

SWIRE CLASSIC INSIGHTS

GREAT OVERTURES

太古樂賞
序曲巡禮

奧羅斯科-埃斯特拉達 指揮/主持
Andrés Orozco-Estrada
CONDUCTOR/PRESENTER

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13
JUN
2023



鮑力卓 大提琴
Richard Bamping
CELLO

© Kathy Hing

TUE 7:30PM

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

太古樂賞

序曲巡禮

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GREAT OVERTURES

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- P. 2 **孟德爾遜 FELIX MENDELSSOHN** 10'
《赫布里底群島》 *The Hebrides*
- 華格納 RICHARD WAGNER** 14'
《湯豪舍》序曲 *Tannhäuser Overture*
- 布魯赫 MAX BRUCH** 10'
《希伯來禱歌》 *Kol Nidrei*
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《羅馬狂歡節》序曲 *Roman Carnival Overture*
- 史密塔納 BEDŘICH SMETANA** 7'
《被出賣的新娘》序曲 *The Bartered Bride Overture*
- 伯恩斯坦 LEONARD BERNSTEIN** 5'
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聽音樂說故事

INVITATION TO THE STORY



孟德爾遜勾勒《赫布里底群島》序曲主題的初稿，原稿收錄於紐約公共圖書館音樂部

Initial sketch for the theme of Mendelssohn's *Hebrides Overture* – original in the Music Division of the New York Public Library (Wikimedia Commons)

「序曲」的英文「overture」源自法文音樂術語，本指用作長篇作品（例如歌劇或芭蕾舞曲）引子的開場音樂。歌劇，簡而言之，就是表演者在劇作中把對白唱出而不是說出（雖然也有說的部分）；芭蕾舞曲，則是表演者隨着音樂展現出靜默的姿態與互動，把故事娓娓道來。

你也可以把序曲視作「從前……」：它為即將在舞台上呈現的故事打開敘事空間。它不但營造應有的氣氛，更可讓聽眾淺嘗接下來的歌劇旋律，頗像電影的預告片。但除了這類型的序曲外，本節目的曲目尚包括一些有趣的變奏。它們每一首都以不同的形式，展現出音樂的力量：只須透過聲音與樂器的魅力，便能講述故事。

The word “overture” derives from a French musical term referring to a piece of music that introduces a longer work, such as an opera or a ballet. Opera is, simply put, a story in which the characters sing rather than speak their parts (though there can be spoken passages); in a ballet, the story unfolds through silent gestures and interactions that are set to music.

You can also think of an overture as the “once upon a time” that opens up the narrative space for a story that will be told on the stage. It can set the mood or actually give a foretaste of tunes to come in the opera, much like a movie trailer. But along with some examples of this type of overture, our programme includes some interesting variations on the idea. Each of them illustrates, in different ways, music’s power to tell stories through the magic of sounds and instruments alone.

1809-1847

孟德爾遜

《赫布里底群島》

基於音樂的力量，19世紀浪漫時期的作曲家曾探索序曲能否獨立存在，而並非只用作歌劇或芭蕾舞曲的引子。孟德爾遜1830年的《赫布里底群島》便是出類拔萃的例子。他創作此曲時，打算把它安排在音樂廳演奏，讓觀眾感受到自己正在聆聽一首小型交響曲；它所敘述的（以不同樂音與管弦音色，而非文字），是一趟讓這位年輕作曲家神往的旅程。孟德爾遜的靈感，源自他前往蘇格蘭西岸多霧、杳無人煙之島嶼的旅行。主旋律漸趨微弱，如漩渦往下流注；但另一旋律卻裊裊上升，奔往燦爛驕陽。海洋恆久不渝的潮漲潮退，在樂曲中表露無遺。

1813-1883

華格納

《湯豪舍》序曲

華格納是19世紀德國歌劇的泰山北斗，他非常著重以交響樂講述故事，他創作的很多歌劇選段都能在音樂廳中獨立演出，而毋須以劇場形式呈現，皆因音樂本身已繪聲繪色。但我們今天聽到的《湯豪舍》選段（創作於1845年）的確是一首序曲：這首樂曲本打算為一齣極長篇歌劇「揭幕」。在這首序曲中，華格納把接着在台上演出的矛盾基調濃縮在15分鐘內。

故事簡介：湯豪舍是中世紀的遊吟詩人，一位以樂曲歌頌愛情的藝術家。他好奇心起，到訪了一處禁地——愛神維納斯的聖域——因而遭受天譴。但一名塵世女子的愛最終救贖了湯豪舍。華格納這首樂曲，

1809-1847

FELIX MENDELSSOHN

The Hebrides

Because of the power of music, composers in the Romantic 19th century explored the potential of an overture that can exist on its own terms – without even introducing an opera or ballet. Felix Mendelssohn's *The Hebrides* from 1830 is a superb example. He wrote it for the concert hall, to be experienced like a miniature symphony, telling its story (in tones and orchestral colours, not words) of a voyage that had impressed the young composer. Mendelssohn was inspired by a visit to misty, uninhabited islands off the west coast of Scotland. The main theme spirals downward, like a whirlpool of water, but another melody rises upward into the sunlight. The sea's timeless ebb and flow is reflected in the music.

1813-1883

RICHARD WAGNER

Tannhäuser Overture

The towering genius of 19th-century German opera, Richard Wagner gave such importance to the orchestra in telling his stories that many excerpts from his operas have found a place in the concert hall, with no staging, because the music is so vivid. But the *Tannhäuser* selection we hear (composed in 1845) is an actual overture: a piece of music that was intended to “open the curtain” on a very long opera. Wagner actually compresses the basic conflict that will be played out onstage into the 15 minutes or so of this overture.

The story in brief: Tannhäuser is a troubadour from the Middle Ages, which means an artist who sings about love. In his curiosity, he visits the forbidden domain of Venus, goddess

探索了神聖之愛與肉慾愛情之間的矛盾。序曲的首部分，開展了「朝聖者合唱」的主題，描述尋求救贖的人們；中段是表達情愛歡愉與雜亂慾望的音樂——但最終隨著更強勁的「朝聖者合唱」及湯豪舍的救贖獲得肯定而一掃而空。

1838-1920

布魯赫

《希伯來禱歌》

這首過門選段，讓我們有機會聆賞港樂首席大提琴鮑力卓的天籟演奏。布魯赫也是德國浪漫時期的作曲家。1880年，他應當時一位著名大提琴家之邀，創作這首《希伯來禱歌》（原文意思是「一切誓約」）。雖然布魯赫本身並非猶太人，但他採用了猶太教贖罪日的一支旋律，以及另一支跟一首著名詩作有關的旋律。

1803-1869

白遼士

《羅馬狂歡節》序曲

在華格納創作《湯豪舍》的同一個十年內，讓我們移往巴黎，欣賞白遼士這首扣人心弦的序曲。白遼士被譽為管弦樂團的創新先驅與出色畫匠。他創作的一齣歌劇，在1838年首演時令觀眾大失所望，失敗告終；他遂從這齣歌劇選取一段，完成了這首《羅馬狂歡節》序曲。歌劇述說意大利文藝復興時期藝術家兼作家切利尼的歷險故事。

1843年，白遼士在整齣歌劇中選取了一個嘉年華的狂歡片段，創作了一首獨立成章的序曲。這首樂曲的開場主調，由一支英國管吹出旋律，代表着主線愛情故事；它一方面歡欣喜慶、激動人心，一方面心思細膩、

of love, and is threatened with damnation. But the love of a human woman redeems Tannhäuser in the end. Wagner's music explores the conflict between the sacred and noble and erotic love. The first part of the Overture develops the Pilgrims' Chorus theme, which is associated with those who seek redemption. In the middle is music of sensuality and chaotic desire, but this is finally swept away by an even more powerful version of the Pilgrims' Chorus and the affirmation of Tannhäuser's salvation.

1838-1920

MAX BRUCH

Kol Nidrei

This selection is an interlude to give us a chance to enjoy the heavenly playing of HK Phil Principal Cellist Richard Bamping. Max Bruch was also a German Romantic composer. He composed *Kol Nidrei* (which means "all vows") in 1880 on a request from a famous cellist of the time. Although he himself was not Jewish, Bruch used a melody from the Jewish Yom Kippur service and another melody he found associated with a famous poem.

1803-1869

HECTOR BERLIOZ

Roman Carnival Overture

We move to Paris in the same decade as Wagner's *Tannhäuser* for this exciting overture by Hector Berlioz. Known as an innovator and a brilliant painter with the orchestra, Berlioz took the music for his *Roman Carnival Overture* from an actual opera he had composed, which had been a disappointing failure when it premiered in 1838. The opera told the adventurous story of Benvenuto Cellini, an artist and writer from the Italian Renaissance.

輕柔寧謐。在高潮部分，白遼士把這些迥然不同的主題共冶一爐——箇中造詣，就像藝術家切利尼這位雕塑大師一樣。歌劇本身失敗告終，但序曲在音樂廳單獨演出時，卻眾口稱善。

1824-1884

史密塔納

《被出賣的新娘》序曲

在下一段選曲中，我們置身現在位於捷克共和國的地區。在19世紀，歐洲這個地區屬於遼闊的哈布斯堡帝國，其首都都是德語區維也納。史密塔納是捷克作曲家，他開拓了一種音樂語言，旨在反映其民族的風俗傳統。儘管受到華格納的影響，史密塔納成為了捷克語歌劇的開路先鋒。他第二首創作的歌劇《被出賣的新娘》，在1866年首次搬上舞台，並成為他最享譽國際的作品。

此歌劇以鄉村生活作背景——為大量節慶音樂與舞蹈提供借口，它講述一段盲婚啞嫁告吹，而真愛最終勝利的喜劇故事。這首序曲的特別之處，在於史密塔納先創作了它，然後才寫出歌劇的其餘部分。（儘管序曲是觀眾最先聽到的樂曲，它們通常是在歌劇寫完後才創作的。莫扎特有一樁著名軼事，就是在《唐喬望尼》首演前一晚才把序曲寫成。）

In 1843 Berlioz made a concert overture from a rollicking scene of Carnival that takes place in the opera. The music is both excitingly festive in the opening theme and gently thoughtful (starting with the melody played by a cor anglais, representing the main love story). At the climax, Berlioz weaves these very different themes together – like the artist Cellini, a master sculptor. The opera failed but the overture was a hit when it was played separately in the concert hall.

1824-1884

BEDŘICH SMETANA

The Bartered Bride Overture

We find ourselves in the area nowadays known as the Czech Republic for our next selection. In the 19th century, this part of Europe was part of the vast Habsburg Empire, whose capital city was German-speaking Vienna. Bedřich Smetana was a Czech composer who pioneered a musical language reflecting the folk traditions of his own people. Although he was influenced by Wagner, Smetana paved the way for operas in the Czech language. His second opera, *The Bartered Bride*, which was first staged in 1866, became his biggest international success.

Set amid village life – an excuse for lots of festive music and dancing – the opera tells a comic story of true love winning out after an attempt at an arranged marriage falls apart. The Overture is unusual because Smetana composed it before he had written the rest of the opera. (Even though overtures are the first music we in the audience hear, normally they are composed last, after the opera has been finished. Mozart famously composed his overture to *Don Giovanni* the night before opening.)

1918-1990

伯恩斯坦**《老實人》序曲**

伯恩斯坦不但是20世紀一位偉大的指揮家，他同時是卓越的作曲家、鋼琴家、教育家兼作家，視舞台如己命。《老實人》的知名度不及他的音樂劇《夢斷城西》，但一些論者認為其音樂更蕩氣迴腸。伯恩斯坦這首作品，取材自1759年出版的中篇諷刺小說《愨第德》，作者是啟蒙時期哲學家伏爾泰。歌劇在1956年首演，當年以這個故事作為百老匯音樂劇的藍本，委實大膽冒險。伯恩斯坦稱《老實人》是一齣「滑稽的輕歌劇」，它可視作存在於歌劇院與百老匯舞台之間的作品。

故事的主人公，是一位天真幼稚的年輕人；他面對一連串的天然災禍與人性醜惡後，被迫體會到世間是如何殘酷。順理成章，它成為了諷喻當代美國政治的舞台，也啟發了伯恩斯坦混合多種不同風格，創作出一些他最鮮明有趣的樂曲。一個音樂篇章，有時會獨立發展，成為音樂會的一個曲目，這首序曲正是如此。事實上，它是伯恩斯坦諸多作品中，其中一個最常演奏的樂章。這不難理解，因為它糅合了節奏與熱情、美麗的旋律，整體上充滿着無盡的魅力、活力與歡樂——彷彿是音樂界的香檳祝酒。

節目介紹由 Thomas May 撰寫，

馮光至翻譯

1918-1990

LEONARD BERNSTEIN***Candide* Overture**

Along with being one of the greatest conductors of the 20th century, Leonard Bernstein was a brilliant composer, pianist, educator and writer. He lived and breathed the life of the theatre. *Candide* isn't as famous as his musical *West Side Story* but its music, some argue, is even more ingenious. Bernstein's source was the satirical novella *Candide* by the Enlightenment philosopher Voltaire (published in 1759). The idea of using this as the basis for a Broadway musical in 1956, when it opened, was daring indeed. Bernstein actually called *Candide* a "comic operetta," and it lives in a space between the opera house and the Broadway stage.

The story is about a naive and innocent young hero who is forced to learn the harshness of the world through a series of natural disasters and encounter with human cruelty. Naturally it provided the framework for an allegory about contemporary American politics. And it inspired some of Bernstein's liveliest music, mixing together many different styles. The Overture is another example of a piece of music that has developed a life of its own as a concert selection. In fact, it's among the most frequently performed compositions by Bernstein. No surprise, since it combines rhythmic zest, lovely melodies, and an overall sense of fun with incredible charm and energy – the equivalent of a champagne toast in music.

Programme notes by Thomas May

奧羅斯科-埃斯特拉達 ANDRÉS OROZCO-ESTRADA

指揮/主持 Conductor/Presenter

PHOTO: Werner Kmetitsch



奧羅斯科-埃斯特拉達是以活力、優雅、熱情見稱的音樂家，2014至2021年出任法蘭克福電台交響樂團的首席指揮，2021年6月在法蘭克福舊歌劇院舉行盛大的告別音樂會。他在2014至2022年擔任侯斯頓交響樂團音樂總監，2020至2022年同時兼任維也納交響樂團的總指揮。他將於2023/24樂季起出任都靈廣播交響樂團總指揮；2025/26樂季起擔任科隆市的音樂總監及居策尼樂團總指揮。

他經常指揮歐美頂尖樂團，包括維也納愛樂、柏林愛樂、德累斯頓國家管弦樂團、萊比錫布業大廳樂團、阿姆斯特丹皇家音樂廳管弦樂團、羅馬聖西西莉亞學院樂團、法國國家管弦樂團、芝加哥交響樂團、費城樂團等。他亦曾於柏林國家歌劇院及薩爾茨堡音樂節指揮音樂會及歌劇，演出非常成功。

他為荷蘭五音唱片灌錄的唱片反應熱烈，包括與法蘭克福電台交響樂團錄製的史特拉汶斯基《火鳥》及《春之祭》，獲《留聲機》雜誌形容為「美得令人難以忘懷」。他指揮的李察·史特勞斯歌劇《莎樂美》及《深宮情仇》音樂會錄音，大獲成功。他與侯斯頓交響樂團灌錄了德伏扎克作品。他亦灌錄了布拉姆斯和孟德爾遜交響曲全集。

他現於維也納音樂和表演藝術學院教授樂團指揮。

Energy, elegance and spirit – that is what particularly distinguishes Andrés Orozco-Estrada as a musician. Principal Conductor of the Frankfurt Radio Symphony Orchestra from 2014 to 2021, he bid farewell with a major concert at the Alte Oper in June 2021. He led the Houston Symphony Orchestra as Music Director from 2014 to 2022 and was Chief Conductor of the Vienna Symphony Orchestra (2020-22). He has been appointed as Chief Conductor of the Orchestra Sinfonica Nazionale della Rai from the 2023/24 Season, and is General Music Director of the City of Cologne and Gürzenich-Kapellmeister Designate (from 2025/26).

Orozco-Estrada regularly conducts Europe's leading orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, the Sächsische Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and the Orchestre National de France, as well as major US orchestras including the Chicago Symphony Orchestra and The Philadelphia Orchestra. He has also conducted concerts and opera performances at the Berlin State Opera and the Salzburg Festival with outstanding success.

His CD releases on the Pentatone label have received much attention: with the Frankfurt Radio Symphony Orchestra, he made “hauntingly beautiful” recordings of Stravinsky's *Firebird* and *The Rite of Spring* (Gramophone). His concert recordings of Strauss' operas *Salome* and *Elektra* have also enjoyed great success. With the Houston Symphony, he released a Dvořák cycle. He has also recorded all Brahms and Mendelssohn symphonies.

Orozco-Estrada also teaches orchestral conducting at the Hochschule für Musik und Darstellende Kunst in Vienna.



鮑力卓 RICHARD BAMPING

大提琴 Cello

PHOTO: Keith Hiro

鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品。他亦熱衷於室樂作品，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴，由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.



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香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。近期由梵志登灌錄的專輯包括華格納全套《指環》歌劇四部曲，以及於2022年11月推出的馬勒第十交響曲與蕭斯達高維契第十交響曲（由拿索斯唱片發行）。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月獲委任為駐團指揮。2019年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

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

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