

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

RHAPSODY IN BLUE

藍色狂想曲



衛道安 指揮
Dorian Wilson CONDUCTOR



黃蔚然 鋼琴
Vanessa Wong Wai-yin PIANO

FRI 8PM

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

hkphil.org

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。
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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藍色狂想曲 RHAPSODY IN BLUE

- P. 4 **珍納舒特拿 GINASTERA** 25'
變奏協奏曲 Variaciones Concertantes
- P. 6 **歌舒詠 GERSHWIN** 16'
《藍色狂想曲》 *Rhapsody in Blue*
- P. 10 **德伏扎克 DVOŘÁK** 34'
第八交響曲 Symphony no. 8
活潑的快板 Allegro con brio
慢板 Adagio
優雅的小快板 Allegretto grazioso
不太快的快板 Allegro ma non troppo
- P. 12 **衛道安** 指揮 **Dorian Wilson** Conductor
P. 13 **黃蔚然** 鋼琴 **Vanessa Wong Wai-yin** Piano

現場攝錄 LIVE RECORDING

音樂會由香港電台第四台 (FM 97.6-98.9 兆赫及radio4.rthk.hk) 錄音，港台電視31錄影 (tv.rthk)；播放日期及時間將稍後公布。The concert on 12 March 2021 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and filmed by RTHK TV31 (tv.rthk). The broadcast date is to be announced.



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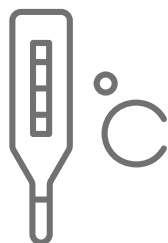
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歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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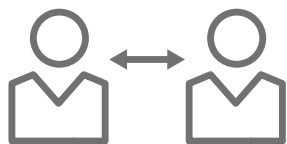
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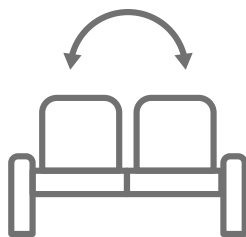
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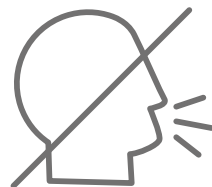
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IN HARMONY

珍納舒特拿

ALBERTO GINASTERA

變奏協奏曲，op. 23

Variaciones Concertantes, op. 23

作曲家

珍納舒特拿1916年7月11日生於布宜諾斯艾利斯，自小表現音樂天份，12歲考進當地的威廉斯音樂學院，兩年後開始作曲；未滿20歲，就憑著芭蕾舞劇《班南比》一舉成名；1941年的芭蕾舞劇《牧場》，既令美國作曲家柯普蘭將他稱為「阿根廷音樂的希望」，又奠定了他在阿根廷樂壇的領導地位。他同年開始在阿根廷國家音樂學院和聖馬田國家軍事學院執教，但1945年卻因為公開批評貝隆總統的政策而被辭退。

背景

珍納舒特拿被辭退後，獲頒發古根漢獎學金到美國深造，1947年返回阿根廷後，在拉普拉塔開辦了一所新的音樂學院。儘管如此，他仍繼續與貝隆政府有衝突，尤其在1952年，政府要求珍納舒特拿將音樂學院易名，冠以貝隆夫人的名字「伊娃·貝隆」。結果珍納舒特拿辭職，完全投身創作。他好些最優秀的作品都寫於這段時期，包括「變奏協奏曲」(1953年)。作曲家自言，樂曲「富於主觀的阿根廷特色，但這種阿根廷特色卻是靠原創旋律與節奏營造，不是靠引用民間音樂素材。」

THE COMPOSER

Born in Buenos Aires on 11 July 1916, Albert Ginastera showed his aptitude for music at an early age and at 12 was admitted to the city's Williams Conservatory. He composed his first music two years later, and before he was 20, he had achieved his first major success with his ballet music *Panambi*. It was another ballet score, *Estancia* (The Ranch) composed in 1941, which prompted the American composer Aaron Copland to declare him "the great hope for Argentine music", and established Ginastera as the leading voice in Argentinean music. That same year he began his teaching career on the faculties of the National Conservatory and of the San Martín National Military Academy, although in 1945 he was dismissed from these posts for speaking out against the policies of the government of President Juan Perón.

THE BACKGROUND

Following his dismissal, Ginastera went to the US to undertake further studies, financed by a Guggenheim Fellowship, and while he returned to Argentina in 1947, opening a new music conservatory in La Plata, he continued to come into conflict with the Peronist government, especially when, in 1952, they demanded that his conservatory be renamed after the President's wife, Eva Perón. Ginastera resigned, and threw

演出歷史

1953年6月2日，樂曲首次在音樂會上演出——地點在布宜諾斯艾利斯，由馬克維契指揮音樂之友協會樂團演出。1960年5月25日，「變奏協奏曲」配合芭蕾舞，在哥倫布劇院首演；在阿根廷以外，「變奏協奏曲」的芭蕾舞劇版比純管弦樂版更著名。

音樂

豎琴一邊模仿南美傳統的牛仔結他聲音，一邊為孤單的大提琴主題營造氣氛。充滿情調的弦樂由小提琴開始，順著音域高低一直下降，直到低音大提琴為止，為七個變奏打開大門，而且每個變奏都突出樂團不同的樂器。第一、第二變奏是活潑的舞曲，先後突出長笛和單簧管。中提琴在一個較陰沉、較神秘的變奏當主角；下一變奏仍然維持同樣氣氛，雙簧管和巴松管以卡農形式交織在一起。稍後音樂也重拾活潑的舞曲氣氛：以小號、長號和定音鼓為主的變奏篇幅短小，風格類似號角曲；然後獨奏小提琴就展開風馳電逝似的變奏，令人喘不過氣。圓號的變奏充滿田園風情，然後木管奏出短小的插曲，準備主題重現——主題重現時卻不是由大提琴奏出，而是獨奏低音大提琴；最後樂團突然變得活力充沛，以經典牛仔舞曲「馬蘭波」為樂曲畫上句號。

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、雙簧管、兩支單簧管、巴松管、兩支圓號、小號、長號、定音鼓、豎琴及弦樂組。

Two flutes (one doubling piccolo), oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, harp and strings.

himself into composition, producing some of his finest works including, in 1953, the *Variaciones Concertantes*, which the composer himself described as having “a subjective Argentinean character, but instead of employing folklore material, an Argentinean atmosphere is obtained by the use of original melodies and rhythms.”

PERFORMANCE HISTORY

The first concert performance was given on 2 June 1953 in Buenos Aires by the Orchestra of the Association of the Friends of Music conducted by Igor Markevitch, but it became better known internationally as a ballet, in which guise it was first staged at the Teatro Colón on 25 May 1960.

THE MUSIC

The harp, imitating the sound of a traditional gauchesco guitar, sets the scene for a solitary cello to announce the main theme of the work. Atmospheric strings passing down from the violins to the double basses open the door on a series of seven variations highlighting various instruments of the orchestra. The first two are lively dances which feature, in turn, the flute and the clarinet. The viola features in a darker, more mysterious variation, and the mood is continued into one in which oboe and bassoon weave around each other in canon. The lively, dance-like character is reignited in the brief fanfare-like variation for trumpet, trombone and timpani, after which a solo violin sets off in its own breathless, scampering variation. The horn is given a pastorale-like variation, leading to a short interlude from the wind instruments paving the way for the theme to be re-stated, this time by a solo double bass rather than a cello, and the work ends with the orchestra bursting into life with the classic gaucho dance, the “Malambo”.

1898-1937

歌舒詠

GEORGE GERSHWIN

《藍色狂想曲》(1942年版本，由格羅夫配器)

Rhapsody in Blue

(1942 version – orchestrated by Ferde Grofé)

作曲家

歌舒詠1898年9月26日生於紐約，父母是俄羅斯移民。他在曼赫頓下東區貧民窟長大，小時候沒怎麼接觸音樂，不過當父母買了一台老舊的二手直立式鋼琴回家之後，卻無師自通學會彈奏（動機主要是好奇，倒不是內心對音樂有甚麼渴望），後來更在一間出版社當琴師，為潛在顧客示範最新出版的樂譜。由於他每天彈奏大量短篇歌曲和鋼琴短曲（當中許多明顯只是二、三流作品），於是漸漸想自己動手寫一些。不久他的歌曲便獲得僱主和顧客青睞，20歲時已寫下幾首大熱歌曲，包括〈薩旺尼河〉——後來藝人艾莊遜在一張專輯收錄了這首歌曲，由於專輯銷量數以十萬計，〈薩旺尼河〉也隨之火紅起來。



THE COMPOSER

The son of Russian immigrants to the United States, George Gershwin was born in New York on 26 September 1898 and brought up in a poor ghetto district in Manhattan's lower east side. As a child he had been exposed to very little music, but when his parents bought an old second-hand upright piano, more out of curiosity than any inner musical yearnings, he taught himself to play it. He took a pianist's job with a publishing company playing their latest publications to potential customers. The daily playing of so many short songs and piano pieces (many of them very obviously second and third rate) inspired Gershwin to try his hand at writing some himself, and very quickly his songs caught the attention of both his employers and their customers. By the time he was 20 he had several major hits to his name including "Swanee", made famous by Al Jolson's recording which sold in its hundreds of thousands.

THE BACKGROUND

As a song-writer Gershwin achieved considerable financial and popular success, but his real legacy to music is, as one

歌舒詠 George Gershwin

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弦外之音 EXTRA

《藍色狂想曲》原本為鋼琴與爵士樂隊而寫，形式類似單樂章協奏曲，是古典音樂與爵士樂間第一首真正的「跨界」作品。1924年由懷特曼的樂隊公開首演後，馬上風靡一時。

Originally written as a concerto-like movement for piano and jazz band, *Rhapsody in Blue* is the first true “crossover” piece between the worlds of classical music and jazz. Following its first public performance with the Paul Whiteman Band in 1924, it became an instant hit.

懷特曼與他的樂隊

Paul Whiteman and his orchestra in the 1920s

(Wikimedia Commons)

背景

歌舒詠的流行曲大受歡迎，令他名成利就；但正如美國一位音樂史學家所言，歌舒詠獲譽為「20世紀樂壇傑出的跨界人物」，這個成就才是他留給樂壇的真正遺產。促使他第一次涉足「嚴肅」音樂的人是樂隊領班懷特曼。懷特曼鼓勵他寫作一首鋼琴獨奏與爵士樂隊合奏的「跨界」樂曲，在一場標榜「現代音樂實驗」的音樂會首演。歌舒詠於是創作了《藍色狂想曲》，而且名副其實「一夜間」成了嚴肅音樂作曲家。可是那時他對自己管弦樂配器技巧無甚信心，所以請另一位美國作曲家格羅夫來替他配器。

演出歷史

樂曲1924年2月12日在紐約風神音樂廳首演，歌舒詠親自負責鋼琴獨奏。音樂史上，能這樣快速竄紅、而且紅透半邊天的樂曲也實在絕無僅有。往後，隨著《藍色狂想曲》演出機會越來越多，格羅夫也將配器修訂一番，方便傳統交響樂團演出。

American music historian has put it, “the great musical border-crosser of the 20th century”. The first of his forays into the realms of “serious” music came at the instigation of the bandleader Paul Whiteman, who asked Gershwin to write a “crossover” piece for solo piano and jazz band to be premiered at a concert billed as “An Experiment in Modern Music”. Gershwin came up with the *Rhapsody in Blue* which launched him as a serious composer literally overnight. He was not at that stage, however, confident in his ability to write for orchestra, so another American composer, Ferde Grofé, was called in to orchestrate Gershwin’s work.

PERFORMANCE HISTORY

Gershwin himself played the solo in the work’s first performance, which was given on 12 February 1924 at New York’s Aeolian Hall. Few works in musical history have achieved such enormous success in so short a period of time, and as concert performances became more numerous, Grofé revised his orchestration to accommodate a more conventional symphony orchestra.

音樂

《藍色狂想曲》將純爵士樂以及古典式鋼琴協奏曲樂章共冶一爐，效果精彩絕倫。樂曲先以單簧管低音顫音掀開序幕，然後不斷攀升，經過17個音符之後再滑奏而上；意態撩人、活色生香的慢速主題徐徐響起，瀟灑著真正的怨曲風格；第二樂思則較快活，以真正的純美式爵士樂風格寫成，急促而富氣勢，充滿刺激無比的節奏。這個樂思早在引子已見蛛絲馬跡，可是廬山真面目卻遲遲未見，直至鋼琴開始了好一陣子，樂思才正式露面。偶然出現的「主角」曲調是全曲的核心。雖然已經被戲仿、模仿過無數次，但這個無與倫比的旋律多愁善感，美不勝收，無疑是樂曲成功的主因。懷特曼對這個旋律愛不釋手，甚至用作自己樂隊的招牌；此外，普遍認為美國嚴肅音樂最著名的旋律，也正是這一個。

THE MUSIC

Rhapsody in Blue is a scintillating mixture of pure jazz and a classically-inspired piano concerto movement. The opening low clarinet trill followed by an upward spiral through 17 notes finally sliding up on to a slow, sultry and decidedly sensuous theme is in the true blues style, while the second more jaunty idea, hinted at in the introduction, but not fully revealed until the piano has been playing for some time, is true all-American jazz, full of brash vigour and high-kicking rhythms. The “big” tune which makes occasional appearances and forms the core of the work has been parodied and mimicked countless times, but there is no doubt that much of the work’s success lies in the glorious sentimentality of this matchless melody. Paul Whiteman liked it so much he made it his band’s signature tune, while it is generally regarded as the most famous melody in all serious American music.

編制 INSTRUMENTATION

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

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



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高大宜的民族舞

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Mozart



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韋爾遜 雙簧管
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Symphony no. 36, Linz

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德伏扎克

ANTONÍN DVOŘÁK

G大調第八交響曲，op. 88

Symphony no. 8 in G, op. 88

活潑的快板

慢板

優雅的小快板

不太快的快板

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

作曲家

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。

背景

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）蓋了所房子；往後幾乎每年夏季，他都到那裡度假，包括

THE COMPOSER

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.

THE BACKGROUND

By 1884 Dvořák was wealthy enough to build a house in the small village of Vyoská, some 50kms from Prague. He spent virtually every

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。

演出歷史

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。

音樂

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。

樂曲剖析中譯：鄭曉彤

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其中兼英國管）、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。

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

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 Vyoská, 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.

PERFORMANCE HISTORY

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 MUSIC

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 Vyoská, 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.

All programme notes by Dr Marc Rochester



衛道安 DORIAN WILSON

指揮 Conductor

衛道安於1989年的馬爾科國際指揮比賽中嶄露頭角，不久即獲莫斯科愛樂樂團邀請擔任第二指揮，其時他只有25歲，是樂團歷來最年輕的指揮。他後來獲任命為俄羅斯國家樂團首位客席指揮，並經常指揮聖彼得堡愛樂樂團。2003至2007年間，他先擔任貝爾格萊德愛樂樂團的首席客席指揮，後任其音樂總監。2006年10月，他指揮柏林交響樂團巡演西班牙，共演九場。歌劇方面，他曾擔任德國佛珀曼歌劇院的音樂總監，在逾50個製作中指揮超過300場次。他在瑞典皇家歌劇院首演時指揮了《費加羅的婚禮》，又曾在威瑪的德意志國立歌劇院指揮《羅恩格林》，旋即獲邀為全新製作的《波希米亞人》擔任指揮。

衛道安曾獲國際音樂比賽聯會認證為贏取最多國際指揮獎項的指揮家。自1989年以來，他每次參加指揮比賽均能獲獎，八個獎項中包括世界上幾乎所有重要的比賽。他曾就讀於奧伯林音樂學院（鋼琴及藝術史）、印第安納大學（鋼琴及中提琴）、密芝根大學（管弦樂指揮和歌劇指導）以及維也納音樂暨表演藝術學院（指揮），曾受小澤征爾、邁耶、基替恩高、巴斯卡爾、彭努拿、伯恩斯坦等大師指導。

Dorian Wilson first obtained international recognition at the 1989 Malko International Conducting Competition. He was subsequently asked to be the second conductor for the Moscow Philharmonic, and, at 25 years old, the youngest conductor in their history. He was later appointed first guest conductor of the Russian National Orchestra, and frequently conducts the St Petersburg Philharmonic. Between 2003 and 2007 he was Principal Guest Conductor, then Music Director of the Belgrade Philharmonic. In October 2006 he conducted a nine-concert tour of Spain with the Berliner Symphoniker. As an opera conductor, he was Music Director of Theater Vorpommern in Germany where he conducted over 50 productions in more than 300 performances. He made his Royal Swedish Opera debut with *The Marriage of Figaro*, and conducted *Lohengrin* at the Deutsches National Theater Weimar, where he was immediately asked to conduct a new production of *La Bohème*.

As recognised by the International Federation of Music Competitions, Wilson has won more International prizes for conducting than any other conductor. Since 1989 he has won an additional eight prizes in every conducting competition he has entered, which include virtually all the world's major competitions. He studied at Oberlin Conservatory (Piano and Art History), Indiana University (Piano and Viola), the University of Michigan (Orchestral Conducting and Opera Coaching), and the University of Music and Performing Arts Vienna (Conducting). His teachers included Seiji Ozawa, Gustav Meier, Dmitri Kitayenko, Rudolf Barshai, Jorma Panula and Leonard Bernstein.



黃蔚然

VANESSA WONG WAI-YIN

鋼琴 Piano

青年施坦威藝術家黃蔚然的鋼琴演出備受《留聲機》雜誌讚賞，她「與生俱來的音樂感和技術控制令人讚嘆」。黃蔚然獲多個樂團邀約擔任獨奏家，合作樂團包括港樂、香港小交響樂團、澳洲坎培拉交響樂團、烏克蘭國家交響樂團、以色列新海法交響樂團、澳門樂團、美國希爾頓交響樂團和耶魯愛樂樂團等。

她曾在各地舉行獨奏會，包括阿姆斯特丹皇家音樂廳、巴黎科托特大廳、紐約施坦威音樂廳、紐約卡耐基廳等等。她亦曾於多個音樂節亮相，包括美國紐波特國際藝術節的開幕獨奏會、第39和第46屆香港藝術節獨奏會、香港大會堂樂萃系列等。她的演藝足跡遍布各地，從澳洲的布里斯班、坎培拉，到北美洲的華盛頓、芝加哥、三藩市、洛杉磯、溫哥華，以至非洲的埃及都有演出。2019年推出首張專輯——《李斯特：歌劇改編曲》，由拿索斯唱片發行。

黃蔚然生於香港，先後畢業於美國耶魯大學音樂學院、約翰·霍普金斯大學皮博迪音樂學院及香港演藝學院。她亦是香港賽馬會音樂及舞蹈信託基金獎學金、馮秉芬夫人及亞洲文化協會獎學金得主。她在促進國際藝術文化活動方面取得傑出成就，獲香港政府頒發嘉許狀。

Praised by *Gramophone* magazine for “impressive...innate musicality and technical mastery”, Young Steinway Artist Vanessa Wong Wai-yin has appeared in solo performances with orchestras including the HK Phil, Hong Kong Sinfonietta, Canberra Symphony Orchestra of Australia, National Symphony Orchestra of Ukraine, New Haifa Symphony Orchestra of Israel, the Hilton Head Symphony Orchestra, Yale Philharmonia and Macao Orchestra.

She has given recitals at Amsterdam’s Concertgebouw as well as at Paris’ Salle Cortot and both Steinway Hall and Carnegie Hall in New York. She was invited to give the opening recitals at the Newport International Festival in the US, the 39th and the 46th Hong Kong Arts Festivals, and the Hong Kong City Hall Virtuosi Series. Solo recitals have also been presented in Brisbane, Canberra, Washington D.C., Chicago, Vancouver, San Francisco, Los Angeles, and Egypt. In 2019 she released her debut CD on the Naxos label of *Liszt’s Transcriptions from Operas by Auber and Verdi*.

Wong studied at the Hong Kong Academy for Performing Arts and the Peabody Conservatory of John Hopkins University before completing the Artist Diploma programme at the Yale School of Music. She is a recipient of the Hong Kong Jockey Club Music and Dance Fund, Lady Fung Scholarship, and the Asian Cultural Council Scholarship, and was awarded a Certificate of Commendation by the Hong Kong Government in recognition of her outstanding achievements in the promotion of international arts and cultural activities.

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）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，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，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

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，涵蓋2020/21至2021/22兩個樂季。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold through to the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Lio Kuokman has been appointed as Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances and live Naxos recordings were enthusiastically received by audiences, praised by critics at home and abroad, and garnered *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, 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.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts, aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

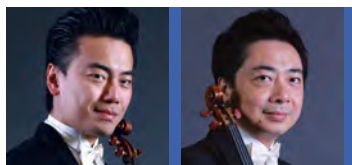
RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

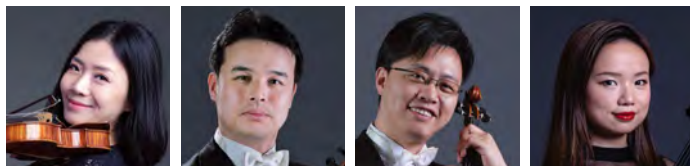
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

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

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

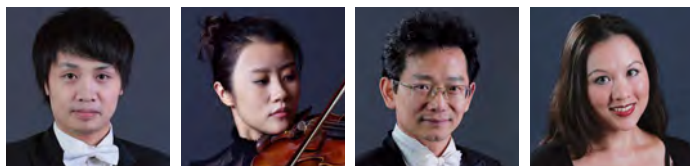


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li



李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐姮
Xu Heng

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsoon



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



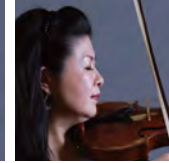
冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

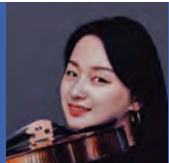


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Zhou Tengfei

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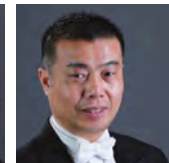
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Li Ming



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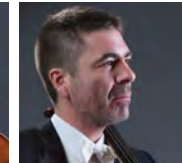
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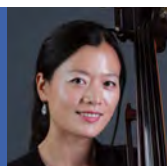
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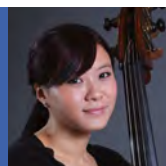
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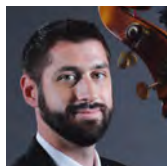
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林傑飛
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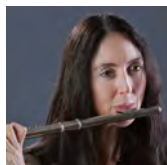


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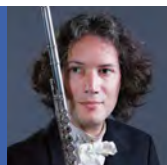


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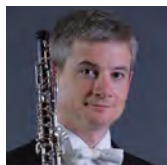


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Megan Sterling

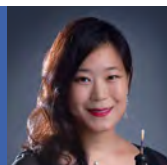


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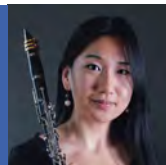
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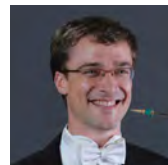
關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON

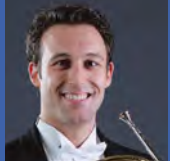


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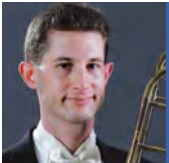


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Clarinet: Claudia Ng

大號：容越
Tuba: YongYut Tosspnainun

豎琴：譚懷理
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鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

香港管弦協會婦女會 捐贈

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- 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蓀小姐使用
- 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·由倪瀾先生使用

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

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- 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, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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

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

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Jockey Club Keys to Music Education Programme – Focused Ensemble Visit to schools

Swire Symphony Under The Stars

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Jockey Club Keys to Music Education Programme – Instrumental Masterclass

港樂致力以多元的音樂表演和活動培育香港下一代的音樂家和觀眾，每年為超過40,000名學童、老師和大眾送上精彩多姿的教育及外展活動，豐富其音樂體驗。

The HK Phil places great importance on nurturing local musicians, developing audiences and enriching their musical experiences through a wide range of activities. Each season, more than 40,000 students, teachers and citizens benefit from our education and outreach concerts and activities.



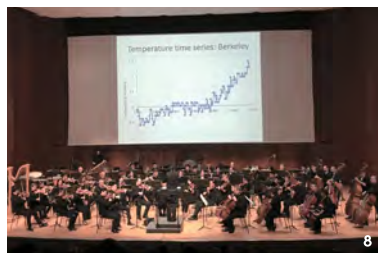
5



6



9



8



7



10

7 香港文化中心30週年活動

8 太古樂賞：全球暖化I@香港大學

9 「賽馬會音樂密碼教育計劃」——
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香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

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MUSIC

太古週日家+賞系列 鳥樂吱吱

SWIRE
SUNDAY
FAMILY
SERIES

衛道安 指揮
Dorian Wilson
CONDUCTOR

史德琳 長笛
Megan Sterling
FLUTE

鮑力卓 大提琴
Richard Bamping
CELLO

門票由 Ticket from
\$90 UP
起

適合三歲及以上大小朋友
Suitable for aged 3 and above



阿V 主持
Vivek Mahbubani
PRESENTER

Narration in Cantonese and English
以廣東話及英語旁述

FEATHERED FRIENDS

VIVALDI
Flute Concerto in D,
The Goldfinch

SAINT-SAËNS
*The Carnival of the
Animals: The Swan*

ROSSINI
*The Thieving Magpie
Overture
and more*

韋華第
D大調長笛協奏曲，
「金翅雀」

聖桑
《動物嘉年華》：
天鵝

羅西尼
《鵲賊》序曲
及更多

SUN 3PM

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

\$380 \$280 \$180

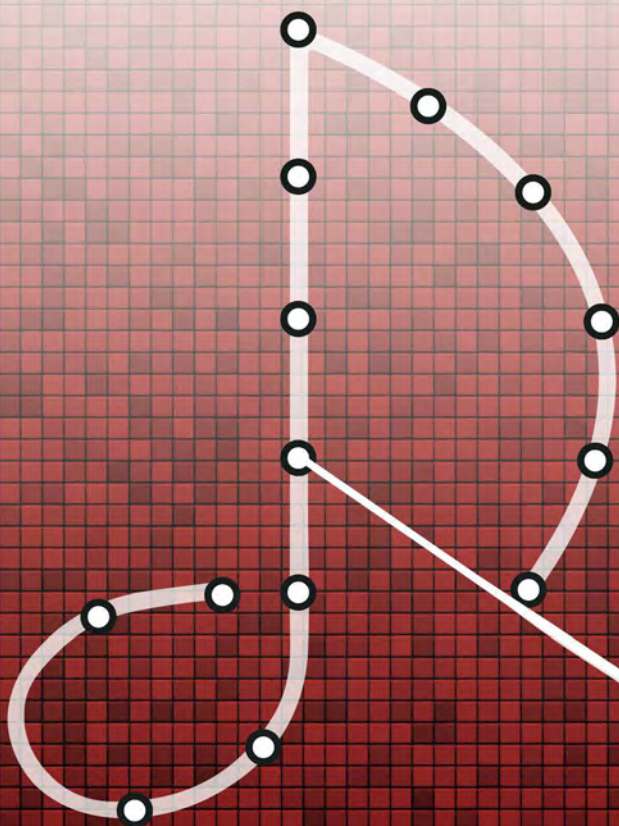
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Tickets at URBTIX www.urbtix.hk

14
MAR
2021

PHIL YOUR MTR RIDE WITH MUSIC

享樂在港鐵



Musical journeys
with MTR
音樂旅程由車站開始





港鐵支持音樂大使基金 在港鐵旅程中分享美樂

港鐵公司成為音樂大使基金的首位企業贊助，支持香港管弦樂團（港樂）以非恆常的方式與聽眾分享美樂，並透過《享樂在港鐵》活動，將古典樂從音樂廳帶進公共交通系統。

港鐵公司一直視藝術為重要一環，致力透過「港鐵·藝術」計劃，推動公眾藝術欣賞。港樂的音樂大使基金目標為香港及世界各地的聽眾，以多元方式呈獻美樂，與港鐵的使命不謀而合，港樂喜獲港鐵支持，積極為市民的生活增添姿彩。

港樂衷心感謝港鐵對音樂大使基金的支持。

《享樂在港鐵》

由即日起至2021年4月3日，乘客可在港鐵車站和車廂聽到由港樂演奏的管弦音樂，以及欣賞由港樂成員參與的音樂短片，享受輕鬆愉快的旅程。相關短片亦上載於港鐵和港樂的網站及社交媒體。



Supporting the Ambassador Fund MTR “Phils” Your Ride with Music

Being the first corporate patron of the Ambassador Fund, MTR Corporation is supporting the Hong Kong Philharmonic Orchestra (HK Phil) to share the finest music with audiences in an unconventional way and bring classical music from the concert hall into the public transport system through the “Phil Your MTR Ride with Music” campaign.

Art is an important part of the MTR system. MTR Corporation strives to enhance passengers' journeys and promote art appreciation through the “Art in MTR” programme. Holding the same mission, the HK Phil's Ambassador Fund shares classical music in any accessible way with people in Hong Kong and worldwide. With the support of MTR Corporation, the HK Phil will be able to share music in diverse ways so as to brighten people's lives.

MTR Corporation's support to the Ambassador Fund is truly appreciated.

“Phil Your MTR Ride with Music”

Starting from now to 3 April 2021, passengers can enjoy an intriguing audio-visual MTR journey at MTR stations and on trains. Passengers will hear uplifting orchestral music performed by the HK Phil and watch a music video featuring the orchestra's musicians. Enjoy more performances on MTR and the HK Phil websites and social media.

港鐵主席歐陽伯權博士（右六）及港樂行政總裁霍晉達（右五）在影片中客串演出。Dr Rex Auyeung, Chairman of MTR Corporation (right 6) and Mr Benedikt Fohr, Chief Executive of the HK Phil (right 5) made special appearances in the music video.

Let's keep the music playing

Support the Ambassador Fund

支持音樂大使基金

讓港樂繼續前行，樂饋四方

作為香港的文化大使，港樂希望能跨越時空地域所限，為香港以及世界各地的樂迷繼續演奏，在網上平台及代表香港於國際舞台呈獻動人的演出。請支持全新的音樂大使基金，讓港樂繼續前行。

HK Phil as the city's cultural ambassador believes music transcends boundaries.

Allow us to keep playing for you and music lovers in Hong Kong and beyond, through streaming concerts online and representing Hong Kong on international stages.

Please support the brand new Ambassador Fund and let's keep the music playing together.



hkphil.org/ambassadorfund

查詢詳情 For more details:

development@hkphil.org/ 2721 0312

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

14
MAR 2021

SUN 3PM

CC

\$380 \$280 \$180

歡迎三歲及以上大小朋友
For ages three and above

太古週日家 + 賞系列：鳥樂吱吱 Swire Sunday Family Series: Music about Our Feathered Friends

海頓
雷史碧基
貝多芬
韋華第
聖桑
柴可夫斯基
羅西尼

HAYDN
RESPIGHI
BEETHOVEN
VIVALDI
SAINT-SAËNS
TCHAIKOVSKY
ROSSINI

第八十三交響曲，「母雞」：第一樂章
《鳥》：母雞、夜鶯
第六交響曲，「田園」(選段)
D大調長笛協奏曲，「金翅雀」
《動物嘉年華》：天鵝
《天鵝湖》選段
《鵲賊》序曲

Symphony no. 83, *The Hen*: 1st movement
The Birds: The Hen, The Nightingale
Symphony no. 6, *Pastoral* excerpt
Flute Concerto in D, *The Goldfinch*
The Carnival of the Animals: The Swan
Swan Lake excerpt
The Thieving Magpie Overture

衛道安，指揮
史德琳，長笛
鮑力卓，大提琴
阿V，主持

Dorian Wilson, conductor
Megan Sterling, flute
Richard Bamping, cello
Vivek Mahbubani, presenter

26
MAR 2021

FRI 8:15PM

CH

\$380 \$280 \$180

莫扎特的雙簧管與高大宜的民族舞 Mozart's Oboe & Kodály's Dances

莫扎特
莫扎特
高大宜

MOZART
MOZART
KODÁLY

第三十六交響曲，「林茲」
雙簧管協奏曲
《嘉蘭塔舞曲》

Symphony no. 36, *Linz*
Oboe Concerto
Dances of Galánta

吳懷世，指揮
韋爾遜，雙簧管

Wilson Ng, conductor
Michael Wilson, oboe

2
APR 2021

FRI 8PM

CC

\$420 \$320 \$220

奧斯卡配樂大師：漢斯·森瑪與譚盾 Oscar Maestros: Hans Zimmer & Tan Dun

漢斯·森瑪
譚盾
蕭斯達高維契
蕭斯達高維契

(尤洛夫斯基改編)

Hans ZIMMER
TAN Dun
SHOSTAKOVICH
SHOSTAKOVICH
(arr. Jurovski)

《星際啟示錄》組曲
《臥虎藏龍》協奏曲
第一交響曲
第二號爵士組曲：第二圓舞曲

Interstellar Suite
Crouching Tiger, Hidden Dragon Concerto
Symphony no. 1
Suite no. 2 for Jazz Orchestra: Waltz no. 2

吳懷世，指揮
李垂誼，大提琴

Wilson Ng, conductor
Trey Lee, cello

10
APR 2021

SAT 8PM

CC

\$380 \$280 \$180

精彩布拉姆斯 Best of Brahms

布拉姆斯
韋伯
布拉姆斯

BRAHMS
WEBER
BRAHMS

第一匈牙利舞曲
巴松管協奏曲
第四交響曲
Hungarian Dance no. 1
Bassoon Concerto
Symphony no. 4

齊亞齊亞尼尼，指揮
莫班文，巴松管

Mariano Chiacchiarini, conductor
Benjamin Moermond, bassoon

11
APR 2021

SUN 3PM

CC

\$380 \$280 \$180

歡迎三歲及以上大小朋友
For ages three and above

太古週日家 + 賞系列：動物嘉年華 Swire Sunday Family Series: Carnival of the Animals

米堯
佛漢威廉士
林姆斯基-高沙可夫
海頓
聖桑

MILHAUD
VAUGHAN WILLIAMS
RIMSKY-KORSAKOV
HAYDN
SAINT-SAËNS

《屋頂上的牛》選段
《黃蜂》序曲
《大黃蜂的飛行》
第八十二交響曲，「熊」：第四樂章
《動物嘉年華》

The Ox on the Roof excerpt
The Wasps Overture
Flight of the Bumble Bee
Symphony no. 82, *The Bear*: 4th movement
The Carnival of the Animals

齊亞齊亞尼尼，指揮
張緯晴，鋼琴
王應淳，鋼琴
阿V，主持

Mariano Chiacchiarini, conductor
Rachel Cheung, piano
Anson Wong, piano
Vivek Mahbubani, presenter

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