

# MICHAEL SANDERLING SHOSTAKOVICH SYMPHONY NO. 6

山德靈

山德靈 指揮  
Michael  
Sanderling  
CONDUCTOR

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蕭斯達高維契第六交響曲

12  
APR 2024

FRI  
8PM

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史安祖 單簧管  
Andrew Simon  
CLARINET

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# 山德靈 | 蕭斯達高維契第六交響曲

## Michael Sanderling | Shostakovich Symphony no. 6

山德靈 | 指揮  
史安祖 | 單簧管

Michael Sanderling | Conductor  
Andrew Simon | Clarinet

莫扎特  
《唐喬望尼》序曲

WOLFGANG AMADEUS MOZART  
*Don Giovanni Overture*

7'

莫扎特  
單簧管協奏曲

WOLFGANG AMADEUS MOZART  
Clarinet Concerto

25'

- I. 快板
- II. 慢板
- III. 輪旋曲：快板

- I. Allegro
- II. Adagio
- III. Rondo: Allegro

中場休息

INTERMISSION

蕭斯達高維契  
第六交響曲

DMITRI SHOSTAKOVICH  
Symphony no. 6

30'

- I. 廣板
- II. 快板
- III. 急板

- I. Largo
- II. Allegro
- III. Presto



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## 莫扎特 (1756–1791) 《唐喬望尼》，K. 527：序曲

浪蕩公子拒不認錯，直至眼見自己躲不過應得的懲罰時方知悔悟——到了1787年莫扎特寫作《唐喬望尼》的時候，這個傳說已經流傳了很久，而且版本眾多。莫扎特與歌劇劇作家達·龐特 (Lorenzo Da Ponte) 合作，先後寫下三齣傑作，《唐喬望尼》就是當中第二齣。原本的故事明顯是道德寓言，現在卻變成大眾娛樂，既有嘉年華中的滑稽節目，又有壯觀的場面：看著惡魔向獵物抓去。達·龐特隨心所欲地借用來自各方的素材，交織出既有新鮮感又想像馳騁的新作。

《唐喬望尼》由布拉格一所歌劇院（這所歌劇院屹立至今，現時稱為「艾斯特劇院」）委約創作，1787年10月時大獲好評。有關這次首演，音樂史上還有一則著名的傳說：說莫扎特待到最後一刻才將序曲寫下來，首演當日早上花了幾個小時完成樂譜，之前還熬了一夜。這則傳說出自早期為莫扎特寫作傳記的作者，他太太正是莫扎特遺孀。

許多人都為《唐喬望尼》著迷，而且不少詩人、劇作家和哲學家都深受啟發——說到同樣情況，大家卻通常會想起華格納的作品。齊克果和蕭伯納都將莫扎特筆下這個風流成性的主人翁，視為慾望法則的化身。不過時至今日，鐘擺卻傾向較古老的觀點，再度將《唐喬望尼》視為警世故事——我們的說法，是慎防自戀，防範不受約束的權力。

《唐喬望尼》的宣傳中，稱達·龐特的唱詞劇本是「玩笑戲劇」，莫扎特自己的作品目錄裡，也將《唐喬望尼》列為「喜歌劇」。

《唐喬望尼》的重大創新之一，就是令幾種歌劇類型之間的界線變得模糊，寫成一齣難以分類的作品，揉合了嚴肅、悲喜、誇張，甚至超自然等元素。

觀眾在序曲就能率先體驗這種混合風格，開端沉重悲傷的小調樂句，不久就被活力充沛又興高采烈的快板取代。莫扎特的配器令開端幾個D小調和弦聽來毛骨悚然，刻劃那聲前來赴宴的石雕向主人翁索命，要將他帶到地獄受罰的情境。這個慢速引子半音和聲處處，步步進逼，可是沒多久就向喜劇精神屈服：序曲餘下部分，都以喜劇精神為主。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

### 編制

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

## WOLFGANG AMADEUS MOZART (1756–1791)

### *Don Giovanni*, K. 527: Overture

The legend of the libertine aristocrat who is stubbornly unrepentant until his downfall, when he is no longer able to escape just punishment, could already claim a long and varied pedigree by the time Wolfgang Amadeus Mozart wrote *Don Giovanni* in 1787 – the second of his three masterful collaborations with the librettist Lorenzo Da Ponte. What had originated as an obvious morality tale had been transformed into popular entertainments featuring carnival antics and the spectacle of seeing demons clawing at their prey. Da Ponte borrowed freely from many sources but he wove all of this material together into something fresh and brimming with imagination.

Commissioned for what is now known as the historic Estates Theatre in Prague, *Don Giovanni* was a smashing success when it premiered there in October 1787. A famous bit of music history lore (originating with an early biographer, who married the composer's widow Constanze) claims that Mozart waited to the last minute to commit the Overture to paper and wrote out the score within just a few hours on the morning of the premiere, having tried to stay up all night.

*Don Giovanni* has cast the kind of pervasive spell that we tend to

associate with the work of Richard Wagner, inspiring poets, playwrights, and philosophers. Both Søren Kierkegaard and George Bernard Shaw, for example, interpreted Mozart's representation of the sexually insatiable protagonist as the embodiment of the principle of desire itself. But in our own time, the pendulum has tended to swing back to a perspective that views *Don Giovanni* once again as a cautionary tale – in our own terms, warning against narcissism and unchecked power.

Da Ponte's libretto was billed as a *dramma giocoso* ("drama with jokes"), while Mozart's personal composition catalogue lists the work as an *opera buffa*. One of the most innovative features of *Don Giovanni* is its blurring of genres into an unclassifiable blend of serious, tragic, comic, melodramatic, and even supernatural elements.

The Overture gives a foretaste of this mixture, opening with grave, tragic strains in the minor that give way to a cheerfully energetic Allegro. Mozart orchestrates the opening chords of D minor to spine-chilling effect, giving a portrait of the fateful Stone Guest who will lead *Don Giovanni* to his hellish punishment. Clouded by menacingly chromatic harmonies, this slow introduction yields to the comic spirit that dominates in the rest of the Overture.

Programme notes by Thomas May

#### Instrumentation

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

## 莫扎特 (1756–1791)

### A大調單簧管協奏曲, K. 622

I. 快板

II. 慢板

III. 輪旋曲: 快板

眾所周知，歌劇作曲家會為自己欣賞的歌手量身訂製適合的角色，寫作配合其個性與聲線的音樂。同樣，才華橫溢的器樂演奏家也能啟發作曲家，為他們獨特的樂音量身訂製協奏曲及其他作品。後者最著名的例子，大概要算單簧管演奏家安東·施塔德勒 (Anton Stadler) 在莫扎特創作生涯裡的角色。施塔德勒也跟莫扎特一樣，在維也納當自由音樂家。莫扎特專誠為他寫作的作品，到頭來成了莫扎特最後一首器樂曲。莫扎特臨終前一年，同樣也是奇蹟的一年，這首樂曲也是這時的典型作品：A大調單簧管協奏曲與降B大調鋼琴協奏曲 (K. 595)、《魔笛》、《狄托的仁慈》和安魂曲，都是同一年的作品。

莫扎特1770年代與頂尖樂團曼海姆樂團合作期間，愛上了單簧管的音色。施塔德勒獨特的演奏風格，日後更將這件樂器的潛質充分展現在莫扎特眼前。(施塔德勒的弟弟約翰，碰巧也是單簧管演奏家)。令莫扎特別著迷的，是施塔德勒的音樂修養竟能讓單簧管聽來情感豐富，溫暖動人，而且很像人的歌聲。此外，他與施塔德勒還有另一共通點——兩人都是共濟會成員。莫扎特臨終前幾年經常迫不得已向友人借錢度日，但即便如此，他仍會借錢給施塔德勒，助對方度過難關。

施塔德勒是位高瞻遠矚的音樂家，對單簧管製作上的創新技術很有興趣。他設計了一種特別的單簧管——也就是所謂「巴塞單簧管」——音域比標準單簧管往下擴充了兩音。莫扎特臨終前一年寫作單簧管音樂時，心中所想的正是這種新改良的樂器——相關樂曲就是「單簧管協奏曲」，以及《狄托的仁慈》中為兩首詠嘆調伴奏的單簧管獨奏。「單簧

管協奏曲」也與美妙絕倫的「單簧管五重奏」(K. 581) 有異曲同工之妙——「單簧管五重奏」寫於1789年，靈感同樣來自施塔德勒。「五重奏」充滿如臨秋季的親切感；在「單簧管協奏曲」裡，即使協奏曲本身性質較外向，但這種親切感依舊存在。此外莫扎特也縮減了樂團規模，只剩兩支長笛、兩支巴松管(沒有雙簧管)、兩支圓號和弦樂。

「單簧管協奏曲」完成後兩個月，莫扎特就在1791年底與世長辭；樂曲也因而無可避免帶點憂鬱的夕陽情懷。他沒有興趣沉溺於空洞的炫技，反而突出單簧管的所有優點與特性，成為音樂格式本身不可或缺的一環。

莫扎特是寫作古典鋼琴協奏曲的先驅，累積了大量寫作協奏曲的知識；他將這些知識套用在「單簧管協奏曲」裡，以高明的手法令獨奏與樂團既能平衡，又能融合；不僅如此，他既將如歌風格與對位法都寫得變化多端，令人欣喜，更能將這一切都布置在優雅勻稱的結構裡。難怪「單簧管協奏曲」會成為作曲家與演奏家之間理想匯合點的代表作。

第一樂章徐徐開展，語調與內容都很平靜，還充滿莫扎特深具想像力的節約手法，這是其晚期作品常見的手法(「晚期風格」一詞用在一位年僅35歲的藝術家身上，聽起來很是古怪)。慢板難免刻劃告別的意境(當然這其實是大家的後見之明)；說起大調、小調的時候，大家經常會將「快樂-悲傷」二分法套用其中，但這裡的D大調卻遠不止此。ABA歌曲結構簡單質樸，令樂曲的美感更突出。終樂章是首輪旋曲。在莫扎特的鋪排下，獨奏者與合奏團之間一方面保持融洽，另一方面也新意不斷。作家赫塞在小說《荒野之狼》裡提及「不朽者」，意指作品經得起時間考驗、本身彷彿超脫時間的創作人——在赫塞筆下，莫扎特正是「不朽者」之首。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支巴松管、兩支圓號及弦樂組。

## WOLFGANG AMADEUS MOZART (1756–1791) Clarinet Concerto in A, K. 622

- I. Allegro
- II. Adagio
- III. Rondo: Allegro

Opera composers have been known to create entire roles around the personality and voice of an admired singer. Similarly, gifted instrumental soloists can inspire concertos and other compositions tailored to their special sound. Perhaps the most famous example of the latter is the role that the clarinetist Anton Stadler played in Mozart's creative life. For Stadler, who was a fellow freelance musician in Vienna, Mozart composed what proved to be his last instrumental work. It is a quintessential product of his miraculous final year. The Clarinet Concerto in A major is of the same vintage that produced the Piano Concerto in B flat major (K. 595), *The Magic Flute*, *La clemenza di Tito*, and the Requiem.

It was while collaborating with the top-rank Mannheim orchestra in the 1770s that Mozart first fell in love with the sound of the clarinet. Stadler's signature playing style later more fully revealed to Mozart the rich possibilities of the instrument. (Anton's brother Johann, as it happens, was also a clarinetist.) Mozart was intrigued above all by the expressive warmth and resemblance to the singing human voice that Stadler's musicianship could summon. He and Stadler also shared an adherence to Freemasonry. Mozart,

who in his final years was often forced to borrow money from friends, even lent funds to Stadler to help him out of a difficult situation.

A forward-thinking musician, Stadler was interested in technical innovations for his instrument. Stadler designed a special clarinet – the so-called “basset clarinet” – with a range extending two tones lower than the range of the standard clarinet. Mozart had this newly empowered instrument in mind when he composed the Clarinet Concerto as well as the clarinet solos accompanying a pair of arias for *La clemenza di Tito* in his final year. The Concerto also shares affinities with the marvellous Clarinet Quintet (K. 581), which Stadler had inspired in 1789. A sense of autumnal intimacy that brings the earlier work to mind inhabits the Concerto, despite the more public guise of the genre. Mozart thins his orchestral ensemble down to pairs of flutes and bassoons (no oboes in the mix), a pair of horns, and strings.

The Clarinet Concerto carries unavoidably melancholy associations of finality, since it was completed just two months before Mozart died in late 1791. He has no interest in indulging in empty showmanship but spotlights all of the virtues and special characteristics of the instrument as integral to the pattern of the music itself.

Drawing on the wealth of knowledge he had accrued in pioneering the classical piano concerto, Mozart masterfully balances and blends

soloist with ensemble, offering an ingratiating variety of songfulness and counterpoint – all framed within an elegantly proportionate structure. No wonder that this concerto has come to stand for an ideal meeting ground between composer and performer.

The first movement unfolds with the serenity of tone and incident and the visionary economy we have come to associate with late-period Mozart (how odd that sounds when applied to an artist who was still only 35 years old!). The Adagio inevitably conjures an image of leave-taking (though this is of course our view in hindsight), its D major spirit veering far beyond the familiar happy-sad binaries associated with major versus minor keys. The simplicity of its ABA song-shape clarifies the music's beauty. In the Rondo finale, Mozart stages the soloist-ensemble rapport with continually fresh invention. This is the composer Hermann Hesse inducted into his novel *Steppenwolf*, at the forefront of the ranks of what he calls the "Immortals" – that band of creative artists whose work has withstood the test of time, who seem indeed to exist beyond time.

Programme notes by Thomas May

#### Instrumentation

Two flutes, two bassoons, two horns and strings.

## 蕭斯達高維契 (1906–1975) B 小調第六交響曲, op. 54

- I. 廣板
- II. 快板
- III. 急板

蕭斯達高維契 1939 年完成第六交響曲時，無論公眾還是蘇聯當局都期望甚高。他前一首交響曲（「第五」）不但大受歡迎，更是將他從大難邊緣救回的作品。蕭斯達高維契的第一交響曲首演時已大獲好評；於是年僅十九的他，自此成為蘇聯最自豪的文化招牌——「紅色貝多芬」。可是到了 1936 年，他的歌劇《姆欽斯克縣的馬克白夫人》卻突然被官方報章《真理報》嚴詞譴責，令他震驚得無以復加——因為這齣半諷刺、半悲劇的作品不但已持續上演了兩年，而且一直大受歡迎。這次譴責實在令人始料不及。

這樣一來，蕭斯達高維契馬上身陷險境：譴責他的文章幾乎肯定是史太林授意，而且文章結語「事情最後可能很糟」更令人不寒而慄。可是第五交響曲（1937）兵行險著，恍如走鋼線一般，最後竟成功扭轉局面：第五交響曲吵鬧的結尾看起來「正面樂觀」，平息了當權者的怒氣；但知音人卻會聽出第一、三樂章裡強烈的悲慟，以及第二樂章裡刻薄的嘲諷。時移世易，無論在俄羅斯還是西方，越來越多聽眾被這些陰暗的情感打動，也聽得出這才是第五交響曲的真意。

於是，當蕭斯達高維契宣布正在寫作新交響曲時，公眾和蘇聯報刊都極感興趣。作曲家本人也煽風點火，宣稱第六交響曲是紀念已故革命英雄列寧之作——也許會用合唱唱出列寧一些不朽篇章。但「第六」面世時卻與所有人的期望大相逕庭。雖然首演仍十分



成功（終曲還馬上加演了一遍！），但某些報章卻覺得十分困惑。規模宏大的第一樂章像首輓歌似的，之後是邪惡但精彩萬分的諧謔曲；隨後疾馳似的終曲則既狂野又令人振奮——有樂評將這個樂章比作足球比賽。可是情感鋪排在哪？不久，人們就形容這首作品是「無頭交響曲」。

事實上，蕭斯達高維契最重要的作品中，不少都包含這種出人意表的戲劇化轉折。一如柴可夫斯基的交響曲，或是杜斯妥也夫斯基的小說，蕭斯達高維契作品中的情緒和語氣都可以瞬間轉變。這時作曲家彷彿在說：「你想要符合邏輯、有條理的情感鋪排，但人生偏偏並非如此」——尤其在史太林治下，共產俄羅斯的局勢完全讓人捉摸不透。雖然，終曲開端那種突然轉變乍聽之下會令人難堪，但這種排山倒海似的衝勁，演出時卻極具說服力，哪怕是抱著懷疑態度的聽眾，也無不信服。他當時曾在公開聲明中，提到自己想表達「春天、歡欣和青春的情緒」。細心一想，就會想到俄羅斯的春天其實隨時都會風雲變色，而且是在漫長、黑暗又荒涼的冬天過後——這樣，大家就會想到「第六」整體內容綱領是甚麼——不過大家也要記得，「模稜兩可」與「譏諷」，都是蕭斯達高維契音樂思想的重要元素；這首交響曲和其他主要作品也不例外。

「第六」開首的廣板在作曲家的交響曲裡也十分獨特。其他交響曲（例如「第八」、「第

十」和「第十三」）的第一樂章多是寬廣但悲痛的慢速樂章，或者至少效果相若，不過樂章中央都有宣洩式的高潮。但「第六」的廣板本質上卻是寂靜、嚴肅、深沉，蒼涼的木管獨奏恍如永恆地蕩漾似的：那是單簧管、短笛，以及哀歌似的英國管。

隨後的諧謔曲更是精彩絕倫，將抑壓已久的張力徹底釋放。悅耳動聽的木管獨奏依然處處可聞，不過現在語調卻以調皮活潑為主。第一樂章好些主題在這裡也隱約可聞，不過只能代表緩板的悲痛情緒未被遺忘，但整體上這些主題總是若隱若現，似有還無。樂章以靈巧的華麗樂句作結（那是恍如流水聲的木管音階，配以最後一記木琴響聲），彷彿這時終於可以展露歡顏了。

終曲響起；似乎在說，日子還是要過的——也唯有如此。帶有哀悼色彩的巴松管與獨奏小提琴樂音，恍如朝著前塵往事回眸一看似的。疾馳效果重現，結尾喧鬧歡快，既精彩又肆意。蕭斯達高維契熱愛足球：大家可以說，這次他的球隊贏了。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛、短笛、兩支雙簧管、英國管、三支單簧管（其一兼降E調單簧管）、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、三支長號、大號、定音鼓、敲擊樂器、豎琴、銅片琴及弦樂組。



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## DMITRI SHOSTAKOVICH

(1906–1975)

### Symphony no. 6 in B minor, op. 54

- I. Largo
- II. Allegro
- III. Presto

When Shostakovich composed his Sixth Symphony in 1939, much was expected of him, both in public and amongst Soviet officialdom. His previous symphony, the Fifth, had not just been a sensational success, it had brought him back from the brink of disaster. Ever since the sensational premiere of his First Symphony, at the age of just 19, Shostakovich been one of the Soviet Union's proudest cultural exhibits, "The Red Beethoven". Then, in 1936, he'd been shocked to the core by the surprise denunciation of his half-satirical, half-tragic opera *Lady Macbeth of the Mtsensk District* in the official newspaper *Pravda* in 1936 – up till then the opera had enjoyed a sensational two-year run of success.

This put Shostakovich in a perilous position: the article in question – almost certainly approved by Stalin himself – had concluded with the chilling words, "Things could end very badly." But with the Symphony no. 5 (1937) Shostakovich had brought off a near-impossible balancing act: the Fifth Symphony's noisy, seemingly "optimistic" ending had placated the

authorities, but for those with ears to hear there was searing tragedy in the first and third movements and caustic mockery in the second. With time those darker emotions have struck more and more listeners, both in Russia and in the West, as the true heart of the Fifth Symphony's message.

Naturally, when Shostakovich announced that he was working on a successor there was keen interest in the Soviet press and in public. Shostakovich himself fanned the flames by announcing that the Sixth Symphony was to be dedicated to the memory of the revolutionary hero Lenin – perhaps a choral work setting some of Lenin's own immortal words. But when the Sixth appeared it turned out to be startlingly different from anything anyone expected. Despite the premiere's resounding success (the finale was encored!), some of the press were baffled. A huge elegiac first movement was followed by a brilliant, demonic scherzo, and then a wild, exhilarating, gallop-like finale compared by one critic to a depiction of a football match. Where was the emotional sequence in that? Before long, people were referring to it as a "symphony without a head".

The truth is that many of Shostakovich's most important works contain such surprising dramatic twists. As in the symphonies of Tchaikovsky or the novels of Dostoyevsky, the mood and tone of his music can change in an instant. In such moments Shostakovich seems to say, "You want a logical,

orderly emotional sequence, but life's just not like that" – especially, one might add, in such an unpredictable environment as Stalin's Communist Russia. And although the sudden change at the start of the Sixth Symphony's finale can be initially disconcerting, there is something about its tremendous, uninhibited release of energy that in performance can convince even already sceptical listeners. In one of his public statements at the time, Shostakovich said that he wanted to convey "moods of spring, joy, youth". If one remembers that Spring in Russia can be elemental and dramatic, and that it follows a long, dark and desolate Winter period, there you have a possible programme for the Sixth Symphony as a whole – though one should always remember that ambiguity and irony are key elements in Shostakovich's musical thinking, here as much as in any of his other major works.

The Sixth Symphony's opening Largo is unique in Shostakovich's symphonic canon. Other symphonies – nos. 8, 10 and 13 for example – begin with spacious, anguished movements that are slow in tempo, or at least in effect, but these also have cathartic central climaxes. At its heart the Largo of the Sixth is still, contemplative, and pervaded by desolate, seemingly timeless woodwind solos: clarinet, piccolo, and especially a lamenting cor anglais.

Long pent-up tension is released in the terrific scherzo that follows. Once

again there are plenty of ear-catching woodwind solos, but now the tone is often wickedly playful. There are subtle echoes of some of the first movement's themes – just enough to indicate that the Largo's tragedy isn't forgotten – but on the whole they remain on the fringes of consciousness. The final deft flourish (a gurgling woodwind scale with a final plink on the xylophone) suggests that the music is able to smile at last.

Then comes the finale. Life goes on, it seems to say – it has to. A mournfully tinged bassoon and a solo violin later on could be heard as a momentary glance back over the shoulder to previous events, but the gallop returns, and the end is wonderful, unabashed raucous fun. Shostakovich was a dedicated football fan: this time, one might say, his team has won.

Programme notes by Stephen Johnson

#### Instrumentation

Two flutes, piccolo, two oboes, cor anglais, three clarinets (one doubling E-flat clarinet), bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta and strings.



# 山德靈 MICHAEL SANDERLING

指揮 Conductor

Photo: Marco Borggreve

山德靈於2021/22樂季出任琉森交響樂團首席指揮，任內第三個樂季帶領樂團於歐洲和南美洲巡演。2023年，他推出由華納古典發行的布拉姆斯全集，當中包括四首交響曲，以及由茱伯格配器的「第五交響曲」鋼琴四重奏，合作大獲成功。

山德靈經常受全球頂尖樂團邀請作客席指揮，近年曾指揮柏林愛樂樂團、阿姆斯特丹皇家音樂廳樂團、巴黎樂團、NHK交響樂團、蘇黎世音樂廳樂團和多倫多交響樂團的演出。多年來，與萊比錫布業大廳樂團、柏林音樂廳樂團和德國西南部電台交響樂團亦保持密切和定期的合作關係。

除了在琉森演出，他於2023/24樂季首次登上香港管弦樂團和印第安納波利斯交響樂團的舞台，並再度與德累斯頓愛樂樂團、柏林音樂廳樂團、赫爾辛基愛樂樂團和BBC蘇格蘭交響樂團等樂團合作。

2011年至2019年任職德累斯頓愛樂樂團的首席指揮期間，曾帶領樂團為索尼古典唱片灌錄貝多芬和蕭斯達高維契的交響曲全集。

Michael Sanderling has been chief conductor of the Lucerne Symphony Orchestra since the 2021/2022 season. His third season on the podium with the orchestra offers highlights such as tours in Europe and South America. A Brahms cycle with the four symphonies and his “Fifth”, the piano quartet orchestrated by Arnold Schoenberg, released by Warner Classics in 2023, documents impressively the successful cooperation.

Guest engagements take Michael Sanderling to leading orchestras worldwide. In recent seasons he has appeared with the Berliner Philharmoniker, the Royal Concertgebouw Orchestra, the Orchestre de Paris, the NHK Symphony Orchestra, the Tonhalle-Orchestra Zurich and the Toronto Symphony Orchestra. He enjoys a particularly close and regular collaboration with the Gewandhausorchester Leipzig, the Konzerthausorchester Berlin and the Radio Symphony Orchestra of SWR.

In the 2023/2024 season, in addition to his commitments in Lucerne, Michael Sanderling will make his debut with the Hong Kong Philharmonic Orchestra and the Indianapolis Symphony Orchestra. Furthermore, he returns to the Dresdner Philharmonie, the Konzerthausorchester Berlin, the Helsinki Philharmonic Orchestra and the BBC Scottish Symphony Orchestra, among others.

From 2011 to 2019, Michael Sanderling was Chief Conductor of the Dresdner Philharmonie. Together with the orchestra he recorded the complete symphonies of Beethoven and Shostakovich for Sony Classical to document this special collaboration.

# 史安祖 ANDREW SIMON

單簧管 Clarinet

Photo: Keith Hiro



「他是我聽過其中一位最出色的樂手……能媲美頂尖的樂手。」

—— Jerry Dubins, 《號角》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。史安祖在港樂擔任首席單簧管，曾灌錄貝爾曼和史達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 Mainly Mozart 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》和專輯《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、倫敦皇家音樂學院、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，為布菲集團藝術家，兼任 Vandoren 及 Ishimori 產品代言人。他是首位在美國出生並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（他落敗了）。

“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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# 美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

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



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.*

今日音樂會的指揮山德靈 (Michael Sanderling) 首度與香港管弦樂團合作。不過，原來他的兄長多瑪士·山德靈 (Thomas Sanderling, 前譯桑達寧) 早於1991年9月指揮過港樂，並為香港作曲家羅炳良的第二交響曲作世界首演。隨後他亦於1995年1月與樂團亮相。山德靈這個姓氏，在音樂界中響噓：米高與多瑪士的父親，正是德國著名指揮庫爾特·山德靈 (Kurt Sanderling)。而庫爾特的家中，一門四傑：米高還有一位兄長史堤芬 (Stefan Sanderling)，同樣是一位指揮家。

Michael Sanderling, the conductor for today's concert, is making his debut with the Hong Kong Philharmonic Orchestra. His elder brother, Thomas Sanderling, first conducted the HK Phil in September 1991 when he gave the world premiere of the Symphony no. 2 by Hong Kong composer Daniel Law. He also performed with the orchestra in January 1995. The Sanderling name is well-known in the music world. In fact, all three sons of the famous German conductor Kurt Sanderling became outstanding conductors. In addition to Thomas and Michael, the middle brother, Stefan, is a conductor too.



1991年多瑪士·山德靈音樂會海報。  
Poster for the concert of  
Thomas Sanderling in 1991.  
(HK Phil Archive)



# 香港管弦樂團

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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

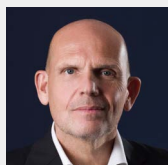
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監

### MUSIC DIRECTOR

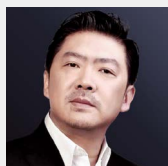


梵志登

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

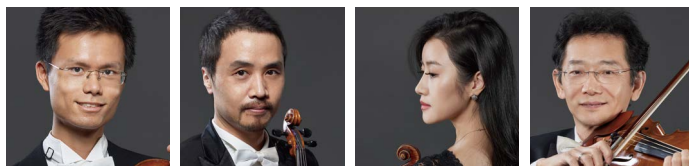
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

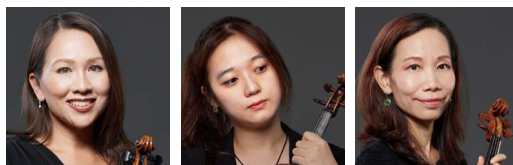
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

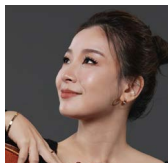
尹守廷

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



華嘉蓮  
Katrina Rafferty



沈庭嘉  
Vivian Shen



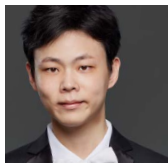
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei



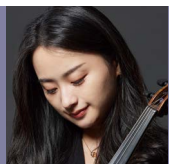
賈舒晨\*\*  
Jia Shuchen\*\*

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

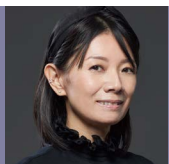
中提琴 VIOLAS



●凌顯祐  
Andrew Ling



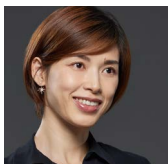
■李嘉黎  
Li Jiali



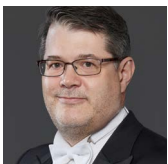
▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



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



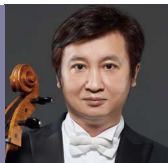
●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



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  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



浦翱飛  
Josep Portella Orfila

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

### 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



◆艾爾高  
Lorenzo losco

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 低音巴松管 CONTRABASSOON

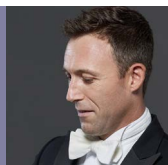


◆崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



●江簡  
Lin Jiang



■柏如瑟  
Russell Bonifede



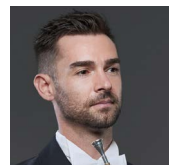
▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov

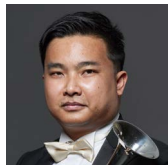


李少霖  
Homer Lee



麥迪拿  
Jorge Medina

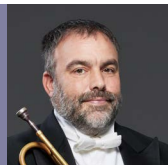
## 小號 TRUMPETS



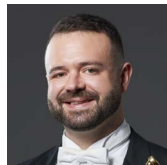
●巴力助  
Nitiphum  
Bamrunghanthum



■莫思卓  
Christopher Moyses



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



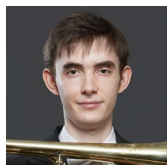
●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson

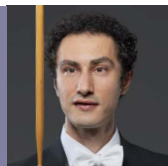


◆區雅隆  
Aaron Albert

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



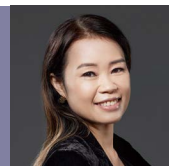
胡淑徽  
Sophia Woo Shuk-fai

## 豎琴 HARP



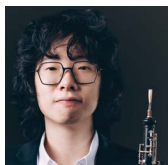
●卡嫦<sup>#</sup>  
Louise Grandjean<sup>#</sup>

## 鍵盤 KEYBOARD



●嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

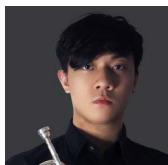
## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



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

## 特約樂手 FREELANCE PLAYERS

中提琴：楊善衡  
Viola: Andy Yeung

低音大提琴：吳展滔  
Double Bass: Kelvin Ng

圓號：趙展邦  
Horn: Harry Chiu

敲擊樂器：陳梓浩、許莉莉、鄭敏蔚  
Percussion: Samuel Chan, Lily Hoi &  
Eugene Kwong

- 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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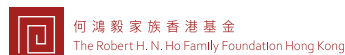
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以機構英文名稱排序  
In alphabetical order of organisation name

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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於1983年由以下機構贊助得以成立。

#### 香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

#### 置地有限公司

The Hongkong Land Group

#### 怡和有限公司

Jardine, Matheson & Company Ltd

The Endowment Trust Fund was set up in 1983 with these initial sponsors.

#### 滙豐銀行慈善基金

The Hongkong Bank Foundation

#### 花旗銀行

Citibank, NA

#### 香港董氏慈善基金會

The Tung Foundation

### 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

#### 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蓓小姐使用
- 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

##### 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，  
由樂團第一副首席梁建楓先生使用

#### 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

#### 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

#### 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

##### Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

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G. B. Guadagnini (1757) “Ex-Brodsky” Violin,  
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Riccardo Antoniazzi (1910) Violin,  
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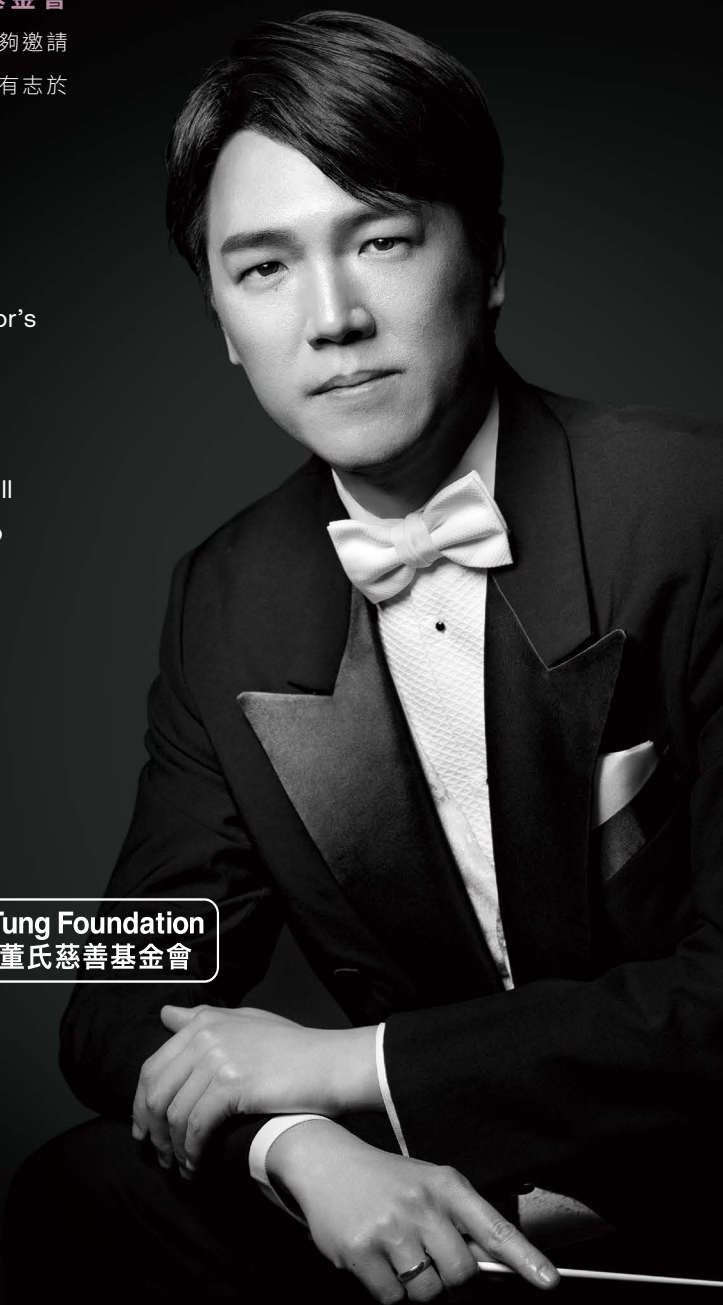
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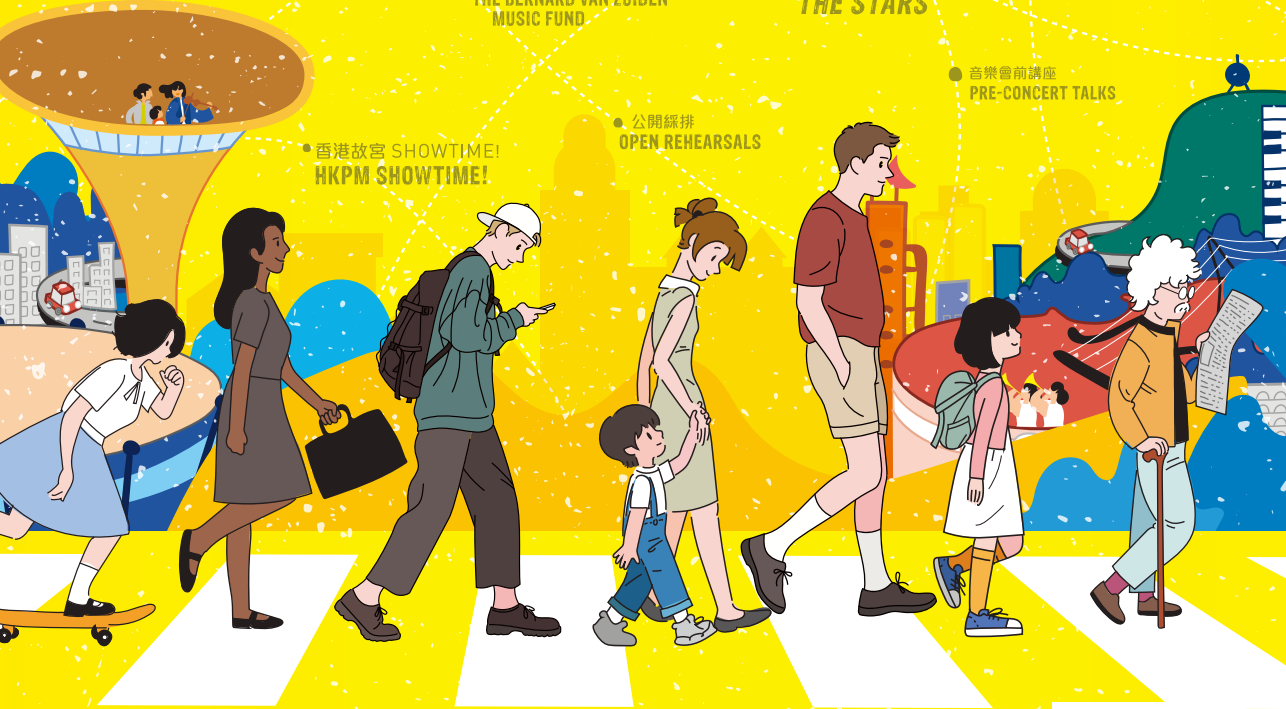
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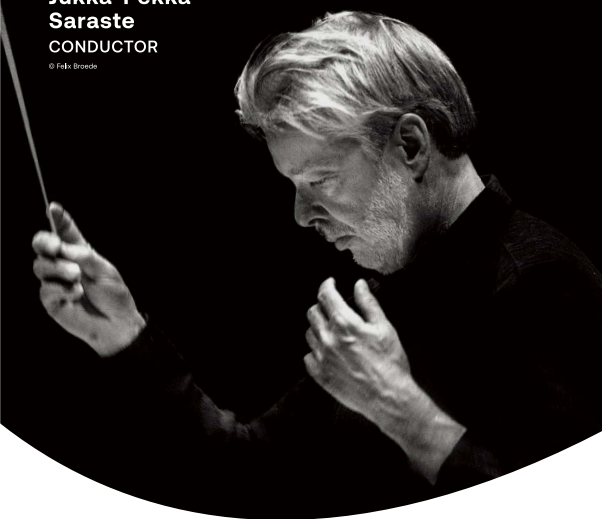
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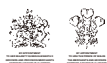


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《炎黃風情》：小河淌水、走西口、對花  
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《天方夜譚》

3  
MAY 2024

FRI  
8PM

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Paloma So  
VIOLIN



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《唐璜》

Don Giovanni Overture

Clarinet Concerto

Don Juan

山德靈, 指揮

史安祖, 單簧管

Michael Sanderling, conductor

Andrew Simon, clarinet

19  
APR 2024

FRI 8PM  
CC  
\$520 \$420 \$320 \$220

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Jukka-Pekka Saraste | Eroica Symphony

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Symphony no. 3, Eroica

沙華斯達, 指揮

舒米特, 管風琴

Jukka-Pekka Saraste, conductor

Christian Schmitt, organ

20  
APR 2024

SAT 5PM  
CC  
\$520 \$420 \$320 \$220

\$50

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Swire Denim Series: Jukka-Pekka Saraste |  
Happy Hour with Beethoven

巴赫/史托哥夫斯基

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第二小提琴浪漫曲

第三交響曲, 「英雄」

Toccat and Fugue

Romance no. 2

Symphony no. 3, Eroica

沙華斯達, 指揮

舒米特, 管風琴

王敬, 小提琴

Jukka-Pekka Saraste, conductor

Christian Schmitt, organ

Jing Wang, violin

27, 28 & 29  
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Elisa Chan, singer

Jay Fung, singer

Sandy Lam, singer

Anthony Lun, singer

Oscar Tao, singer

Cloud Wan, singer

Frances Yip, singer

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MAY 2024

FRI 8PM  
CC  
\$420 \$340 \$260 \$180

\$50

## 內地巡演前音樂會: 孟德爾遜小提琴協奏曲

Mainland Pre-Tour Concert:  
Mendelssohn Violin Concerto

鮑元愷

孟德爾遜

林姆斯基-高沙可夫

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《炎黃風情》: 小河淌水、走西口、對花

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Chinese Sights and Sounds: Flowing Stream /

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Violin Concerto

Scheherazade

余隆, 指揮

蘇千尋, 小提琴

Long Yu, conductor

Paloma So, violin

4  
MAY 2024

SAT 8PM  
CC  
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## 內地巡演前音樂會: 梁祝小提琴協奏曲

Mainland Pre-Tour Concert:  
Butterfly Lovers Violin Concerto

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