

DANIELE
GATTI
&
MAO FUJITA

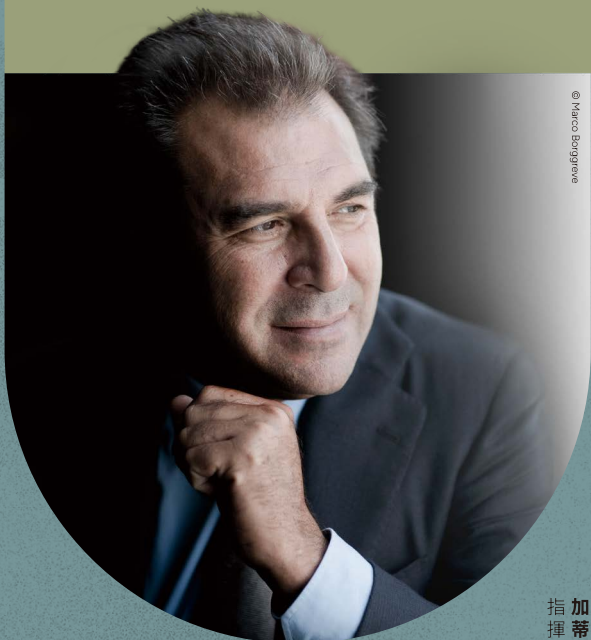
Mao Fujita
piano

藤田真央
鋼琴



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加蒂
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Daniele Gatti
conductor

6 & 7 DEC 2024

Fri & Sat 8pm

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Daniele Gatti | Conductor

Mao Fujita | Piano

孟德爾遜

《平靜的海與順風的航行》

FELIX MENDELSSOHN

Calm Sea and Prosperous Voyage

12'

莫扎特

第二十三鋼琴協奏曲

WOLFGANG AMADEUS MOZART

Piano Concerto no. 23

26'

I. 快板

II. 慢板

III. 甚快板

I. Allegro

II. Adagio

III. Allegro assai

中場休息

INTERMISSION

貝多芬

第六交響曲，「田園」

LUDWIG VAN BEETHOVEN

Symphony no. 6, *Pastoral*

39'

I. 不太快的快板（初到鄉村的愉快感受）

II. 稍快的行板（溪邊小景）

III. 快板（農民的歡樂聚會）

IV. 快板（暴風雨）

V. 小快板

（牧人之歌：暴風雨過後的快樂和感恩）

I. Allegro ma non troppo (Awakening of cheerful feelings on arriving in the country)

II. Andante molto mosso (Scene by a brook)

III. Allegro (Peasants' merrymaking)

IV. Allegro (Thunderstorm)

V. Allegretto (Shepherds' Hymn – happy, thankful feelings after the storm)

現場直播與錄音 LIVE BROADCAST AND RECORDING

2024年12月6日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場直播，並將於2024年12月12日下午3時重播。The concert on 6 Dec 2024 will be broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), with a repeat on 12 Dec 2024 at 3pm.



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孟德爾遜 (1809-1847)

《平靜的海與順風的航行》，

op. 27

「(他是)十九世紀的莫扎特，是最出色的音樂家；他將我們這個年代的矛盾看得通透，也是調解這些矛盾的第一人。」——這句名言出自舒曼手筆，當中稱許的對象正是他的友人兼同儕孟德爾遜。大詩人兼大作家歌德與孟德爾遜初見面時，歌德已經高齡七十二，但孟德爾遜才十二歲；歌德年輕時曾聽過年輕的莫扎特演奏，但他認識孟德爾遜後，竟也跟舒曼一樣，將孟德爾遜與莫扎特相提並論。

這一老一少還真的成了忘年之交。《平靜的海與順風的航行》寫於1828年，剛好是兩人相識七年之後。樂曲靈感來自歌德兩首息息相關的詩作：《平靜的海》與《順風的航行》(兩者都在1795年出版)。1815年，貝多芬將這兩首詩譜寫成小型清唱劇；舒伯特也曾經據之譜寫歌曲。但孟德爾遜沒有將歌德原作入詞，反而根據詩作內容，寫作獨立的音樂會序曲，成了「交響詩」先驅——到了浪漫主義全盛期，「交響詩」更是大行其道。

一直以來，詩作中的「怒海」都象徵著危險，但在歌德筆下卻大相逕庭：「停滯的平靜」才是恐懼和脅迫的真正來源，木管則象徵救贖與歸家的承諾。

孟德爾遜將這個意念化為音樂，而且摒棄歌詞，只靠音樂敘事：〈平靜的海〉化身慢速引子，〈順風的航行〉也搖身一變，變成速度極快的奏鳴曲式樂章，輕快活潑。開端拖著懶洋洋的步伐，充滿懸念，正好刻劃出歌德的用意：「駭人的靜止，像死了一樣。」——這時，神秘、未解決的和聲在延綿，令人心神難安。

在獨奏長笛的引領下，下一段(第二首詩〈順風的航行〉)馬上開始，沒有間斷：「迷霧漸散/天堂閃閃生輝，/風神鬆開了/讓我們充滿恐懼的束縛。」激動的號角曲象徵陸地在望；之後音樂卻突然變得柔和——作曲家這時開始發展主題素材。同類效果在尾聲再度出現：音樂漸次營造出令人興奮的高潮，但就在歡欣鼓舞到達極致之際——音樂卻突然退縮。樂音減弱消散，最後抱著感恩之心，為樂曲畫上虔誠的句號。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、三支小號、低音長號、大號、定音鼓及弦樂組。

FELIX MENDELSSOHN

(1809–1847)

Calm Sea and Prosperous Voyage, op. 27

“The Mozart of the 19th century, the most brilliant musician, the person who sees through the contradictions of our age with the greatest clarity and who, for the first time, is able to reconcile them”: thus did Robert Schumann famously hail his friend and colleague Felix Mendelssohn. The great poet and writer Johann Wolfgang von Goethe, who was 72 when he first met the 12-year-old Mendelssohn (and who had even heard young Mozart perform in his youth) likewise compared the two musical artists.

Mendelssohn developed an extraordinary friendship with the aged Goethe. *Calm Sea and Prosperous Voyage* dates from 1828 – seven years after the young composer first met the eminent writer. Its inspiration is a pair of related poems that Goethe had published in 1795 as *Meeresstille* (“Calm Sea”) and *Glückliche Fahrt* (“Prosperous Voyage”). Beethoven also wrote a musical response to the poems, setting them in 1815 as a miniature cantata; Schubert also composed a setting. But Mendelssohn’s response was to compose a self-standing concert overture rather than to set Goethe’s words to music. His work thus anticipates the orchestral tone poem that would later come into vogue with the height of Romanticism.

A stormy sea has long been a poetic metaphor for danger, but Goethe portrays a static calm as the real source of fear and menace, with the wind symbolising salvation and the promise of returning home.

Mendelssohn translates this idea into a wordless musical narrative by presenting the “Calm Sea” as a slow introduction and the “Prosperous Voyage” as a lively sonata form movement in a very fast tempo. The sluggish pace and suspense of the opening part – with mysterious, unresolved harmonies that are uneasily sustained – convey what Goethe describes as a “deathly, terrible stillness.”

A flute solo leads without pause into the second poem, “Prosperous Voyage”: “The mist is clearing, / And radiant is heaven, / Whilst Aeolus loosens / Our fear-fraught bond.” After an excited fanfare signals sight of land, the music unexpectedly softens as Mendelssohn begins to develop the thematic material. We hear a similar pattern again in the coda, when the music builds to a thrilling climax but suddenly retreats from the expected moment of triumphant joy. The sound fades – now in an attitude of thanksgiving – for a prayerful conclusion.

Programme notes by Thomas May

Instrumentation

Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, three trumpets, bass trombone, tuba, timpani and strings.

莫扎特 (1756–1791)

A大調第二十三鋼琴協奏曲， K. 488

- I. 快板
- II. 慢板
- III. 甚快板

藤田真央在莫扎特鋼琴奏鳴曲全集唱片（他還是首次灌錄這套作品）裡的出色表現，顯示他對莫扎特的風格瞭如指掌。莫扎特在維也納的最後十年，鋼琴成為了他的招牌，讓他進一步鞏固自己鍵盤技巧大師、鍵盤名人的地位。因此我們所理解的鋼琴協奏曲，發明者其實就是莫扎特。

莫扎特的鋼琴協奏曲與歌劇也息息相關。1786年春季，他向自己的樂迷介紹「A大調鋼琴協奏曲」；到了同年5月，《費加洛的婚禮》在帝國宮廷劇院首演——兩者相距才幾個月。

事實上，「A大調鋼琴協奏曲」也有抒情的一面（尤其第一、二樂章），很能令人想起莫扎特的意大利歌劇。渾然天成，從容不迫的特質，讓樂曲散發出發人深省的素雅魅力，而且甫開始已經十分明顯。木管樂方面，莫扎特捨棄了常用的雙簧管，改為單簧管，為筆下的聲景添上一抹暖暖的色彩。假如大家想像樂曲在刻劃一天之中的哪個時分，那很可能就是心事重重、輕柔燦爛的傍晚。

為了配合〈快板〉（第一樂章）的抒情特質，鋼琴獨奏也傾向細膩優雅而非賣弄炫技。樂團引子先交代各重要主題，隨後獨奏者加入，但聽起來卻有點漫不經心。縱觀整個樂章，莫扎特將鋼琴與樂團對話都寫得精緻高雅，兩者之間的互動既文雅又悅耳。就莫扎特的慢樂章而言，〈慢板〉這個速度其實並不常見。後來音樂突然轉到感傷的升F小調，也同樣令人始料不及。獨奏者稍

後奏出溫柔的6/8拍子旋律，輕快中透著憂鬱，也不帶修飾。精緻通透的管弦樂織體有點像室樂。中段的感覺卻截然不同；而且作曲家在這裡交代的一個樂思，日後也會在《唐喬望尼》出現。

終樂章輪旋曲的主題也同樣由鋼琴獨奏率先奏出。這裡與孟德爾遜《平靜的海與順風的航行》前後兩段的過渡異曲同工：隨著音樂突然變得歡欣、激情突然釋放，氣氛也急遽轉變。輪旋曲主題活潑跳躍的切分音，與第一、二樂章沉思內省的大方向形成鮮明對比。赫赫有名的莫扎特權威艾斯坦指出，莫扎特在「A大調鋼琴協奏曲」裡，「同樣既遷就公眾，又無損個人特色。」

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

長笛、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto no. 23 in A major, K. 488

- I. *Allegro*
- II. *Adagio*
- III. *Allegro assai*

Through his extraordinary debut recording of the complete piano sonatas of Mozart, Mao Fujita has shown himself to be deeply attuned to this composer's style. The piano became Mozart's own signature during his final decade in Vienna, when he firmed up his reputation as a celebrity virtuoso of the keyboard. In this way, he virtually invented the piano concerto as we know it.

Mozart's piano concertos also have a fascinating relationship with the realm of opera. He introduced the Concerto in A major to his fans in the spring of 1786, just a few months before the premiere of *The Marriage of Figaro* at the Imperial Court Theatre in May.

Indeed, the A major Concerto has a lyrical dimension reminiscent of Mozart's Italian operas, above all in the first two movements. From the outset, the music reveals a distinct quality of reflective, understated charm, which is enhanced by the music's natural, unhurried character. Mozart scored the woodwind section using clarinets instead of the conventional oboes, thus adding a warmer hue to his soundscape. If you imagine this Concerto as depicting a time of day, it would most likely be the pensive yet softly radiant hours of late afternoon.

In line with the lyrical quality of the

opening Allegro, the piano soloist leans towards elegance and subtlety rather than ostentatious virtuosity. Following the orchestra's introduction of the main themes, the soloist enters with an almost casual attitude. Throughout the movement, Mozart crafts a refined dialogue between the piano and orchestra, creating a civilised, harmonious interaction. "Adagio" is, for Mozart, an unusual tempo indication for a slow movement. Also surprising is the sudden turn toward deep pathos in F-sharp minor. The soloist introduces the lilting but melancholy melody, without adornment, in a gentle 6/8 rhythm. Delicately transparent orchestral textures evoke a chamber music sensibility. In the contrasting central section, Mozart presents an idea that will later find another home in *Don Giovanni*.

The piano soloist similarly ushers in the theme of the rondo finale. Not unlike the transition between the two parts of Mendelssohn's *Calm Sea and Prosperous Voyage*, the atmosphere is dramatically altered by an eruption of joy and exuberant release. The lively, leaping syncopation of the rondo theme contrasts brilliantly with the introspective outlook of the two preceding movements. The legendary Mozart authority Alfred Einstein observed that, in this work, the composer "again succeeded in meeting his public half-way without sacrificing anything of his own individuality."

Programme notes by Thomas May

Instrumentation

Flute, two clarinets, two bassoons, two horns and strings.

貝多芬 (1770–1827)

F大調第六交響曲，op. 68，「田園」

- I. 不太快的快板 (初到鄉村的愉快感受)
- II. 稍快的行板 (溪邊小景)
- III. 快板 (農民的歡樂聚會)
- IV. 快板 (暴風雨)
- V. 小快板 (牧人之歌：暴風雨過後的快樂和感恩)

貝多芬自言「第六交響曲」(1807–8)「表達情感多於以聲音繪畫」。但樂曲中後者也不無佳例，比方說第四樂章的雷聲，或者第二樂章結尾的鳥語。但貝多芬至少也算是浪漫派，相信「感受較事實更真實」。正因如此，所以他就在素描本上強調「以聲音繪畫，一旦太過就會失去價值」。法國作曲家白遼士本身擅長以管弦樂音色繪畫（甚至堪稱這方面的天才），也對「第六交響曲」讚賞有加，而且他的說法大概也會令貝多芬欣慰：「問題不是衣著鮮豔的牧羊人……而是那是大自然的事情，是大自然的簡單真相。」

「田園」第一樂章跟貝多芬的交響曲舊作大相逕庭：相比之下，「田園」寬廣開朗得多，第一主題輕鬆自在，既坦率又優美如歌，與「英雄」交響曲和「第五交響曲」截

然不同：「英雄」和「第五」的第一主題都像結實有力的跳板，令樂曲開始運轉推進。貝多芬的副標題形容得很貼切；樂章不是情感的爆發，而是「愉快感受」漸漸覺醒。樂章中央，開端主題的節奏不斷重複，低音弦樂突突有聲，配合連串綿長的漸強樂段——很容易令人想到馬車車輪規律地轉動，漸漸遠離市區。

〈溪邊小景〉以低音弦樂起伏不定的和聲掀開序幕，第一小提琴在上方唱出的樂句，則令人心境平靜。在貝多芬的素描本裡，起伏不定的弦樂音型旁邊寫上「溪流的喁喁細語」，下方則寫著「溪流越大，音也越深越沉」。樂章接近結束時，木管樂的鳥語兩度響起（貝多芬指明是夜鶯、鸕鶿和布穀鳥），之後樂章繼續柔和地流淌，直至結束。



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第三樂章的諧謔曲輕盈地舞動，二拍子的中段卻踏著重步，有點像樸實的鄉村舞曲。諧謔曲與中段合共演奏兩次，但諧謔曲第三次出現時卻越來越快，然後突然戲劇化地中斷。暴風雨不久已經近在眼前，銅管樂、定音鼓和低聲吼叫的大提琴和低音大提琴，都在刻劃可怕的霹靂雷聲。然而大家要是記得，這裡將一幅幅景象描繪得活靈活現的音樂，其實都出自一個已經失聰數年的作曲家筆下。這時大家就會幡然醒悟：這些聲音，對作曲家而言都是遙遠的記憶，都要從記憶中提取、重建方能發而為曲。

暴風雨漸息，聖詩般的平靜音型從木管和高音弦樂傳出（這段有個很著名的類比——「雨後彩虹」，出於某樂評人手筆），然後獨奏長笛的上行音階預告終樂章來臨。獨奏單簧管模仿牧羊人的六孔豎笛，獨奏圓號則接話呼應。小提琴將這些主題的片段化為成熟的長篇旋律。一段時間後，終樂章迎來欣喜若狂的高潮——高潮也同樣很像聖詩。貝多芬作品的結尾通常十分響亮，而且洋洋得意；但「田園」的尾聲卻相去甚遠。輝煌消散；圓號配上弱音器，輕柔地重拾樂章開端，然後兩個豐滿的管弦樂和弦正式為樂曲畫上句號。

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、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony no. 6 in F major, op. 68, *Pastoral*

- I. Allegro ma non troppo
(Awakening of cheerful feelings on arriving in the country)
- II. Andante molto mosso
(Scene by a brook)
- III. Allegro (Peasants' merrymaking)
- IV. Allegro (Thunderstorm)
- V. Allegretto (Shepherds' Hymn – happy, thankful feelings after the storm)

“More the expression of feeling than tone-painting,” was how Beethoven described his *Pastoral* Symphony (1807–8). Yet there are moments of glorious tone-painting: the thunder in the fourth movement for instance, or the birdcalls in the closing pages of the second. But Beethoven was at least partly a romantic, a believer that truth lay more in feeling than in fact. That is why he insisted, in his sketchbooks, that “tone-painting when pushed too far loses its value”. The French composer Hector Berlioz, a genius of orchestral tone-painting, hailed the *Pastoral* Symphony in terms that would have delighted Beethoven: “This is no question of gaily dressed shepherds... it is a matter of nature in her simple truth.”

The first movement of the *Pastoral* is very different indeed from any of its precursors: it is more expansive, and the first theme has a relaxed, open, song-like quality quite unlike the taut, muscular thematic springboards that set the *Eroica* and the Fifth symphonies in motion. Beethoven's

subtitle describes it well: this is not an explosion of emotion, but a gradual “awakening of cheerful feelings”. At the heart of the movement, the rhythm of the opening theme becomes a repeated pattern, with chugging figures in the lower strings, in a series of long crescendos – easy to imagine the regular turning of the carriage wheels as the city is left behind.

“Scene by a brook” begins with undulating harmonies for lower strings, above which first violins sing heart-easing melodic phrases. In Beethoven’s sketchbooks the undulating string figures are marked “Murmur of the stream” and, underneath, “the bigger the brook, the deeper its note”. Near the end of the movement, a woodwind birdsong is heard twice (Beethoven specifies the nightingale, the quail and the cuckoo) before the movement flows gently to its close.

The third movement is a lightly dancing scherzo, with a stomping trio section in two-time suggestive of earthy country dances. The scherzo and trio sections are heard twice, but the third time the scherzo accelerates, then is suddenly and dramatically cut off. Hushed bass tremolos and pattering violin figures evoke distant thunder and the first raindrops. Before long the storm is fully upon us, with terrific thunderclaps on the brass, timpani and the growling cellos and basses. It is sobering to remember that the man who created these vivid sound-pictures had been deaf for the best part of a decade:

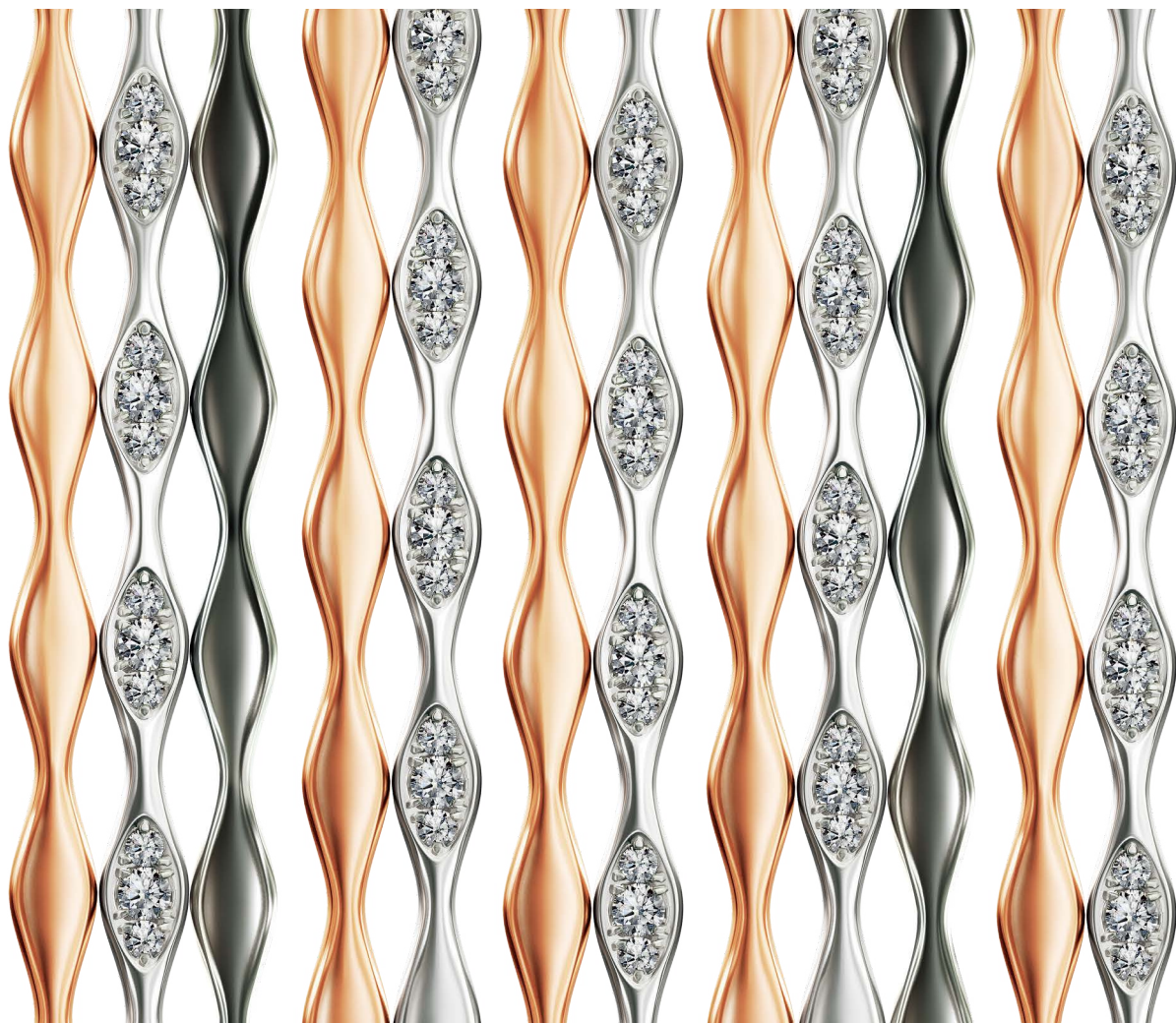
all of this would have had to be retrieved and reconstructed from long-distant memories.

The storm abates, and a quiet hymn-like figure is heard on woodwind and upper strings (one writer famously compared this to a rainbow), then an upward scale on solo flute heralds the beginning of the finale. A solo clarinet imitates a shepherd’s pipe, echoed by a solo horn. Violins transform these fragments of themes into a long, fully-fledged melody. At length the finale builds to an ecstatic climax, again very hymn-like. But the ending is a long way from the typical Beethovenian triumphant fortissimo. The glory fades; a muted horn softly recalls the finale’s opening, then with two full-orchestral chords the symphony is over.

Programme notes by Stephen Johnson

Instrumentation

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



周生生
(how Sang Sang)

九十周年



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加蒂 DANIELE GATTI

指揮 Conductor

Photo: Marco Borggreve



指揮家加蒂畢業於米蘭威爾第音樂學院作曲和管弦樂指揮學系，現任德累斯頓國家樂團總指揮，並為馬勒室樂團藝術顧問。他曾任佛羅倫斯五月音樂節劇院總指揮及羅馬歌劇院音樂總監，並在多個重要音樂機構擔任要職，包括聖西西利亞國立音樂學院、皇家愛樂、法國國家樂團、倫敦皇家歌劇院、博洛尼亞市立劇院、蘇黎世歌劇院，以及阿姆斯特丹皇家音樂廳樂團等。

他曾指揮多部重要歌劇的全新製作，包括由羅伯特·卡森導演的《法斯塔夫》（倫敦、米蘭和阿姆斯特丹）；由斯特凡·赫海姆執導、2008年拜羅伊特音樂節的開幕演出《帕西法爾》；由弗朗索瓦·吉拉德導演的《帕西法爾》（紐約大都會歌劇院）；薩爾斯堡音樂節的四套歌劇：《深宮情仇》、《波希米亞人》、《紐倫堡的名歌手》及《遊唱詩人》等。

2024年8月，他指揮德國國家管弦樂團2024/25的樂季揭幕演出，並與該團前往意大利巡演，以及在9月於維也納金色大廳指揮維也納愛樂的樂季揭幕演出，與樂團於歐洲各大城市巡迴演出。

他曾三度榮獲由意大利樂評家選出的最佳指揮「佛朗哥·阿比亞蒂」獎，2016年獲法國政府頒發榮譽軍團騎士勳章，肯定其作為法國國家樂團音樂總監的成就，並曾獲意大利大軍官勳章及其他多項榮譽。

Daniele Gatti graduated as a composer and orchestra conductor at the Conservatorio Giuseppe Verdi in Milan. He is the new Chief Conductor of the Sächsische Staatskapelle Dresden, he is also Artistic Advisor of the Mahler Chamber Orchestra. He was Chief Conductor of the Teatro del Maggio Musicale Fiorentino and Music Director of the Teatro dell'Opera di Roma. He previously held prestigious roles at important musical institutions like the Accademia Nazionale di Santa Cecilia, the Royal Philharmonic Orchestra, the Orchestre National de France, the Royal Opera House of London, the Teatro Comunale di Bologna, Zurich's Opernhaus, and the Royal Concertgebouw Orchestra in Amsterdam.

Some of the numerous and important new productions he has conducted include *Falstaff* staged by Robert Carsen (in London, Milan, and Amsterdam); *Parsifal* staged by Stefan Herheim opening the 2008 Bayreuther Festspiele; *Parsifal* staged by François Girard at the Metropolitan Opera in New York; four operas at the Salzburger Festspiele (*Elektra*, *La bohème*, *Die Meistersinger von Nürnberg*, and *Il Trovatore*).

In August, he opened the 2024-2025 season of Staatskapelle and led a tour Italy with the orchestra. At the end of September, he opened the Wiener Philharmoniker's season at the Musikverein of Wien, touring with them in major European cities.

He has been awarded the "Franco Abbiati" Award by Italian music critics three times as best director of the year. In 2016 he was awarded the Chevalier de la Légion d'Honneur from the French Republic for his work as Music Director of the Orchestre National de France. Among the awards obtained also that of Grand Officer of Merit of the Italian Republic.

藤田真央

MAO FUJITA

鋼琴 Piano

Photo: Eiichi Ikeda



藤田真央出生於東京，2017年在東京音樂學院求學期間，在瑞士克拉拉·哈斯基爾國際鋼琴比賽中一舉奪冠，並獲得觀眾獎、時代獎及特別獎。期後於2019年莫斯科柴可夫斯基國際鋼琴大賽中摘下銀牌。

本樂季，藤田於歐美及亞洲參與多場演奏，並將首次與倫敦愛樂及華盛頓國家交響樂團合作，並參加BBC逍遙音樂節，與捷克愛樂樂團同台演出。此外，他將重返卡內基音樂廳的史頓音樂廳演出獨奏會，並與指揮家彼得·波佩爾卡執棒的維也納交響樂團合作，參加維也納劇院重新開幕的慶典。

藤田曾與多位世界著名指揮家合作，包括比哥夫、沙爾、艾遜巴赫、楊諾夫斯基、尼爾森斯、班克羅夫特、多明哥·辛多揚、漢力克、赫魯沙、佩特連科、沙尼、斯塔塞夫斯卡及山田和樹，並與阿姆斯特丹皇家音樂廳管弦樂團、法國廣播愛樂、洛杉磯愛樂、布業管弦樂團，以及柏林德意志交響樂團等合作。

藤田真央是SONY（索尼）古典國際唱片品牌旗下獨家藝人，於2022年10月推出首張專輯《莫扎特鋼琴奏鳴曲全集》，以清澈的樂音與細緻的詮釋贏得廣泛好評。他於2024年秋季發行個人第二張專輯《72首前奏曲》，收錄蕭邦、斯克里亞賓及矢代秋雄的24首前奏曲，曲目選擇廣泛且富於挑戰性。

Born in Tokyo, Mao Fujita was studying at the Tokyo College of Music in 2017 when he took First Prize at the prestigious Concours International de Piano Clara Haskil in Switzerland, along with the Audience Award, Prix Modern Times, and the Prix Coup de Coeur. He was also the Silver Medalist at the 2019 Tchaikovsky Competition in Moscow.

This season, Fujita appears in an extensive series of recitals across Europe, America, and Asia, alongside his debuts with the Philharmonia Orchestra, with the National Symphony Orchestra in Washington, and at the BBC Proms with the Czech Philharmonic. Other highlights this season include a return to Carnegie Hall for a solo recital at Stern Auditorium as well as a performance with the Wiener Symphoniker under Petr Popelka as part of the celebrations for the reopening of the Theater an der Wien.

Fujita has debuted with conductors including Semyon Bychkov, Riccardo Chailly, Christoph Eschenbach, Marek Janowski, Andris Nelsons, Ryan Bancroft, Domingo Hindoyan, Manfred Honeck, Jakub Hrůša, Vasily Petrenko, Lahav Shani, Dalia Stasevska, and Kazuki Yamada, with the Royal Concertgebouw Orchestra, Orchestre Philharmonique de Radio France, Los Angeles Philharmonic, Gewandhausorchester, DSO Berlin, among others.

Fujita is an exclusive Sony Classical International artist. In October 2022, his eagerly anticipated debut album on the Sony Classical label, a studio recording of Mozart's complete piano sonatas, was released to unanimous acclaim for its transparent sound worlds and vividly-detailed interpretation. His second album, a wide-ranging and ambitious set entitled *72 Preludes* that champions the 24 Preludes of Chopin, Scriabin, and Yashiro, is released in the autumn of 2024.



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蕭邦
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24首前奏曲
降E大調五重奏，
為鋼琴和木管而作，K. 452

CHOPIN
MOZART
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Quintet in E-flat for
Piano and Winds, K. 452



韋爾遜
雙簧管
Michael Wilson
oboe



史安祖
單簧管
Andrew Simon
clarinet



莫班文
巴松管
Benjamin Moermond
bassoon



江簡
圓號
Lin Jiang
horn

藤田真央
鋼琴
Mao Fujita
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牛牛與港樂弦樂五重奏

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Wang Liang, violin

Andrew Ling, viola

Richard Bamping, cello

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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

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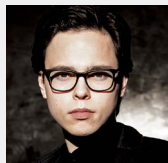
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HONG KONG PHILHARMONIC ORCHESTRA

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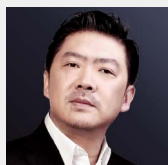
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佩多高斯基
Tarmo Peltokoski

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PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

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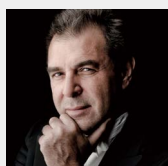


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Jing Wang
Concertmaster



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



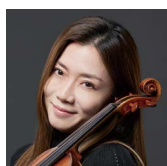
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



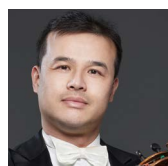
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



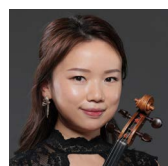
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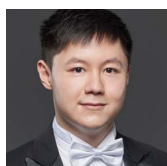
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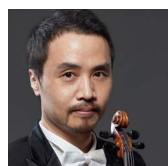
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Cheng Li



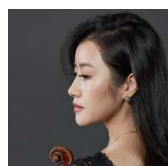
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



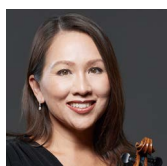
李智勝
Li Zhisheng



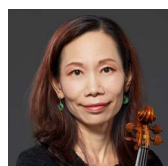
劉芳希
Liu Fangxi



毛華
Mao Hua



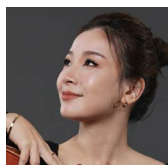
梅麗芷
Rachael Mellado



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



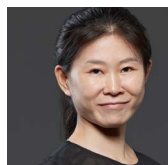
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



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Gallant Ho Ka-leung



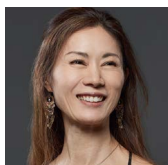
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



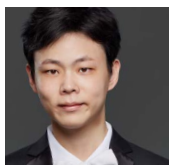
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

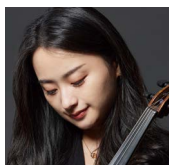
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Andrew Ling

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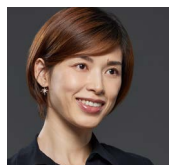
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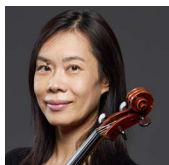
崔宏偉
Cui Hongwei



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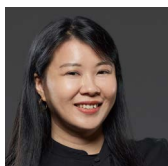
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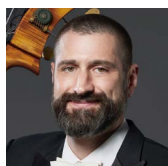
馮榕
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林傑飛
Jeffrey Lehmborg



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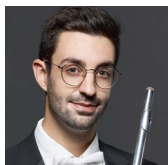
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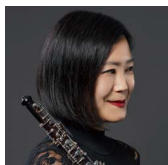
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●韋爾遜
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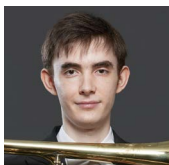
●韋雅樂
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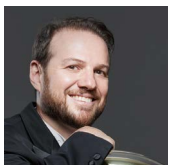
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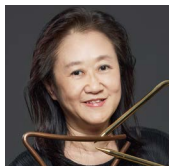
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Violin: James Li*

*承蒙香港小交響樂團允許參與演出。
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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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SPECIAL PROJECTS (Instruments)

港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴
· 由樂團首席王敬先生使用
喬凡尼·格蘭奇諾 (c.1715) 小提琴
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴
彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴
桑·巴蒂斯·維爾翁 (c.1867) 小提琴

香港管弦協會婦女會 捐贈

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

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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

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安素度·普基 (1910) 小提琴 · 由張希小姐使用

Stretton Society 慷慨借出

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Loaned by The Postscript Collection

G. B. Guadagnini (c.1760) Violin
· played by Mr Jing Wang, Concertmaster
Giovanni Grancino (c.1715) Violin
Carlo Antonio Testore (c.1740) Violin
Pietro Giovanni Mantegazza (c.1760) Violin
Jean-Baptiste Vuillaume (c.1867) Violin

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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

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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Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

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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
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Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
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The HK Phil is grateful to the
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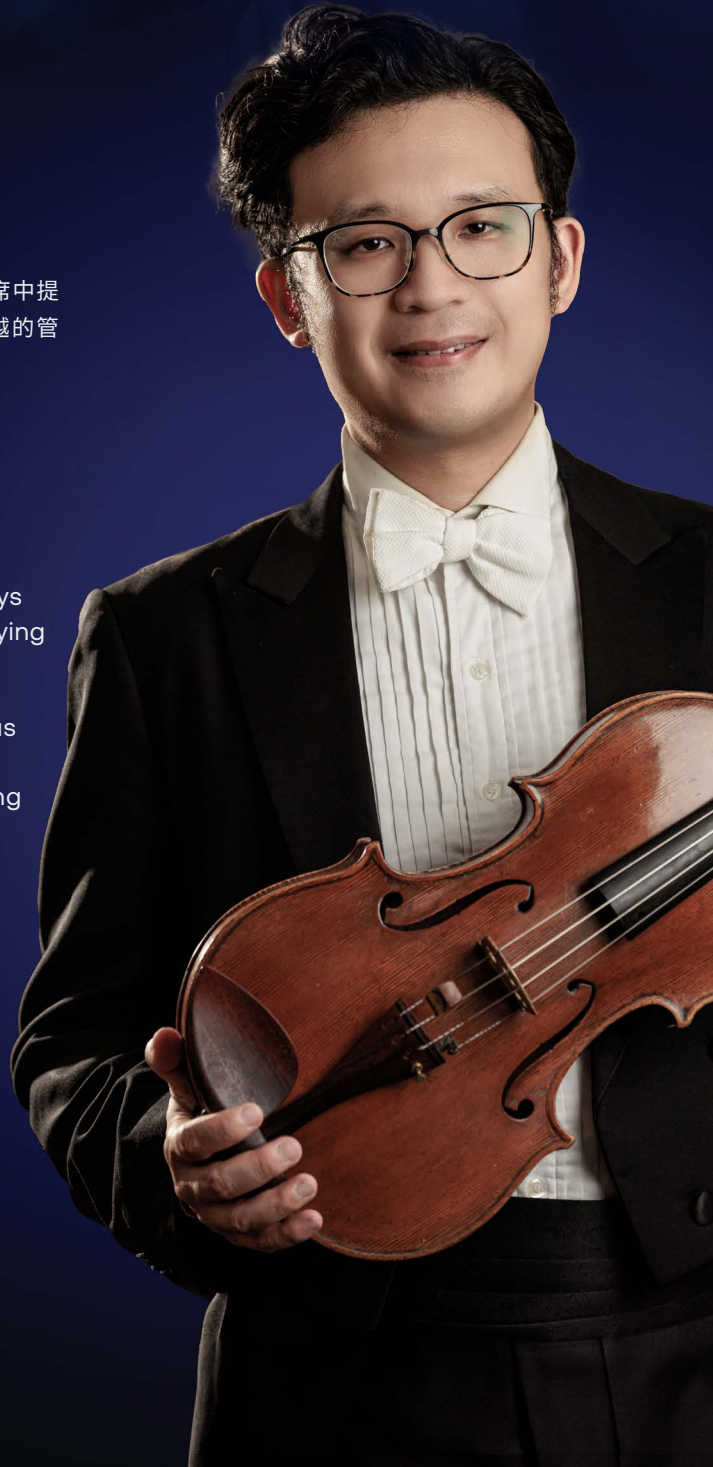
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

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.



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港樂衷心感謝 **邱啟楨紀念基金**
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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.



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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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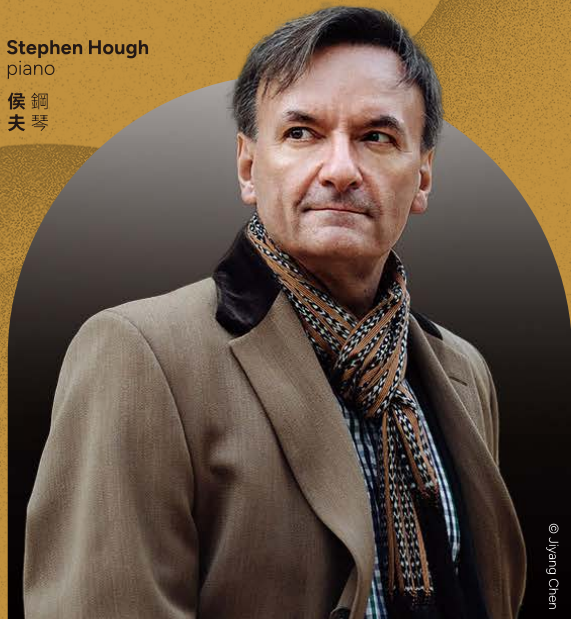
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12 DEC 2024

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廖國敏與
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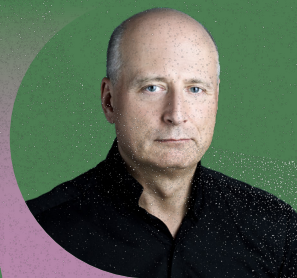
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4 APR 2025

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節目詳情 Programme Details



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Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

12
DEC 2024

Thu 8pm
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白遼士 《幻想交響曲》
Fazil SAY *Grand Bazaar*
SAINT-SAËNS Piano Concerto no. 5, *Egyptian*
BERLIOZ *Symphonie fantastique*

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

20 & 21
DEC 2024

Fri 8pm
Sat 5pm
CC
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Hans-Christoph Rademann |
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范尼古拉斯，男高音
鮑爾，男低音
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conductor
Valentina Farcas, soprano
Catriona Morison, mezzo-soprano
Nicholas Phan, tenor
Thomas E. Bauer, bass
Hong Kong Philharmonic Chorus
The Learners Chorus

29 & 30
DEC 2024

Sun 3pm
Mon 8pm
CC
\$520 \$420 \$320 \$220

中國人壽 (海外) 榮譽呈獻
新年音樂會：夢中之城維也納
China Life (Overseas) Proudly Sponsors
New Year Celebration: Vienna, City of Dreams

在「夢中之城」維也納，旋律彷彿瀰漫於空氣之中。齊來以維也納新年音樂會的方式迎接新的一年，曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的浪漫樂章、康高特精妙絕倫的電影配樂，還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段，為你送上一場如夢似幻的醉人音樂盛宴。

They call Vienna the “city of dreams” – a place where melody fills the very air. The HK Phil celebrates the New Year in traditional Viennese style, with waltzes by Strauss, opera from Mozart, and fabulous film scores by Korngold. Australian soprano Siobhan Stagg will grace the stage with her luminous voice, performing opera and operetta favourites. Join us for a concert that sparkles like champagne!

羅菲，指揮
施塔格，女高音
Benjamin Northey, conductor
Siobhan Stagg, soprano

3 & 4
JAN 2025

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