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HONG KONG PHILHARMONIC
ORCHESTRA

HK PHIL X HKU MUSE
Orchestral Spotlights

聚焦管弦：

低音大提琴

DOUBLE
BASS

5
MAR
2023

SUN 3PM

香港大學
李兆基會議中心大會堂
HKU Grand Hall

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DEPARTMENT OF MUSIC
THE UNIVERSITY OF HONG KONG 香港大學音樂部

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The Hong Kong Philharmonic Orchestra is financially supported
by the Government of the Hong Kong Special Administrative Region



梵志登 音樂總監

Jaap van Zweden Music Director

港樂 × 港大繆思樂季

聚焦管弦：低音大提琴

HK PHIL × HKU MUSE

ORCHESTRAL SPOTLIGHTS: DOUBLE BASS

馬克霍舒維利 GIORGI MAKHOSHVILI

《有機體》 *Organic* (2014)

3'

《的士高》 *Disco* (2014)

5'

低音大提琴六重奏：林達僑、姜馨來、張沛姮、馮榕、林傑飛、費利亞

Double Bass Sextet: George Lomdaridze, Jiang Xinlai, Chang Pei-hang, Feng Rong, Jeff Lehmsberg & Samuel Ferrer

奧斯本 TONY OSBORNE

10'

《習以為常》 *All in a Day's Work* (1994)

啟動 Kick Start
悠閒時光 Free Time
繁忙時段 Rush Hour

低音大提琴四重奏：林達僑、姜馨來、張沛姮、馮榕

Double Bass Quartet: George Lomdaridze, Jiang Xinlai, Chang Pei-hang & Feng Rong

哈巴特 FRANÇOIS RABBATH

5'

(特朗普夫改編 arr. Klaus TRUMPF)

《小妖怪》 *Kobolds*

低音大提琴四重奏：鮑爾菲、費利亞、林傑飛、張沛姮

Double Bass Quartet: Philip Powell, Samuel Ferrer, Jeff Lehmsberg & Chang Pei-hang

何飛雲 OWEN HO

5'

《若萬物皆於運動之中而非靜止……》(世界首演) (2022)

if the universe is in movement and not at rest... (World Premiere) (2022)

低音大提琴五重奏：林達僑、姜馨來、費利亞、鮑爾菲、馮榕

Double Bass Quintet: George Lomdaridze, Jiang Xinlai, Samuel Ferrer, Philip Powell & Feng Rong

文藝復興與巴洛克選曲三首 Music from the Renaissance and Baroque

6'

(法雅文改編 arr. Martin FLOWERMAN)

普雷托流斯 MICHAEL PRAETORIUS

〈不要懼怕，你們這小群〉 “Be not dismayed, thou little flock”

巴赫 JOHANN SEBASTIAN BACH

〈耶穌，我的喜樂〉 “Jesu, meine Freude”

〈沉睡者，醒來吧〉 “Wachet auf, ruft uns die Stimme”

低音大提琴四重奏：張沛姮、鮑爾菲、馮榕、姜馨來

Double Bass Quartet: Chang Pei-hang, Philip Powell, Feng Rong & Jiang Xinlai

波特西尼 GIOVANNI BOTTESINI

6'

(特朗普夫改編 arr. Klaus TRUMPF)

《狂熱的愛》：第一及第三樂章 *Passione Amorosa: 1st and 3rd movements*

低音大提琴四重奏：林達僑、林傑飛、張沛烜、馮榕

Double Bass Quartet: George Lomdaridze, Jeff Lehmborg, Chang Pei-hang & Feng Rong

亞賓朗尼 TOMASO ALBINONI

9'

(特朗普夫改編 arr. Klaus TRUMPF)

《慢板》 *Adagio*

低音大提琴四重奏：姜馨來、鮑爾菲、林傑飛、費利亞

Double Bass Quartet: Jiang Xinlai, Philip Powell, Jeff Lehmborg & Samuel Ferrer

高利雅 CHICK COREA

5'

(林傑飛改編 arr. Jeff LEHMBERG)

《阿曼多的倫巴舞》 *Armando's Rhumba (1976)*

低音大提琴四重奏：林傑飛、林達僑、鮑爾菲、費利亞

Double Bass Quartet: Jeff Lehmborg, George Lomdaridze, Philip Powell & Samuel Ferrer

哈迪 PIERRICK HARDY

7'

《圖塔圖》 *Touetatou (1994)*

低音大提琴七重奏：姜馨來、張沛烜、馮榕、林達僑、鮑爾菲、費利亞、林傑飛

Double Bass Septet: Jiang Xinlai, Chang Pei-hang, Feng Rong, George Lomdaridze, Philip Powell, Samuel Ferrer & Jeff Lehmborg

港樂低音大提琴小組 HK Phil Double Bass Section

林達僑	George Lomdaridze
姜馨來	Jiang Xinlai
張沛烜	Chang Pei-hang
馮榕	Feng Rong
費利亞	Samuel Ferrer
林傑飛	Jeff Lehmborg
鮑爾菲	Philip Powell



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序

低音大提琴向來以多才多藝見稱，能橫跨各類樂種與風格，從文藝復興和巴洛克，到現代流行曲、爵士樂以至嘻哈音樂，都有低音大提琴的身影。可是作曲家總是不讓低音大提琴成為焦點，因此這件樂器一般只用作背景。今天能在這裡為大家展示低音大提琴多姿多采的表現力與獨特的音色，實在讓我們十分自豪。

PRELUDE

The double bass has long been celebrated for its versatility, spanning genres and styles from the Renaissance and Baroque eras up to modern pop, jazz and hip-hop. However it has often laboured in the background as composers shied away from giving it the spotlight. We are proud today to show some of the expressive range and unique tonal characteristics of the instrument.



左起：姜馨來、鮑爾菲、馮裕、張沛烜、林傑飛、林達僑、費利亞
From left: Jiang Xinlai, Philip Powell, Feng Rong, Chang Pei-hang,
Jeff Lehmborg, George Lomdaridze and Samuel Ferrer
© Keith Hiro

由於室樂作曲家經常忽視低音大提琴，於是演奏家要動用偵探手法以及聰明才智，才能找到適合發揮低音大提琴潛質的作品。按音樂史來說，今晚的節目橫跨文藝復興到21世紀。雖然部分作品原本並非低音大提琴曲，但其他都是特別為低音大提琴合奏團而創作的，包括港大作曲家何飛雲特別為今天演出而寫的作品——今天的演出就是樂曲的世界首演。

港樂低音大提琴小組

As the bass has often been ignored by composers of chamber music, bassists must use some detective work and ingenuity to find works that fit the possibilities of our instrument. Today's programme ranges in music history from the Renaissance up to the 21st century. While some of these pieces are originally for other instruments, others have been specifically written for double bass ensemble, including a world premiere by a HKU composer Owen Ho, written specifically for our group today.

HK Phil Double Bass Section

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阿V 主持
Vivek Mahbubani
PRESENTER



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1977年生

馬克霍舒維利

《有機體》(2014)

《的士高》(2014)

這兩首樂曲出自格魯吉亞低音大提琴家馬克霍舒維利手筆，是作曲家特別為低音大提琴合奏團「低音之愛」而寫的作品。旋律靈感來自民歌及流行音樂，但配以既錯綜複雜又調皮的節奏。《有機體》著重對比：一面是7/8拍子格魯吉亞舞曲節奏，另一面是帶有格魯吉亞飲酒歌影子的輕快插曲，兩者形成鮮明對比。顧名思義，《的士高》節奏強勁，歡快逗趣，力求重現1970年代的感覺。

1947-2019

奧斯本

《習以為常》(1994)

啟動

悠閒時光

繁忙時段

《習以為常》四重奏以爵士樂風格寫成，全曲共有三個樂章。英國作曲家暨低音大提琴家奧斯本展現出爵士樂的多種情緒，依戀、憂鬱兼而有之。

1931年生

哈巴特 (特朗普夫改編)

《小妖怪》，低音大提琴四重奏

《小妖怪》出自法國低音大提琴家哈巴特手筆，原本是低音大提琴獨奏曲，由德國低音大提琴家特朗普夫改編成四重奏。原文標題裡的「Kobold」是日耳曼神話中的生物，與小妖精、小妖怪同類，是種懂得打理家頭細務的家居精靈，但如果遭到侮辱或被人忽略的話，卻會用惡作劇捉弄人。

b. 1977

GIORGI MAKHOSHVILI*Organic* (2014)*Disco* (2014)

Written by the Georgian bass player Giorgi Makhoshvili for the bass ensemble Bassiona Amorosa, these two pieces set folk and pop-inspired melodies to complex and playful rhythms. *Organic* contrasts a Georgian dance groove in 7/8 time with a lilting interlude inspired by Georgian drinking songs. *Disco* speaks for itself – a fun, funky flashback to the 70s.

1947-2019

TONY OSBORNE*All in a Day's Work* (1994)

Kick Start

Free Time

Rush Hour

This jazzy quartet *All in a Day's Work* is set in three movements. The British composer and bassist Tony Osborne explores a range of jazz-inspired moods, from wistful to the bluesy.

b. 1931

FRANÇOIS RABBATH (arr. Klaus TRUMPF)*Kobolds*, Double Bass Quartet

Kobolds, originally written for solo double bass by French double bassist François Rabbath, has been arranged for quartet by German double bassist Klaus Trumpf. A Kobold is a Germanic mythological creature, related to a sprite or goblin. It is commonly represented as a household spirit who performs domestic chores but may play malicious tricks if insulted or neglected.

1995 年生

何飛雲

《若萬物皆於運動之中而非靜止……》
為至少三部低音大提琴、計時者或燈光師，
和一張非必需的空凳而作
(世界首演) (2022)

作品標題取自以賽亞·伯林的《浪漫主義的根源》。伯林認為浪漫主義的核心在於永不休止的萬物和無法平息的嚮往之中。本曲反映其浪漫主義的觀點：它是一首有結構的即興曲，體現浪漫主義對於開放性、潛在性、表現性及留白的審美傾向。

文藝復興與巴洛克選曲三首（低音大提琴四重奏，法雅文改編）
這三首作品選自同一張低音大提琴四重奏專輯，專輯內收錄多首早期音樂作品，由前克利夫蘭管弦樂團低音大提琴手法雅文選曲及改編。

普雷托流斯 (1571-1621) 〈不要懼怕，你們這小群〉優美動人，是文藝復興時期旋律及和聲動態的好例子。**巴赫** (1685-1750) 〈耶穌，我的喜樂〉，BWV 227，選自第三經文歌。兩把低音大提琴活潑地對話，底下是活力充沛的低音線條，第三把低音大提琴則莊嚴地交代聖詠曲主題。聖詠曲〈沉睡者，醒來吧〉選自第一百四十清唱劇。樂曲和聲豐富，旋律線條清晰，非常適合低音大提琴四重奏。

1821-1889

波特西尼 (特朗普夫改編)

《狂熱的愛》：第一及第三樂章，
低音大提琴四重奏

《狂熱的愛》原本為雙低音大提琴獨奏與樂團而寫，作曲家是素有「低音大提琴的巴格尼尼」美譽的波特西尼。今晚演出的四重奏版本由特朗普夫改編，宛如歌劇歌曲的旋律縱橫馳騁，獨奏聲部之間也互有炫技。

b. 1995

OWEN HO

if the universe is in movement and not at rest...
for at least 3 double basses, a timekeeper or lighting
designer, and an optional empty chair
(WORLD PREMIERE) (2022)

Taken from the *The Roots of Romanticism* by Isaiah Berlin, the title of this world premiere reflects Berlin's view of the romantic world as one of perpetual movement and unappeasable yearning. It is a structured improvisation expressing openness, potentiality, expression and unfulfilled longings.

Music from the Renaissance and Baroque
(Double Bass Quartet, arr. Martin FLOWERMAN)
These three pieces are from an album of early music, compiled and arranged for double bass quartet by Martin Flowerman, a former double bassist with The Cleveland Orchestra.

“Be not dismayed, thou little flock” by **Michael Praetorius** (1571-1621), is a beautiful example of Renaissance melody and harmonic movement. “Jesu, meine Freude”, BWV 227 taken from Motet no. 3 by **Johann Sebastian Bach** (1685-1750), features a lively conversation between two basses played over an energetic bass line, while the third bass solemnly states the chorale theme. “Wachet auf, ruft uns die Stimme” (Sleepers Awake) is a chorale taken from Bach's Cantata BWV 140. The rich harmonies and clean melodic line are perfectly suited for a double bass quartet.

1821-1889

GIOVANNI BOTTESINI (arr. Klaus TRUMPF)

Passione Amorosa: 1st and 3rd movements,
Double Bass Quartet

Written by Giovanni Bottesini, the “Paganini of the double bass”, *Passione Amorosa* was originally scored for two solo double basses and orchestra. Here it is presented as a bass quartet, again arranged by Klaus Trumpf. It features soaring operatic melodies and virtuosic interplay among the solo lines.

1671-1751

亞賓朗尼 (特朗普夫改編)

《G小調慢板》，低音大提琴四重奏

《G小調慢板》的作曲家到底是誰，向來都有爭議。有數十年時間，樂曲都被譽為巴洛克意大利作曲家亞賓朗尼（與威尼斯作曲家韋華第同期）最著名的作品。可是，近來卻有意見指作曲家另有其人——這人就是20世紀音樂學家暨亞賓朗尼傳記作者捷亞索圖。捷亞索圖聲稱根據亞賓朗尼的樂譜片段續寫而成。無論是那份樂譜的真偽，還是樂曲是否完全出自捷亞索圖手筆，至今仍真相未明。今天演奏的版本由特朗普夫改編成低音大提琴四重奏。

1941-2021

高利雅 (林傑飛改編)

《阿曼多的倫巴舞》(1976)，

低音大提琴四重奏

《阿曼多的倫巴舞》選自爵士鋼琴家高利雅專輯《我的西班牙心》，樂曲靈感來自西班牙，充滿拉丁美洲爵士樂風格。樂曲由港樂低音大提琴樂師林傑飛改編成低音大提琴四重奏，讓合奏團有機會試試爵士樂的即興演奏。

1959年生

哈迪

《圖塔圖》(1994)

這首低音大提琴七重奏出自法國作曲家、結他演奏家暨單簧管演奏家哈迪手筆，糅合了極簡主義即興重複段、爵士樂和聲以及愉快的藍調風格旋律，然後這種情緒卻被沉思的插段抵銷：旋律由獨奏低音大提琴以撥弦奏出，伴奏則是用琴弓拉奏的音型，效果恍如嘆息。

樂曲介紹由港樂低音大提琴小組樂師共同撰寫，鄭曉彤中譯；何飛雲作品由作曲家撰寫

1671-1751

TOMASO ALBINONI (arr. Klaus TRUMPF)*Adagio in G minor*, Double Bass Quartet

The authorship of the *Adagio in G minor* is the subject of controversy. For decades it has been celebrated as the most famous work of the Baroque Italian composer Tomaso Albinoni, a contemporary of fellow Venetian composer Antonio Vivaldi. However, it has recently been attributed to 20th-century musicologist and Albinoni biographer Remo Giazotto, who claimed to complete the work based on a manuscript fragment of Albinoni. To this day it is unclear whether or not the manuscript was real or a hoax, and whether Giazotto composed the entire piece himself. This version is again arranged for four basses by Klaus Trumpf.

1941-2021

CHICK COREA (arr. Jeff LEHMBERG)*Armando's Rhumba* (1976), Double Bass Quartet

From jazz pianist Chick Corea's 1976 album *My Spanish Heart*, *Armando's Rhumba* is a Spanish-inspired Latin jazz number. Arranged for bass quartet by HK Phil double bass player Jeff Lehmborg, this piece gives the ensemble the opportunity to try a bit of jazz improvisation.

b. 1959

PIERRICK HARDY*Touetatou* (1994)

This double bass septet by French composer, guitarist and clarinetist Pierrick Hardy combines interlocking minimalist riffs, jazz harmonies and rollicking bluesy melodies. These are offset by a pensive interlude for a solo pizzicato backed by sighing bowed accompaniment.

Programme notes co-written by HK Phil Double Bass players, except Owen Ho's piece by the composer himself



林達僑

港樂首席低音大提琴林達僑，活躍於國際樂壇，是莫斯科庫賽維茲基國際低音大提琴比賽首屆的得獎者。林達僑生於格魯吉亞第比利斯，自幼學習鋼琴和低音大提琴。林達僑於歐洲和美國研習音樂，師隨教授拉哥夫（莫斯科）、馬田（倫敦）、利思達（芝加哥），曾在歐美亞多地工作，與世界知名指揮合作。他同時熱衷室樂演奏。

GEORGE LOMDARIDZE

Internationally acclaimed HK Phil Principal Double Bass George Lomdaridze, winner of the first Koussevitsky competition in Moscow, was born in Tbilisi, Georgia where he started his musical journey at an early age playing piano and bass. George has studied and worked in Europe, US and Asia with world renowned conductors and teachers including Professors Lev Rakov (Moscow), Thomas Martin (London) and Stephen Lester (Chicago). He is also an active chamber music player.



姜馨來

港樂副首席低音大提琴姜馨來於1997年加入樂團。她以全額獎學金入讀美國新英格蘭音樂學院及紐約茱莉亞音樂學院，師隨胡福爾和奧拜麗。曾贏取新英格蘭音樂學院弦樂比賽冠軍，並入選全國優秀學生。姜馨來曾參加亞洲青年管弦樂團、日本太平洋音樂節、美國鄧肯活音樂中心夏季音樂節。現為香港浸會大學音樂系兼任講師。

JIANG XINLAI

Currently Associate Principal Double Bass, Xinlai joined the HK Phil in 1997. Xinlai studied with Lawrence Wolfe at the New England Conservatory (NEC) and with Orin O'Brien at the Juilliard School with full scholarship. She earned her place on the National Dean's List and won the First Prize of NEC string competition. She participated in the Asian Youth Orchestra, the Pacific Music Festival and the Tanglewood Music Center Fellowship Program. She is an Adjunct Lecturer in Hong Kong Baptist University.



張沛姬

張沛姬九歲起學習低音大提琴。2011年取得美國辛辛那提藝術文憑學位，並於校內出任首席低音大提琴。沛姬於2012年加入港樂，2013年於台北、高雄舉辦數場低音大提琴獨奏音樂會。張沛姬曾參加亞洲青年管弦樂團、日本太平洋音樂節以及美國亞斯本音樂節。

CHANG PEI-HANG

Pei-heng has played the double bass since the age of nine. In 2011 she received the Artist diploma degree from the University of Cincinnati where she was Principal Double Bass. She joined the HK Phil in 2012, and gave several solo recitals in Taipei and Kaohsiung the following year. Pei-heng participated in the Asian Youth Orchestra, the Pacific Music Festival and the Aspen Music Festival.



馮榕

馮榕在2011年加入港樂前，曾出任香港小交響樂團首席低音大提琴、日本太平洋音樂節低音大提琴首席助理。熱愛音樂教育的她，於香港演藝學院教授音樂逾廿年，同時在香港中文大學任教，桃李滿門。馮榕曾與世界知名音樂家同台演出。

FENG RONG

Prior to joining the HK Phil in 2001, Rong served as Principal Bassist of the Hong Kong Sinfonietta, and as Assistant Principal Bass at the Pacific Music Festival in Japan. Passionate in music education, Rong has been teaching at The Hong Kong Academy of the Performing Arts for over two decades. She is also on the faculty of The Chinese University of Hong Kong. She has worked with many world-class musicians.



費利亞

費利亞曾與奧爾菲斯室樂團在卡奈基音樂廳表演並作國際巡演；又與聖路加樂團、美國作曲家樂團、紐約普及樂團等合作。費利亞曾擔任佛羅里達州的薩拉蘇達歌劇節樂團和基斯特交響樂團的低音大提琴首席。畢業於南加州大學和耶魯大學的他，曾贏取耶魯大學的斯度域傑出低音大提琴獎；及後赴巴黎深造。

SAMUEL FERRER

Sam has performed in Carnegie Hall with Orpheus (with whom he has toured internationally), the Orchestra of St Luke's, the American Composer's Orchestra, and the New York Pops, among others, and served as Principal Bass with the Sarasota Opera Festival and the Key West Symphony Orchestra. He graduated from the University of Southern California and Yale, where he received the Slam Stewart Outstanding Bassist Award, and studied further in Paris.



林傑飛

林傑飛於2005年加入香港管弦樂團。隨後於香港小交響樂團擔任首席低音大提琴；其後於2007年重返港樂。林傑飛也是位爵士貝斯手，定期與本地不同團體演出。林傑飛在紐約哥倫比亞大學攻讀哲學，同時於茱莉亞音樂學院研習低音大提琴，及後於紐約曼尼斯音樂學院修讀低音大提琴演奏課程。

JEFF LEHMBERG

Jeff joined the HK Phil in 2005. He then served as Principal Bass of the Hong Kong Sinfonietta before rejoining the HK Phil in 2007. Jeff is also a jazz bassist, and plays regularly with several groups around Hong Kong. Jeff received his Bachelor's degree in Philosophy at Columbia University while studying bass at The Juilliard School. He furthered his studies of double bass performance at Mannes College of Music.



鮑爾菲

鮑爾菲於2007年加入港樂成為低音大提琴一員。之前，他是愛荷華加頓和新澤西赫頓菲特交響樂團的樂師，亦是克利夫蘭樂團的特約樂師。鮑爾菲在克利夫蘭音樂學院畢業，師隨夏爾和迪莫夫；隨後再跟羅弼臣深造兩年。

PHILIP POWELL

Philip joined the HK Phil in 2007. He previously was a member of the Canton (Ohio) and Haddonfield (New Jersey) Symphonies and performed as a freelance player with The Cleveland Orchestra. A graduate of The Cleveland Institute of Music where he studied with Scott Haigh and Maximilian Dimoff, Powell furthered his studies with Harold Robinson for two years.

All photos © Keith Hiro



觀眾問卷調查

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羅永暉	《潑墨仙人》(琵琶與弦樂四重奏)
蔡佑恬	《驀然》(琵琶與弦樂四重奏)(香港首演)
王建中	《瀏陽河》
布拉姆斯	《F-A-E》奏鳴曲：弦譜曲
柴可夫斯基	《悲歌》
克萊斯勒	《中國花鼓》
德伏扎克	第二鋼琴五重奏：第一樂章
LAW Wing-fai	<i>Ink Spirit</i> , for Pipa and String Quartet
Tansy TSAI	<i>Suddenly</i> , for Pipa and String Quartet (HK Premiere)
WANG Jianzhong	<i>Liuyang River</i>
BRAHMS	Scherzo from <i>F-A-E</i> Sonata
TCHAIKOVSKY	<i>Chanson Triste</i>
KREISLER	<i>Tambourin Chinois</i>
DVOŘÁK	Piano Quintet no. 2: 1 st Movement

合辦機構：西九文化區 Co-presented with West Kowloon Cultural District

王亮, 小提琴
桂麗, 小提琴
洪依凡, 中提琴
宋泰美, 大提琴
高思嘉, 琵琶
黃乃威, 鋼琴
Wang Liang, violin
Gui Li, violin
Ethan Heath, viola
Tae-mi Song, cello
Gao Sijia, pipa
Huang Naiwei, piano

17 & 18
MAR 2023

FRI 8PM & SAT 3PM
TM
\$300 \$250
適合3歲及以上大小朋友
For ages 3 and above

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下村陽子 《交響童話：美瑠大冒險》(亞洲首演)
Yoko SHIMOMURA *Merregnon: Land of Silence* (Asia Premiere)

艾爾高, 指揮
阿V, 主持
Lorenzo losco, conductor
Vivek Mahbubani, presenter

31 MAR
& 1 APR
2023

FRI & SAT 8PM
CC
\$880 \$700 \$520 \$380

太古音樂大師系列：艾遜巴赫與陳銳 Swire Maestro Series: Eschenbach & Ray Chen

孟德爾遜	小提琴協奏曲
布魯赫納	第四交響曲
MENDELSSOHN	Violin Concerto
BRUCKNER	Symphony no. 4

艾遜巴赫, 指揮
陳銳, 小提琴
Christoph Eschenbach, conductor
Ray Chen, violin

7 & 8
APR 2023

FRI & SAT 8PM
CC
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巴孚·約菲的西貝遼士 Paavo Järvi Conducts Sibelius

李察·史特勞斯	《約瑟夫傳奇》交響片段
李斯特	第二鋼琴協奏曲
西貝遼士	第五交響曲
R. STRAUSS	<i>Josephs Legende</i> : Symphonic Fragment
LISZT	Piano Concerto no. 2
SIBELIUS	Symphony no. 5

巴孚·約菲, 指揮
左章, 鋼琴
Paavo Järvi, conductor
Zee Zee, piano

10 & 11
APR 2023

MON & TUE 7:30PM
The Box, Freespace
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音樂會透過精選及改編美國爵士樂第一夫人——艾拉·費茲捷羅——最膾炙人口的樂曲，重溫她精彩的一生，向她致敬。

A jazz chamber music concert highlighting the music of Ella Fitzgerald, along with other jazz greats.

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雷柏熹, 鋼琴
港樂爵士小組
Talie Monin, vocalist
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APR 2023

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SAT 3PM & 8PM
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For ages 6 and above

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約翰·威廉斯	《奪寶奇兵》
足本電影播放(英語對白, 中文字幕) 配現場管弦樂演奏	
John WILLIAMS	<i>Raiders of the Lost Ark</i>
Complete film screening (English with Chinese subtitles) with live orchestra performance.	

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TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium