

# KAHCHUN WONG & JULIAN RACHLIN

拉克林 小提琴  
Julian Rachlin  
VIOLIN

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黃佳俊與拉克林

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黃佳俊 指揮  
Kahchun Wong  
CONDUCTOR

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# 黃佳俊與拉克林

## Kahchun Wong & Julian Rachlin

黃佳俊 | 指揮

拉克林 | 小提琴

Kahchun Wong | Conductor

Julian Rachlin | Violin

### 布拉姆斯

小提琴協奏曲

- I. 不太快的快板
- II. 慢板
- III. 談諧的快板，但不過分活潑

### JOHANNES BRAHMS

Violin Concerto

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

38'

中場休息

INTERMISSION

### 巴托

《樂隊協奏曲》

- I. 引子：不太慢的行板—活潑的快板
- II. 成雙成對的嬉戲：談諧的快板
- III. 哀歌：不太慢的行板
- IV. 被中斷的間奏曲：小快板
- V. 終曲：沉重地—急板

### BÉLA BARTÓK

Concerto for Orchestra

- I. Introduzione: Andante non troppo – Allegro vivace
- II. Giuoco delle coppie: Allegro scherzando
- III. Elegia: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Pesante – Presto

36'

#### 電台錄音 RADIO RECORDING

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## 布拉姆斯 (1833-1897) D大調小提琴協奏曲, op. 77

- I. 不太快的快板
- II. 慢板
- III. 詼諧的快板, 但不過分活潑

布拉姆斯唯一的小提琴協奏曲花了幾十年時間, 才能在常演曲目中穩佔一席——主因是樂迷總認為協奏曲就該極盡炫技之能事, 但布拉姆斯這一首卻不然; 不過以小提琴協奏曲來說, 這一首卻屬頭五名以內。樂曲最為人稱頌之處, 正是在音樂內涵、交響樂思維, 以及想像力豐富的獨奏聲部三者之間, 達到理想的平衡。

要研究布拉姆斯如何從前人建立的典範中汲取靈感, 再寫出既新穎又出人意料的新作, 小提琴協奏曲就是很引人入勝的個案。布拉姆斯奮鬥了很久, 希望能好好繼承貝多芬的藝術遺產——這件事在古典音樂史上頗為著名。他與交響曲曲式糾纏了近二十年後, 才準備好讓第一交響曲 (1876) 正式面世——這時他已成了備受推崇的作曲家, 事業正如日中天。

第一交響曲大獲好評, 一方面讓布拉姆斯放下心頭大石, 另一方面也鞏固了他那得來不易的自信心。因此到了1877年, 他就能以驚人的速度完成第二交響曲, 翌年更動筆寫作第二鋼琴協奏曲——可是不久擱置了第二鋼琴協奏曲, 專注寫作小提琴協奏曲。較早前, 第二交響曲寫於奧地利南部, 那裡舉目就是阿爾卑斯山上的山川湖泊, 充滿田園風情; 布拉姆斯也是在同樣的環境下, 為好友兼當時最傑出的技巧大師之一姚阿辛寫作小提琴協奏曲。

第二交響曲與小提琴協奏曲都以D大調寫成。此外, 這首樂曲也在好幾方面呼應著貝多芬的小提琴協奏曲 (同樣以D大調寫成, 因為這個調性與小提琴調律最為匹配); 包括先在樂團引子營造懸念, 獨奏者稍後加入時卻激盪人心; 第一樂章豪邁奔放, 與史詩不遑多讓; 慢樂章充滿迷人的抒情色彩, 以及以小提琴高音區表達豐富的情感。

有一點, 布拉姆斯可說比貝多芬走得更遠: 協奏曲的定義, 就是獨奏者與較大型的合奏團的對話; 但布拉姆斯卻在協奏曲襲用交響曲元素, 包括錯綜複雜的結構, 以及讓多個樂思不斷地發展。事實上, 布拉姆斯最初構思的樂曲有四樂章, 像首交響曲一樣, 甚至打算包括一首諧謔曲; 不過他後來決定將這些素材重寫, 寫成四樂章的第二鋼琴協奏曲。

第一樂章以非常宏偉的方式開展。廣闊的開端主題順著D大調和弦上上落落, 像首大型圓舞曲一樣。布拉姆斯以激情的節奏型讓音樂升溫, 彷彿多個音型在鍋子裡翻騰著似的。隨後獨奏者加入, 奏出戲劇化的獨白; 音域寬廣的小提琴音型與D小調的出現, 令這一刻更顯凝重。布拉姆斯不費吹灰之力, 就將浪漫主義的時代精神, 與巴赫獨奏小提琴作品所暗示的豐富織體共冶一爐。接著的長篇樂段根據開端素材寫成, 彷彿沉思似的; 之後獨奏者被委以重任, 奏出優美的新主題, 以抒情色彩平衡開端激盪人心的史詩式素材。

第一樂章「不太快的快板」篇幅相當長, 作曲家在餘下段落不斷探索這種對比。作曲家沒有寫出華彩樂段, 而是讓姚阿辛自行創作; 後來雖然許多小提琴家都寫作了自己的華彩樂段, 但最常用的仍是姚阿辛版本。從華彩樂段過渡到尾聲時, 一個透亮的樂段響起, 小提琴在此攀升到極高音區——觀眾幾乎肯定為之動容。



第一樂章在D大調結束，優美如歌的第二樂章（慢板）則從狂喜的F大調開始。不過連這個相對簡單易懂的樂章，也受作曲家的「交響曲思維」影響。當中的木管樂寫法尤其精緻，彷彿暖暖的摟著獨奏小提琴抒情的旋律，說著親切的話似的；到了慢板末段旋律重現的時候，樂器的平衡出現變化，新的秘密和新的角度也隨之浮現。

終樂章熱烈激情，作曲家以當中的匈牙利色彩，向生於匈牙利的姚阿辛致敬。（姚阿辛比布拉姆斯大兩歲，自小在匈牙利一個猶太裔家庭長大）。這個輪旋曲樂章與全曲其他樂章一樣，都充滿錯綜複雜的對比：慢板高尚的抒情色彩也要讓步，恍如舞曲的樂段在這裡佔了主導，既樸實又生氣勃勃。

這裡以炫技寫法為主，雙弦音和弦、講求敏捷手指動作的經過句，以及其他煙花似的技巧要求，無不在強烈地向大家邀舞。第一樂章的厚重感與戲劇效果偶然重現，凸顯樂曲整體協調一致——這是布拉姆斯的典型手法。另一方面，素材也在不斷變化——例如輪旋曲主題在尾聲重現時，作曲家將主題寫成突然迸發的三連音，既興高彩烈又光彩奪目，比原型還要刺激得多。

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

## JOHANNES BRAHMS

(1833–1897)

### Violin Concerto in D, op. 77

- I. *Allegro non troppo*
- II. *Adagio*
- III. *Allegro giocoso, ma non troppo vivace*

Johannes Brahms's sole Violin Concerto took a few decades to become established in the repertoire – in no small part because it defies expectations of being merely a virtuosic showpiece – but has long ranked among the top four or five concertos for the instrument. This music is valued above all for its ideal balance of musical substance, symphonic thinking and imaginative writing for the soloist.

The Violin Concerto offers a fascinating case study for how Brahms found inspiration in past models to create something fresh and unexpected. His protracted struggle to come to terms with Beethoven's legacy is one of classical music's better-known stories. Brahms grappled with the symphonic form for some two decades before he was finally ready to unveil his First Symphony in 1876 – by now a respected composer in his prime.

The success of the First Symphony proved liberating and reaffirmed Brahms's hard-won sense of self-confidence. He was able to

write his Second Symphony with astonishing speed in 1877; in the following year, he began work on his Second Piano Concerto but set it aside when he became absorbed by the Violin Concerto. It was in the same idyllic, alpine-lake setting in southern Austria where he had recently completed the Second Symphony that Brahms composed the Concerto for one of the greatest virtuosos of the era, his good friend Joseph Joachim.

Both the Second Symphony and the Violin Concerto share the key of D major. In several ways, Brahms moreover echoes Beethoven's own Violin Concerto (which is also in D major, a key especially well-suited to the tuning of the violin). These echoes include the dramatic entrance of the soloist following the suspense-building orchestral introduction, the almost epic expansiveness of the first movement, a rapturous lyricism in the slow movement, and an expressive use of the violin's high register.

Yet Brahms arguably goes even further than Beethoven to synthesise the concerto idea – by definition based on the exchanges between a soloist and a larger ensemble – with the symphony's intricate architecture and continuous development of ideas. Indeed, Brahms initially conceived a four-movement, quasi-symphonic plan for the Violin Concerto, intending to include a scherzo; he later decided to rework this material into his four-movement Second Piano Concerto.

The first movement unfolds on a truly grand scale. The broad opening theme proceeds down and up the D major triad, as assured as a cosmic waltz. Brahms heats up the musical temperature with passionate rhythmic patterns, bringing the music to a boil of churning figures just before the soloist enters with a dramatic soliloquy. The seriousness of the moment is underlined by the turn to D minor and the violin's widely spanning figurations. Brahms effortlessly bridges the *Zeitgeist* of Romanticism with intimations of the textural richness of Bach's works for solo violin. After a prolonged meditation on the opening material, the soloist is entrusted with a beautiful new theme that establishes a lyrical counterbalance to the epic and dramatic qualities of the opening material.

The remainder of the vast *Allegro non troppo* opening movement explores the implications of this contrast. Instead of providing a cadenza, Brahms left this space open for Joachim to supply his own; many violinists since then have written substitutes, but Joachim's remains the one most frequently heard. In the transition to the movement's coda, the violin soars to new heights in a glowing passage that rarely fails to thrill audiences.

Brahms's symphonic conception affects even the relatively straightforward song form of the central *Adagio*, which turns from D

to an ecstatic F major. His use of the woodwinds is particularly exquisite, wrapping the violin soloist's lyrical flights with warmth and providing intimate dialogue; new secrets and angles are revealed when the balance among these forces shifts in the reprise of the melody during the Adagio's final section.

The rousing finale pays tribute to Joachim's Hungarian origins. (The great violinist was raised by a Jewish-Hungarian family two years before his friend Brahms was born in Hamburg.) This rondo movement presents still another of the Violin Concerto's intriguing series of contrasts with the lofty lyricism of the Adagio second movement giving way to an earthy, dance-like vigour.

Brahms's virtuosic writing here comes to the fore, with double-stop chords, fleet-fingered passagework and other pyrotechnical demands used to underscore this lusty invitation to the dance. Moments of the weightiness and drama of the first movement make an occasional reappearance and affirm the overall coherence of the composition in a way characteristic of Brahms. He also continually repurposes his material—as in the coda, in which the rondo theme is made even more exciting by being recast into exuberantly joyful outbursts of triplets.

#### Instrumentation

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

## 巴托 (1881–1945) 《樂隊協奏曲》

- I. 引子：不太慢的行板—活潑的快板
- II. 成雙成對的嬉戲：談諧的快板
- III. 哀歌：不太慢的行板
- IV. 被中斷的間奏曲：小快板
- V. 終曲：沉重地—急板

匈牙利作曲家巴托曾說：「我年輕時，認為巴赫和莫扎特都不是『美』的典範，但貝多芬是。」以弦樂四重奏來說，巴托也一直奉貝多芬為圭臬。巴托共寫作了六首弦樂四重奏，寫作年份橫跨三十多年。貝多芬的作品紀律嚴明，曲式創新，想像馳騁，同時上述三者的平衡也十分出色；巴托以貝多芬為典範，音樂也呈現同樣特色，因此他的成熟作品多年來也歷久常新——其中包括《樂隊協奏曲》(1943)，也就是他最受歡迎、演出機會最多的作品之一。

1930年代，法西斯主義持續散播（詩人奧登名句「卑劣欺詐的十年」正是譴責這種現象），匈牙利王國越來越向納粹德國以及其他軸心國靠攏。巴托一直以研究民間音樂體現民族主義，這種手法與別人大相逕庭。同時他也對匈牙利政府偏向希特拉深惡痛絕；儘管他自己並非猶太裔，卻曾就匈牙利效法納粹引入反猶太法律提出抗議。由於二戰令局勢越發危險，巴托決定離鄉別井，1940年帶著第二任妻子乘船前往美國。但抵美之後，他卻每況越下：巴托發現自己與美國格格不入，而且公眾對他十分冷淡；同時白血病對健康的影響逐漸浮現；就在二戰結束後不久，巴托與世長辭，享年64歲。

1943年夏季的時候，作曲家諸事不順，甚至有創造力枯竭的跡象。就在這時，一份新作委約來到了——波士頓交響樂團音樂總監

高謝維茲基邀請巴托為該團創作新的管弦樂曲。其實高謝維茲基之所以邀請巴托，也是因為巴托的盟友和匈牙利同胞大力推薦，包括指揮（也是巴托的舊生）賴恩納（Fritz Reiner），以及小提琴家西格替（Joseph Szigeti）。

據稱巴托接受委約時體重已不足一百磅，但他卻振作起來，成就了現代音樂中一則重要的成功故事。《樂隊協奏曲》寫於1943年夏季與初秋之間，翌年十二月首演，隨即大獲樂評及樂迷讚譽，繼而在20世紀管弦樂常演曲目裡穩佔一席。

即使過了八十年，樂曲中的音樂詩意仍然十分誘人。剛剛演出過的布拉姆斯協奏曲裡，獨奏者只有一位；但獨奏者不止一位，而是一個小合奏團，當中每位都是技巧大師——這種構思其實並非源自巴托，而且也有許多作曲家採用過。巴托復興了巴洛克協奏曲觀念（也就是所謂「大協奏曲」）的部分特色，將樂器小組與較大型的合奏團織體並置。同時，《樂隊協奏曲》展示出現代樂團表現情感的能力以及千變萬化的效果。樂器音色是樂曲的重要特色之一，其他特色還包括巴托創新的曲式設計，還有多姿多采的主題素材發展手法。

正式來說，這首協奏曲也可視為五樂章的交響曲，以深沉陰森的氣氛開始，但漸漸變得歡欣鼓舞又堅定。巴托將五個樂章鋪排成他最喜歡的迴文（或稱「拱形」）結構：ABCBA。慢速的第三樂章出現在悲劇核心，前後各有一個插曲性質的樂章，氣氛較輕鬆；最外圍則是兩個最長（也最快）的樂章。

「對比」為第一樂章提供推動力：慢速引子過後，對位法在快板裡交織得如火如荼。第二、三、四樂章也各有鮮明特色。諧謔曲似的第二樂章（標題是〈成雙成對的嬉戲〉），樂器成雙成對地挨次出現，中央段落則是銅

管樂聖詠。縈繞不散的〈哀歌〉位於全曲中央，既重拾了慢速引子的素材，也有巴托特色「夜樂」的痕跡。「純真」的民間音樂也有陳腔濫調，作曲家在第四樂章（〈被中斷的間奏曲〉）就拿這些老生常談擺弄一番；音樂突然中斷，常常有人解釋這是蕭斯達高維契第七交響曲（「列寧格勒」）的戲仿——第七交響曲那陣子成了民眾抵抗入侵德軍的戰爭口號，非常受歡迎。（值得注意的是，蕭斯達高維契本身就有意將第七交響曲當成戲仿，狠狠地諷刺極權主義爪牙）。不過，雖然長久以來大家都這樣詮釋巴托的原意，可是這種觀點也受其他詮釋的挑戰。這時，急板的終曲響起；弦樂奏出瘋狂旋轉似的音型，與銅管樂號角一同催促音樂走向令人振奮的尾聲。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

#### 編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。



## BÉLA BARTÓK (1881–1945)

### *Concerto for Orchestra*

- I. **Introduzione: Andante non troppo – Allegro vivace**
- II. **Giuoco delle coppie: Allegro scherzando**
- III. **Elegia: Andante non troppo**
- IV. **Intermezzo interrotto: Allegretto**
- V. **Finale: Pesante – Presto**

“In my youth,” Béla Bartók once remarked, “Bach and Mozart were not my ideals of the beautiful, but rather Beethoven.” And Beethoven remained his touchstone for the string quartet in his own cycle of six quartets that spanned over three decades of the Hungarian composer’s career. Beethoven was also a key model for the remarkable balance of discipline, formal innovation and exciting fantasy that keeps Bartók’s mature music so perennially appealing – including the *Concerto for Orchestra* from 1943, among his best-loved and most frequently performed works.

As fascism continued to spread during the 1930s – which the poet W.H. Auden famously denounced as “a low dishonest decade” – the Kingdom of Hungary was increasingly drawn to alignment with Nazi Germany and the other Axis powers. Bartók had pursued a dramatically different form of nationalism with his study of folk music and loathed the Hungarian government’s sympathy with Hitler. He protested against its introduction of anti-Semitic laws mirroring those of the Nazis (though not Jewish himself);

as the Second World War made the situation increasingly dangerous, Bartók left his homeland and in 1940 set sail with his second wife for the United States. A downward spiral had begun, and the composer found himself alienated in this new land. He faced an indifferent public, and the leukaemia that would cause his death in 1945 at age 64, soon after the war ended, was already affecting his health.

It was in the summer of 1943, in the midst of a very dark period for the composer – when it seemed his creativity had dried up – that a new commission for an orchestral work arrived. Serge Koussevitzky, the music director of the Boston Symphony, asked Bartók for a new piece for that orchestra. He had been prompted by the intervention of the composer’s allies and fellow Hungarians, the conductor (and former Bartók student) Fritz Reiner and the violinist Joseph Szigeti.

Bartók reportedly weighed less than 100 pounds when he undertook the commission, but he rallied to produce one of the great success stories of modern music. The *Concerto for Orchestra*, which he composed in the summer and early fall of 1943, premiered in December of the following year. It was soon embraced by both critics and the public and has become a staple of 20<sup>th</sup>-century orchestral repertoire.

Its musical poetry remains alluring 80 years later. The idea of a concerto featuring not just a soloist – as in the Brahms example earlier in our programme – but for the entire ensemble as a collective of virtuosos did not begin with Bartók, and it has been taken up by many other composers since. Bartók revives aspects of the Baroque concept of the concerto – the so-called “concerto grosso” – whereby various smaller groupings of instruments are juxtaposed with the texture of the larger ensemble. At the same time, the *Concerto for Orchestra* showcases the expressive power and versatility of a modern orchestra. Instrumental timbre is a significant parameter of this music, as are Bartók’s innovative formal design and the ways in which he develops his thematic material.

Formally, the Concerto might also be regarded as a symphony in five movements, beginning in a darkly brooding mood but working its way towards triumphant affirmation. Bartók lays out this five-movement design according to his favoured pattern of the palindrome or arch: ABCBA. The slow third movement thus occurs at the tragic centre and is surrounded by two lighter interludes, which in turn are framed by the two longest (and fastest) movements.

Contrast fuels the opening movement: following the slow introduction is an Allegro teeming with furious counterpoint. Each of the three inner movements has a distinctive

characteristic. The scherzo-like second movement, titled “Giuoco delle coppie” (The Game of Pairs), presents pairs of instruments in sequence, with a brass chorale at its centre. The haunting “Elegy” at the heart of the Concerto recalls material from the slow introduction and contains traits of Bartók’s signature “night music”. The fourth movement, “Intermezzo interrotto” (Interrupted Intermezzo), plays with clichés of “innocent” folk music, while the rude “interruption” is often described as a parody of Shostakovich, whose Seventh Symphony (the *Leningrad*) had recently become a popular rallying cry of resistance against the invading Germans. (It’s worth noting that the music allegedly being parodied was itself intended by *its* composer, Shostakovich, as a savage parody of the forces of totalitarianism.) Other interpretations, however, have challenged that longstanding view of Bartók’s intent. Meanwhile, the presto finale of madly whirring strings and brass fanfares urges the Concerto on to a thrilling conclusion.

[All programme notes by Thomas May](#)

#### **Instrumentation**

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, two harps and strings.

 SWIRE

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# BLOOM

  
港樂  
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# IN HARMONY



黃佳俊

KAHCHUN WONG

指揮 Conductor

Photo: Angie Kremer Photography

出生於新加坡的黃佳俊是日本愛樂樂團首席指揮和德累斯頓愛樂樂團首席客席指揮。他將從2024/25年度起接替馬克·艾達爵士領導哈萊樂團，成為該團的首席指揮和藝術顧問。

2023/24樂季的精彩演出包括與倫敦愛樂樂團、BBC交響樂團、香港管弦樂團和中國國家大劇院管弦樂團的首演，以及與西雅圖交響樂團再度合作，指揮馬勒第三交響曲和貝多芬第九交響曲。上月，他帶領哈萊樂團在西班牙舉行三場巡迴演出。自2016年獲得馬勒國際指揮大賽冠軍以來，黃佳俊曾客席指揮的知名樂團包括紐約愛樂樂團、克里夫蘭樂團、哈萊樂團、捷克愛樂樂團、東京都交響樂團等。

在2023/24樂季，他將聯同BBC交響樂團在巴比肯藝術中心上演細川俊夫《祈禱者》的英國首演，以及泰國作曲家 Narong Prangcharoen 《Reflection of Shadow》的世界首演。此外，他曾指揮伊斯邁爾《給印度斯坦小提琴的協奏曲》的世界首演，以及譚盾《火祭》的美國首演。他經常在節目中安排演出伊福部昭、芥川也寸志、小山清茂和外山雄三的作品。黃氏指揮的武滿徹管弦樂曲《弧》，更被日本重要樂評家選為2022年最佳當代音樂會之一。

2019年12月，黃氏成為首位獲頒德意志聯邦功績勳章的新加坡藝術家，以表彰他對新加坡與德國的文化交流和海外推廣德國音樂文化所作的傑出貢獻。

Singaporean-born Kahchun Wong is the Chief Conductor of Japan Philharmonic Orchestra and the Principal Guest Conductor of Dresdner Philharmonie. He succeeds Sir Mark Elder as the Principal Conductor and Artistic Advisor of the Hallé from 2024/25.

Highlights of his 2023/24 season include debuts with London Philharmonic, BBC Symphony, Hong Kong Philharmonic and China NCPA orchestras, and two returns to Seattle Symphony Orchestra with Mahler's Third Symphony and Beethoven's Ninth. Last month he led the Hallé on a successful three-concert tour to Spain. Since winning the Mahler Competition in 2016, Wong has guest conducted orchestras such as New York Philharmonic, The Cleveland Orchestra, the Hallé, Czech Philharmonic Orchestra and Tokyo Metropolitan Symphony Orchestra.

In 2023/24, Wong will conduct the UK premiere of Toshio Hosokawa's *Prayer* with the BBC Symphony at the Barbican, as well as the world premiere of Thai composer Narong Prangcharoen's *Reflection of Shadow*. He has led the world premiere of Reena Esmail's *Concerto for Hindustani Violin*, as well as the US premiere of Tan Dun's *Fire Ritual*. He regularly programmes works by composers such as Akira Ifukube, Yasushi Akutagawa, Kiyoshige Koyama and Yuzo Toyama. Wong's performance of Toru Takemitsu's orchestral cycle *Arc* was selected as one of the top contemporary concerts of 2022 by major Japanese critics.

In December 2019, Wong became the first artist from Singapore to be conferred the Order of Merit by the Federal President of Germany for dedicated service and outstanding achievements in Singaporean-German cultural relations and the advancement of German musical culture abroad.



# 拉克林 JULIAN RACHLIN

小提琴 Violin

Photo: Evgeny Evtiukhov



拉克林是耶路撒冷交響樂團的音樂總監，克里斯蒂安桑交響樂團首席指揮，以及圖爾庫愛樂樂團首席客席指揮，馳騁樂壇逾三十載，作為指揮、獨奏家、室樂演奏家、教育家和藝術總監，足跡遍布全球各地。他廣獲好評的錄音由DG唱片、索尼古典音樂和華納古典音樂發行。

拉克林是備受世界各大樂團推崇的指揮，最近樂季的演出包括指揮芝加哥交響樂團、歐洲室樂團、以色列愛樂樂團、皇家愛樂樂團、伯明翰市交響樂團、維也納交響樂團、奧斯陸愛樂樂團、柏林音樂廳管弦樂團、赫爾辛基愛樂樂團和皇家利物浦愛樂樂團等。作為小提琴家，他曾與世界上最著名的樂團和指揮合作演出，近期重要合作演出包括：奧斯陸愛樂樂團及麥克勒、愛樂樂團及盧維里；國家交響樂團及諾塞達；慕尼黑愛樂樂團及洛杉磯愛樂樂團（梅達指揮）；聖彼得堡愛樂樂團及坦美卡諾夫；波士頓交響樂團、斯卡拉愛樂樂團及RAI國家交響樂團（奧羅斯科-埃斯特拉達指揮）；巴伐利亞電台交響樂團、蒙特利爾交響樂團和匹茲堡交響樂團（漢力克指揮）等。

拉克林的音樂節演出反映了他對凝聚廣大觀眾，共同擁抱音樂與藝術的熱情。他在克羅地亞杜布羅夫尼克舉辦的「拉克林與好友」音樂節已有十多年歷史，獲得全球認可。

拉克林演奏一把1704年史特拉底瓦里李比格名琴，和一把1785年洛倫索·史托里昂尼中提琴，由Dkfm Angelika Prokopp私人基金會慷慨提供。

Julian Rachlin is Music Director of the Jerusalem Symphony Orchestra, Chief Conductor of the Kristiansand Symphony Orchestra, and Principal Guest Conductor of the Turku Philharmonic Orchestra. With a career spanning more than thirty years, Rachlin has taken his multifaceted interests across the globe as a conductor, soloist, chamber musician, teacher and artistic director. His critically acclaimed recordings have been released by Deutsche Grammophon, Sony Classical and Warner Classics.

Rachlin is a much sought-after symphonic guest conductor worldwide. Highlights of recent seasons include the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Israel Philharmonic, Royal Philharmonic, City of Birmingham Symphony Orchestra, Vienna Symphony, Oslo Philharmonic, Konzerthausorchester Berlin, Helsinki Philharmonic, and the Royal Liverpool Philharmonic.

As a violinist, he has shared the stage with the world's most prestigious orchestras and conductors. Recent highlights include appearances with the Oslo Philharmonic and Klaus Mäkelä, Philharmonia Orchestra with Santtu-Matias Rouvali, National Symphony Orchestra and Gianandrea Noseda, Munich Philharmonic, Los Angeles Philharmonic with Zubin Mehta, St. Petersburg Philharmonic with Yuri Temirkanov, Boston Symphony, Filarmonica della Scala, RAI National Symphony with Andrés Orozco-Estrada, Bavarian Radio Symphony Orchestra, Orchestre Symphonique de Montréal and the Pittsburgh Symphony with Manfred Honeck.

Rachlin's music festivals reflect his passion for bringing audiences together in a celebration of music and art. His work and dedication to Julian Rachlin & Friends, a festival in Dubrovnik, Croatia, which ran for over a decade, received worldwide recognition.

Rachlin plays a 1704 ex-Liebig Stradivarius and a 1785 Lorenzo Storioni viola, courtesy of Dkfm Angelika Prokopp Privatstiftung.

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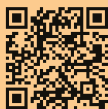
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# 美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50<sup>th</sup> Anniversary

港樂  
HKPhil | 50

適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——  
讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。

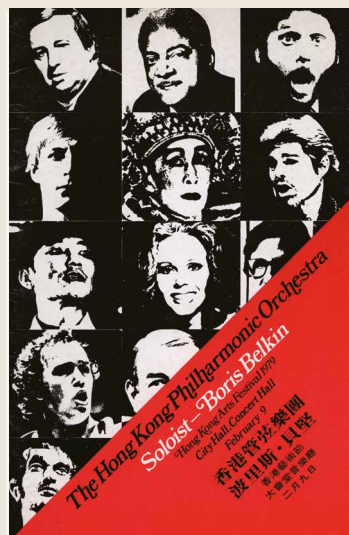
*For our 50<sup>th</sup> anniversary season house programmes, we have created this special column,  
“Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades  
related to our current exciting performances.*

1979年2月9日，香港管弦樂團迎來傳奇小提琴家貝堅（Boris Belkin），在香港大會堂演出了布拉姆斯的小提琴協奏曲。貝堅生於蘇聯，七十年代離開蘇聯移居歐洲後，以精湛技藝迅速走紅。貝堅來香港登台，時年31歲。

無獨有偶，今晚的獨奏家、生於立陶宛的拉克林首次與香港管弦樂團合作時，與貝堅年齡相約：那是2004年2月21日，當時拉克林29歲。今晚拉克林拉奏布拉姆斯的小提琴協奏曲，而2004年時，他演奏的是貝多芬小提琴協奏曲。

On 9 February 1979, the Hong Kong Philharmonic Orchestra welcomed legendary violinist Boris Belkin to perform Brahms' Violin Concerto at the Hong Kong City Hall Concert Hall. Born in the Soviet Union, Belkin emigrated to Europe in the 1970s, where his virtuosity swiftly earned him widespread acclaim and popularity. He was only 31 when he made his concert debut in Hong Kong.

Our featured soloist tonight, the Lithuanian-born Julian Rachlin, was of a similar age to Belkin then when he first appeared with the HK Phil on 21 February 2004, when Rachlin was 29. Rachlin performed Beethoven's Violin Concerto for his HK Phil debut. This evening we experience Rachlin's captivating interpretation of Brahms' Violin Concerto.



貝堅1979年音樂會場刊。  
House programme for Boris  
Belkin's concert in 1979.  
(HK Phil Archive)



# HONG KONG PHILHARMONIC ORCHESTRA

## 50<sup>TH</sup> ANNIVERSARY INTERNATIONAL TOUR

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BEETHOVEN  
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For details



# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



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周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。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。

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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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 one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. 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 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of 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 well received, 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. The orchestra 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. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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「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。

港樂獲香港特別行政區政府慷慨資助，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

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, and 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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra



# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監

### MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

## 首席客席指揮

### PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

## 駐團指揮

### RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

## 第一小提琴

### FIRST VIOLINS



王敬

樂團首席  
Jing Wang  
Concertmaster

梁建楓

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



許致雨

樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster

王亮

樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster

朱蓓

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



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

尹守廷

Soojeong Yoon

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



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



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田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei



賈舒晨\*\*  
Jia Shuchen\*\*

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
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洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



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Richard Bamping



■方曉牧  
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▲林穎  
Dora Lam



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宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
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林傑飛  
Jeffrey Lehmborg



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Philip Powell



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Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

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●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

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Kwan Sheung-fung

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◆艾爾高  
Lorenzo losco

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◆崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



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李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



●巴力助  
Nitiphum  
Bamrunghanthum



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson

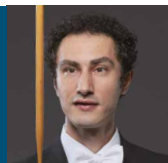


◆區雅隆  
Aaron Albert

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●白亞斯  
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Raymond Leung Wai-wa



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Sophia Woo Shuk-fai

## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫畧祖  
Oboe: Julian Wan  
Leuk-jo



單簧管：方誠  
Clarinet: Fong Shing



小號：余朗政  
Trumpet: Bowie Yu  
Long-ching



長號：胡皓霆  
Trombone: Anson  
Woo Ho-ting

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
Paul Luxenberg

## 豎琴 HARP



●卡嫦<sup>#</sup>  
Louise Grandjean<sup>#</sup>

## 特約樂手 FREELANCE PLAYERS

中提琴：鄭民浩、楊善衡  
Viola: Andy Cheng & Andy Yeung

豎琴：黃翠儀  
Harp: Natalie Wong

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

<sup>#</sup>短期合約  
Short-term Contract

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## 港樂特別計劃

## SPECIAL PROJECTS

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信託基金於1983年由以下機構贊助得以成立。

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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由田中知子小姐使用

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##### 所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
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- 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·由樂團聯合首席第二小提琴余思傑先生使用

##### 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

#### 無名氏慷慨借出

G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，  
由樂團首席王敬先生使用

#### 胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，  
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#### 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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

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Loaned by Mr Laurence Scofield

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

#### 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 Domas Juškys, Co-Principal Second Violin

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

#### Generously loaned by An Anonymous

G. B. Guadagnini (1757) “Ex-Brodsky” 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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### 常年經費基金 ANNUAL FUND

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# 大師席位贊助 MAESTRO PODIUM SPONSOR

衷心感謝

## 邱啟楨紀念基金及 Mr Andy Ng

贊助大師席位。大師席位讓港樂能夠邀請一位世界頂尖的大師級人物帶領樂團，讓港樂作為香港的文化大使，得以繼續與本地及海外觀眾分享美樂。

Thank you to

## C. C. Chiu Memorial Fund and Mr Andy Ng

for sponsoring the Maestro Podium.

The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

大師 **梵志登** 的席位贊助

The Maestro Podium for

**Jaap van Zweden** is sponsored by

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查詢 ENQUIRIES:

[development@hkphil.org](mailto:development@hkphil.org)

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PHOTO: Eric Hong / HK Phil





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

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**邱啟楨紀念基金及香港董氏慈善基金會**

贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的年輕指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to  
**C. C. Chiu Memorial Fund**  
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for sponsoring the Resident Conductor's  
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PHOTO: Ricky Lo  
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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。

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.

首席大提琴**鮑力卓**的席位贊助

The Principal Cello Chair Endowment for **Richard Bamping** is sponsored by

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多謝支持 THANK YOU FOR YOUR SUPPORT

# 香港管弦樂團亞洲協會晚宴：郎朗夢幻之夜

## HK PHIL GALA DINNER AT THE ASIA SOCIETY: AN ENCHANTING RHAPSODY WITH LANG LANG

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多謝支持 THANK YOU FOR YOUR SUPPORT

# 香港管弦樂團慈善高爾夫球賽 2023

## HK PHIL CHARITY GOLF 2023

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香港管弦樂團籌款音樂會 2024  
HK PHIL FUNDRAISING CONCERT 2024

# PLAY WITH THE PHIL!



廖國敏 指揮  
Lio Kuokman  
CONDUCTOR  
© Jane Chiang



4 FEB  
2024

SUN 3PM

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

港樂籌款音樂會，歡迎任何年齡的音樂愛好者參加。  
參加者將體驗與專業樂師同台演出，提升個人藝術造詣，是非常難得的機會。  
籌得善款將支持港樂的教育及社區推廣計劃，和長遠發展。

Music lovers of all ages are welcome to participate in this concert and perform alongside the orchestra. It is an invaluable opportunity to hone your skills with professional musicians. Funds raised will support the HK Phil's education and community engagement programmes, and long-term development.

購票查詢 Ticketing enquiries  
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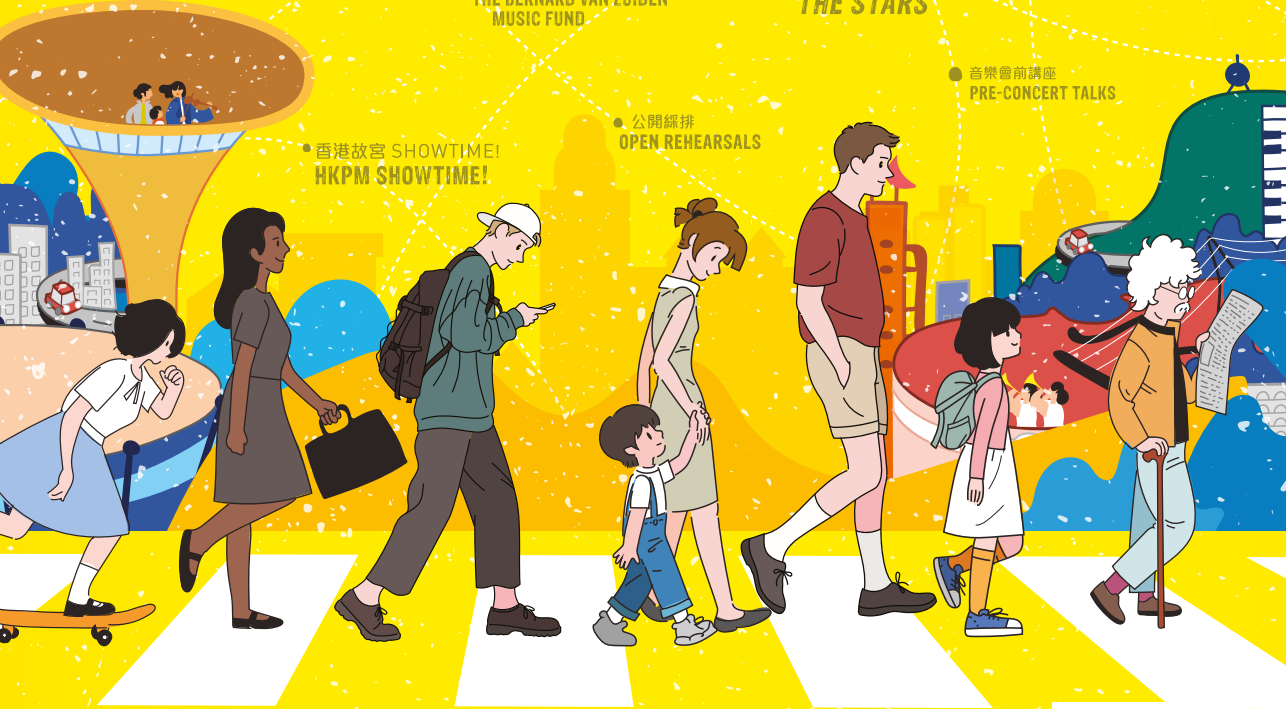
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2023/24 SEASON 樂季

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Approximately 1 hour, no intermission

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# 由您帶領學生探索弦外之音 YOUR SUPPORT LETS STUDENTS READ BEYOND THE LEDGER LINES



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每港幣1,000元的捐款，便能資助約八名本地全日制學生以半價門票欣賞音樂會的機會，感受現場音樂的力量。

Every \$1,000 donation allows 8 local full-time students the opportunity to appreciate live orchestral performances and experience the power of live music with half-price tickets.

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# STAR FERRY 125 YEARS OF ICONIC JOURNEYS



天星小輪：125年的標誌性旅程



At 125 years, the Star Ferry transcends its role as a staple of Victoria Harbour to a global travel sensation. Celebrated by TripAdvisor as Hong Kong's #1 must-see attraction out of 1,419 and a recipient of the Certificate of Excellence for nine straight years, it's an experience endorsed by National Geographic Traveler as one of the "50 Places of a Lifetime." Beyond ferry services, we offer scenic harbour tours, bespoke venue and vessel charters, and promotional opportunities for partners.

在125年的歷史中，天星小輪從維多利亞港的重要交通工具升華為全球旅遊的熱門景點。憑藉TripAdvisor評選為香港1419個景點中的第一必遊景點，並連續九年獲得卓越證書大獎，《國家地理旅遊雜誌》曾把乘搭天星小輪遊覽維港兩岸譽為「人生五十個必到景點」之一。除了渡輪服務之外，我們還提供海港遊、專屬場地和船隻租賃，以及合作夥伴的推廣機會。

# MY FAVOURITE REPERTOIRE CONDUCTED BY JAAP

## 投選我最喜愛的梵志登指揮作品

### 立即投下你神聖的一票！

我們的音樂總監梵志登完成今個樂季後將卸任，港樂誠邀觀眾投選心水器樂作品，作為「歡送梵志登音樂會」的演出曲目。歡迎掃描以下QR Code，投選您的心水樂曲。

In his final concerts as our Music Director, Jaap van Zweden would like to perform a playlist of the audience's favourite pieces. We would like to gather your favourite orchestral works, which will form the core of this farewell programme.

Please scan the QR Code to vote for your favourite piece.



投票期至  
Polling period runs to

8 FEB 2024

### 歡送梵志登音樂會

FAREWELL TO OUR MUSIC DIRECTOR

梵志登 指揮

Jaap van Zweden CONDUCTOR

25&26

JUN 2024

TUE & WED 8PM

\$680 \$540 \$400 \$260 \$50

香港文化中心音樂廳

Hong Kong Cultural Centre  
Concert Hall

投票活動期為 2024 年 1 月 26 日上午 10 時正至 2024 年 2 月 8 日晚上 7 時正

每人只可投票一次，如有重複登記，之前所有登記紀錄將作廢

填妥所需資料，成功提交後才視作完成投票

參加者提交投票活動登記表格，即被視為明白及同意港樂的私隱聲明及港樂的收集個人資料聲明

如有任何爭議，港樂擁有最終決定權

The polling period runs from 10am on 26 Jan 2024 to 7pm on 8 Feb 2024.

Each person is eligible to register for a single poll. The system will process only the most recent registration if there are any duplicate records; all previous records will be invalidated.

The registrants must provide their name and a valid email address during registration.

Please note that the participation in this polling activity is entirely voluntary for eligible participants. By submitting the form, you confirm your understanding of and agreement to the Privacy Notice of HK Phil and Personal Information Collection Statement of HK Phil.

In case of any disputes, the decision of HK Phil shall be final and binding.



# BRVA

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只需填妥會員個人資料，即可獲贈迎新獎賞——港樂會積分 ● 500  
Complete your membership profile to earn Club Bravo Points ● 500 as a welcome reward

● 4 = A1

## 兌換「亞洲萬里通」里數

### Asia Miles Conversion

每 ● 4 可兌換 A1「亞洲萬里通」里數  
Convert Club Bravo Points to Asia Miles at a rate of ● 4 = A1



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Enjoy a year-round discount of 15% upon purchasing standard tickets



加入港樂會，立即享受非凡禮遇

Join Club Bravo now and unlock the all-encompassing musical experience

\$1 = b1



# 立即掃描手上門票！ SCAN YOUR TICKET NOW!

掃描並登記合資格港樂音樂會門票，消費港幣 1 元可賺取 b1 港樂會積分，兌換「亞洲萬里通」里數、心水音樂會門票、現金券或禮品。

Earn b1 Club Bravo point for every \$1 spent on eligible ticket purchase. Scan your HK Phil tickets now to redeem rewards!

更多精彩禮遇，可參閱港樂會網站  
For more membership privileges,  
please refer to the Club Bravo webpage

[bravo.hkphil.org](http://bravo.hkphil.org)



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16  
FEB 2024

FRI 8PM  
CC  
\$680 \$540 \$400 \$260



## 太古音樂大師系列 梵志登與康特洛夫 I Swire Maestro Series Jaap & Alexandre Kantorow I

蕭斯達高維契 第九交響曲  
拉赫曼尼諾夫 《巴格尼尼主題狂想曲》  
布拉姆斯 第一交響曲  
SHOSTAKOVICH Symphony no. 9  
RACHMANINOV *Rhapsody on a Theme of Paganini*  
BRAHMS Symphony no. 1

梵志登, 指揮  
康特洛夫, 鋼琴  
Jaap van Zweden, conductor  
Alexandre Kantorow, piano

17  
FEB 2024

SAT 8PM  
CC  
\$680 \$540 \$400 \$260

## 太古音樂大師系列 梵志登與康特洛夫 II Swire Maestro Series Jaap & Alexandre Kantorow II

盧定彰 《星群之舞》(世界首演)  
貝多芬 第四鋼琴協奏曲  
馬勒 第一交響曲  
Daniel LO *Asterismal Dance (World Premiere)*  
BEETHOVEN Piano Concerto no. 4  
MAHLER Symphony no. 1

梵志登, 指揮  
康特洛夫, 鋼琴  
Jaap van Zweden, conductor  
Alexandre Kantorow, piano

23 & 24  
MAR 2024

SAT 8PM & SUN 3PM  
HKU  
\$250

## 港樂 × 港大繆思樂季 浦朗克光榮頌 HK Phil × HKU Muse Poulenc Gloria

海頓 謝主辭, Hob. XXIIIc:2  
區穎曦 《聽! 那午夜的鐘聲在迴蕩》(世界首演)  
佛漢威廉士 《五首神秘歌曲》  
浦朗克 光榮頌  
HAYDN Te Deum, Hob. XXIIIc:2  
Anthony AU Ho-hei *Hark! The Midnight Bell Echoes*  
(World Premiere)  
VAUGHAN WILLIAMS *Five Mystical Songs*  
POULENC Gloria

杜芙妮, 指揮  
張滯丹, 女高音  
胡永正, 男中音  
香港管弦樂團合唱團  
香港大學室內合唱團  
Chloé Dufresne, conductor  
Dani Zhang Jingdan, soprano  
Caleb Woo, baritone  
Hong Kong Philharmonic Chorus  
HKU Chamber Singers

29 & 30  
MAR 2024

FRI & SAT 8PM  
CC  
\$680 \$540 \$400 \$260



## 太古音樂大師系列 巴孚·約菲與鮑雅蓮娜 Swire Maestro Series Paavo Järvi & Alena Baeva

林姆斯基-高沙可夫 《西班牙隨想曲》  
史達拉汶斯基 小提琴協奏曲  
蕭斯達高維契 第五交響曲  
RIMSKY-KORSAKOV *Capriccio espagnol*  
STRAVINSKY Violin Concerto  
SHOSTAKOVICH Symphony no. 5

巴孚·約菲, 指揮  
鮑雅蓮娜, 小提琴  
Paavo Järvi, conductor  
Alena Baeva, violin

5 & 6  
APR 2024

FRI 8PM  
SAT 3PM & 8PM  
CC  
\$520 \$420 \$320 \$220

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湯奇雲, 英語旁述  
Joshua Tan, conductor  
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