

# MAGNIFICENT MENDELSSOHN

孟德爾遜精選



史安祖 單簧管  
Andrew Simon  
CLARINET



艾爾高 巴塞管  
Lorenzo Losco  
BASSET HORN



沈靖韜 鋼琴  
Aristo Sham  
PIANO

13&14  
MAY  
2022

FRI & SAT 8PM  
香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall



柯蘭瑁 指揮  
Taavi Oramo  
CONDUCTO  
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## 孟德爾遜精選

# MAGNIFICENT MENDELSSOHN

## 孟德爾遜 FELIX MENDELSSOHN

- P. 6** 第二音樂會小品 *Konzertstück no. 2* 8'
- 急板 **Presto**  
行板 **Andante**  
優雅的快板 **Allegro grazioso**
- 史安祖, 單簧管 **Andrew Simon, clarinet**  
艾爾高, 巴塞管 **Lorenzo losco, basset horn**
- P. 8** 第一鋼琴協奏曲 *Piano Concerto no. 1* 21'
- 熱烈的甚快板 **Molto allegro con fuoco**  
行板 **Andante**  
急板—活潑的甚快板 **Presto – Molto allegro e vivace**
- 沈靖韜, 鋼琴 **Aristo Sham, piano**
- 中場休息 INTERMISSION
- P. 10** 第四交響曲, 「意大利」 *Symphony no. 4, Italian* 27'
- 活潑的快板 **Allegro vivace**  
稍快的行板 **Andante con moto**  
稍快的中板 **Con moto moderato**  
薩塔里羅舞曲 (急板) **Saltarello (Presto)**
- P. 13** 柯蘭瓊 指揮 **Taavi Oramo** Conductor  
**P. 15** 史安祖 單簧管 **Andrew Simon** Clarinet  
**P. 17** 艾爾高 巴塞管 **Lorenzo losco** Basset Horn  
**P. 18** 沈靖韜 鋼琴 **Aristo Sham** Piano

### 電台錄音 RADIO RECORDING

2022年5月13日晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及rthk.hk) 現場錄音, 將於2022年6月10日晚上8時播放, 6月15日下午2時重播。The concert on 13 May 2022 is recorded live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk). It will be broadcast on 10 June 2022 (8pm), with a repeat on 15 June (2pm).



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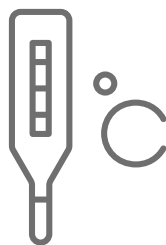
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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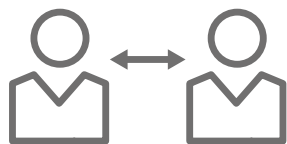
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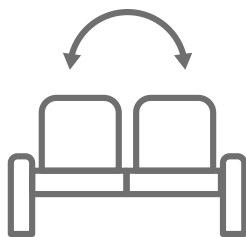
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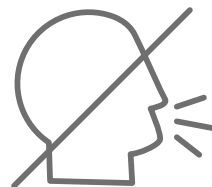
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梵志登 音樂總監

Jaap van Zweden Music Director

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# IN HARMONY

## 無與倫比的孟德爾遜

孟德爾遜1809年2月3日生於漢堡。當時漢堡受拿破崙戰爭波及，正被法軍控制。法軍為了阻止當地人與英國做生意，就派重兵駐守港口。但有一個走私貨物到英國的團伙，背後的金主正是孟德爾遜的父親。有人告知法軍老孟德爾遜涉及違法勾當，法軍就派人捉拿老孟德爾遜；老孟德爾遜於是帶著一家大小乘夜離開漢堡到柏林去。柏林的局勢比較安全，孟德爾遜一家也很快就在那裡落地生根，成為當地社會的中流砥柱，既改信基督教（還在姓氏裡加上「巴托迪」一詞），又經常在家中款待德意志地區的政要、商賈和文藝精英。孟德爾遜的父母決心要這對子女盡量接觸高雅文化及嚴肅藝術。既然有這樣的家庭背景，也難怪孟德爾遜姊弟都能成為傑出音樂家——孟德爾遜還成為當時頂尖作曲家之一。此外，孟德爾遜大概是古今作曲家中天資最好的一位：他精通鋼琴、管風琴、小提琴和指揮；音樂以外，他更集運動健將、出色泳手、天才詩人、天才畫家於一身，又精通多國語言，醉心旅遊。他還是社交界名人，跟歐洲多位君主、政要、藝壇名人，乃至當時幾乎所有知名音樂家都有交情。他在作曲方面尤其早慧，25歲之前已寫出連串傑作。26歲時，他獲聘為著名的萊比錫布業公會樂團指揮，之後就減少創作；餘生也一直擔任這個職位，直至1847年11月4日在萊比錫英年早逝為止。

今晚為大家演出的三首作品，反映出他三項個人特色：善於交際、長於炫技，以及熱衷旅遊。

## MAGNIFICENT MENDELSSOHN

Felix Mendelssohn was born in Hamburg on 3 February 1809. At that time Hamburg was caught up in the Napoleonic Wars and under the control of the French military, who were guarding the docks to prevent any trading with England. Mendelssohn's father was effectively bankrolling an illicit operation to smuggle goods to the UK, and when he was tipped off that troops had been sent to arrest him, he fled the city under cover of darkness with his family, and made for the relatively safe city of Berlin. There, the Mendelssohns quickly established themselves as pillars of society, converted to Christianity (taking on the family name of Bartholdy) and entertained Germany's political, commercial and cultural elite at their home. The parents were determined that both Felix and his sister, Fanny, should be given maximum exposure to high culture and serious art, and with such a background, it is hardly surprising that both children excelled as musicians, Felix becoming one of the leading composers of the day. More than that, probably no composer in the history of music has been so phenomenally gifted as was Mendelssohn. He was a brilliant pianist, organist, violinist and conductor, while outside music he was also an exceptional athlete, a strong swimmer, a talented poet and painter, and a gifted linguist with an insatiable appetite for foreign travel. He was also a great socialite, counting among his friends the crowned heads of Europe, leading figures in the political and artistic world, and, of course, almost all the famous musicians of the day. As a composer he was particularly prodigious, producing a stream of masterpieces before his 25<sup>th</sup> birthday. His composing took a back seat after he was appointed Conductor of the famous Leipzig Gewandhaus Orchestra at the age of 26, a post he held until his premature death in the city on 4 November 1847.

In today's concert we hear three works which, in their various ways, reflect three aspects of Mendelssohn's character: his sociability, his brilliance as a virtuoso performer, and his passion for foreign travel.

1809-1847

孟德爾遜

## FELIX MENDELSSOHN

D小調第二音樂會小品，op. 114

Konzertstück no. 2 in D minor, op. 114

急板  
行板  
優雅的快板

Presto  
Andante  
Allegro grazioso

### 背景

亨利舒·比曼和卡爾·比曼父子是當時首屈一指的單簧管技巧大師。1829年兩人在慕尼黑演出時，孟德爾遜也是座上客；之後孟德爾遜就結識了比曼父子，日後更與兩人建立了深厚的交情。因此在1832年10月，比曼父子出發前往聖彼得堡舉行巡迴獨奏會時，就在柏林稍作停留，以便跟孟德爾遜見面。卡爾本人也是廚藝高手；所以孟德爾遜就跟卡爾說，要是卡爾答應為孟德爾遜煮最喜歡的菜式，孟德爾遜就為兩人寫作二重奏。據卡爾憶述：「我們約定早上9時到他家裡。我到達後，孟德爾遜就將廚師帽套在我頭上，替我綁好圍裙，然後把一柄木匙用力卡在圍裙布帶和我的身體之間。然後他自己也戴上廚師帽、穿上圍裙，只是他沒有木匙，而是將筆夾在耳朵上。然後他帶著我走到



### THE BACKGROUND

Father and son, Heinrich and Carl Baermann, were leading virtuosi on the clarinet. They had developed a close friendship with Mendelssohn when he had heard them play in Munich in 1829, and when they set off for a recital tour of St Petersburg in October 1832, they stopped off at Berlin in order to meet Mendelssohn. Carl was also a renowned cook and Mendelssohn promised to write them a duo if he promised to cook his favourite dish. As Carl recalled, "When I arrived at his quarters at the appointed time of nine o'clock in the morning, he set a chef's toque upon my head, tied an apron around me and thrust a wooden spoon in behind the straps. He proceeded to attire himself in the same manner; only instead of the spoon he set a pen behind his ear, and led me down into the kitchen to the great amusement of the kitchen staff. He himself, he declared, would now return to his piano-stove, where he would stir up some notes, knead, season, and sugar them, make a piquant sauce to go with it and then set the lot cooking on an infernal fire. At five o'clock the ominous hour had come by which everything must be ready, and when it struck, my heartbeat anxiously too, full of trepidation as to whether the yeast

孟德爾遜 Felix Mendelssohn  
(www.gallicia.bnf.fr)



樓下的廚房去，廚房裡的眾人一見到我們都十分高興。他聲稱，現在就返回「鋼琴灶頭」那邊，在那裡攪拌一些音符，揉揉捏捏，加上調味料和糖，再配搭一個開胃醬汁，然後用地獄之火來煮。下午5時——恍如劫數來臨的時刻到了，所有東西都要準備好，幸好麵團都發得很好，脹鼓鼓的，實在令我高興極了；砂鍋裡的忌廉蘋果卷也差不多烤好，發出的聲音很是悅耳。我的廚藝令孟德爾遜相當雀躍，大家立刻就同意再辦這種聚餐了。所以現在我手上，就有兩件孟德爾遜送給我的紀念品，無比貴重。」第一音樂會小品（為雙簧管與鋼琴而寫）顯然及時在這次柏林聚餐之前完成，但第二音樂會小品卻是比曼父子離開柏林後，在1833年1月才送到比曼父子手上。

### 音樂

孟德爾遜建議亨利舒將鋼琴部分改編成管弦樂，這就是今晚為大家演奏的版本。**第一樂章**是首熱情洋溢的二重奏，彷彿兩件樂器（單簧管與音域較低的巴塞管）在輕鬆愉快地碎碎念似的。**第二樂章**先由圓號和弦樂奏出憂鬱的樂思，但樂章大部分時間都只有兩位獨奏者演出；單簧管奏出抒情的旋律，底下則是巴塞管的琶音音型。**第三樂章**開始時，弦樂奏起輕盈的舞曲，連蹦帶跳似的；稍後卻變成單簧管和巴塞管兩位獨奏者的互動：有時跑來跑去你追我逐，有時又緊密地合奏，共同進退。

dumplings had risen as they should. To my great joy they showed themselves risen to a splendid height while my strudel in cream was simmering away melodiously in the casserole. Mendelssohn was quite beside himself about my culinary art. It was straight away agreed that today's scene should be repeated. Thus I now possess two inestimably precious souvenirs of the great master." While the first *Konzertstück* for two clarinets and piano was certainly completed in time for the Berlin meal, the second was sent to the Baermanns in January 1833 after they had left Berlin.

### THE MUSIC

Mendelssohn recommended that Heinrich orchestrate the piano part, and that is the version we hear in today's concert. The **first movement** is an exuberant duet, full of light-hearted chattering, between the two solo instruments – the clarinet and the lower-toned basset horn. The **second movement** opens with a sombre idea from horn and strings, but for much of the movement only the two soloists play, the clarinet expounding a lyrical melody supported by arpeggio figures from the basset horn. A light, scampering dance from the strings introduces the **third movement** which takes the form of a joyous romp with the two solo instruments at times chasing each other around and at others pairing off in tight ensemble.

### 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支巴塞管、兩支圓號及弦樂組

Two flutes, two oboes, two bassoons, two horns and strings

1809-1847

## 孟德爾遜

# FELIX MENDELSSOHN

G小調第一鋼琴協奏曲，op. 25

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

熱烈的甚快板

行板

急板—活潑的甚快板

Molto allegro con fuoco

Andante

Presto – Molto allegro e vivace

### 背景

孟德爾遜11歲那年寫作了鋼琴協奏曲和小提琴協奏曲各一首；一年後又寫作鋼琴與小提琴雙重協奏曲和雙鋼琴協奏曲各一；再一年後，還有另一首雙鋼琴協奏曲問世。然而今晚演出的協奏曲雖然稱為「第一協奏曲」，事實上卻差不多是十年後的作品。這時孟德爾遜不但是甚有名氣的作曲家，同時也是歐洲炙手可熱的鋼琴演奏家。事實上，G小調第一鋼琴協奏曲正是孟德爾遜在橫越歐洲的旅途中（明確點說是在意大利和瑞士）的作品，準備返回德國後親自演奏。樂曲只需三天就寫好了。當時許多鋼琴演奏家喜愛肆無忌憚地炫技，但孟德爾遜的鋼琴技巧卻與他們大相逕庭。正如當時一位樂評人觀察所得：「他（孟德爾遜）雙手細小，手指尖細。在琴鍵上，他的手指恍如活生生又有智慧的生物，充滿生命力和感染力。他彈琴時的姿態毫不造作，正如他的言行舉止一樣；演奏時偶然會左搖右擺，但一般來說都是安靜而專注的。」

G小調第一鋼琴協奏曲1831年10月17日在慕尼黑首演，由孟德爾遜親自擔任獨奏；鋼琴部分極少炫技，由此可窺見他獨特的演奏風格。

### THE BACKGROUND

At the age of 11 Mendelssohn wrote both a Piano Concerto and a Violin Concerto. A year later he produced a Double Concerto for Violin and Piano as well as a Concerto for Two Pianos and the following year he wrote a second Concerto for Two Pianos. The concerto heard in today's concert, however, despite being described as "Concerto no. 1", was actually written almost a decade later, by which time Mendelssohn had not only achieved considerable fame as a composer, but was also in demand across Europe as a concert pianist. Indeed it was on his travels across Europe (specifically in Italy and Switzerland) that Mendelssohn wrote this concerto for himself to play on his return to Germany. It took him just three days to write. His piano technique was very different from the extravagant displays of virtuosity shown by so many other concert pianists of the day. As one contemporary critic observed: "His hands were small with tapered fingers. On the keys they behaved like living and intelligent creatures, full of life and sympathy. His action at the piano was as free from affectation as everything else that he did. He sometimes swayed from side to side, but usually his whole performance was quiet and absorbed."

Mendelssohn was the soloist in the concerto's first performance, held in Munich on 17 October 1831, and something of his unique performing style is evident in the very understated virtuosity of the piano writing.

## 音樂

全曲三個樂章一氣呵成，沒有間斷，樂章之間以小號號角曲分隔。**第一樂章**的樂團引子極為簡潔但不失戲劇效果；然後鋼琴突然響起。暴烈的氣氛持續了好一陣子，直至鋼琴奏出較優雅的樂思。到樂團奏出同一主題時，鋼琴就圍繞著主題愉快地穿梭。由始至終，鋼琴和樂團都在對話，但卻沒有一點火藥味，而且雙方也無心搶佔上風，只管分享好主意，大家一直平起平坐。

幾套《無詞之歌》是孟德爾遜數一數二受歡迎的鋼琴作品；當中許多樂曲都如歌曲般嬌美迷人——這些特徵也可見於優美抒情的**第二樂章**。低音弦樂最先奏出的主題，後來就成為全樂章的基礎。孟德爾遜最優秀的音樂多為歡快之作，織體輕盈得像泡沫一樣。**第三樂章**正是其中典型：旋律優美，氣氛活潑，天真得令人放下戒心。樂曲是孟德爾遜22歲時的作品；他這時的作品已漸趨成熟，所用的樂思卻依然充滿青春氣息。

### 編制 INSTRUMENTATION

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

## THE MUSIC

The concerto's three movements run without a break, each being separated from the other by means of a trumpet fanfare. After the briefest of orchestral introductions, but one not devoid of a certain drama, the piano bursts in and the **first movement** continues in tempestuous mood for a while until the piano introduces a more graceful idea. When the orchestra plays this new theme the piano flutters around happily, and throughout the movement the piano and orchestra indulge in a kind of non-combative dialogue, never competing with each other for dominance, but sharing the good ideas in equal measure.

Among Mendelssohn's best-loved piano pieces are several sets of "Songs Without Words", and much of the charming, song-like character of those pieces is found in the lyrical **second movement**, based on an enchanting theme initially announced by the lower strings. Mendelssohn's best music is often characterised by a lightness of mood and an almost bubbly texture, typified by this concerto's tuneful, energetic, and disarmingly innocent **third movement**. At the age of 22, when he wrote this work, Mendelssohn was well into his maturity as a composer, but his musical ideas were still infectiously youthful.



## 觀眾問卷調查

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1809-1847

## 孟德爾遜

# FELIX MENDELSSOHN

A大調第四交響曲，op. 90，「意大利」

Symphony no. 4 in A, op. 90, *Italian*

活潑的快板

稍快的行板

稍快的中板

薩塔里羅舞曲（急板）

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

### 背景

孟德爾遜21歲時到意大利遊覽，到過佛羅倫斯、威尼斯、拿坡里、熱那亞、米蘭、羅馬、龐貝等地觀光。他顯然很喜歡這個地方，甚至終日醉心於意大利的歷史、藝術、佳餚、美景與語言。他給姊姊芬妮寫信說意大利「溫暖、歡欣」。除了用文字，他也用音樂記錄了這段經歷；在意大利遊歷的直接成果就是「意大利」交響曲——不過這是他返回柏林家中之後差不多兩年的作品。

「意大利」交響曲1833年5月在倫敦由愛樂管弦樂團首演；作曲家本人對樂曲也情有獨鍾。他告訴芬妮：

「到目前為止，我做得最成熟的事要算是這一件了。」不過由於作曲家想趁著空閒時間將樂曲修訂一下，出版計劃就此耽擱多年，「修訂」也一直沒有下文，結果「意大利」交響曲在他身故後才能出版，是為第四交響曲。



### THE BACKGROUND

When he was 21, Mendelssohn visited Italy, taking in Florence, Venice, Naples, Genoa, Milan, Rome and Pompeii. He clearly loved Italy, immersing himself in the country's history, art, food, scenery and language and describing it in letters to Fanny as “warm and joyous”. In addition to describing his experiences in words, he also attempted to describe them in music, and a direct result of his Italian visit was the *Italian* Symphony, which he wrote back home in Berlin some two years later. The symphony was first performed in London by the Philharmonic Orchestra in May 1833, and was one of the composer's own favourites: “It is the most mature thing I have ever done,” he told Fanny. However he withheld its publication for some years meaning to revise it when he had the time. He never did, and the *Italian* Symphony was published posthumously as his Symphony no. 4.

### THE MUSIC

Mendelssohn's view of Italy as “joyous” is the key to the gloriously virile **first movement**, whose athletic opening and leaping main theme is one of Mendelssohn's best-known creations. The **second movement**,

孟德爾遜在意大利旅遊期間的繪畫

Drawing from Mendelssohn's travels to Italy

© Library of Congress

## 弦外之音

倫敦愛樂協會給了孟德爾遜1,000英鎊，作為「意大利」交響曲的報酬。這筆款項差不多等於今日的50,000英鎊（即50萬港元左右），由此可見他生前多麼備受推崇。時人無疑認為「意大利」交響曲物有所值，甚至當時已有人認為樂曲「勢必傳頌千古」。

## 音樂

孟德爾遜認為意大利是個「歡欣」的國度，因此輝煌有力的**第一樂章**關鍵在於「歡欣」。樂章開端活潑爽朗，主題彷彿連蹦帶跳似的，是他最有名的樂段之一。**第二樂章**開始時的旋律壯麗得像聖詩，伴奏則穩步前進。據說孟德爾遜在羅馬多次親睹宗教隊列的風采，因而獲得靈感。如果說第一樂章體現了意大利生活「歡欣」的一面，那麼**第三樂章**的靈感肯定來自當地溫暖的氣候和秀麗的景色——然而這些也不過是「明信片」式的意大利風情畫罷了。只有在**第四樂章**，孟德爾遜才用上了真正的意大利「特產」——活潑有力的薩塔里羅舞曲。薩塔里羅舞源自拿坡里，舞步包含大量跑跳步和雙足跳。作曲家似乎對意大利這種樂不可支的氣氛念念不忘，即使在第四交響曲完成後，他仍聲稱「我現在還不能冷靜認真地思考。意大利的回憶實在太愉快了，至今難以忘懷。」

樂曲剖析中譯：鄭曉彤

## BRIEF NOTES

The Philharmonic Society of London paid Mendelssohn £1,000 for the *Italian* Symphony. At today's values, that sum is the equivalent of £50,000 (close to HK\$500,000) which gives a pretty good indication of the respect with which Mendelssohn was held in his own lifetime. Clearly it was thought that the symphony was good value for money – it was described at the time as “a composition which will endure for ages.”

which begins with a rather pompous, hymn-like melody above a steady marching accompaniment, is said to have been inspired by the many solemn religious processions Mendelssohn witnessed when he was in Rome. If the first represented the “joyous” aspect of Italian life, the **third movement** is certainly inspired by the warmth both of the country's climate and its scenery. All this, though, is very much a picture postcard view of Italy, and only in the **fourth movement** does Mendelssohn include anything genuinely Italian: a vigorous dance originating from Naples known as a *Saltarello* which is characterised by a great deal of skipping and jumping. This kind of effervescent outpouring of joy seems to have been Mendelssohn's most enduring impression of Italy and even as he finished work on the symphony he claimed: “I have not yet been able to think calmly and seriously. Memories of Italy are just all too merry around me.”

All programme notes by Dr Marc Rochester

## 編制 INSTRUMENTATION

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# 柯蘭瑁 TAAVI ORAMO

指揮 Conductor

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柯蘭瑁憑藉具前瞻性的音樂演繹手法，於國際樂壇聲譽日隆。他是塔皮奧拉小交響樂團2019/20樂季的駐團音樂家，自2020年起更出任芬蘭埃斯波聲樂節藝術總監。柯氏無論處理主流曲目抑或前衛的當代作品均得心應手，更擅於構思富戲劇性或主題的音樂節目。

柯蘭瑁近年指揮演出的團體不計其數，包括芬蘭電台交響樂團、赫爾辛基愛樂樂團、芬蘭國家歌劇院樂團、坦佩利愛樂樂團、圖爾庫愛樂樂團、諾爾雪平交響樂團、奧盧交響樂團、慕尼黑室樂團、卑爾根BIT20合奏團、勒曼尼現代合奏團，以及赫爾辛基巴洛克樂團等。他於2021/22樂季首度與拉脫維亞國家交響樂團、特蘭西凡尼亞國家愛樂樂團、魯昂歌劇院樂團（巡迴演出）、瑞典皇家歌劇院樂團、達拉小交響樂團以及前衛室樂團合作演出。同時他亦再度與塔皮奧拉小交響樂團（呈獻由Johanna唱片公司發行的芬蘭創作歌手Yona新專輯《醒來的夢》，錄音中的樂團由柯氏擔任指揮）、芬蘭室樂歌劇院、芬蘭巴洛克樂團（與紐努合唱團聯袂演出韓德爾的《彌賽亞》）以及約恩蘇市樂團合作。

作為獨當一面的男高音，同時指揮與演唱是柯蘭瑁演出的一大特色。近期的雙重演出包括馬勒的《旅行者之歌》（居米小交響樂團、約恩蘇市樂團）和荷妲·阿霍的《索德格朗詩作三首》管弦樂版本世界首演（波里小交響樂團）。

Taavi Oramo enjoys a growing reputation for his forward-thinking approach to music-making. Artist-in-Residence with Tapiola Sinfonietta in 2019/20 and Artistic Director of VocalEspoo from 2020, he specialises in cultivating programmes that have an innate dramatic or thematic structure, and is equally at home in mainstream repertoire as he is in conducting cutting-edge, contemporary works.

Recent conducting engagements include the Finnish Radio Symphony, Helsinki Philharmonic, Orchestra of the Finnish National Opera, Tampere Philharmonic, Turku Philharmonic, and Norrköping Symphony and Oulu Symphony orchestras; Oramo has also appeared with the Munich Chamber Orchestra, BIT20 Ensemble Bergen, Lemanic Modern Ensemble and Helsinki Baroque Orchestra, among others. In 2021/22 debut engagements include the Latvian National Symphony and Transylvanian State Philharmonic orchestras, Orchestra of the Opéra de Rouen (concert tour), Orchestra of the Royal Swedish Opera, Dala Sinfonietta and Avanti! Chamber Orchestra, while among his return appearances are the Tapiola Sinfonietta (presenting Finnish singer-songwriter Yona's new album *Uni johon herään*, on whose Johanna-label recording Oramo also conducts), Finnish Chamber Opera, Finnish Baroque Orchestra (together with Suomen Laulu for a performance of Handel's *Messiah*) and the Joensuu City Orchestra.

Oramo is an accomplished tenor, and the double role of conducting-singing is an important feature of his programming; Mahler's *Lieder eines fahrenden Gesellen* (Kymi Sinfonietta, Joensuu City Orchestra) and Heta Aho's *Three Songs to Poems* by Edith Södergran (world orchestral premiere, Pori Sinfonietta) are among recent performances.

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# 史安祖 ANDREW SIMON

單簧管 Clarinet

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「……他是我聽過其中一位最出色的樂手……能媲美頂尖的樂手。」

——祖利·杜賓斯，《號角曲雜誌》

著名單簧管演奏家史安祖，經常擔任獨奏者和客席講師，足跡遍及世界四大洲。港樂首席單簧管史安祖曾灌錄貝爾曼和史特拉汶斯基的獨奏作品，也曾與港樂攜手演出協奏曲不下70次，曲目包括奧斯卡金像獎得獎作曲家柯利吉亞諾的單簧管協奏曲，史安祖更獲作曲家親自指導。史安祖的重要演出，包括分別與主要莫扎特樂團（美國）和新加坡交響樂團合作，也曾為柯普蘭從未出版的原版單簧管協奏曲作澳洲及亞洲首演。史安祖也有灌錄唱片，包括首張獨奏會唱片《HOT》，以及專輯《烏木與象牙》（二者皆由拿索斯發行）。

史安祖熱心教育，經常獲邀到耶魯大學、悉尼音樂學院、英國皇家音樂學院（倫敦）、北京中央音樂學院等學府講學。史安祖剛於立陶宛、台灣和紐西蘭完成了協奏曲首演，他將與格林美得獎組合柏加四重奏合作演出。

史安祖畢業於茱莉亞音樂學院，為布菲-克林龐藝術家，並兼任Vandoren及Ishimori產品的代言人。他是首位生於美國而在北韓演出的音樂家。極富冒險精神的他，既曾遠赴印度修行，又往紐西蘭體驗「笨豬跳」，並曾與世界網球冠軍麥根萊對壘（結果史安祖落敗）。

"... he is one of the finest players I've heard ... competitive with the best of the best."

– Jerry Dubins, *Fanfare Magazine*

Acclaimed clarinetist Andrew Simon has appeared as soloist and guest lecturer on four continents. As Principal Clarinet of the HK Phil, Andrew has recorded solo works by Baermann and Stravinsky and has performed concerti over 70 times, including John Corigliano's Concerto for Clarinet and Orchestra which he studied with the Academy Award-winning composer. Among his notable performances are those with the Mainly Mozart Orchestra (US), the Singapore Symphony, as well as the Australian and Asian premieres of the original, unpublished version of Copland's Concerto. In addition, his recital CDs include *HOT* and his new release, *Ebony and Ivory*, for Naxos Records.

As guest lecturer, he frequents institutions such as Yale University, the Sydney Conservatorium of Music, the Royal College of Music in London and the Central Conservatory of Music in Beijing. Following recent concerto debuts in Lithuania, Taiwan and New Zealand, upcoming performances include a collaboration with the Grammy-winning Parker Quartet.

A graduate of The Juilliard School, Andrew is a Buffet Crampon, Vandoren and Ishimori artist. He is also the first American-born musician to perform in North Korea. Away from music, his adventurous streak has taken him to an ashram in India, a bungy jump in New Zealand and a tennis match against John McEnroe (he lost).

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Jaap van Zweden Music Director

# 艾爾高 LORENZO IOSCO

巴塞管 Basset Horn



意大利單簧管樂手和指揮艾爾高，現為港樂低音單簧管樂師。來港樂履新前，他就讀於佛羅倫斯奇魯比尼音樂學院，以優異成績畢業。隨後分別在西班牙馬德里皇家歌劇院及倫敦交響樂團擔任低音單簧管樂手，前者任職三年，後者七年。

艾爾高經常以單簧管樂師身份，與歐洲不同樂團合作、包括歐洲室樂團、愛樂管弦樂團、BBC交響樂團、倫敦小交響樂團、聖彼得堡愛樂樂團、羅馬聖西西莉亞學院、羅馬歌劇院、威尼斯鳳凰劇院樂團，另亦有參與美國達拉斯和澳洲悉尼交響樂團的演出。曾合作的指揮家計有：格吉耶夫、海廷克、戴維斯爵士、力圖爵士、尼爾森斯、沙朗龍、貝芬、坦美卡諾夫、畢契柯夫、馬捷爾、梵志登、鄭明勛等。

作為一位獨奏家，艾爾高已在歐洲和亞洲上演單簧管所有重要曲目。室樂方面，重要演出包括2013年夥拍倫敦和諧合奏團、首度亮相於倫敦威格摩音樂廳；與倫敦交響樂團木管小組於瑞士、意大利和倫敦演奏並錄製莫扎特大組曲。

艾爾高是烏帕天尼樂團的創辦人兼藝術總監，這個位於托斯卡尼的室樂團經常與來自世界各地的客席音樂家合作。

Lorenzo Iosco is an Italian clarinetist and conductor based in Hong Kong where he is a member of the HK Phil. Before moving to Asia in 2015, he studied the clarinet at the Luigi Cherubini Conservatory in Florence from where he graduated with Distinction. He then became a member at Madrid Opera House Teatro Real in Spain for three years and London Symphony Orchestra for seven years.

As a clarinetist, Lorenzo has worked extensively with Chamber Orchestra of Europe, Philharmonia, BBC Symphony Orchestra, London Sinfonietta, St Petersburg Philharmonic Orchestra, Dallas Symphony Orchestra, Sydney Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, Opera di Roma, Orchestra del Teatro La Fenice in Venice, under renowned conductors including Valery Gergiev, Bernard Haitink, Sir Colin Davis, Sir Simon Rattle, Andris Nelsons, Esa-Pekka Salonen, André Previn, Yuri Temirkanov, Semyon Bychkov, Lorin Maazel, Jaap Van Zweden and Myung-Whun Chung.

As a soloist, he has performed all major clarinet repertoire in Europe and Asia. Chamber music highlights include his London Wigmore Hall debut in collaboration with the London Conchord Ensemble in 2013, and performing and recording Mozart's Gran Partita with the LSO woodwind ensemble in Switzerland, Italy and London.

Lorenzo is founder and artistic director of Ensemble Ubertini, a chamber orchestra based in Tuscany with international guest musicians.



# 沈靖韜 ARISTO SHAM

鋼琴 Piano

© Chiyang Chen

足跡遍及五大洲、贏得聽眾稱譽的香港鋼琴家沈靖韜，獲《紐約時報》形容其「演奏清澈優雅，技藝超群」，《華盛頓郵報》更盛讚這位年輕音樂家能「從容不迫地發揮一流水準」，「潛能無可限量」。2009年，他曾亮相於英國 Channel 4 的紀錄片《世界最偉大的音樂天才》。

沈靖韜曾為多國的皇室人員或政要演出，包括英國王儲查理斯、比利時皇后瑪蒂爾德，以及前中國國家主席胡錦濤。他曾與眾多樂團合作，包括歷圖爵士指揮的倫敦交響樂團、艾度·迪華特指揮的香港管弦樂團、力伯特爵士指揮的英國室樂團、洛桑室樂團以及明尼蘇達樂團。沈氏2006年贏得德國埃特林根國際青少年鋼琴比賽冠軍，因而在國際樂壇嶄露頭角，隨後又勝出2008年美國珍娜芭侯雅國際少年鋼琴比賽。他亦曾於韋爾比耶音樂節旺多姆獎，以及珍娜芭侯雅、都柏林、哈斯其、紐約、聖普列斯特、維奧提等國際大賽中獲頒獎項。2019年，沈靖韜於意大利阿萊桑德羅·卡薩格朗德國際鋼琴大賽中摘冠。

沈靖韜擁有哈佛大學經濟學學士學位以及新英格蘭音樂學院鋼琴演奏碩士學位。他曾受教於黃懿倫、哥連·史東、維克托·羅森鮑姆、茱莉亞·慕絲唐倫一達古斯特等名師門下。

Described by *The New York Times* as a pianist “whose playing combines clarity, elegance and abundant technique”, and by *The Washington Post* as a young artist with “boundless potential” who can “already hold his own with the best,” pianist Aristo Sham has dazzled audiences on five continents. In 2009 he was featured in the documentary *The World’s Greatest Musical Prodigies*, broadcast by Channel 4 in the UK.

Aristo Sham has performed for royalty and dignitaries including HRH The Prince of Wales, the Queen of Belgium and ex-President Hu of China. He has collaborated with orchestras including the London Symphony with Sir Simon Rattle, the HK Phil with Edo de Waart, the English Chamber with Sir Raymond Leppard, l’Orchestre de Chambre de Lausanne and the Minnesota Orchestra. He first came to international attention when he was awarded First Prize at the 2006 Ettlingen International Piano Competition in Germany. He subsequently won First Prize in the Gina Bachauer International Junior Piano Competition in 2008, and has also won prizes in the Vendome Prize at Verbier Festival, Gina Bachauer, Dublin, Clara Haskil, New York, Saint-Priest and Viotti International Piano Competitions. In 2019 he was First Prize winner of the Casagrande International Piano Competition.

Sham holds a Bachelor degree in Economics from Harvard University and a Master in Piano Performance from the New England Conservatory. His principal teachers have been Eleanor Wong, Colin Stone, Victor Rosenbaum and Julia Mustonen-Dahlkvist.

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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。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 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 holds through 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 was appointed 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, receiving 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 were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *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 20<sup>th</sup> 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」，由太古集團慈善信託基金「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。

港樂獲香港特區政府慷慨資助，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 (HKAPA), 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 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.

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

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廖國敏  
Lio Kuokman

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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  
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李思熹，低音大提琴  
Victor Lee, double bass

許嘉晴，長笛  
Alice Hui Ka-ching, flute

陳敬熙，巴松管  
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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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### 樂器捐贈 INSTRUMENT DONATION

#### 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

Ansaldo 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
- 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

#### 劉元生伉儷慷慨借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

#### 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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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

#### Generously loaned by Mr and Mrs Y. S. Liu

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

#### 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

## 駐團指揮席位贊助 RESIDENT CONDUCTOR PODIUM SPONSOR

衷心感謝**香港董氏慈善基金會**贊助駐團指揮席位。贊助港樂的指揮席位能有效、直接地支持樂團邀請優秀人才合作，在藝術水平上更臻卓越，以及為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **The Tung Foundation** for sponsoring the Resident Conductor Podium. Sponsorship of our conductors assists the HK Phil to engage outstanding conducting talent, helping the orchestra reach new heights of artistic excellence, as well as providing exemplary examples to aspiring young musicians.

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## 樂團席位贊助 CHAIR ENDOWMENT

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。

The **C. C. Chiu Memorial Fund** forged a relationship with one of our musicians by supporting our Chair Endowment programme. You can do the same, and enjoy unique benefits, including inviting your supported musician to your events, and complimentary concert tickets.

以下席位由**邱啟楨紀念基金**贊助：

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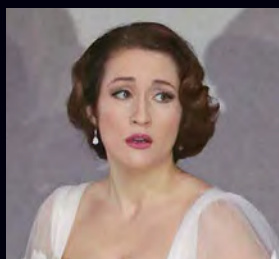
Allan Clayton  
*in Hamlet*



Anna Netrebko  
*in Turandot*



René Pape  
*in Boris Godunov*



Erin Morley  
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Lise Davidsen  
*in Ariadne auf Naxos*



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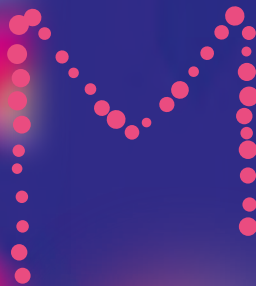
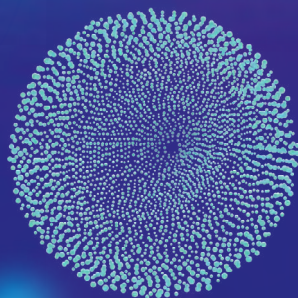
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# 4 JUN 2022 SAT

3:30pm | 公開工作坊 I Public Working Session I \*

7:30pm | 公開工作坊 II Public Working Session II \*

8:30pm | 演出 Showcase \*^

網上直播於 Livestreaming on  
港樂網站 HK Phil website\*,  
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[hkphil.org/composersscheme](http://hkphil.org/composersscheme)

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15  
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皮亞佐拉 《布宜諾斯艾利斯的四季》選段  
布魯赫 給中提琴和樂團的浪漫曲  
畢烈治 給兩部中提琴的悲歌  
陳韋銘 《嚴雪》(世界首演)  
鮑雲 給四部中提琴的幻想曲  
羅利 給四部中提琴的浪漫曲  
韋塔利 G小調夏康舞曲

PIAZZOLLA *The Four Seasons of Buenos Aires* excerpts  
BRUCH *Romanze for Viola and Orchestra*  
Frank BRIDGE *Lament for Two Violas*  
David CHAN *Sauntering on Snowflake* (World Premiere)  
BOWEN *Fantasia for Four Violas, op. 41*  
Christopher LOWRY *Romanza for Four Violas*  
VITALI *Chaconne in G minor*

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HK Phil Viola Section  
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Chief Executive Benedikt Fohr

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SAT 3PM & 8PM  
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BBC 《藍色星球II》(香港首演)  
BBC *Blue Planet II* (HK Premiere)

陳康明，指揮  
莫思卓，英語旁述  
Joshua Tan, conductor  
Christopher Moyses, narrator

22  
MAY 2022

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BBC 《藍色星球II》  
BBC *Blue Planet II*

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莫思卓，英語旁述  
Joshua Tan, conductor  
Christopher Moyses, narrator

23  
MAY 2022

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羅塔 為單簧管、大提琴及鋼琴而作的三重奏  
拉赫曼尼諾夫 《練聲曲》、第二交響曲：慢板  
布拉姆斯 為單簧管、大提琴及鋼琴而作的三重奏  
ROTA Trio for Clarinet, Cello and Piano  
RACHMANINOV *Vocalise & Symphony no. 2: Adagio*  
BRAHMS Trio in A minor for Clarinet, Cello and Piano

史安祖，單簧管  
鮑力卓，大提琴  
李偉安，鋼琴  
Andrew Simon, clarinet  
Richard Bamping, cello  
Warren Lee, piano

27 & 28  
MAY 2022

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CC  
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拉莫 《北方的子民》：寧靜的地平線  
格魯克 《奧爾歐與尤麗迪采》：復仇女神之舞  
格魯克 《在陶里斯的伊菲姬尼》：延長我日子的你  
拉莫 《殷勤的印第安人》：夏康舞曲  
拉莫 《普拉特》選段  
保羅·麥卡尼 《海洋王國》選段  
保羅·麥卡尼 《利物浦神劇》：你所降臨的世界

CHARPENTIER *Te Deum* Prelude  
RAMEAU *Les Boréades: Un horizon serein*  
GLUCK *Orfeo et Euridice: Dance of the Furies*  
GLUCK *Iphigénie en Tauride: Ô toi, qui prolongeas mes jours*  
RAMEAU *Les indes galantes: Chaconne*  
RAMEAU *Platée: selection*  
Paul McCARTNEY *Ocean's Kingdom: selection*  
Paul McCARTNEY *Liverpool Oratorio: The World You're Coming Into and Beatles Medley*

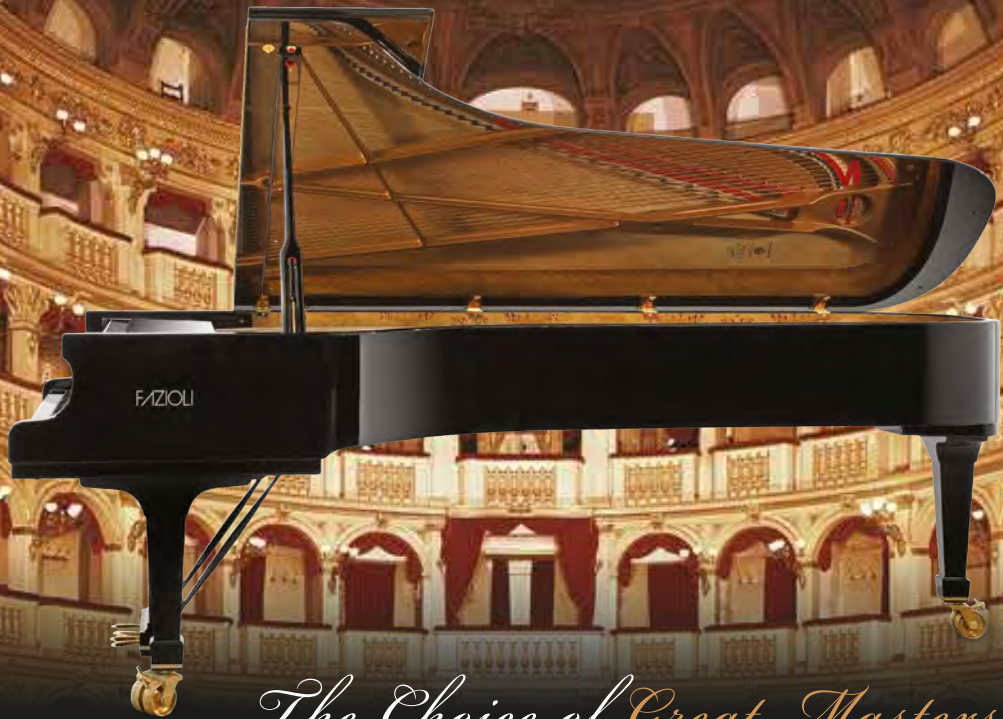
卡羅爾，指揮  
法克絲，女高音  
艾樂冊，主持  
Fayçal Karoui, conductor  
Valentina Farcas, soprano  
Isaac Droscha, presenter

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