂會的最年輕鋼琴家，並於2010年成為德國萬寶龍傑出青年音樂家大獎最年輕的得獎者。2016年8月，他在25天內完成了16個中國城市的巡演。至今，他在世界各地已演出超過百多場次。牛牛在日本放送協會於2018至2019年製作的動畫《琴之森》中，為角色龐威擔任幕後鋼琴彈奏。

在2024/25樂季，牛牛攜同新專輯《柴可夫斯基：第一鋼琴協奏曲與第六交響曲》於中國、日本、美國、歐洲等地展開全球巡演。

Niu Niu is the stage name of Zhang Shengliang, who was born into a musical family in Xiamen in 1997. At the age of eight, he became the youngest student ever enrolled in the affiliated primary school of the Shanghai Conservatory of Music. In 2014, he was admitted to New York's Juilliard School with a full scholarship and graduated in 2018. Niu Niu signed to EMI Classics at the age of nine, making him the youngest pianist ever signed to an international classical label. Since then, he has released nine albums. *Fate & Hope* and *Lifetime*, the two albums released by Decca Classics, includes his own compositions, *Hope* and *Miss*.

In 2007 Niu Niu performed Shostakovich's Piano Concerto no. 1 under his mentor Leslie Howard in the presence of the future King Charles III, then the Prince of Wales. In 2009, he became the youngest pianist to give a solo recital at Tokyo's Suntory Hall and the National Centre for the Performing Arts in Beijing. In October 2010, Niu Niu was named the youngest laureate of the 2010 PRIX Montblanc in Berlin. In August 2016, he completed a tour in 16 cities within 25 days throughout China. So far, he had played hundreds of performances all over the world. In 2018-19, Niu Niu dubbed the piano performance of the character Wei Pang in NHK's animated version of *Piano no Mori* (Forest of Piano).

As part of the campaign in support of his new album, *Tchaikovsky: Piano Concerto No. 1 and Symphony No. 6*, Niu Niu embarks on a world concert tour in China, Japan, America and Europe in the 2024/25 season.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

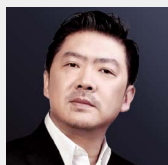
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

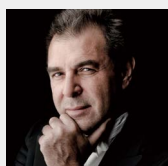


廖國敏
Lio Kuokman, JP

邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

藝術伙伴

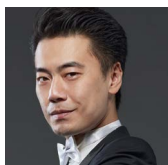
ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



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



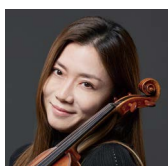
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



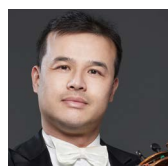
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



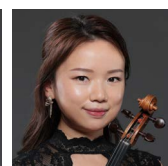
艾瑾
Ai Jin



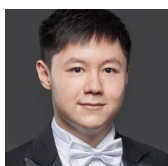
把文晶
Ba Wenjing



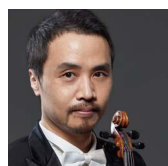
程立
Cheng Li



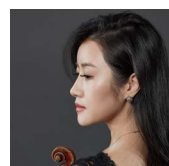
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



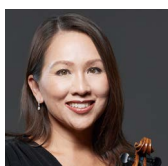
李智勝
Li Zhisheng



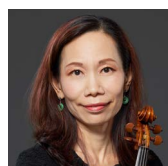
劉芳希
Liu Fangxi



毛華
Mao Hua



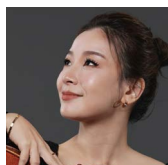
梅麗芷
Rachael Mellado



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



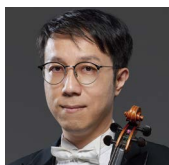
■余思傑
Domas Juškys



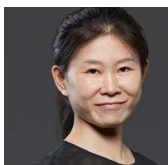
▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



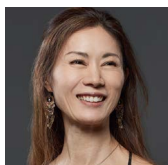
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



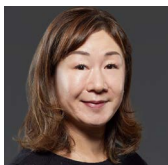
華嘉蓮
Katrina Rafferty



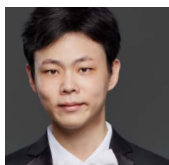
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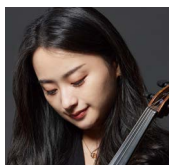
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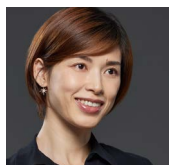
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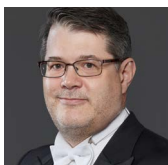
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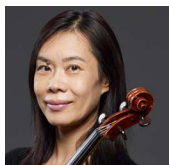
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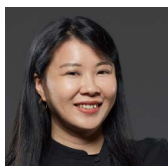
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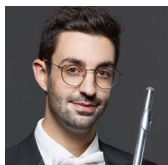
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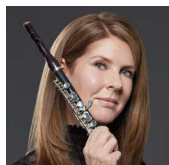


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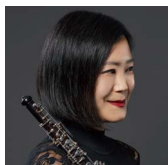
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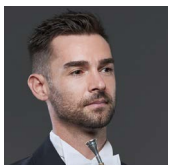
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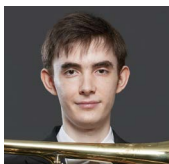
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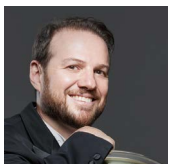
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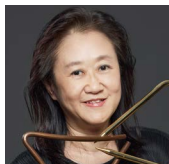
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THE HK PHIL STRING INSTRUMENTS CIRCLE

「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.

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The Postscript Collection 慷慨借出

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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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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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The Principal Cello Chair Endowment
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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
慷慨支持首席大提琴的席位。

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.

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Symphony no. 2

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Jaap van Zweden, conductor
Esther Yoo, violin

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FEB 2025

Wed & Sat 8pm
CC
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This concert showcases favourite arias from some of Kaufmann's signature roles, including Cavaradossi in *Tosca*, Radamès in *Aida*, Don José in *Carmen*, and Calaf in *Turandot*.

利達, 指揮
考夫曼, 男高音
Jochen Rieder, conductor
Jonas Kaufmann, tenor

23
FEB 2025

Sun 3pm
HKU
\$320 \$220

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林達橋, 低音大提琴
Niu Niu, piano
Jing Wang, violin
Wang Liang, violin
Andrew Ling, viola
Richard Bamping, cello
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28 FEB 2025

Fri 8pm
1 MAR 2025
Sat 8pm
TM
\$350 \$250 \$150

太古家+賞系列
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陳美齡, 歌手 / 講者
香港兒童合唱團
Lio Kuokman, conductor
Agnes Chan, vocalist/speaker
The Hong Kong Children's Choir

13
MAR 2025

Thu 8pm
CC
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加蒂 | 馬勒三
Daniele Gatti | Mahler 3

馬勒
MAHLER
第三交響曲
Symphony no. 3

加蒂, 指揮
洛茜爾, 女中音
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Michèle Losier, mezzo-soprano
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4
APR 2025

Fri 8pm
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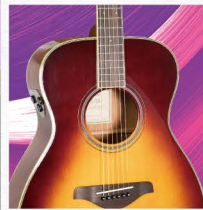
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