

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

BEST OF BRAHMS

精彩
布拉
姆斯



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Benjamin Moermond BASSOON

齊亞齊亞尼尼 指揮
Mariano Chiacchiarini CONDUCTOR

SAT 8PM

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

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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
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10
APR
2021

梵志登 音樂總監
Jaap van Zweden Music Director

同心抗疫 音樂會禮儀

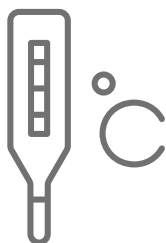
Guidelines for your concert visit under COVID-19

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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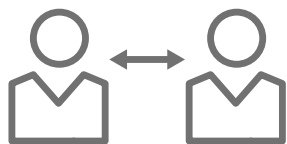
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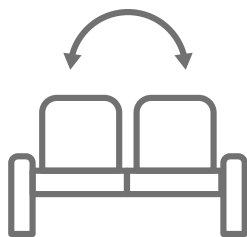
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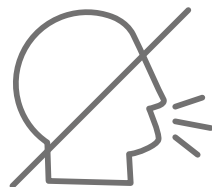
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精彩布拉姆斯 BEST OF BRAHMS

- P. 2 **布拉姆斯 BRAHMS** 3'
第一匈牙利舞曲 Hungarian Dance no. 1
- P. 4 **韋伯 WEBER** 17'
巴松管協奏曲 Bassoon Concerto
不太快的快板 Allegro ma non troppo
慢板 Adagio
輪旋曲 (快板) Rondo (allegro)
- P. 8 **布拉姆斯 BRAHMS** 39'
第四交響曲 Symphony no. 4
不太快的快板 Allegro non troppo
中庸的行版 Andante moderato
詼諧的快板 Allegro giocoso
有活力而熱情的快板 Allegro energico e passionato
- P. 12 **齊亞齊亞尼尼** 指揮 **Mariano Chiacchiarini** Conductor
P. 13 **莫班文** 巴松管 **Benjamin Moermond** Bassoon



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布拉姆斯

JOHANNES BRAHMS

G小調第一匈牙利舞曲

Hungarian Dance no. 1 in G minor

作曲家

1833年5月7日，布拉姆斯出生於漢堡岡格菲爾特爾區史碧克大街60號一樓一個破舊的房間內。他父親是個樂手，既會拉低音大提琴又會吹圓號；母親是個裁縫，一直很努力想讓窩居保持整潔，但十分困難。有訪客形容：「房子和周圍的環境，正是赤貧人家常見的景象，令人不忍卒睹，走進屋子時也難免驚訝得渾身打顫。……走上樓梯後打開門，門後的空間十分窄小，半是廚房，半是門廊；可以煮點吃的，但也放了一張小孩的床。旁邊是小小的睡處，有一扇窗，但地方小得難以稱得上是『房間』。」雖然居住環境擠迫，但布拉姆斯卻彈得一手好琴，十歲時更首次公開演出。當晚的演出原本會是他人生的轉捩點：席上有位來自美國的音樂會經理人，非常欣賞小布拉姆斯的演奏，馬上想帶他到美國去以神童姿態演出。儘管布拉姆斯的父親很想答應，但布拉姆斯本人和他的老師還是把邀請推掉了。不過為了幫補家計，布拉姆斯每晚都在漢堡碼頭附近的酒吧彈鋼琴；後來隨著名氣漸大，便開始應邀為當地多位音樂家在音樂會上伴奏。

背景

匈牙利小提琴家雷門尼1853年在德國北部巡迴演出時，就選中布拉姆

THE COMPOSER

In a dilapidated first floor room at no. 60 Speckstrasse in the Gängeviertel district of Hamburg on 7 May 1833, Johannes Brahms was born. His father was a musician who played both the double bass and the French horn, while his mother was a seamstress who tried hard to keep the family home clean, but it was difficult. As one visitor commented, “The house and its surroundings testify only to the commonplace reality of a bare and repulsive poverty....The staircase door opens on to a diminutive space, half kitchen, half lobby, where some cooking may be done and a child’s bed laid up. This connects with the sleeping-closet, which has its own window, but is so tiny it can scarcely be called a room.” Despite these oppressive surroundings Brahms developed considerable gifts as a pianist and, at the age of 10, made his public debut. This could have proved to be a turning point in Brahms’ life, as an American impresario attended the concert and was so impressed with the young boy’s piano playing that he immediately offered to tout him around the US as a child prodigy. Despite his father’s protests, Brahms and his teacher refused the offer, but in order to help provide financially for his impoverished family, Brahms played the piano nightly in the dockside bars of Hamburg. Gradually, as his reputation grew, he was invited to accompany local musician in concerts.

斯作伙伴。雷門尼常常以家鄉匈牙利的吉卜賽旋律作為加演曲目，布拉姆斯則即興彈出伴奏。布拉姆斯的伴奏想像馳聘，生氣勃勃，不但備受推崇，更有人游說他將這些即興演奏寫成樂曲出版——但出版的並非小提琴與鋼琴曲（皆因市場太小），而是鋼琴二重奏。「匈牙利舞曲」第一、二冊1869年出版後，布拉姆斯馬上竄紅，成為知名作曲家。

演出歷史

1872年，布拉姆斯將「第一匈牙利舞曲」改編成鋼琴獨奏曲（1890年更親自錄音），1873年再改編為管弦樂曲，1874年2月5日在萊比錫指揮管弦樂版首演。

音樂

儘管匈牙利舞曲馬上大受歡迎，可是出版後卻招來好些風風雨雨——也許這正是因為曲子實在太受歡迎之故。當時有人一直誤導布拉姆斯，令他以為音樂會上加演的是傳統吉卜賽旋律，但事實上卻出自當時幾位匈牙利作曲家手筆，而且原作者尚在人世。這幾位作曲家反對布拉姆斯把曲子當成自己的原創作品——不過其實布拉姆斯一直只是自稱「改編者」。第一匈牙利舞曲氣氛迫切，線條綿長而起伏有致，伴奏則躁動不安。樂曲根據薩爾科齊一個激動人心的小提琴旋律寫成，原曲標題是《伊斯坦尼查達斯舞》。

編制 INSTRUMENTATION

兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

Two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THE BACKGROUND

The Hungarian violinist Eduard Reményi chose Brahms to partner him for his concert tour of north Germany in 1853. For his encores Reményi usually performed a gypsy melody from his native Hungary. Brahms' imaginative and invigorating accompaniments – which he made up on the spot – were so much admired that he was persuaded to write them down and have them published; not as pieces for violin and piano (for which the market was limited) but as piano duets. The first two books of *Hungarian Dances* were published in 1869 and instantly rocketed Brahms to fame as a composer.

PERFORMANCE HISTORY

In 1872 Brahms made an arrangement of the first Hungarian Dance for piano solo, which he himself recorded in 1890, and in 1873 arranged it for full orchestra, conducting the first performance of this version in Leipzig on 5 February 1874.

THE MUSIC

Despite – perhaps even because of – the immediate popularity of the *Hungarian Dances* their publication was followed by a certain amount of controversy. The gypsy melodies encored by Reményi were not the traditional melodies Brahms had been led to believe but the work of a number of living Hungarian composers. They objected to Brahms apparent passing off as his original work their own music (although in fact Brahms was only ever credited as the “arranger”). The first of the Dances surges forwards urgently with a long, sinuous flowing line and an agitated accompaniment. It is based on a stirring violin theme originally called *Isteni Csárdás* by Ferenc Sárközy.

1786-1826

韋伯

CARL MARIA VON WEBER

F大調巴松管協奏曲，op. 75

Bassoon Concerto in F, op. 75

不太快的快板
慢板
輪旋曲 (快板)

Allegro ma non troppo
Adagio
Rondo (allegro)

作曲家

生於德意志地區的韋伯認為自己有貴族血統；然而這其實是他父親憑空捏造的。韋伯的父親是個音樂人，刻意在自己名字裡加上堂而皇之的銜頭「von」，從而讓自己創辦的巡迴劇團看來體面一點——但他其實出身寒微，家裡從事磨坊工作。不過無論出身如何，韋伯後來也令家族在史書上佔有一席之地。韋伯身有永久殘障，終其一生走路時都是一拐一拐的，而且童年時健康極差，看來也注定不會有甚麼成就了。當時一家人會隨父親的劇團在德意志各地巡迴演出，期間韋伯的哥哥也會給他上音樂課；但即使在音樂課上，



THE COMPOSER

Born in Germany Weber believed himself to be of aristocratic stock. However he was the son of a local musician who had fraudulently added the baronial title “von” to his name in an attempt to give his newly-formed travelling theatre company an aura of respectability. Weber was actually descended from a humble miller. Whatever their origins, the Webers were to earn a place in the history books in their own right through Carl Maria. With a permanent physical disability, which meant that he walked with a limp throughout his life, and much ill-health during his childhood, young Carl did not appear to be destined for greatness. Even his early music lessons, given by his brother as the family followed their father’s theatre company around Germany, failed to reveal any inkling of compositional talent. But it was Carl Maria Weber who, virtually single-handedly, established the Romantic movement in music with his opera *Der Freischütz* of 1821.

THE BACKGROUND

Weber’s revolutionary ideas about music were not confined to opera, and among the many innovations with which he is credited

韋伯 Carl Maria von Weber

Painting by Thomas Lawrence (Wikimedia Commons)

弦外之音

1811年，韋伯到達慕尼黑後不久，就上書巴伐利亞國王麥克西米倫一世，請國王批准他與宮廷樂團演出一場音樂會，讓宮廷樂團的單簧管手比曼演奏韋伯「第一單簧管協奏曲」。國王非常欣賞這首協奏曲，馬上委約韋伯多寫兩首。不過雖然韋伯應約創作了兩首新協奏曲，但為單簧管而寫的只有一首，另一首則是巴松管協奏曲——這是韋伯在樂團巴松管手布蘭特再三請求下寫作的。不過韋伯和國王都似乎很滿意。

也沒有任何跡象顯示韋伯有丁點作曲才華。可是樂壇的浪漫主義風潮，實際上是韋伯憑一己之力，以歌劇《魔彈射手》(1821) 推動的。

背景

韋伯對音樂的革命性想法也不限於歌劇；事實上，音樂上許多新獻都是他的功勞，包括手持指揮棒指揮管弦樂團。他是個備受推崇的樂團指揮——而且他每次演出時都表現得十分興奮，因此特別受歡迎。1811年3月，韋伯前往慕尼黑指揮宮廷樂團。他為了這場音樂會，特地為樂團的單簧管手寫了首協奏曲。怎料樂曲大受歡迎，以致其他團員紛紛要求韋伯同樣為他們的樂器寫作協奏曲；其中一位就是樂團的巴松管手布蘭特。巴松管身處樂團織體的底部，上面是大量音區較高的樂器；除了韋華第和莫扎特的巴松管協奏曲以外（前者有幾首，但韋伯大概都不認識；後者有一首），作曲家很少容許巴松管「出人頭地」。因此韋伯寫巴松管協奏曲跟探索無人地帶沒有兩樣。

EXTRA

Shortly after arriving in Munich in March 1811, Weber petitioned King Maximilian I of Bavaria to allow him to give a concert with the court orchestra at which the court clarinetist, Heinrich Baermann, performed Weber's first Clarinet Concerto. The King was most impressed and immediately commissioned Weber to write two more. But while Weber fulfilled the king's commission in writing two new concertos, only one was for clarinet. The second one was for bassoon, and came as a result of the persistent petitions from the orchestra's bassoonist, Georg Brandt, for Weber to write a concerto for his instrument. It seems that both Weber and the King were highly satisfied with the result.

is the practice of conducting an orchestra with a baton. He was widely admired as an orchestral conductor, not least because of his habit of becoming thoroughly excited during performances, and in March 1811 he travelled to Munich to conduct the court orchestra. For that concert he had written a concerto for the orchestra's clarinetist, which became so popular that other members of the orchestra asked for concertos for their own instruments. Among these was Georg Friedrich Brandt who was the orchestra's bassoonist. Other than several concertos for the instrument by Vivaldi (of which Weber would not have known) and one by Mozart, the instrument had rarely been allowed to emerge as a solo instrument, so Weber's concerto was very much exploring largely untrodden territory.

PERFORMANCE HISTORY

The concerto was written between 14 and 27 November, and Brandt gave the premiere, with the Munich orchestra, at the city's Hoftheater on 28 December 1811.

演出歷史

樂曲寫於1811年11月14日至27日，同年12月28日由布蘭特在慕尼黑宮廷劇院與慕尼黑樂團首演。

音樂

第一樂章以既強勁又歡欣的進行曲掀開序幕；稍後旋律由巴松管承接，以輕柔的鼓聲伴奏。這一段甚有歌劇特色，快活跳躍的巴松管就像個討人喜歡的歌劇角色。可是隨著樂章漸漸開展，獨奏聲部變得越來越敏捷矯健，熟練地探索巴松管最低及最高音區。樂章整體氣氛非常愉快，以致短暫的沉思也沒甚麼影響。可是到了**第二樂章**，巴松管唱出豐富抒情的旋律時，卻顯得有點憂鬱，弦樂像個柔軟的墊子似的低聲伴奏。樂章結尾有個優雅的華采樂段，又將大家帶回歌劇領域。巴松管在**第三樂章**像個不斷走來走去的小丑似的，令人很容易忽略獨奏者聲部其實難度極高，需要挑戰快速音階、敏捷的大跳動，以及快得令人透不過氣的樂段（尤其全曲最末幾小節）。

THE MUSIC

The **first movement** opens with a strong, jovial march, taken up by the bassoon to the accompaniment of a gently pounding drum. This is very operatic music, the jaunty, skipping bassoon sounding very much like an endearing operatic character. But as the movement progresses, the solo part becomes ever more athletic and agile, deftly exploring both the lowest and highest parts of its range. Momentary passages of reflection do little to disturb the utter cheerfulness of the movement, but in the **second movement**, the bassoon takes on a slightly more melancholy character as it sings out a richly lyrical melody above a gentle cushion of subdued strings. A graceful cadenza at the end of the movement takes us back into the realms of opera, while in the **third movement** the bassoon clowns around so much it is easy to overlook the astonishing virtuosity required of the player who has to run the gauntlet of rapid scales, big athletic leaps and, especially in the closing bars, passages of breathless velocity.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

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

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Mariano Chiacchiarini CONDUCTOR



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1833-1897

布拉姆斯

JOHANNES BRAHMS

E小調第四交響曲，op. 98

Symphony no. 4 in E minor, op. 98

不太快的快板

中庸的行板

詼諧的快板

有活力及熱情的快板

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

作曲家

指揮家畢羅是最早提出「德國三B」的人：他認為史上最偉大的作曲家都生於德意志地區，姓氏巧合地以字母「B」開始。他又將三人奉若神明：「我信音樂的聖父巴赫，聖子貝多芬和聖靈布拉姆斯。」19世紀德意志樂評人形容巴赫是「合唱宗師」、貝多芬是「鋼琴宗師」、布拉姆斯是「樂團宗師」，令「德國三B」這種觀念更穩固。不過布拉姆斯雖然貴為「樂團宗師」，但他一生其實只有十多首原創管弦樂作品，當中包括四首交響曲（從開始寫作「第一」到完成「第四」，前後橫跨約25年時間）。事實上，有不少證據顯示他還



THE COMPOSER

It was the conductor Hans von Bülow who first suggested that the greatest composers in history were three German-born men whose names, conveniently, begin with the letter B, and ascribed to them almost God-like status: “I believe in Bach the Father, Beethoven the Son, and Brahms the Holy Spirit of music”. German critics of the 19th century reinforced that view by describing Bach as the Master of the Choir, Beethoven the Master of the Piano, and Brahms the Master of the Orchestra. Yet despite this, Brahms produced only a dozen original orchestral scores, including four symphonies composed over the course of some 25 years. There is plenty of evidence that he started several more, but ever a harsh critic of his own work, he destroyed most of his preliminary sketches for large-scale orchestral works.

THE BACKGROUND

The origins of the Fourth Symphony date back to 1880 when Brahms obtained a copy of the manuscript of Bach’s Cantata 150 (a work which had yet to appear in print) and was so impressed by the *Chaconne*

布拉姆斯 Brahms

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有幾首已經動筆的管弦樂曲，不過他對自己的要求非常嚴格，所以這些大型管弦樂曲的草稿，大部分都被他毀掉了。

背景

其實布拉姆斯寫作「第四交響曲」的念頭早已萌芽：1880年，他獲得巴赫第150清唱劇手稿副本（當時這首樂曲還沒有印副本），被全曲最後的樂章〈夏康舞曲〉深深感動，決定有朝一日要以這首〈夏康舞曲〉為基礎，寫作一個交響曲樂章。四年後他坐言起行，但樂章寫出來以後卻與交響曲發展史相違——一般交響曲終樂章都是明亮歡快的，「第四」是第一首反其道而行，以緩慢莊嚴的終樂章作結的交響曲。

演出歷史

1884年夏季，布拉姆斯在莫祖舒拉格（維也納以南阿爾卑斯山山區一個度假勝地）度假，期間開始寫作「第四」，翌年完成，1885年10月25日在邁寧根首演，由畢羅指揮。

音樂

與布拉姆斯另外三首交響曲相比，第四交響曲花了更長時間才能晉身音樂會常規曲目；時人認為「第四」**「艱深」**和**「複雜」**，而且這種觀點持續多年。然而**第一樂章**開端主題卻十分悠閒，與布拉姆斯其他作品一樣易懂、一樣誘人。可是樂曲規模宏大，充滿各種矛盾的情緒，氣氛變化十分戲劇化，結果開端的悠閒情緒最終還是被躁動不安的氣氛淹沒。**第二樂章**由兩支圓號掀開序幕，氣氛莊嚴肅穆，最終卻讓路予喧鬧的第三樂章。**第三樂章**令布拉姆斯許多支持者大為驚異：這樣

with which that work ends, that he decided to use it as the basis of a symphonic movement sometime in the future. Four years later, he did just that and, as a result, made something of symphonic history by producing the first symphony to end with a slow and solemn movement rather than a bright and cheerful one.

PERFORMANCE HISTORY

Brahms began work on the Fourth Symphony in the summer months of 1884, whilst taking a holiday in Mürzzuschlag, a popular Alpine resort south of Vienna, and completed it the following year in time for its premiere in Meiningen, conducted by Hans von Bülow on 25 October 1885.

THE MUSIC

The Fourth Symphony took rather longer to earn itself a place in the repertoire than his previous three symphonies, and for many years it was regarded as “difficult” and “complex”. Yet the leisurely opening theme of the **first movement** would seem to be as straightforward and attractive as anything Brahms composed. However this is a large-scale symphony full of conflicting moods and dramatic changes of character and this leisurely mood is eventually thrown into turmoil. Heralded by a pair of horns, the statuesque and serious **second movement** eventually gives way to the boisterous third. It was this **third movement** which most shocked Brahms’ admirers: here was a composer famed for his seriousness and solidity actually turning out something humorous (you might listen out for the only appearance in the symphony of the triangle).

After such an explosion of jollity, the **fourth movement**, a set of 30 variations on a

一位以認真嚴肅聞名的作曲家，竟然寫出幽默的音樂（大家可留意三角鈴何時響起——因為全曲裡只有一次）。

經過突如其來的歡欣樂章之後，**第四樂章**也如布拉姆斯其他作品一樣深刻。這個樂章取材自巴赫〈夏康舞曲〉，以曲中的低音線條為基礎，寫成30段變奏。為了呼應巴赫清唱劇的宗教氣氛，布拉姆斯採用了長號（因為長號一直與宗教音樂息息相關），而且在前三樂章都沒有用上，直到終樂章才響起。從這樣的安排，可見布拉姆斯對畢羅口中「音樂聖三一」的另一人（也就是貝多芬）多麼忠誠：因為貝多芬鉅作「第五交響曲」同樣把長號留待終樂章才採用。

樂曲剖析中譯：鄭曉彤

bass-line taken from the Bach *Chaconne*, is as profound as any music Brahms was to write. Echoing the religious mood of the Bach Cantata, Brahms uses trombones in this movement – trombones were long associated with church music – and in reserving their use for the final movement Brahms was also showing his allegiance to the third of that musical Holy Trinity proclaimed by von Bülow, Beethoven. In his equally monumental Fifth Symphony, Beethoven, too, had reserved the trombones for the final movement.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器及弦樂組。

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



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BLOOM



IN HARMONY

齊亞齊亞尼尼

MARIANO CHIACCHIARINI

指揮 Conductor

PHOTO: Arnaldo Colombaroli



齊亞齊亞尼尼自贏得阿根廷布宜諾斯艾利斯科隆劇院的指揮大賽首獎後，便開展了他的國際指揮事業。他也是德國音樂大獎（以往的古典迴聲大獎）及阿根廷KONEX大獎的得主。這些獎項讓他與當今炙手可熱的指揮家，以及知名樂團合作：蘇黎世市政廳樂團、琉森音樂節夏令營樂團、瑞士意大利語區樂團、俄羅斯國家樂團、法國電台愛樂樂團、里昂國家樂團、德意志電台愛樂、科隆居策尼茲樂團、科隆西德電台交響樂團及德國的現代室樂團。他多次應邀參與重要音樂節並於知名音樂廳亮相，包括琉森音樂節、石荷州音樂節、歐洲青年古典音樂節、多瑙辛根音樂節、漢堡易北愛樂音樂廳、柏林音樂廳、莫斯科柴可夫斯基音樂廳、巴黎巴士底歌劇院等。他在中國的音樂會，獲選為年度盛事並於全球各地廣播。

齊亞齊亞尼尼自2010年起出任德國特里爾大學的音樂總監；2009年起擔任德國車庫合奏團指揮；2014年起成為阿根廷國家交響樂團首席客席指揮之一。自2013年起，他開始與琉森音樂節夏令營樂團緊密合作。他最近獲女高音暨指揮家漢妮根挑選加入她成立的「動力」——一個為古典樂壇的未來培育人才的全球計劃。齊亞齊亞尼尼獲選為德國音樂議會成員。

Recipient of the ECHO Music Prize, the German Record Critics' Award, and the KONEX Prize in Music, Mariano Chiacchiarini began his international career winning 1st prize at the Teatro Colón Conducting Competition. This led to collaborations with the most prominent conductors of today and to work with renowned orchestras and ensembles, including the Tonhalle Orchestra Zurich, Lucerne Festival Orchestra, Orchestra della Svizzera Italiana, Russian State Orchestra, Orchestre Philharmonique de Radio France, Orchestre National de Lyon, Deutsche Radio Philharmonie, Gürzenich Orchester Köln, WDR Symphony Orchestra and Ensemble Modern. He has been invited to participate in major festivals and at leading concert halls including the Lucerne Festival, Schleswig-Holstein Music Festival, Young Euro Classic, Donaueschingen Music Festival, the Elbphilharmonie, Konzerthaus Berlin, the Tchaikovsky Hall in Moscow and l'Opéra Bastille. His concert in China was chosen as Event of the Year and broadcast live worldwide.

Since 2010 Chiacchiarini has served as Music Director of Trier University. He has been Conductor of Ensemble Garage since 2009, and in 2014 started as one of the Principal Guest Conductors of the National Symphony in Argentina. In 2013 he began his collaboration with the Lucerne Festival Academy. Most recently he was selected by Barbara Hannigan's *Momentum* Project and named as a new member of the German Music Council.



莫班文 BENJAMIN MOERMOND

巴松管 Bassoon

PHOTO: Cheung Wai-lok

莫班文自2010年起加盟香港管弦樂團（港樂）擔任首席巴松管。他在港樂的獨奏表演包括：海頓交響協奏曲、泰利文木笛及巴松管雙協奏曲、莫扎特巴松管協奏曲。他分別是香港中文大學和香港演藝學院的巴松管教職員。

移居香港前，莫班文就讀紐約茱利亞音樂學院，師隨莉卡萊爾。他還跟隨慶雲素、羅翠斯、占馬田等老師學習。他獲新加坡交響樂團、奧克蘭愛樂和紐約愛樂邀約客席演出；並積極參與各大音樂節演出，包括太平洋音樂節、琉森音樂節夏令營、美洲青年交響樂團、意大利盧卡歌劇院及音樂節等。

莫班文來自美國愛荷華州辛辛那提。

Benjamin Moermond joined the Hong Kong Philharmonic Orchestra as Principal Bassoon in 2010. His previous solo appearances with the orchestra include Haydn's Sinfonia Concertante, Telemann's Double Concerto for Recorder and Bassoon, and Mozart's Bassoon Concerto. He has been on the bassoon faculty at Chinese University and the Hong Kong Academy for Performing Arts.

Prior to moving to Hong Kong, Benjamin completed his studies at The Juilliard School of New York under the tutelage of Judith LeClair. Other major teachers include Russell Hinkle, Patricia Rogers and Martin James. He has performed as a guest with the Singapore Symphony Orchestra, Auckland Philharmonia and New York Philharmonic, as well as international music festivals such as the Pacific Music Festival, Lucerne Festival Academy, Youth Orchestra of the Americas, and Opera Theatre and Music Festival of Lucca, Italy.

Benjamin is originally from Cincinnati, Ohio.

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

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 Jing Wang
樂團首席
Concertmaster

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

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

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

朱蓓 Bei de Gaulle
樂團第三副首席
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 Moonsun ▲
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
韋鈴木美矢香 Miyaka Suzuki Wilson
冒田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong
周騰飛 Zhou Tengfei

中提琴 VIOLAS

凌顯祐 Andrew Ling ●
李嘉黎 Li Jiali ■
熊谷佳織 Kaori Wilson ▲
蔡書麟 Chris Choi
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
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林慕華 Damara Lomdaridze
羅舜詩 Alice Rosen
孫斌 Sun Bin
張姝影 Zhang Shuying

大提琴 CELLOS

鮑力卓 Richard Bamping ●
方曉牧 Fang Xiaomu ■
林穎 Dora Lam ▲
陳屹洲 Chan Ngat-chau
陳怡君 Chen Yichun
霍添 Timothy Frank
關統安 Anna Kwan Ton-an
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宋泰美 Tae-mi Song
宋亞林 Song Yalin

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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林達僑 George Lomdaridze ●
姜馨來 Jiang Xinlai ◆
張沛烜 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 ■

短笛 PICCOLO

施家蓮 Linda Stuckey

雙簧管 OBOES

韋爾遜 Michael Wilson ●
金勞思 Marrie Rose Kim

英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

單簧管 CLARINETS

史安祖 Andrew Simon ●
史家翰 John Schertle ■
劉 蔚 Lau Wai

低音單簧管 BASS CLARINET

艾爾高 Lorenzo losco

巴松管 BASSOONS

莫班文 Benjamin Moermond ●
陳勁桐 Toby Chan ■
李浩山 Vance Lee ◆

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區雅隆 Aaron Albert

大號 TUBA

雷科斯 Paul Luxenberg ●
(休假) (On sabbatical leave)

定音鼓 TIMPANI

龐樂思 James Boznos ●

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白亞斯 Aziz D. Barnard Luce ●
梁偉華 Raymond Leung Wai-wa
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商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴

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

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

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 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
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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

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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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
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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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您也可以像**邱啟楨紀念基金**般贊助樂團席位，邀請樂師參與活動，從而建立緊密聯繫。贊助人同時可獲贈音樂會門票及中休酒會券，時刻享受精彩美樂。請即支持港樂席位贊助計劃。

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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.



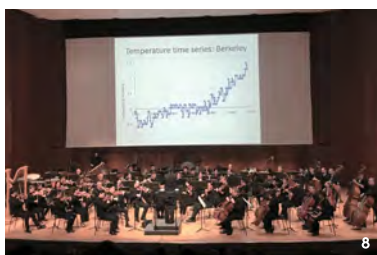
5



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」——
室樂系列音樂會@大館

10 「賽馬會音樂密碼教育計劃」—— 學校專場音樂會

HKCC 30th Anniversary Event

Swire Classic Insights: Global Warming I @ The University of Hong Kong

Jockey Club Keys to Music Education Programme –

Chamber Music Series @ Tai Kwun

Jockey Club Keys to Music Education Programme – School Concerts

education@hkphil.org

YOUNG AUDIENCE SCHEME

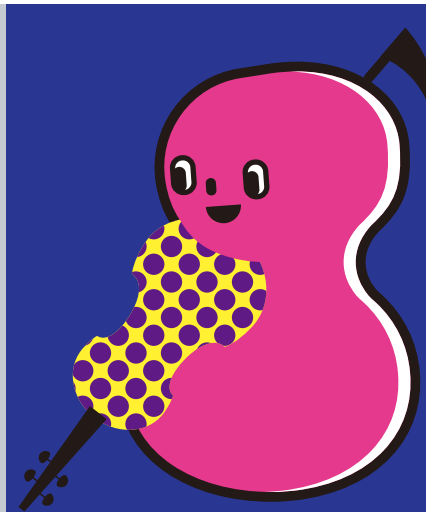


聽眾計劃
青少年

20
21

贊助 Sponsored by

The Tung Foundation
香港董氏慈善基金會



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免費欣賞精選港樂音樂會

FREE SELECTED
HK PHIL CONCERTS

精彩活動及獎賞

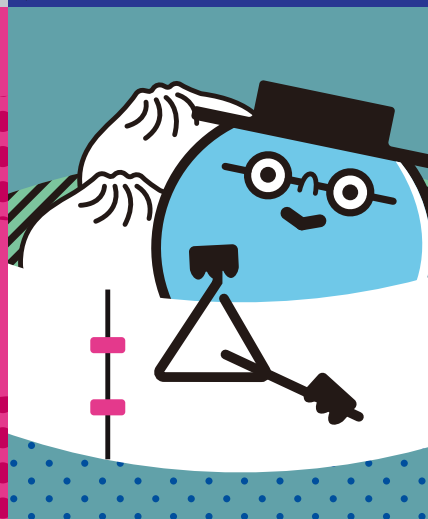
EXCITING
ACTIVITIES & BENEFITS

全日制學生立即登記

FULL-TIME STUDENTS
ENROL NOW



年齡
AGES
6-25



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

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	《屋頂上的牛》選段
佛漢威廉士	《黃蜂》序曲
林姆斯基-高沙可夫	《大黃蜂的飛行》
海頓	第八十二交響曲, 「熊」選段
聖桑	《動物嘉年華》
MILHAUD	<i>The Ox on the Roof</i> excerpt
VAUGHAN WILLIAMS	<i>The Wasps</i> Overture
RIMSKY-KORSAKOV	<i>Flight of the Bumble Bee</i>
HAYDN	Symphony no. 82, <i>The Bear</i> excerpt
SAINT-SAËNS	<i>The Carnival of the Animals</i>

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

16 & 17
APR 2021

FRI & SAT 8PM
CC
\$420 \$320 \$220

太古輕鬆樂聚系列: 皮亞佐拉百歲誕辰 Swire Denim Series: Piazzolla at 100!

皮亞佐拉	《大探戈》
皮亞佐拉	《布宜諾斯艾利斯的四季》選段
珍納舒特拿	《牧場》: 舞曲四首
皮亞佐拉	《自由探戈》
及更多	
PIAZZOLLA	<i>Tangazo</i>
PIAZZOLLA	<i>The Four Seasons of Buenos Aires</i> excerpt
GINASTERA	<i>Estancia: Four Dances</i>
PIAZZOLLA	<i>Libertango</i>
and more	

齊亞齊亞尼尼, 指揮
王敬, 小提琴
鄭勵及朱永康, 探戈舞者
Mariano Chiacchiarini, conductor
Jing Wang, violin
Lily Cheng & Raymond Chu,
tango dancers

26
APR 2021

MON 7:30PM
JC Cube, Tai Kwun
\$200

港樂 × 大館: 室樂音樂會系列 美洲的夏夜 (木管五重奏) HK Phil × Tai Kwun: Chamber Music Series Summer Nights in the Americas (Woodwind Quintet)

狄里維拉	《艾利斯的熱帶風情》
依華森	《呼嘯的叉子》五重奏
巴伯	《夏樂》
Paquito D'RIVERA	<i>Aires Tropicales</i>
Eric EWAZEN	<i>Roaring Fork Quintet</i>
BARBER	<i>Summer Music</i>

盧韋歌, 長笛/短笛
關尚峰, 雙簧管/英國管
劉蔚, 單簧管
陳邵桐, 巴松管
麥迪拿, 圓號
Olivier Nowak, flute/piccolo
Kwan Sheung-fung, oboe/cor anglais
Lau Wai, clarinet
Toby Chan, bassoon
Jorge Medina, horn

30 APR &
1 MAY 2021

FRI & SAT 8PM
CC
\$480 \$380 \$280

莫扎特與芭蕾 | 王致仁的拉威爾 Mozart en pointe | Chiyon Wong's Ravel

貝多芬	《蕾奧諾拉》第三序曲
李斯特	《前奏曲》
佛瑞	《佩利亞斯與梅麗桑德》選段 (港芭特別演出)
莫扎特	《小夜曲》選段 (港芭特別演出)
拉威爾	G大調鋼琴協奏曲
BEETHOVEN	<i>Leonore Overture no. 3</i>
LISZT	<i>Les Préludes</i>
FAURÉ	<i>Pelléas et Mélisande</i> Suite excerpt (HKB Special Appearance)
MOZART	<i>Eine kleine Nachtmusik</i> excerpt (HKB Special Appearance)
RAVEL	<i>Piano Concerto in G</i>

孔茲, 指揮
王致仁, 鋼琴
香港芭蕾舞團舞者
Christoph Koncz, conductor
Chiyon Wong, piano
HK Ballet dancers

5
MAY 2021

WED 8PM
CC
\$420 \$320 \$220

布拉姆斯一 | 左章的李斯特 Brahms 1 | Zee Zee Plays Liszt

李斯特	第一鋼琴協奏曲
布拉姆斯	第一交響曲
LISZT	<i>Piano Concerto no. 1</i>
BRAHMS	<i>Symphony no. 1</i>

孔茲, 指揮
左章, 鋼琴
Christoph Koncz, conductor
Zee Zee, piano

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