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conductor

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Concert Hall



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Elim Chan & James Ehnes

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李一葦

《燼》(2024)

世界首演 · 作品由香港管弦樂團
「馮瀾毅家族香港基金作曲家計劃」委約創作

ANGUS LEE

... *aux cendres* (2024)

World Premiere; Commissioned by the Hong Kong Philharmonic Orchestra under The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme

9'

柴可夫斯基

小提琴協奏曲

- I. 中庸的快板
- II. 短歌：行板
- III. 終曲：極活潑的快板

PYOTR ILYICH TCHAIKOVSKY

Violin Concerto

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

33'

中場休息

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浦羅哥菲夫

第五交響曲

- I. 行板
- II. 有力的快板
- III. 慢板
- IV. 歡欣的快板

SERGEI PROKOFIEV

Symphony no. 5

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

46'



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陸
博
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Brad Lubman
conductor

香港管弦樂團合唱團
Hong Kong
Philharmonic Chorus

節目詳情 Programme Details



李一葦 (1992年生)

《燼》(2024)

世界首演·作品由香港管弦樂團

「何鴻毅家族香港基金作曲家計劃」委約創作

作曲家的話

大家要是察覺管弦樂曲《焰》(2023-24)與《燼》(2024)之間有隱密關聯，一點也沒錯。即使《焰》(2024年6月首演)被當成「只演一次」的短篇作品，可是按原本的構思，那是一首較大型的多樂章管弦樂曲的一部分；因此，我很高興有機會寫作姊妹篇《燼》，並題獻給陳以琳。

如果說，《焰》將聽眾置於原處，藉此揭露一樁虛構「事件」的本質；《燼》則是在探索這樁「事件」的回憶。具體來說，《燼》代表了一種嘗試，嘗試戰勝壓抑的、令人痛苦的回憶。因此，「吸引與排斥」、「逃避與抵抗」的各種力量和動態會在《燼》裡面瀰漫，也就不足為奇了。可是，將音樂素材凝聚在一起的張力，卻從未宣洩淨盡；相反，這種張力持續不斷，結果就是一種無法克服的焦慮，那就是悼亡本身。通俗點說，事件在記憶裡留下「烙印」，帶來了傷害，而且不由自主；這種令人痛苦的疤痕，殘留的「可見」痕跡，也繼續纏繞，以致潛伏的過去禍延至今。未來儘管無法預料，但任何其他可能性現在都沒有了。

可是，要是只將《燼》解讀成「悼亡集」（借用德里達的用詞），卻也失諸疏忽。反而，如果聽者相信理解藝術作品必須考慮創作者所處的環境，否則無法理解的話，那麼《燼》的聲境——時而暴烈、時而荒涼

（碰巧，這些形容詞也在樂曲各段出現，當作表情標記使用）——刻劃出一個只餘廢墟灰燼的世界，多番被激烈的地理軍事衝突和頻密的財政危機蹂躪，更不消說人類全面向越來越高「智能」的數碼科技投降，也已經迫在眉睫。可以說，是我們這個時代的火焰孕育了《燼》。樂曲並非旨在述說任何「真理」，也不是要將任何「事件」變得戲劇化；樂曲所帶來的共鳴，也不過是從一次「體驗」而來的反省與折射。

《焰》和《燼》組成一套兩首管弦樂雙聯畫，向已故芬蘭作曲家薩里亞霍致敬（1952-2023）。標題也參考了薩里亞霍本人的管弦樂雙聯畫：《晶體》（1989-90，樂隊與電子樂器）和《煙》（1990，獨奏中音長笛、大提琴與樂隊）。

節目介紹由李一葦撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼中音長笛）、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、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、豎琴、鋼琴及弦樂組。

ANGUS LEE (b. 1992)

... *aux cendres* (2024)

Premiere; Commissioned by the Hong Kong Philharmonic Orchestra under The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme

In the Composer's Words

One would not be mistaken in discerning a surreptitious link between the two orchestral works, *Des flammes...* (2023-24) and ... *aux cendres* (2024). Even under the rubric of being conceived as a short, 'one-off' work, *Des flammes...* – which was premiered in June 2024 – was intended as part of a larger, multi-movement orchestral composition; as such, I am grateful to have the opportunity to create a companion piece with ... *aux cendres*, which is dedicated to Elim Chan.

If Des flammes... exposes the visceral dimension of an imaginary 'event' by placing the listener *in situ*, ... *aux cendres* explores instead the memory of the said event. Specifically, the piece represents an attempt to overcome a repressed, traumatic memory. It is unsurprising, therefore, that ... *aux cendres* is permeated by forces and dynamics of attraction and repulsion, of evasion and confrontation. The tension that binds the musical materials, however, is never cathartically resolved; instead, it is infinitely prolonged in an insurmountable state of suspense, which is mourning itself. The event is, as the colloquial expression would have it, injuriously and involuntarily "burnt" into memory; this traumatic scarring, a residual, "visual" trace, continues to haunt, such that an insidious past persists into the present, foreclosing any possibilities for unforeseeable futures.



李一葦 Angus Lee

李一葦 ANGUS LEE (b. 1992年生)

李一葦為同代最具才華與風格多元的演奏家與作曲家之一，活躍於國際音樂節，無論作為長笛演奏家、作曲家及指揮家均廣獲讚譽。他自2016年起成為香港創樂團成員。

作為長笛演奏家，李一葦是區內新音樂的重要詮釋者，曾與多位當代重要作曲家緊密合作，包括陳銀淑、布萊特·迪恩、杜韻及細川俊夫等。他於著名的琉森音樂節學院研習期間，在學院創辦人、指揮家兼作曲家皮耶·布列茲致敬(2016年)紀念音樂會上擔任獨奏。李氏亦經常舉辦獨奏會及室內音樂會，包括香港特別行政區政府康樂及文化事務署主辦的「音樂顯才華」系列(2018年)及「大會堂樂萃」(2023年)等。

同時，李一葦也是香港最矚目的作曲家之一，作品多次由國際樂團演出，包括法國現代樂集及多邊形樂團、德國現代合奏團，以及奧地利維也納聲響論壇樂團等。他的首部歌劇《逐流人生》(2021-22)於德國德累斯頓的森帕歌劇院揭幕音樂會上國際首演，廣活好評，並於香港新視野藝術節上進行亞洲首演，反應同樣熱烈。兩次演出均由他本人親自指揮。

李一葦畢業於香港演藝學院(2014年)及倫敦皇家音樂學院(2016年)，師從香港管弦樂團的盧韋歐及英國愛樂樂團的山姆·寇斯。他現任香港大學音樂系助理講師，並負責該系之演奏課程統籌，同時於香港演藝學院教授木管室樂，並曾於2022及2023年擔任琉森音樂節學院長笛講師。

It would be remiss, however, to read ... *aux cendres* exclusively as – to borrow a term from Jacques Derrida – a “work of mourning.” Rather, if one is to lend credibility to the notion that works of art cannot be comprehended without taking into account the environment which their creators inhabit, then the soundscapes in ... *aux cendres* – in turn tempestuous and desolate (descriptions used, incidentally, as expressive markings at various sections of the piece) – portray a world left in ruins and ashes, ravaged by violent geopolitical military conflict and frequent financial crises, not to mention the looming threat of humanity’s total capitulation to increasingly “intelligent” digital technology. ... *aux cendres* is, so to speak, a work born of the flames of our times. It does not purport

to narrate any “truths,” nor does it seek to dramatise any “event”; its resonances are merely reflections – and refractions – of an “experience”.

The two orchestral works, *Des flammes...* and ... *aux cendres* form an orchestral diptych that pays homage to the memory of Finnish composer Kaija Saariaho (1952-2023). The title of the diptych references Saariaho’s own orchestral diptych comprising the works *Du cristal* (1989-90) for orchestra and electronics and ... *à la Fumée* (1990) for solo alto flute, cello and orchestra.

Programme notes by Angus Lee

Instrumentation

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

Angus Lee is one of the most versatile performer-composers of his generation and has appeared at international music festivals in his capacities as a flautist, composer, and conductor. He has been a member of the Hong Kong New Music Ensemble since 2016.

As a flautist, Lee is known as one of the leading interpreters of new music in the region, having worked closely with some of today’s most significant composers, including Unsuk Chin, Brett Dean, Du Yun, and Toshio Hosokawa. He was also a student at the prestigious Lucerne Festival Academy, where he performed as a soloist at the memorial concert honouring the Academy’s founder, composer and conductor Pierre Boulez (2016). Lee also frequently appears as a recitalist, presenting both solo and chamber music programmes, for example as part of the “Our Music Talents” Series (2018) and the “City Hall Virtuosi” Series (2023), both presented by the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region.

Lee is equally recognised as one of Hong Kong’s most exciting compositional voices. His works have been performed by the Ensemble intercontemporain and Ensemble Multilatérale in France, Ensemble Modern in Germany, and Klangforum Wien in Austria, among others. His first opera, *Chasing Waterfalls* (2021-22), had its world premiere at the season opening of Germany’s Semperoper in Dresden with critical acclaim; the work was equally well received at its subsequent Asian premiere at Hong Kong’s New Vision Arts Festival. Lee led the performances as a conductor on both occasions.

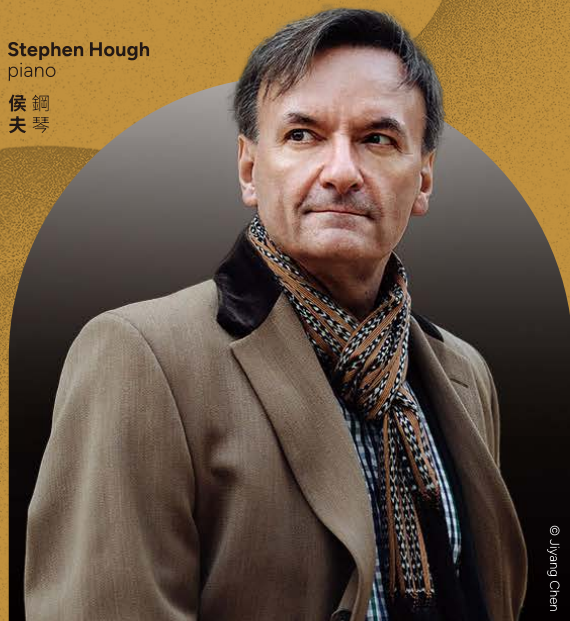
Lee is a graduate of the Hong Kong Academy for Performing Arts (HKAPA) (2014) and the Royal Academy of Music (2016), where he studied flute with Olivier Nowak of the HK Phil and Sam Coles of the Philharmonia Orchestra, the United Kingdom. He currently serves as Assistant Lecturer at the Music Department of the University of Hong Kong and Coordinator of the Department’s performance courses. He also teaches woodwind chamber music at the HKAPA. He has additionally served on the Flute Faculty at the Lucerne Festival Academy (2022 and 2023).

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柴可夫斯基 (1840–1893)

D大調小提琴協奏曲, op. 35

- I. 中庸的快板
- II. 短歌：行板
- III. 終曲：極活潑的快板

1877年——也就是柴可夫斯基寫作小提琴協奏曲前一年——他向朋友宣布打算結婚，令友人都十分驚訝。他是不是害怕自己的同性戀傾向被揭露，特別是害怕事情會影響家人，所以才決定結婚呢？姑勿論動機為何，他結果選中自己的舊生米露高娃作結婚對象。雖然米露高娃之前不斷給他寫情信，而且信中總是滿腔激情，但柴可夫斯基這個決定實在大錯特錯：米露高娃如果不是誤會了兩人的婚姻「條款」，就是拒絕接受這些「條款」；總之兩個半月之後柴可夫斯基就逃離了兩人的新婚居所。後來他跟弟弟安納托利坦言，「那幾個月，我真是有點發瘋了」。

不久，他就開始在隨後兩首主要作品逐步處理自己的傷痛：第四交響曲和歌劇《尤金·奧涅金》（兩者都寫於1877至1878年）。1878年，他在瑞士一個湖畔小村莊克萊倫斯山，找到適合的環境和靈感寫作一些截然不同的音樂。柴可夫斯基的舊相好、年輕小提琴家高特克也來到，並帶來一大疊樂譜。兩人合奏的作品中，包括拉羅的《西班牙交響曲》，此作品充滿溫暖的南歐風情與氣氛，小提琴獨奏部分也非常突出。柴可夫斯基非常喜歡這首作品：「樂曲既新穎又愉快，充滿有趣的節奏與優美的旋律，而且旋律所配的和聲非常出色……拉羅不求高深，但也力求不落俗套，致力尋找新的曲式；而且他跟德裔人不同，他注重音樂的美感多於既定的傳統。」不久他就動筆寫作自己的小提琴協奏曲，而且這首新作也同樣體現了上述特性，大概甚至比《西班牙交響曲》更淋漓盡致。

這首小提琴協奏曲一開始，已經反映出柴可夫斯基十分欣賞拉羅「尋找新曲式」的手法。19世紀時，許多協奏曲都以慢速引子開始，再引入速度快、規模大的第一樂章，但柴可夫斯基卻反其道而行，雖然第一樂章有相當篇幅，但速度只是中等，速度快的反而是引子：開端的〈中庸的快板〉速度沒有再出現，連獨奏小提琴在樂章首幾小節唱出的優雅旋律，也出人意料地同樣沒有重現。樂團越來越激動；獨奏小提琴加入後速度漸漸放緩，讓大家在愉快的悠長旋律裡好好放鬆——這就是第一樂章的主題。樂章從頭到尾，抒情與炫技兩種元素的平衡都經過精心計算，效果非常出色：小提琴時而璀璨奪目，時而婉約如歌。同樣，樂章中段的高潮輝煌壯麗，而且出現的時機掌握得恰到好處（宏亮的弦樂，配合神氣活現、戰意甚濃的銅管樂）；在氣勢磅礴的管弦樂全體奏之中，獨奏小提琴突圍而出，奏出精采絕倫的華采樂段，更是劇力萬鈞的神來之筆。樂章結束時，有個長篇樂段不斷大幅加快，刺激萬分——經過1877、78年的折騰，這裡會不會代表作曲家很高興自己創作力「回勇」呢？

隨後的〈短歌〉在小提琴引領下，婉約如歌的旋律源源不絕地流出，而且在憂鬱的木管樂主題映襯下，旋律更顯優美動人——不少人認為，淒楚的木管主題道盡了作曲家的思鄉之情（他繼續自我流放至1879年底才返回俄羅斯）。作曲家對高特克的感情，大家可以從情深款款的小提琴聲部略知一二——這個樂章比全曲其他地方都來得親切，尤其小提琴演奏時一直配上弱音器。高特克的演奏當然也是柴可夫斯基的靈感泉源。柴可夫斯基寫道：「不消說，要是沒有他，我甚麼也寫不出來。他的演奏棒極了！」

輕柔的過渡段（弦樂與木管在這裡互相應答）與簡潔的華彩樂段，巧妙地將樂曲帶入〈終曲〉。樂章一直瀰漫著俄羅斯民間舞曲的氣息，恍如將伏特加煙霧、炒洋蔥和嘎吱作響的皮靴共冶一爐，令人陶醉：快速的第

一主題充滿幹勁，彷彿重重的高踢腿舞步，還有第二主題裡速度稍慢、故作深情的旋律（底下的大提琴則模仿風笛，奏出持續低音）。樂曲既充滿醉人的俄羅斯風情，柴可夫斯基又立意跟隨拉羅的典範，抗衡德式「既定傳統」的寫法，因此樂曲1882年在維也納首演時，就得罪了不少德裔樂評人。出名難纏的「古典派」樂評人漢斯力克就對這首協奏曲嗤之以鼻，甚至寫過「令耳朵作嘔」這句惡名昭彰的話。這番言論可刺痛了柴可夫斯基：多年後，他還可以憑記憶唸誦漢斯力克的尖刻惡言。不過樂曲深得俄羅斯人歡心，不久世人也站在俄羅斯人這一邊。時至今日，這首小提琴協奏曲在核心曲目裡的地位早已穩如泰山，無可置疑。

樂曲介紹由 Stephen Johnson 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、四支圓號、兩支小號、定音鼓及弦樂組。

PYOTR ILYICH TCHAIKOVSKY (1840–1893) Violin Concerto in D, op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

In 1877, the year before he composed the Violin Concerto, Tchaikovsky startled his friends by announcing that he was going to get married. He selected one of his students, Antonina Miliukova, who had been bombarding him with passionate love letters. He could hardly have made a worse choice: Antonina either misunderstood or refused to accept the “terms” of their marriage, and after two-and-a-half months, Tchaikovsky fled. As he later confessed to his brother Anatoly, “for some months on end I was a bit insane.”

Tchaikovsky was soon able to work through some of his more painful feelings in the Fourth Symphony and the opera *Eugene Onegin*. Then in 1878, in the Swiss lakeside village of Clarens, he found the inspiration for something quite different. The young violinist Iosif Kotek, with whom Tchaikovsky had once been in love, turned up with a pile of music. One of the works they played together was Édouard Lalo’s *Symphonie espagnole*, a work full of the flavour and atmosphere of the warm south, and with a prominent solo violin part. Soon he was working on his own Violin Concerto, which embodies those qualities even more effectively than Lalo’s work.

Right from the start, the Violin Concerto reflects Tchaikovsky's admiration for the way Lalo "seeks out new forms". Plenty of 19th century concertos have big, fast first movements that open with slower introductory sections. Tchaikovsky turns the practice on its head, presenting us with a long moderately-paced first movement with a fast introduction: the opening *Allegro moderato* tempo never returns, nor (surprisingly) does the elegant tune the violins sing in its opening bars. The orchestra whips up excitement, then the solo violin enters, winding down the tempo and easing us in the long sunny melody that forms the first movement's main theme. Throughout the movement the balance of lyrical and virtuosic elements is beautifully calculated: the violin dazzles one moment, sings the next. So too is the timing of the glorious central climax (full-throated strings and swaggering martial brass), and the emergence of the brilliant solo violin cadenza from this surging orchestral tutti is a dramatic masterstroke. The movement ends with mounting excitement in a tremendous long *accelerando* – could there be something here of Tchaikovsky's own joy at his creative "return to life" after the ordeal of 1877–78?

The Canzonetta that follows is long outpouring of songlike melody, led by the violin, and beautifully framed by a melancholic wind theme which for many speaks poignantly of Tchaikovsky's homesickness for Russia. Something of Tchaikovsky's warm feeling for Kotek may also be sensed in this movement's soulful violin writing – more intimate

here than anywhere else in the concerto, not least because the violin remains muted throughout. Kotek's playing was certainly an inspiration, "It goes without saying that I have been able to do nothing without him," wrote Tchaikovsky, "he plays it magnificently!"

A hushed transition (strings in dialogue with winds) and a brief solo cadenza lead expertly into the Finale. The flavour of Russian folk-dance music – a heady aromatic cocktail of vodka fumes, fried onions, and creaking leather boots – pervades this music: in the high-kicking, pounding athleticism of the rapid first theme, and in the mock-soulful melody (above imitation bagpipe drones on cellos) of the slightly slower second theme. This intoxicating Russianness, plus Tchaikovsky's determination to follow Lalo and defy Germanic "established traditions", caused serious offence amongst some German-speaking critics at the 1882 Viennese premiere. Eduard Hanslick notoriously dismissed it as "music that stinks to the ear". But the Russians thundered their approval, and before long the rest of the world had joined with them. Today the Violin Concerto's position at the heart of the repertoire is unassailable.

[Programme notes by Stephen Johnson](#)

Instrumentation

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

浦羅哥菲夫 (1891–1953)

降B大調第五交響曲，op. 100

- I. 行板
- II. 有力的快板
- III. 慢板
- IV. 歡欣的快板

私底下的浦羅哥菲夫可說是個謎一樣的人物。據說他小時候，所思所想多不形於色，即使有人將他的音樂天份讚得天上有地下無，他通常只會老成地帶著諷刺口吻回應，有時甚至傲慢地反駁。據說，要是有人問他意見——關於別人也好、關於樂曲也罷——他最喜歡用的形容詞都是「有意思」和「有趣」。浦羅哥菲夫在西方生活的時候（1917至1930年代中），史特拉汶斯基跟他十分熟絡；後者就說過：「只有下棋時，浦羅哥菲夫才會真正動腦筋。」

1936年，浦羅哥菲夫決定返回家鄉俄羅斯，這個決定令不少朋友和同僚都十分驚訝。不過其實早在1920年代末，他已經多次返回蘇聯，甚至開始將自己定位為東西方文化大使，雖則思鄉病也明顯是原因之一。蘇聯跟納粹德國開戰後，浦羅哥菲夫也很想為國出力。其中一首重要的「抗德」作品，就是明顯充滿民族主義的歌劇《戰爭與和平》（1941-1943）。《戰爭與和平》根據托爾斯泰的同名小說鉅著改編，而且改編得十分精采——雖然起初無論在觀眾還是樂評之間，都得不到一致好評。不久，浦羅哥菲夫動筆寫作另一首重要的「抗德」作品「第五交響曲」（1944）；這次首演卻極為成功。

浦羅哥菲夫開始寫作「第五交響曲」時，儘管局勢已開始扭轉，俄羅斯戰況也漸見起色，但納粹侵略仍是每天都要面對的恐怖現實。這時距離他上次寫作交響曲已經15年了；而且「第四交響曲」問世時，甚至

有人覺得那實際上是扮成交響曲的芭蕾舞劇。可是浦羅哥菲夫卻認為自己必須寫作一首宏偉堅定的作品、一首能激勵大量觀眾的作品。這種想法促使他回到由貝多芬確立的傳統，回到偉大的人道主義交響曲傳統裡去。浦羅哥菲夫宣稱，「第五交響曲」是「一首獻給自由歡欣的人，獻給他那純正高貴心靈的讚美詩。我不可以說，這是自己刻意選擇的主題。那是我心中湧現的念頭，出現之後大聲疾呼著想要讓人知曉。音樂則在我心中萌芽，佔據了我的靈魂。」結果就是二十世紀心態最正面的交響樂曲之一。浦羅哥菲夫擅長寫作迷人的綿長旋律，也精於營造輝煌或誘人的管弦樂色彩，這些在「第五交響曲」都清晰可聞。最出色的一點，是作曲家將這些特色融入新作裡，卻同時讓這首史詩式作品自成一家。

第一樂章篇幅不少。一開始以氣息綿長又充滿信心的主題掀開序幕，刻畫出一片廣闊的空間。可是不久，這片看來平靜的景致，卻顯然藏著一股蓄勢待發的破壞力量，陰險邪惡。終於，樂章發展成巨大的戰場；推向高潮的過程中，生死存亡之間的掙扎也越趨激烈。然而結尾卻是質樸自然的讚美詩，歌頌反抗與希望，彷彿全俄羅斯都轉過頭來，面對外來侵略者時，一臉堅定。之後是宛如精品擺件般耀眼的諧謔曲——既刺激又絢麗，但邁向結束時也同樣越來越堅決。隨後是優美但陰沉的慢樂章。開端主題帶有奇特的魅力，安靜但笨重的低音號斷斷續續地響起，令主題變得更錯綜複雜。漸漸地，情緒變得越來越陰沉凶險，直至驚心動魄的高潮來臨——這裡刻劃的肯定就是戰時的破壞。樂章結束時，至少可以說是有點模稜兩可；不過隨後卻是活力充沛的終樂章（樂章標題還有「歡欣」一詞），而不是另一次漫長而艱難的掙扎。終樂章開始不久，第一樂章開端主題重現——這次由全體大提琴高聲唱出——似乎，「希望」現在已被滿滿的信心取代。然後，令人振奮的〈快板〉似乎不惜一切也想歡欣起來。如果覺得

結尾有點倉卒，彷彿臨時起意，那也只會令最後的成就感更強烈。1945年樂曲在莫斯科音樂學院大會堂首演，作曲家親自登台指揮時，遠處傳來砲聲——原來是慶祝捷報傳來：紅軍戰勝，已進入德國境內。樂曲本身將反抗與慶祝共冶一爐，時機也實在巧妙至極，觀眾也非常受落，報以熱烈的掌聲——這是浦羅哥菲夫事業生涯裡，觀眾反應最熱情的首演之一。

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、兩支單簧管、降E調單簧管、低音單簧管、兩支巴松管、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、豎琴、鋼琴及弦樂組。



浦羅歌菲夫 Sergei Prokofiev

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SERGEI PROKOFIEV

(1891-1953)

Symphony no. 5 in B flat major, op. 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

In his private life, Sergei Prokofiev was something of an enigma. Even as a child he is said to have kept his cards very close to his chest and, even when praised lavishly for his precocious musical gifts, he often responded with a very grown-up irony, sometimes even with arrogant dismissal. It is said that, when asked what he thought of something – anything from a person to a piece of music – Prokofiev’s two favourite adjectives were “interesting” and “amusing”. Igor Stravinsky, who knew him well during his period in the west (from 1917 to the mid-1930s) once said that “his mind was only ever fully engaged when he was playing chess.”

Some of Prokofiev’s friends and colleagues were surprised when he decided to return to his Russian birthland in 1936, but he had been visiting the Union of Soviet Socialist Republics since the late 1920s, and he had even begun to position himself as a kind of cultural ambassador between west and east. It seems fairly clear though that homesickness played a part, and when war broke out between the Soviet Union and

Nazi Germany, Prokofiev was keen to contribute to his country’s war effort. One major consequence was his overtly nationalist opera *War and Peace* (1941-43), a strikingly well-engineered adaptation of Leo Tolstoy’s huge epic novel, though initially it wasn’t an unqualified success, either with audiences or critics. Soon afterwards, Prokofiev began work on another important war-inspired work, the Fifth Symphony (1944), and this time the premiere was a triumph.

When Prokofiev started work on his Fifth Symphony, the Nazi invasion was still a horrible everyday reality, though the tide had just begun to turn in Russia’s favour. It was nearly 15 years since Prokofiev had last written a symphony, and at the time Symphony no. 4 appeared there were some who felt that what he’d really produced was a ballet in disguise. But it seems the need to make some kind of grand affirmative statement, one that would galvanise a wide audience, drew him back to the great humanist symphonic tradition stemming from Beethoven. Prokofiev announced that he had composed it as “a hymn to a free and joyous man, and his pure and noble spirit. I cannot say that I deliberately chose this theme. It was born within me and clamoured for expression. The music grew within me. It took possession of my soul.” The result is one of the most impressively positive symphonic statements written in the 20th Century. Prokofiev’s gifts for long, captivating melodies and brilliant or

seductive orchestral colours are on full display. What's remarkable is how Prokofiev draws them into an epic musical narrative that speaks entirely on its own terms.

The long first movement begins with a confident, long-breathed theme, which speaks of wide-open spaces, but before long it's clear there are sinister, potentially destructive forces at work in this seemingly calm landscape. Eventually this movement develops into a gigantic battleground, a sense of life-and-death struggle intensifying towards its grand climax. But the ending is an elemental hymn of defiance and hope, as though all Russians were turning to face the foreign invaders, faces set in fierce determination. After this comes a dazzling display-piece scherzo – exciting, colourful, but again showing increasing steely resolution towards the end. After this comes a beautiful but brooding slow movement. The strange enchantment of the opening theme is rendered slightly more complex by the intermittent presence of a quiet but heavy-footed tuba, and the mood grows more ominous with time, until the movement builds to a terrifying climax that can only be a depiction of wartime devastation. The ending is ambiguous, to say the least, yet Prokofiev follows this, not with another epic struggle, but with an energetic finale marked “*giocoso*” (“joyous”). Near the beginning we hear the first movement's opening theme again, now sung out by a choir of cellos – hope, it seems, has now

given way to full confidence. After this the exhilarating rapid Allegro seems determined to rejoice at all costs. If it feels a bit close to the wire towards the end, that only makes the final sense of achievement all the more resounding. As Prokofiev took to the stage to conduct the Symphony's premiere, in the Great Hall of the Moscow Conservatoire in 1945, distant artillery fire was heard, which turned out to be a celebration of the news of the Red Army's victorious entry into Germany. The Symphony's mix of defiance and celebration couldn't have been better timed, and the audience greeted it with one of the greatest ovations of Prokofiev's career.

[Programme notes by Stephen Johnson](#)

Instrumentation

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

陳以琳 ELIM CHAN

指揮 Conductor

Photo: Simon Pauly



陳以琳是同代最炙手可熱的指揮家之一，以其廣闊的曲目著稱，從古典時期到當代交響作品皆能駕馭自如。英國《星期日泰晤士報》形容她為「年輕指揮家中難得的一位，才華洋溢而且絕不流於炫技」。2022年1月，《波士頓古典評論》盛讚她首次與波士頓交響樂團表現「游刃有餘而且理解深刻」。

陳以琳於2019至2024年間擔任安特衛普交響樂團首席指揮，並於2018至2023年間擔任蘇格蘭皇家國家管弦樂團首席客席指揮。

她於2023年BBC逍遙音樂節首次指揮BBC交響樂團獲得廣泛好評，2024年再與該樂團合作，參與逍遙音樂節開幕演出。2024年夏，陳以琳與洛杉磯愛樂再度合作，在好萊塢露天劇場演出樂季開幕音樂會，並指揮蘇格蘭皇家國家管弦樂團，亮相愛丁堡國際音樂節；她並於同年首次指揮莫扎特音樂院管弦樂團，為薩爾茲堡音樂節揭幕，並帶領波茨坦室樂團演出貝多芬音樂節開幕音樂會。

2024/25樂季亮點包括與馬勒室樂團及其學院的巡演項目，以及與香港管弦樂團再度合作，演出樂季節目及「港樂·星夜·交響曲」，令樂迷翹首以待。此外，她還將首次於澳洲亮相，與墨爾本交響樂團合作演出。

One of the most sought-after artists of her generation, Elim Chan performs an unusually wide-ranging repertoire of symphonic works extending from the Classical period to the present day. *The Sunday Times* describes Elim as “a rare example of a young conductor at once brilliant and not in the least showing off.” In January 2022, the *Boston Classical Review* spoke of a “marvel of control and understanding” following Elim’s debut with the Boston Symphony Orchestra.

She was Principal Conductor of the Antwerp Symphony Orchestra from 2019 to 2024 and Principal Guest Conductor of the Royal Scottish National Orchestra from 2018 to 2023.

Having made her highly acclaimed debut with the BBC Symphony Orchestra at the 2023 BBC Proms, she conducted the orchestra again at the First Night of the Proms 2024. The summer 2024 also saw her reunited with the Los Angeles Philharmonic opening the classical summer season at the Hollywood Bowl, with the Royal Scottish National Orchestra at the Edinburgh International Festival as well as making her debut with the Mozarteumorchester Salzburg opening the Salzburg Festival as well as with the Kammerakademie Potsdam opening the 2024 Beethovenfest Bonn.

Highlights of the 2024-25 season include touring projects with the Mahler Chamber Orchestra (MCO) as well as with the orchestra’s MCO Academy, Elim’s highly anticipated return to the Hong Kong Philharmonic Orchestra both in a subscription week as well as for the Orchestra’s *Swire Symphony Under The Stars* and her debut in Australia with the Melbourne Symphony Orchestra.

艾尼斯 JAMES EHNES

小提琴 Violin

Photo: Ben Ealovega



艾尼斯是國際舞台上最受歡迎的音樂家之一，集驕人技巧、平靜的抒情性和穩健的音樂感於一身，成為眾多著名音樂廳的常客，於世界樂壇備受推崇。

近期與他合作的樂團包括：阿姆斯特丹皇家音樂廳樂團、蘇黎世音樂廳樂團、倫敦愛樂樂團、NHK交響樂團、波士頓交響樂團、芝加哥交響樂團與克里夫蘭樂團。2024/25樂季，艾尼斯擔任墨爾本交響樂團的駐團藝術家，並前往亞洲巡演，於東京紀尾井町大廳演奏全套貝多芬奏鳴曲，並與香港管弦樂團及新加坡交響樂團合作。

除了協奏曲演出外，艾尼斯的獨奏演出行程同樣緊密。他經常在倫敦威格摩音樂廳演出，曾於2019/20樂季演出全套貝多芬奏鳴曲，並在2021/22樂季演繹布拉姆斯及舒曼的全套小提琴/中提琴作品。此外，他經常於卡奈基音樂廳、芝加哥交響樂中心、阿姆斯特丹皇家音樂廳，以及於拉維尼亞、蒙特勒、韋爾比耶、德累斯頓及艾克斯復活節等音樂節亮相。作為一位熱愛室樂的音樂家，他是艾尼斯四重奏的首席，並擔任西雅圖室樂音樂節的藝術總監。

艾尼斯的唱片錄製範圍廣泛，屢獲殊榮，包括兩座格林美獎、三座留聲機大獎與12座朱諾獎。自2024年夏季起，艾尼斯擔任印第安納大學雅各布斯音樂學院的小提琴教授。他演奏用的是1715年製的史特拉第瓦里名琴「馬西克」。

James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism, and an unfaltering musicality, Ehnes is a favourite guest at the world's most celebrated concert halls.

Recent orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, London Philharmonic Orchestra, NHK Symphony, Boston Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra. Throughout the 2024/25 season, Ehnes is the Artist in Residence with the Melbourne Symphony and tours to Asia, where he performs the complete Beethoven Sonatas at Kioi Hall, Tokyo, as well as performances with the Hong Kong Philharmonic Orchestra and Singapore Symphony Orchestra.

Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the Wigmore Hall (including the complete cycle of Beethoven Sonatas in 2019/20, and the complete violin/viola works of Brahms and Schumann in 2021/22), Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, and in festivals including Ravinia, Montreux, Verbier, Dresden, and Festival de Pâques in Aix-en-Provence. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including two Grammy's, three Gramophone Awards, and 12 Juno Awards. As of summer 2024, he was appointed as Professor of Violin at the Indiana University's Jacobs School of Music. He plays the "Marsick" Stradivarius of 1715.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立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。港樂於2023/24樂季慶祝五十周年，

「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 regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、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、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，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。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwani. The HK Phil 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra 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

樂季 SEASON 2024/25

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

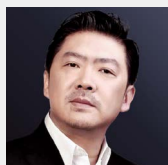
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

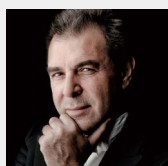


廖國敏
Lio Kuokman, JP

邱啟楨紀念基金及
香港董氏慈香基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

藝術伙伴

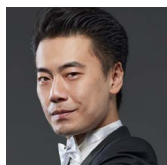
ARTISTIC PARTNER



加蒂
Daniele Gatti

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



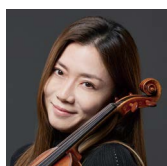
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



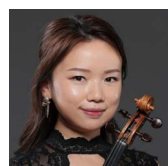
艾瑾
Ai Jin



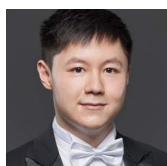
把文晶
Ba Wenjing



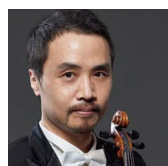
程立
Cheng Li



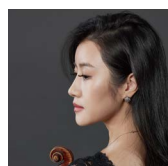
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



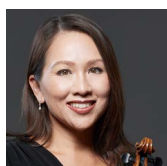
李智勝
Li Zhisheng



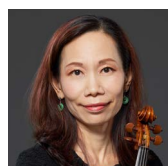
劉芳希
Liu Fangxi



毛華
Mao Hua



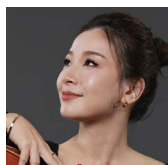
梅麗芷
Rachael Mellado



張希
Zhang Xi

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



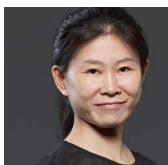
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



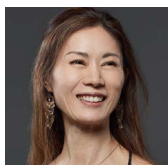
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



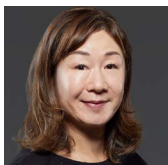
華嘉蓮
Katrina Rafferty



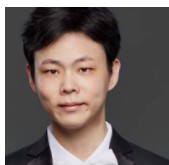
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

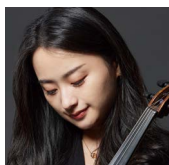
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS



●凌顯祐
Andrew Ling

萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation Chair



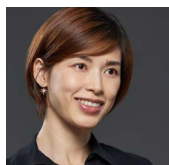
■李嘉黎
Li Jiali



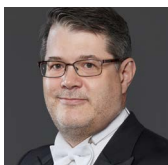
▲熊谷佳織
Kaori Wilson



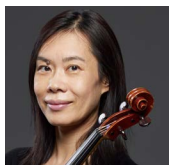
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping

邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■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

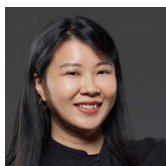
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛恒
Chang Pei-heng



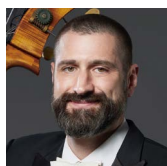
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

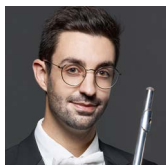
長笛 FLUTES



●史德琳
Megan Sterling

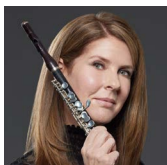


■盧韋歐
Olivier Nowak



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
(休假 On sabbatical leave)

低音巴松管 CONTRABASSOON



陳敬熙[#]
Fox Chan King-hei[#]



◆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



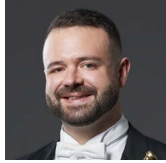
●巴力助
Nitiphum
Bamrungbanthum



■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

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



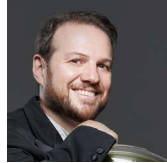
梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

低音長號 BASS TROMBONE

大號 TUBA



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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

港樂弦樂器薈萃圈

THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家 J & A Beare 合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

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G. B. Guadagnini (c.1760) Violin
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衷心感謝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** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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港樂衷心感謝 **新鴻基慈善基金**
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Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
first violins and contributes to the overall
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the
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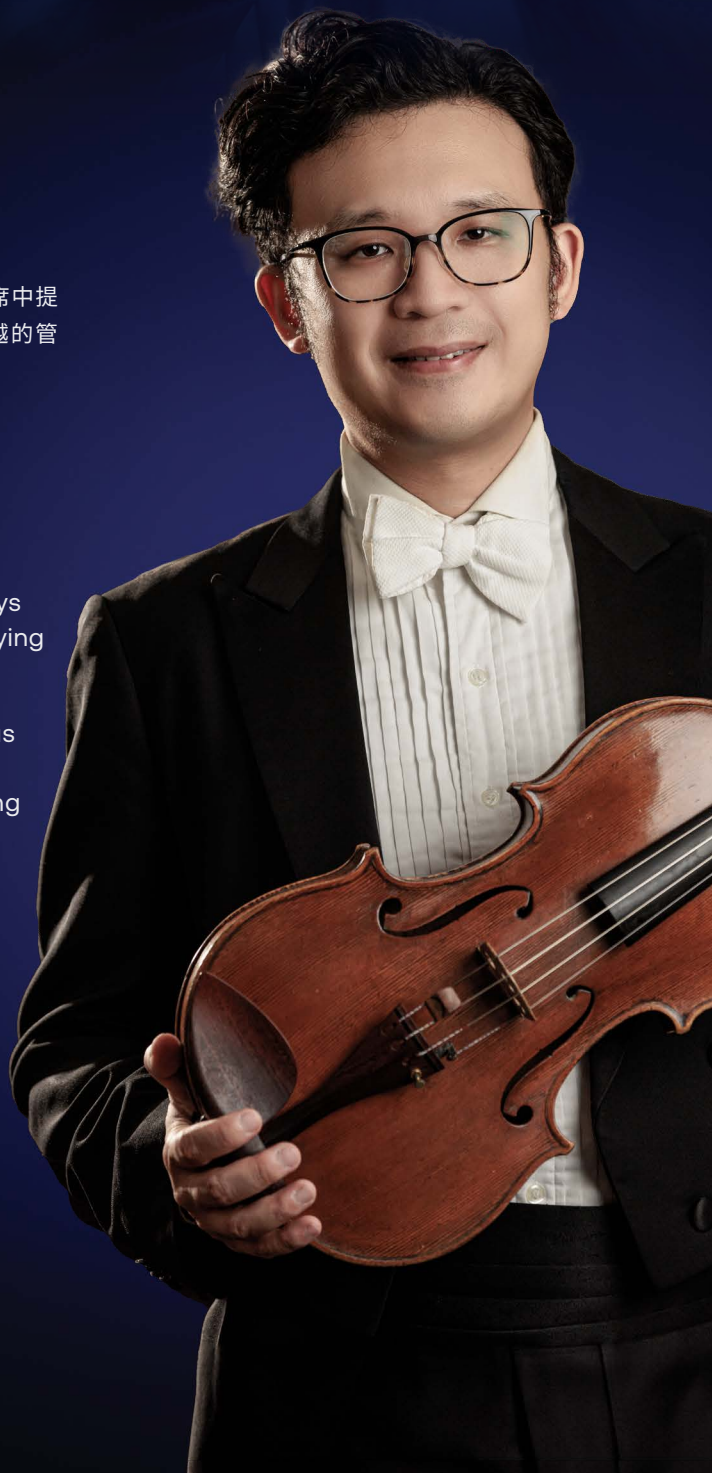
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝 **萬花筒慈善基金**
慷慨支持首席中提琴的席位。

Andrew Ling has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



樂團席位贊助 CHAIR ENDOWMENT

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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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝邱啟楨紀念基金
慷慨支持首席大提琴的席位。

Richard Bamping has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



樂團席位贊助 CHAIR ENDOWMENT

第二小提琴**田中知子**的席位贊助
The Second Violin Chair Endowment
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田中知子來自日本熊本，於1997年加入香港管弦樂團小提琴部。
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

Tomoko Tanaka, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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29 & 30
NOV 2024

Fri 8pm
Sat 5pm
CC
\$250

現代經典：史達拉汶斯基與陸博文 Classics for the Modern Era: Stravinsky & Brad Lubman

陸博文	《倒影》(亞洲首演)
史達拉汶斯基	《詩篇交響曲》
史達拉汶斯基	《管樂交響曲》(1947)
貝多芬	第二交響曲
Brad LUBMAN	<i>Reflections</i> (Asia Premiere)
STRAVINSKY	<i>Symphony of Psalms</i>
STRAVINSKY	<i>Symphonies of Wind Instruments</i> (1947)
BEETHOVEN	<i>Symphony no. 2</i>

陸博文, 指揮
香港管弦樂團合唱團
Brad Lubman, conductor
Hong Kong Philharmonic Chorus

6 & 7
DEC 2024

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260

加蒂與藤田真央 Daniele Gatti & Mao Fujita

孟德爾遜	《平靜的海與順風的航行》
莫扎特	第二十三鋼琴協奏曲
貝多芬	第六交響曲, 「田園」
MENDELSSOHN	<i>Calm Sea and Prosperous Voyage</i>
MOZART	<i>Piano Concerto no. 23</i>
BEETHOVEN	<i>Symphony no. 6, Pastoral</i>

加蒂, 指揮
藤田真央, 鋼琴
Daniele Gatti, conductor
Mao Fujita, piano

8
DEC 2024

Sun 3pm
HKU
\$320 \$220

港樂 × 港大繆思樂季 藤田真央與港樂管樂首席 HK PHIL × HKU MUSE Mao Fujita & HK Phil Winds

蕭邦	24 首前奏曲
莫扎特	降E大調五重奏, 為鋼琴和木管而作, K. 452
CHOPIN	24 Preludes
MOZART	Quintet in E-flat for Piano and Winds, K. 452

藤田真央, 鋼琴
韋爾遜, 雙簧管
史安祖, 單簧管
莫班文, 巴松管
江蘭, 圓號
Mao Fujita, piano
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

12
DEC 2024

Thu 8pm
CC
\$520 \$420 \$320 \$220

太古輕鬆樂聚系列 廖國敏與侯夫 Swire Denim Series Lio Kuokman & Stephen Hough

塞伊	《大市集》
聖桑	第五鋼琴協奏曲, 「埃及人」
白遼士	《幻想交響曲》
Fazil SAY	<i>Grand Bazaar</i>
SAINT-SAËNS	<i>Piano Concerto no. 5, Egyptian</i>
BERLIOZ	<i>Symphonie fantastique</i>

廖國敏, 指揮
侯夫, 鋼琴
Lio Kuokman, conductor
Stephen Hough, piano

20 & 21
DEC 2024

Fri 8pm
Sat 5pm
CC
\$420 \$340 \$260
\$180 \$50

拉德曼 | 韓德爾 / 莫扎特彌賽亞 Hans-Christoph Rademann | Handel/Mozart Messiah

韓德爾 (莫扎特改編)	《彌賽亞》
HANDEL (arr. MOZART)	<i>Messiah</i>

拉德曼, 指揮
法克絲, 女高音
莫利森, 女中音
范尼古拉斯, 男高音
鮑爾, 男低音
香港管弦樂團合唱團
Hans-Christoph Rademann,
conductor
Valentina Farcas, soprano
Catriona Morison, mezzo-soprano
Nicholas Phan, tenor
Thomas E. Bauer, bass
Hong Kong Philharmonic Chorus

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