



HKU+
MUSE



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

HK PHIL × HKU MUSE
MAO FUJITA &
HK PHIL WINDS

港樂 × 港大繆思樂季
藤田真央與
港樂管樂首席



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
piano

8 DEC 2024

Sun 3pm

香港大學
李兆基會議中心大會堂
Grand Hall, HKU

muse.hku.hk

hkphil.org



香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

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

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

蕭邦

24首前奏曲

FRÉDÉRIC CHOPIN

24 Preludes

39'

中場休息

INTERMISSION

莫扎特

降E大調五重奏，為鋼琴和木管而作

WOLFGANG AMADEUS MOZART

Quintet in E-flat for Piano and Winds

25'

I. 最緩板—中庸的快板

II. 稍緩板

III. 輪旋曲：快板

I. Largo – Allegro moderato

II. Larghetto

III. Rondo: Allegretto



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲
Please reserve your applause until
the end of the entire performance



請勿拍照、錄音或錄影
No photography, recording or filming



請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking



香港文化中心
Hong Kong
Cultural Centre



蕭邦 (1810–1849)

24首前奏曲，op. 28

蕭邦出版「24首前奏曲」(op. 28, 1839)時還不到三十歲，這套作品後來也成了浪漫派鋼琴音樂的基石。其中幾首寫於1838年底至1839年初的冬季：當時正值蕭邦與情人喬治·桑（女作家艾瑪田·露斯·艾賀·德佩·迪·法蘭奇的筆名）情海翻波的日子。兩人較早前到達西班牙馬略卡島，在島上一所廢棄的加爾都西會修道院暫住，原意是為了養精蓄銳，培養創造力，但當地又濕又冷的天氣，反而令蕭邦的健康急轉直下——不過同時也啟發蕭邦，寫作了好些深刻的作品。

蕭邦帶到馬略卡島的物品中，就包括巴赫《十二平均律鍵盤曲集》，蕭邦本人的「前奏曲」的結構也受《十二平均律鍵盤曲集》影響。蕭邦也跟巴赫一樣，將多首前奏曲按特定次序排列，所有24個大調和小調都包括在內。

可是，與巴赫根據半音音階來排列（C大調到C小調，升C大調到升C小調，如此類推）不同，蕭邦則根據「五度循環」排列：大調、小調交替，但每首大調前奏曲（單數編號）之後，則是其關係小調的前奏曲（雙數編號），按照五度循環的規律，包攬全部調性，最後〈第二十四首D小調〉（調性正好是莫扎特《安魂曲》一樣）則是高潮所在，結尾以三個低沉的D音，為整套作品畫上句號，彷彿聽天由命似的。

此外，蕭邦也改變了「前奏曲」的意思。巴赫每首「前奏曲」都是「賦格曲」的引子——前者曲式較自由，後曲設計則較嚴謹；但蕭邦每首前奏曲都是完整的獨立樂

曲，能營造出特定的情感格局，讓演奏者與聽者詮釋。「極端對比」正是這套前奏曲一大特色：比方說，光是開端幾首前奏曲，已經既有平靜心境（〈第一首C大調〉），又有絕望的哀悼（〈第四首E小調〉）。

雖然蕭邦每首前奏曲都有鮮明特色，但作曲家卻靠著重複出現的樂思，令多首樂曲的主題都息息相關，營造出「全套一體」的完整感覺——例如重複音和鐘聲似的效果，在這套樂曲就經常出現；只是仍未清楚蕭邦是否有意讓全部24首前奏曲當成全集來演奏。

這套前奏曲也反映出蕭邦對美聲歌劇情有獨鍾，例如〈第十三首升F大調〉就令人想起美聲歌劇感情豐富的聲樂線條。雖然多首前奏曲演奏時間都在一分鐘以下，但〈第十五首降D大調〉（也就是著名的「雨滴」，然而綽號並非蕭邦所取）卻慢悠悠地開展，規模有點像夜曲。

說到技術難度，最高的莫過於〈第十六首B小調〉，而〈第十八首F小調〉即使演奏時間不到一分鐘，但效果堪比迷你協奏曲。無論篇幅長短，每首前奏曲都在深刻地探索——探索鋼琴表現力的潛質，以及探索蕭邦獨特的作曲視野。

FRÉDÉRIC CHOPIN

(1810–1849)

24 Preludes, op. 28

Not yet 30 years old, Frédéric Chopin published his collection of 24 Preludes, op. 28, in 1839. It has become a cornerstone of Romantic piano music. Several of these pieces were composed during the winter of 1838–39, a turbulent time when Chopin and his lover, the writer George Sand (pseudonym of Amantine Lucile Aurore Dupin de Francueil), were staying in a deserted Carthusian monastery in Majorca. Their retreat, intended to foster rest and creativity, proved disastrous for Chopin's health due to the damp and harsh weather, yet it inspired some of his most profound music.

Chopin had brought along a copy of J.S. Bach's *Well-Tempered Clavier*, a work that influenced the structure of the Preludes. Like Bach, Chopin organised his Preludes in a tonal sequence that encompasses all 24 major and minor keys.

However, rather than Bach's chromatic progression (C major to C minor, C-sharp major to C-sharp minor, etc.), Chopin structured his set using the "circle of fifths". This arrangement alternates each major-key Prelude (numbered as odd) with its relative minor (even numbers), cycling through keys until the climactic no. 24 in D minor (the

key of Mozart's *Requiem*), which concludes the work with a fatalistic series of three deep D's.

Chopin also redefined what a "prelude" could mean. In Bach's work, each prelude acts as an introduction to a fugue – the prelude freer in form, the fugue more strictly designed – whereas each of Chopin's Preludes is a complete musical statement in itself and evokes a particular emotional landscape open to interpretation by performer and listener alike. Extreme contrasts are a notable feature: among the very first Preludes, for example we encounter serenity (no. 1 in C major) and elegiac despair (no. 4 in E minor).

Despite their individuality, Chopin's Preludes display thematic unity through recurring musical ideas that create an overarching sense of cohesion – such as repeated notes and bell-like, tolling sounds that appear across the collection – though it is uncertain whether Chopin intended the entire set to be performed as a complete cycle.

The Preludes also reflect Chopin's fascination with bel canto opera, as heard in no. 13 in F-sharp major, which recalls the expressive vocal lines of the genre. While many of the Preludes last less than a minute, no. 15 in D-flat major (famously known as the *Raindrop* – the nicknames are not Chopin's) unfolds at leisurely length, like a nocturne.

None is thought to be more technically challenging than no. 16 in B-flat minor, and no. 18 in F minor can be likened to a miniature concerto (even though it lasts less than a minute). Whether brief or expansive, Chopin's Preludes embody a profound exploration both of the piano's expressive possibilities and of Chopin's unique compositional vision.

莫扎特 (1756-1791)

降E大調五重奏，為鋼琴和木管而作，K. 452

- I. 最緩板—中庸的快板
- II. 稍緩板
- III. 輪旋曲：快板

1784年，莫扎特「降E大調五重奏」在維也納首演，之後他給父親寫信，說「我覺得那是我至今最好的作品」，而且首演時「掌聲熱烈得無以復加。」

當然，由這時開始直到七年後莫扎特與世長辭（可惜他和蕭邦都英年早逝：前者享年三十五，後者三十九），他許多傑作相繼問世，但再也沒有選用與K. 452相同的樂器組合：四支管樂（雙簧管、單簧管、圓號和巴松管）與鋼琴。1796年，年輕的貝多芬寫作五重奏（op. 16）時，也似乎參照過K. 452：不但樂器組合相同，連調性也一樣（降E大調）。

組合裡的每件管樂器的音色都截然不同，而且每件都與鋼琴的敲擊特性形成對比。莫扎特改變與重組樂器組合時變化多端，想像馳騁——這不但是樂曲最令人著迷的地方之一，還能讓港樂幾位出色的首席樂師成為焦點，讓聽眾有機會欣賞他們施展渾身解數，可謂賞心樂事。

此外，莫扎特也利用寫作K. 452的經驗，處理他鋼琴協奏曲中獨奏鋼琴與管樂合奏的樂段，效果美妙至極。「降E大調五重奏」格式跟隨協奏曲的慣常寫法，由三個樂章組成，首尾兩個樂章快速，中間樂章則為慢速（不過第一樂章〈快板〉卻由寬廣緩慢的引子掀開序幕）。莫扎特將樂器之間的對話寫得十分引人入勝，而且以千變萬化的手法達致平衡。

〈小緩板〉以莫扎特式的抒情優雅地開展，將所有憂慮拋諸腦後；中途的優美旋律先由圓號奏出，經過發人深省的樂段之後，開端重現。莫扎特在終樂章為大家獻上一首迷人優雅的輪旋曲，樂章在華采樂段達到高潮，而且五件樂器全都有發揮機會。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯



觀眾問卷調查

AUDIENCE SURVEY

歡迎掃描QR碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！
資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.

WOLFGANG AMADEUS MOZART (1756–1791)

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

- I. **Largo – Allegro moderato**
- II. **Larghetto**
- III. **Rondo: Allegretto**

“I myself consider it to be the best work I have ever composed,” Mozart proudly declared when describing the success of his Quintet in E-flat to his father, adding that its premiere in the spring of 1784 in Vienna “called forth the very greatest applause.”

Many masterpieces were to follow, to be sure, before the composer’s death seven years later – both Mozart and Chopin died at tragically early ages (35 and 39, respectively) – but K. 452 does stand apart in its instrumentation. This is Mozart’s only quintet for the combination of four winds (oboe, clarinet, horn and bassoon) with piano. In 1796, young Beethoven wrote his op. 16 Quintet for the same instruments, in the same key of E-flat, and seems to have used K. 452 as a model.

Each of the winds has a clearly different timbre, and each contrasts with the percussive character of the piano. The imagination with which Mozart alters and recombines the possible combinations of those instruments is one of the score’s keenest pleasures – and gives HK Phil audiences a chance to hear the excellent principals of those sections in the spotlight.

Mozart would draw on the experience of composing K. 452 for the wondrous intermingling of solo piano and winds that is featured in the piano concertos. The Quintet itself is cast in the three-movement format of the conventional concerto, with two fast movements framing a slow central one, though a spacious, slow introduction prepares the way for the opening Allegro. Mozart balances the engaging conversation among the instruments with extraordinary variety.

The Larghetto unfolds with Mozartean lyrical grace, casting all worries aside; the beautiful melody introduced by the horn in the middle leads the way to new reflections before a reprise of the opening. For a finale, Mozart serves us a charmingly elegant rondo that culminates in a cadenza in which all five instruments are allowed their say.

All programme notes by Thomas May

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.

韋爾遜

MICHAEL WILSON

雙簧管 Oboe

Photo: Keith Hiro



韋爾遜2005年起獲聘為香港管弦樂團聯合首席雙簧管，於2009年起擢升為首席雙簧管。移居香港前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更跟隨當時的首席指揮馬素爾往德國巡演。此外，他亦與英國其他樂團合作，演出韋華第雙簧管與小提琴協奏曲，由尼高·甘迺迪指揮。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」；之後獲邀加入新成立的倫敦南岸交響樂團。閒暇時，韋爾遜常常陪伴他的兩個兒子（奧利弗和查理）嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra in 2009. Prior to this he was Co-Principal Oboe from 2005. Before moving to Hong Kong, he was working regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the newly founded orchestra, the Southbank Sinfonia, based in London. Any free time Michael has, he spends having fun with his two sons, Oliver and Charlie.

史安祖 ANDREW SIMON

單簧管 Clarinet

Photo: Keith Hiro



香港管弦樂團首席單簧管史安祖的國際音樂生涯，始於其備受讚譽的卡內基音樂廳首演。他是首位在北韓演出（1992年）、生於美國的藝術家，職業生涯亮點包括超過70次與香港管弦樂團合作的獨奏演出，於日本23個城市亮相，為柯普蘭的原版單簧管協奏曲作澳洲及亞洲首演，以及與新加坡和新西蘭的樂團合作，以巴塞單簧管演奏原版莫扎特協奏曲。

他的錄音作品包括個人獨奏專輯《HOT》（Musicians Showcase 發行）與最新專輯《烏木與象牙》（拿索斯發行）。史安祖畢業於茱莉亞音樂學院，經常獲邀前往耶魯大學、悉尼音樂學院、倫敦皇家音樂學院及北京中央音樂學院等以客席講師身份授課。近期，他在立陶宛、台灣及新西蘭完成了協奏曲首演。未來他將與梵志登合作演出協奏曲，並參與香港愛樂樂團的演出計劃。

Principal Clarinet of the Hong Kong Philharmonic, Andrew Simon's international career was launched by his critically acclaimed Carnegie Hall debut. The first American-born artist ever to perform in North Korea (1992), career highlights include over 70 solo performances with the Hong Kong Philharmonic, appearances in 23 Japanese cities, continental premieres of the original version of Copland's concerto in Australia and Asia, and his Singapore Symphony and New Zealand orchestral debuts performing Mozart's concerto in its original version on basset clarinet.

Recording projects include his recital CDs "HOT" (Musicians Showcase) and "Ebony and Ivory" (NAXOS Records). As guest lecturer, the Juilliard graduate frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music (London), and the Central Conservatory (Beijing). Having recently given his concerto debuts in Lithuania, Taiwan and New Zealand, upcoming projects include concertos with Jaap Van Zweden as well as with The SAR Philharmonic Orchestra.

莫班文 BENJAMIN MOERMOND

巴松管 Bassoon

Photo: Keith Hiro



莫班文是香港及區內備受推崇的巴松管演奏家及教育家，生於美國俄亥俄州辛辛那提市，13歲開始學習巴松管，於茱莉亞音樂學院畢業，2010年加入香港管弦樂團擔任首席巴松管。

他在港樂的獨奏表演包括：韋伯巴松管協奏曲、海頓交響協奏曲、泰利文木笛及巴松管雙協奏曲以及莫札特巴松管協奏曲等。他亦多次以客席身份演出，與新加坡交響樂團、奧克蘭愛樂樂團、澳門樂團、紐約愛樂、辛辛那提交響樂團等合作，並亮相香港國際室內樂音樂節以及於中國青島舉辦的第六屆國際巴松管音樂節等。

莫班文現在於深圳香港中文大學音樂學院教授巴松管。他在茱莉亞音樂學院期間師從紐約愛樂首席巴松管演奏家朱迪斯·勒克萊爾，其他導師包括派翠西亞·羅傑斯、馬丁·詹姆斯及羅素·欣克爾等。

Benjamin Moermond is an in-demand performing artist and educator in Hong Kong and throughout the region. He began his bassoon studies at the age of 13 in his hometown, Cincinnati, Ohio, and joined the Hong Kong Philharmonic Orchestra as Principal Bassoonist in 2010 after completing his studies at The Juilliard School.

As a soloist, he has performed Weber's Concerto for Bassoon, Haydn's Sinfonia Concertante, Telemann's Double Concerto for Bassoon and Recorder, and Mozart's Sinfonia Concertante with the HK Phil. As an invited guest he has performed with the Singapore Symphony Orchestra, Auckland Philharmonia Orchestra, Macau Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, Hong Kong International Chamber Music Festival, and the 6th International Bassoon Festival in Qingdao, China.

Benjamin is currently teaching bassoon at the School of Music, The Chinese University of Hong Kong, Shenzhen. During his time at Juilliard, he studied primarily with Judith LeClair. Other teachers include Patricia Rogers, Martin James, and Russell Hinkle.

江藺 LIN JIANG

圓號 Horn

Photo: Keith Hiro



香港管弦樂團首席圓號江藺，是同輩圓號演奏家中獲公認為最具才華的其中一位。1986年生於上海，五歲時隨家人移居澳洲，十歲開始學習圓號。他先後於墨爾本史高哲學院及維多利亞藝術學院學習，再於墨爾本大學取得音樂學士榮譽學位。

轉投港樂擔任首席圓號後，與世界各地樂團合作演出，包括澳洲室樂團、悉尼交響樂團、墨爾本交響樂團、紐約愛樂樂團、首爾交響樂團、澳洲世界樂團、亞洲愛樂樂團、維也納交響樂團、達拉斯交響樂團等；曾合作過的指揮大師包括梅狄、馬捷爾、梅塔、梵志登等。

Principal Horn of the Hong Kong Philharmonic Orchestra, Lin Jiang is considered an extraordinarily gifted horn player of his generation. Born in Shanghai in 1986, he moved with his family to Australia at the age of five and began playing the horn at the age of ten. He continued his studies at Scotch College Melbourne, the Victorian College of the Arts and graduated from the University of Melbourne with a Bachelor of Music degree with honours.

After winning the Principal Horn position of the HK Phil, Lin has performed around the world with top orchestras that include the Australian Chamber, Sydney Symphony, Melbourne Symphony, New York Philharmonic, Seoul Philharmonic, Australian World, Asia Philharmonic, Vienna Symphony and the Dallas Symphony orchestras. He has worked with world renowned conductors such as Riccardo Muti, Daniel Harding, Lorin Maazel, Zubin Mehta and Jaap Van Zweden.



HKU
MUSE

港樂
HKPhil

HK PHIL x HKU MUSE

港樂 × 港大繆思樂季

Join us in celebrating a longstanding collaboration that unites exceptional talent with a shared passion for music, all within the brilliant acoustics of the HKU Grand Hall!

Choral-Orchestral Concerts

Presenting large-scale choral masterpieces, such as Fauré's Requiem and Poulenc's Gloria, featuring both the HK Phil Chorus and HKU Chamber Singers

World Premieres by HKU Composers

Offering a unique platform for student composers to have their new works premiered and recorded by HK Phil musicians

Orchestral Spotlights Series

Showcasing the rich and diverse talents of HK Phil musicians, one section at a time

Piano Chamber Series

Featuring much-loved solo and chamber works by three piano stars alongside HK Phil principals



HKU+
MUSE

港樂
HKPhil



HK PHIL x HKU MUSE
港樂 × 港大繆思樂季



NIU NIU & HK Phil String Quintet

牛牛與港樂弦樂五重奏

23 FEB 2025 | SUN | 3PM



CHOPIN Piano Concerto No. 1 in E minor, Op. 11
(arr. Richard Hofmann)

SCHUBERT Piano Quintet in A major, D. 667, 'Trout'

HANNES MINNAAR & HK Phil String Quartet



邁納爾與港樂弦樂四重奏

11 MAY 2025 | SUN | 3PM



Charles LEE Gai-ho *A Fairytale for Adults* (World Premiere)

SHOSTAKOVICH String Quartet No. 8 in C minor, Op. 110

BEETHOVEN Piano Concerto No. 4 in G major, Op. 58
(arr. for piano & string quintet)



Jing Wang, violin

Wang Liang, violin

Andrew Ling, viola

Richard Bamping, cello

George Lomdaridze, double bass

Jiali Li, viola

\$320, 220 per concert
HKU Grand Hall

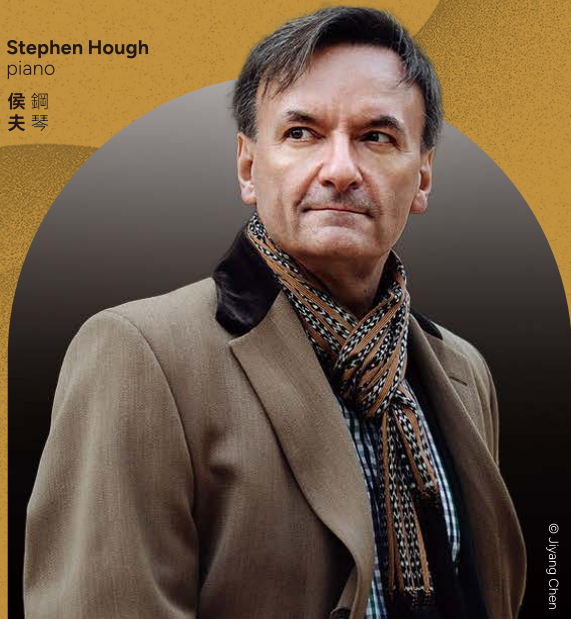
hkphil.org | muse.hku.hk

SWIRE DENIM SERIES

LIO
KUOKMAN
&
STEPHEN
HOUGH

Stephen Hough
piano

侯
鋼
夫
琴



© Jiyang Chen

太古輕鬆樂聚系列
廖國敏與侯夫



© Ka Lam

廖
國
敏
指
揮

Lio Kuokman
conductor

塞伊
聖桑
白遼士

Fazil SAY
SAINT-SAËNS
BERLIOZ

《大市集》
第五鋼琴協奏曲，「埃及人」
《幻想交響曲》

Grand Bazaar
Piano Concerto no. 5, Egyptian
Symphonie fantastique

12 DEC

2024
Thu 8pm

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

節目詳情 Programme Details



\$520 \$420 \$320 \$220

門票現於城市售票網公开发售

Tickets at URB TIX

www.urbtix.hk

電話購票
Telephone Booking

3166 1288

票務查詢及客戶服務
Ticketing Enquiries and Customer Service

3166 1100

每日10am-8pm Daily

節目查詢
Programme Enquiries

2721 2332

新加坡專賣請至香港樂網網站 For discount schemes, please visit hkphil.org
亦可透過流動購票應用程式 URB TIX (Android - HarmonyOS 及 iPhone/iPad 版) 購票
Tickets are also available through mobile ticketing app URB TIX (Android, Harmony OS and iPhone/iPad version)

CLUB BRAVO



會員獎賞計劃

MEMBERSHIP REWARD SCHEME



掃門票
SCAN



賺積分
EARN



換獎賞
REDEEM

掃描或上載門票，消費每 \$1 可賺取 **b1**，以兌換一系列豐富獎賞，或轉換成「亞洲萬里通」里數等精彩禮遇！

Scan tickets to earn Club Bravo Points with \$1 = **b1** point, redeem rewards and convert to Asia Miles!



費用全免，立即加入港樂會！
JOIN CLUB BRAVO FOR FREE TODAY!

\$1 = **b1**



港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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 *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
\$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) *Messiah*

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
學士合唱團
Hans-Christoph Rademann,
conductor
Valentina Farcas, soprano
Catriona Morison, mezzo-soprano
Nicholas Phan, tenor
Thomas E. Bauer, bass
Hong Kong Philharmonic Chorus
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

Fri 8pm
Sat 3pm & 8pm
CC
\$520 \$420 \$320
\$220 \$50

太古輕鬆樂聚系列 臥虎藏龍電影音樂會 Swire Denim Series Crouching Tiger, Hidden Dragon Live in Concert

譚盾 《臥虎藏龍》（電影放映，現場音樂演奏）
TAN Dun *Crouching Tiger, Hidden Dragon*
(Film Screening with Live Music)

羅菲，指揮
Benjamin Northey, conductor

17 & 18
JAN 2025

Fri 8pm
Sat 5pm
CC
\$520 \$420 \$320
\$220 \$50

拜羅伊特：指環歌劇場景 Bayreuth: Scenes from the Ring

華格納 《齊格菲》及《諸神的黃昏》歌劇場景
WAGNER *Scenes from Siegfried*
and *Götterdämmerung*

恩紀寧，指揮
默貝斯，女高音
芬克，女高音
Pietari Inkinen, conductor
Ricarda Merbeth, soprano
Stefan Vinke, Tenor

門票於城市售票網公开发售

AVAILABLE AT URB TIX www.urbtix.hk

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