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莫扎特

《費加洛的婚禮》：序曲

WOLFGANG AMADEUS MOZART

The Marriage of Figaro: Overture

4'

莫扎特

長笛與豎琴協奏曲

WOLFGANG AMADEUS MOZART

Concerto for Flute and Harp

30'

I. 快板

II. 小行板

III. 輪旋曲：快板

I. Allegro

II. Andantino

III. Rondeau: Allegro

莫扎特

第四十一交響曲，「茱比特」

WOLFGANG AMADEUS MOZART

Symphony no. 41, *Jupiter*

31'

I. 活潑的快板

II. 如歌的行板

III. 小步舞曲（小快板）

IV. 終曲（極快板）

I. Allegro vivace

II. Andante cantabile

III. Menuetto (Allegretto)

IV. Finale (Molto allegro)

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RESOUND IN SYMPHONY



莫扎特 (1756–1791)

《費加洛的婚禮》，K. 492：序曲

莫扎特從超級神童，發展成既睿智、有人情味又能扣人心弦的成熟藝術家，中間也並非一直穩定地進步，有時他好像突飛猛進似的——通常出現在人生巨變之後。1778年，他由母親陪伴造訪巴黎，但這趟旅程不但毫無成果，令他十分沮喪，途中母親更突然客死異鄉，從此他對悲傷與痛苦似乎有了更深刻的體會，學會如何細膩地以音樂表達悲痛之情。他人生的最後十年在維也納度過，這段日子的創作成果十分豐碩——但大放異彩之前，卻是1781年他因為顛覆當時的遊戲規則，反抗父親，反抗令他透不過氣的僱主（薩爾斯堡王侯大主教），結果不但被辭退——莫扎特直白地說——還被人在「臀部踢了一腳」。

莫扎特重拾音樂上的自由與獨立以後，作品也難免流露出這種情懷：歌劇《費加洛的婚禮》(1785-6) 正是當中最豐富多彩的作品之一。劇中角色栩栩如生，重唱曲充滿

活力，錯綜複雜，人物的互動方式在當時來說可謂前所未見。同時，劇情讓僕人成了英雄，犧牲了他們「高貴的」貴族僱主的利益——這在十八世紀末的帝都維也納，已經十分離經叛道。管弦樂序曲短小精悍，卻將場景鋪墊得恰到好處。大家聽見僕人費加洛和蘇珊娜在下人房裡喧鬧奔忙，但同時大家也能感覺到兩人機智聰敏，而且在智取僱主（伯爵）時十分高興。樂曲既是完美的開場曲，本身也十分討喜。

編制

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WOLFGANG AMADEUS MOZART (1756–1791)

The Marriage of Figaro, K. 492: Overture

Mozart's development from super-talented child prodigy to wise, humane, psychologically penetrating mature artist wasn't simply a steady upward climb. There are points at which he suddenly seems to take a big step forward, and these usually occur soon after some life-changing event. His mother's sudden death, during a frustrating visit to Paris in 1778, seems to have deepened his understanding of grief and pain, and of how to express them exquisitely in music. And the wonderful riches of his last decade in Vienna followed his game-changing defiance of his both his father and his suffocating employer, the Archbishop of Salzburg in 1781, which led to him being dismissed from the Archbishop's service with (as Mozart trenchantly put it) "a kick in the backside".

The opera *The Marriage of Figaro* (1785–6) is one of the richest of all Mozart's expressions of his new-found freedom and independence in music. The characters are wonderfully "alive", and the interactions between them in the vibrant and complex ensemble numbers are without parallel in



莫扎特 Mozart
(Wikimedia Commons)

opera up to this date. At the same time, the fact that the opera makes heroes of servants, at the expense of their "noble" aristocratic employer, was profoundly challenging in late 18th century imperial Vienna. The orchestral overture is brief, but it sets the scene brilliantly. We hear the hustle and bustle of the servants Figaro and Susanna's activity "below stairs", but we also sense something of their quick-wittedness and their delight in outsmarting their master, the Count. It's a both perfect curtain-raiser, and a delight in itself.

Instrumentation

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

莫扎特 (1756–1791)

C大調長笛與豎琴協奏曲， K. 299

- I. 快板
- II. 小行板
- III. 輪旋曲：快板

閱讀莫扎特的書信實在是椿樂事：內容風趣，既生動又毒舌，時而溫柔時而嬉鬧，有時甚至可以從中窺見他的音樂思想，但信中有句話卻令許多論者百思不得其解。從莫扎特在給父親的信中可見，他對長笛十分排斥，說長笛是「我無法忍受的樂器」。然而這位作曲家不但能寫出這首大受歡迎的長笛與豎琴協奏曲，還有其他精彩萬分的長笛協奏曲和四重奏，以至管弦樂曲（尤其美妙至極的歌劇《魔笛》）裡無數精美細膩的長笛樂段，他怎麼可能討厭長笛？簡單的答案就是：他不討厭長笛，不過經過幾次與富豪貴族長笛手（也毫無例外全部小氣吝嗇）吵得面紅耳熱之後，似乎連帶對這件樂器也失去耐性——起碼有一陣子吧。

C大調長笛與豎琴協奏曲正是一例。樂曲寫於1778年，是作曲家為詹納公爵和他的女兒而寫的作品。當時莫扎特在巴黎逗留了七個月，期間詹納公爵父女也演奏過這首樂曲。（莫扎特這次出訪，正是為了尋找既富裕又有文化的僱主，讓他擺脫薩爾斯堡的奴役，可惜事與願違）。莫扎特給父親寫信說，公爵的長笛聲部演奏得「極好」，公爵千金瑪麗的豎琴演奏也「非常優秀」。可是公爵卻從來沒有就這首協奏曲付費；而且莫扎特給瑪麗上作曲課，原本已談好學費金額，但到頭來公爵卻只肯付一半。莫扎特一氣之下拒絕收款，將所有才華用於在家書中咒罵公爵，而且方式多姿多采。

儘管如此，公爵父女的音樂造詣顯然很好（長笛和豎琴部分絕不容易）；而且為他們寫作時，時年二十二的莫扎特更是想像馳騁，妙筆生花，因此樂曲一直大受歡迎。這是他最光明、最平靜的作品，有時很興高采烈，但一直保持精緻的品味。在他日後的作品裡，同類彬彬有禮的舉止，卻會遭到強勁或細膩的威脅（這是莫扎特越來越認同民主運動的跡象），但這裡塑造的世界卻充滿田園風情，夢幻不已；而且莫扎特將色彩揉合、交織的方式，還有長笛與豎琴的表達能力，無不對後世作曲家影響深遠。

編制

兩支雙簧管、兩支圓號及弦樂組。

WOLFGANG AMADEUS MOZART (1756–1791)

Concerto for Flute and Harp in C major, K. 299

- I. **Allegro**
- II. **Andantino**
- III. **Rondeau: Allegro**

Mozart's letters are a joy, bursting with lively and scurrilous wit, tender, playful, sometimes offering shafts of insight into his musical thinking. But one comment has puzzled many commentators: in a letter to his father he dismisses the flute as "an instrument which I cannot bear." How could it be that the composer of this much-loved concerto, plus other gorgeous flute concertos and quartets, not to mention the countless exquisite solos in his orchestral works, and above all his wonderful opera *The Magic Flute*, could have hated the flute? Well, the simple answer is that he didn't, but after several heated run-ins with rich or aristocratic (and invariably stingy) flautists, he seems to have lost patience with the instrument, at least for a while.

This Concerto is a case in point. Mozart wrote it in 1778 for the Duke de Guines and his daughter, who played it during Mozart's seven-month stay in Paris, where he hoped – in vain alas – to find a wealthy, cultured employer and escape from servitude in Salzburg. Mozart wrote to his father that the duke played his part

"extremely well", and that Marie's performance at the harp was "magnificent". But the duke never paid Mozart for the Concerto, and only offered him half the agreed fee for tutoring Marie in composition. In disgust, Mozart refused the money, and in his letters he turned all his talent for colourful insult on the duke.

For all that, the duke and his daughter clearly were fine musicians (their parts are far from easy), and writing for them set the 22-year-old Mozart's imagination working on a high level, hence the Concerto's enduring popularity. This is Mozart at his most cloudless and serene, with moments of good humour but always in exquisite taste. In Mozart's later works the courtly manners embodied here could be subjected to robust or subtle challenge (a sign of Mozart's growing democratic sympathies), but here the world evoked is idyllic, dreamlike, and the way Mozart combines and interweaves the colours and expressive capabilities of flute and harp has been influential on composers ever since.

Instrumentation

Two oboes, two horns and strings.

莫扎特 (1756–1791)

C大調第四十一交響曲，K. 551， 「萊比特」

- I. 活潑的快板
- II. 如歌的行板
- III. 小步舞曲 (小快板)
- IV. 終曲 (極快板)

關於莫扎特最後三首交響曲的初期歷史，其實大家所知甚少——也許有些讀者會感到驚訝。不過大家知道的，是這三首樂曲的寫作時間短得驚人：根據莫扎特的私人作品目錄，三首交響曲分別在1788年6月26日、7月25日和8月10日完成，換言之C大調第四十一交響曲是在兩個多星期內完成。過去不少人認為莫扎特從未聽過這幾首樂曲演出，但現在這種想法已有所改變：三首樂曲問世後很快就在整個歐洲流傳，而且備受欣賞，所以看來樂曲最初肯定經過大力推廣。大家知道，1789至1790年間，莫扎特在萊比錫、法蘭克福和居住地維也納也舉行過音樂會，節目也包括交響曲；要是莫扎特在節目裡包括少量其最新作品，不是很自然的事嗎？

樂曲的綽號「萊比特」跟莫扎特完全無關；事實上，這個綽號本身似乎源自英國。第一樂章開始後不久，全樂團奏起厚實的號角曲——在十八世紀末的歌劇裡，很適合預告古羅馬神祉到來；在俄羅斯作曲家格拉祖諾夫眼中，賦格曲式的終樂章則是科隆大教堂的化身，宏偉壯麗。為壯麗的終樂章掀開序幕的四音動機，其實莫扎特在舊作《小彌撒曲》的〈信經〉中用過——傳統上，〈信經〉是用以堅定信仰的經文——因此說是與上帝或眾神祉有關，從樂章的語調和內容看來都似乎很合理。

可是，即使在「萊比特」最開端，還是隱隱帶點離經叛道。開端的齊奏樂思很是嚴厲，但接著就是弦樂的質疑。之後，在厚重的C大調「神祇出場」全體奏樂段之後，原本平靜的質疑卻變得更強烈，獨奏木管樂的加入令聲音更豐富——在這首交響曲，木管樂的用法非常獨立，以當時的交響樂來說也是聞所未聞。所以，一方面是厚重、說一不二的王者氣派，還配有典禮式小號與鼓——這就是華麗璀璨的舊秩序；另一方面是較小較弱，但堅持不懈的質疑之聲，經常傾向更陰沉的小調和聲。在十八世紀末的歐洲各地，要是從中聽出政局張力的暗示，其實也不覺牽強。

在〈行板〉(第二樂章)，質疑元素再變得更強烈。弦樂由始至終配上弱音器，即使是突如其來的強音，音色也帶著怪異的朦朧感。初時小提琴嘗試唱出旋律，卻兩度被尖銳的強音干擾，彷彿語氣強硬的「不可！」樂章從頭到尾都充滿對平靜安寧的渴望，與焦躁而模稜兩可、朦朧又不安的時刻交替出現。樂章結束時，弦樂樂句彷彿帶來慰藉，一如大家心目中一首誠摯的詠嘆調的結尾一樣。儘管一切彷彿得以解脫，但憂慮之情仍是揮之不去。雖然〈小步舞曲〉，開端仿如微風吹拂，氣氛猶如宮廷舞曲，但正如莫扎特學者札斯羅所言，這段小步舞曲「外表優雅，但背後卻是錯綜複雜的對位與動機的應用，都在不安地低聲細語。」小步舞曲主樂段結束前，有個哀傷



天神茱比特 Jupiter Enthroned

by Heinrich Friedrich Füger (Wikimedia Commons)

的純木管樂段響起——這正是好例子；同樣，中段表面上很輕鬆，但憤怒的樂段突然響起，旋律彷彿預示了終樂章開端的四音動機，而且同樣配以小號和圓號。

在莫扎特時代，交響曲傾向將表現力和戲劇重心放在第一樂章；通常終樂章都像興高采烈地送行似的，並非好像貝多芬那樣當成大型的總結。但在「茱比特」的終樂章，大家會發現樂曲重心已經開始移向結

尾。終樂章開端的「呈示部」交代了六個動機；往後大部分時間裡，六個動機都在競爭，效果既使人興奮又扣人心弦。但到了宏偉的尾聲，其中五個動機以對位法共冶一爐，展現出最高超的賦格曲寫法，然後剩下的樂思重現，為樂章畫上宏偉優雅但無可避免的句號。

在莫扎特生命中的最後數年，有種批評曾三番四次出現：說他的作品太複雜，力度素材太豐富——不是「音符太多」，而是「樂思太多」。這麼說，終樂章這首賦格曲可能就是莫扎特的回應，告訴世人，無論素材多寡，他總有辦法將所有素材揉合成壯麗的整體。沒有證據顯示莫扎特認為這首交響曲就是他最後一首，畢竟他只有三十二歲；不過真要寫絕筆之作，也很難寫得比這一首更華麗、更令人印象深刻。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

WOLFGANG AMADEUS

MOZART (1756–1791)

Symphony no. 41 in C major, K. 551, *Jupiter*

- I. *Allegro vivace*
- II. *Andante cantabile*
- III. *Menuetto (Allegretto)*
- IV. *Finale (Molto allegro)*

It may surprise some readers to learn how little is known about the early history of Mozart's last three symphonies. We do know though that they were composed in a breathtakingly short time: according to Mozart's private catalogue, these three works were completed on 26 June, 25 July and 10 August 1788, which would mean that the C major Symphony, no. 41, was finished in just over two weeks. Until recently it was widely believed that Mozart never heard these symphonies in performance, but the speed with which they came to be known and valued across Europe suggests that they were given a strong initial boost. It is known that Mozart gave concerts featuring symphonies in Leipzig, Frankfurt and his home city Vienna during 1789–90; what could be more natural than that he should include at least some of his latest offerings?

The nickname *Jupiter* has nothing to do with Mozart; instead it seems to have originated in Britain. The massive full-orchestral fanfares soon after the start of the first movement could well herald the arrival of an ancient Roman

god in a late 18th century opera, while for the Russian composer Alexander Glazunov, the fugal finale was the embodiment of the magnificent cathedral of Cologne. The four-note motif that launches that magnificent finale is one that Mozart had earlier used in the "Credo" – the traditional affirmation of belief – in his *Missa Brevis*; so, talk of God, or of gods, does seem justified by the tone and content of the music itself.

And yet, even at the very beginning of the *Jupiter* Symphony, there are hints of something subversive at work. The stern, unison opening idea is quickly followed by questioning strings. Then, after a massive C major "entry of the god" tutti passage, the quiet questioning intensifies, now enriched by solo woodwinds – Mozart's use of independent woodwind in this symphony is unlike anything in symphonic music up to this point. So, we have a contrast between massive, regal assertion, the old order resplendent with ceremonial trumpets and drums, and smaller, fainter, but persistent voices of doubt, often inclining towards darker minor key harmonies. It isn't too far-fetched to hear echoes of political tensions across Europe in the late 18th Century.

In the *Andante* second movement the questioning element intensifies further. The strings are muted throughout, giving a strangely veiled quality to their tone even in sudden loud outbursts. At the very start the violins attempt to lead off in song,

only to be interrupted twice by a jagged forte, like an emphatic “No!” Throughout this movement yearning for peace alternates with restless ambiguity and shadowy anxiety. The end of the movement seems to bring resolution, with the kind of soothing string phrases one might expect at the end of a heartfelt aria, yet a sense of unease prevails. And despite its breezy opening and courtly dance character, the Minuet itself offers, in the words of the Mozart scholar Neal Zaslaw, “a host of contrapuntal and motivic complexities murmuring uneasily behind a *gallant* exterior”. The plaintive passage for woodwind alone just before the end of the main Minuet section is a good example, and so is the surprise angry anticipation of the finale’s four-note opening motif, again enhanced by trumpets and horns, in the middle of the seemingly relaxed Trio.

In Mozart’s time, symphonies tended to concentrate their expressive and dramatic weight on the first movement: the finale was often more in the nature of a spirited send-off than the massive summing up it became under Beethoven. But in the finale of the *Jupiter* Symphony we can see the weight already beginning to shift towards the ending. Six motifs are introduced in the initial “exposition” section of this movement. For most of the finale they are played off against one another to exhilarating and moving effect, but in the grand coda five of these motifs are combined contrapuntally in a superb

demonstration of fugal mastery, then the remaining idea returns to round it all off with grand, elegant inevitability.

One criticism Mozart had had to endure repeatedly in his last years was that his works were too complex, too rich in dynamic material – not so much “too many notes” as too many ideas. This concluding fugue may then have been Mozart’s response, showing that it didn’t matter how much material he used, he could still draw it all together into a magnificent unity. There is no evidence that Mozart ever had the faintest inkling that this Symphony was to be his last (he was, after all, only 32), but he could hardly have signed off with a more impressive flourish.

All programme notes by Stephen Johnson

Instrumentation

Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

JAAP & NIU NIU

柴可夫斯基
柴可夫斯基
柴可夫斯基

第三鋼琴協奏曲
第二鋼琴協奏曲
第五交響曲

TCHAIKOVSKY
TCHAIKOVSKY
TCHAIKOVSKY

Piano Concerto no. 3
Piano Concerto no. 2
Symphony no. 5

Niu Niu
piano
牛
鋼
琴



梵志登與牛牛



© Keith Hino

梵
志
登

指
揮

Jaap van Zweden
conductor

7 & 8 FEB

2025

Fri 8pm & Sat 5pm

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

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

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港樂 × 港大繆思樂季
牛牛與港樂弦樂五重奏



HK PHIL × HKU MUSE
Niu Niu & HK Phil String Quintet

23 Feb 2025 Sun 3pm

香港大學李兆基會議中心大會堂 Grand Hall, HKU

\$320 \$220

張碧珊 TERESA CHEUNG

指揮 Conductor



張碧珊在美國、加拿大及香港廣受歡迎，經常參與管弦樂、合唱、歌劇及芭蕾舞製作。她曾擔任美國賓夕法尼亞州阿爾圖納交響樂團音樂總監長達13個樂季，屢獲好評，現任紐約無盡山脈音樂節駐節指揮。

生於香港，張氏早年於伊士曼音樂學院取得指揮碩士學位，並獲頒表揚最具潛質女指揮的法莉塔指揮大獎，其後於伊凡斯維爾愛樂樂團擔任駐團指揮，展開職業生涯。在任期間，她於2002年帶領伊凡斯維爾青年愛樂樂團赴日本舉行該團首次國際巡演。她亦曾擔任美國交響樂團駐團指揮及美國巴德音樂節和巴德夏祭的助理指揮。

張氏的音樂會節目編排充滿創意，她構思的合作項目及社區外展計劃均廣獲好評。同時，她亦熱衷推動適合不同年齡人士的音樂教育。在任職阿爾圖納交響樂團期間，她策劃過多項項目，廣邀區內兒童、高中樂手、合唱團、芭蕾舞團及民間組織一同參與。張氏近年合作過的團體包括阿馬里洛、查帕閣、鳳凰城、波特蘭及西密歇根州的交響樂團、威恩堡和羅卓斯特愛樂樂團、胡士托室樂團、紐約市芭蕾舞團、布魯克林女皇歌劇團及香港小交響樂團。此外，她亦曾在紐約林肯中心的「相約藝術家」系列節目中擔任指揮指導。

Teresa Cheung is in frequent demand for symphonic, choral, operatic and balletic productions throughout the United States, Canada and Hong Kong. Following an acclaimed 13-season tenure as Music Director of Pennsylvania's Altoona Symphony Orchestra, she was appointed Resident Conductor of the Endless Mountain Music Festival.

A native of Hong Kong, Teresa received her master's degree in Conducting from the Eastman School of Music. She is also the recipient of the JoAnn Falletta Conducting Award for the most promising female conductors. Beginning her career as Resident Conductor of the Evansville Philharmonic Orchestra, Teresa led the Evansville Philharmonic Youth Orchestra on its first international concert tour to Japan in 2002. Subsequently, she served as Resident Conductor of the American Symphony Orchestra and Assistant Conductor for the Bard Music Festival and SummerScape.

Widely known for her creative concert programming, collaborative projects and community outreach initiatives, Teresa Cheung is also a passionate advocate for music education for all ages. During her tenure in Altoona, she created numerous outreach programs that engaged area children and high school musicians and choristers ballet companies and civic organisations. Teresa's recent engagements have found her on the podia of the Amarillo, Chappaqua, Phoenix, Portland and Western Michigan symphony orchestras, Fort Wayne and Rochester philharmonic orchestras, Woodstock Chamber Orchestra, New York City Ballet, Brooklyn's Regina Opera and the Hong Kong Sinfonietta. She has also served as a conducting clinician for Lincoln Center for the Performing Arts' "Meet the Artist" programme.

史德琳 MEGAN STERLING

長笛 Flute

Photo: Natalia Segura



生於澳洲的史德琳自2002年起擔任香港管弦樂團首席長笛，三十多年來一直享受與全球頂尖指揮家及獨奏家同台演出。她曾多次以獨奏家身份和港樂合作，並於香港、中國內地、澳洲、歐洲及美國舉行獨奏會，並參與電台廣播、粵語流行曲錄音和室內樂音樂會。她曾亮相澳洲、亞洲、歐洲及北美的國家電視台及電台的現場節目，且於澳洲國會大廈為澳洲總理演奏。

2003年，她於布達佩斯舉行的國際長笛比賽摘冠及贏得最佳演奏特別獎。她在澳洲獲得多個獎項，包括國立長笛大賽的冠軍及觀眾獎、澳洲交響樂團演出獎、墨爾本大學及坎培拉音樂學院舉辦的協奏曲大賽冠軍以及澳洲權威獎項女皇信託獎。史德琳在澳洲就讀時，師從希爾、布魯姆和戴維斯；後來赴英深造師隨艾德蒙—戴維斯和米高·高斯，赴德隨昆伯納學習。

史德琳是澳洲世界樂團的創團成員，團結來自世界各地頂尖樂團的澳洲音樂家，與梅達、梅狄、力圖等指揮大師合作。她亦熱衷教學，有豐富舉辦大師班、室內樂指導及比賽評判的經驗。

Principal Flute of the Hong Kong Philharmonic since 2002, Australian-born Megan Sterling has enjoyed working with some of the world's top conductors and soloists for three decades. She has appeared several times as a soloist with the HKPhil and other orchestras. She has appeared in recitals, radio broadcasts, Canto-pop recordings and chamber music concerts in Hong Kong, Mainland China, Australia, Europe and the US. She has appeared live on national television and radio on three continents, and performed at Parliament House for the Australian Prime Minister.

Sterling was awarded 1st Prize and Special Concerto Prize at the 2003 International Flute Competition in Budapest. In her home country, she was winner of the 1st Prize and Audience Prize at the Australian National Flute Competition; winner of a Symphony Australia Performer's Award; 1st Prize winner at the concerto competitions of Melbourne University and the Canberra School of Music; and winner of the prestigious Queen's Trust Award. Sterling completed most of her music studies in Australia with Vernon Hill, David Bloom and Prudence Davis. Further studies abroad include with Paul Edmund-Davies and Michael Cox in the UK (London), and Hans Krug in Germany (Berlin).

In addition to her full-time role with the Hong Kong Philharmonic, Sterling is a founding member of the Australian World Orchestra (AWO), which brings Australian musicians from elite orchestras around the world to play together under conductors such as Zubin Mehta, Riccardo Muti and Simon Rattle. She is also a sought-after flute teacher, with additional experience giving masterclasses, chamber music coaching and adjudication for competitions.

嘉芙納 TJASHA GAFNER

豎琴 Harp

Photo: Daniel Delang



豎琴演奏家嘉芙納1999年生於瑞士，畢業於紐約茱莉亞音樂學院，師隨南茜·艾倫。她在瑞士國立洛桑高等音樂學院師隨貝蒙多獲得獨奏家碩士學位。

嘉芙納曾獲逾20個獎項，2023年9月，她贏得著名的慕尼黑ARD國際音樂大賽冠軍和觀眾獎，其他獎項包括：在2014年意大利豎琴之聲大賽和2016年法國吉里奧大賽獲得冠軍；2021年在法語公營媒體比賽中獲得「2022年獨奏家」獎，同年贏得佑斯特獎和利納爾德基金會文化獎助金。2023年，她獲德國《時代週報》評選為德國30位有影響力的30歲以下人士之一。

嘉芙納10歲起定期在歐洲各地舉行獨奏會，並以獨奏家身份，受邀與巴黎室樂團、紐約年青演奏家樂團及倫敦莫扎特演奏家樂團等管弦樂團合作。她曾在瑞士電台和電視台演出，並在18歲時錄製了第一張CD。2022年，她在阿根廷的個人巡演上首次主持大師班。2023年，她前往剛果表演和教學，並利用廢棄物製作樂器。她透過創作自己的改編曲，以及與賀力加、陶子藝、薩費斯坦和庫倫等作曲家合作（他們都曾題獻作品予她），致力增添豎琴演奏曲目。

Tjasha Gafner, harpist born in 1999 in Switzerland, graduated from the Juilliard School in New York under the guidance of Nancy Allen. She earned a Master Soloist degree as well under Letizia Belmondo at the Haute Ecole de Musique in Lausanne.

In September 2023, Tjasha won the 1st prize and the audience prize at the prestigious ARD Competition in Munich. She holds more than 20 awards and has won 1st prizes at competitions such as the Suoni d'Arpa (Italy, 2014) and the Martine Géliot Competition (France, 2016). In 2021, she was awarded "Soloist 2022" at the Médias Francophones Publics Competition, won the Max D. Jost Prize, and received the Leenaards Cultural Grant. In 2023, she was recognised as one of the 30 influential personalities under 30 in Germany by *Die Zeit*.

Since the age of 10, Tjasha has regularly performed in recitals across Europe. She has been invited to perform as a soloist with orchestras including the Ensemble Orchestral de Paris, the Ensemble des Jeunes Virtuoses de New York and the London Mozart Players. She has been featured on Swiss Radio and Television, and recorded her first CD at the age of 18. In 2022, she conducted her first masterclass during a solo tour in Argentina. In 2023, she travelled to Congo to perform, teach, and build instruments from waste. She contributes to expanding the harp repertoire by creating her own transcriptions and collaborating with composers such as Heinz Holliger, Ziyi Tao, Jake Safirstein, and Laurent Coulomb, who have dedicated works to her.

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

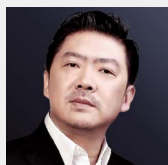
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佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

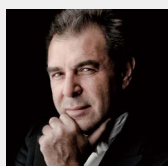
RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP
邱啟楨紀念基金及
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The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

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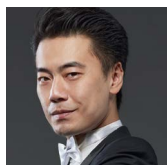
ARTISTIC PARTNER



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



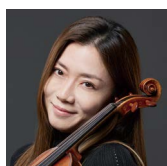
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



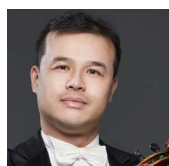
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



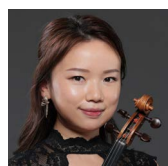
艾瑾
Ai Jin



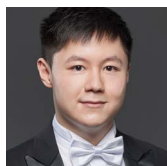
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程立
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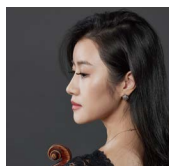
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Jia Shuchen*



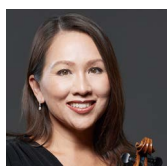
李智勝
Li Zhisheng



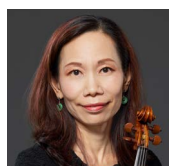
劉芳希
Liu Fangxi



毛華
Mao Hua



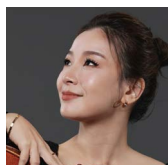
梅麗芷
Rachael Mellado



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



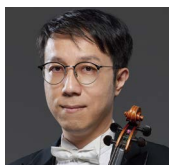
■余思傑
Domas Juškys



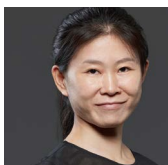
▲梁文瑋
Leslie Ryang Moonsun



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Gallant Ho Ka-leung



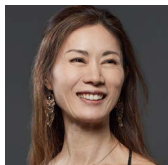
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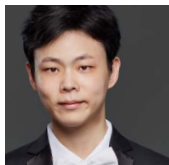
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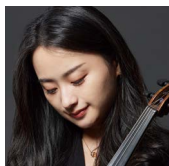
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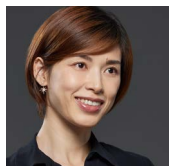
■李嘉黎
Li Jiali



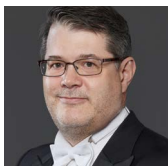
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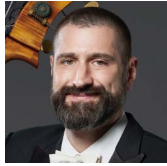
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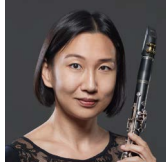
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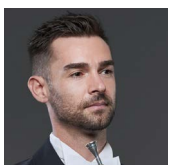
▲周智仲
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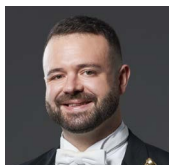
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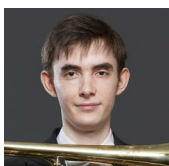
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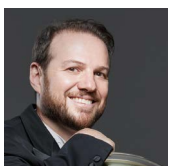
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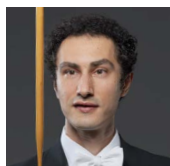


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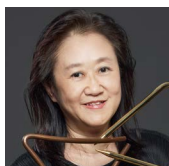
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*承蒙香港小交響樂團允許參與演出。
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In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we 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)

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約瑟·加里亞奴(1788)小提琴

卡洛·安東尼奧·狄斯多尼(1736)小提琴

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

Carlo Antonio Testore (1736) Violin

The Postscript Collection 慷慨借出

G. B. 瓜達尼尼(c.1760)小提琴

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G. B. Guadagnini (c.1760) Violin

· played by Mr Jing Wang, Concertmaster

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· played by Ms Zhao Yingna, Principal Second Violin

Carlo Antonio Testore (c.1740) Violin

Pietro Giovanni Mantegazza (c.1760) Violin

· played by Mr Domas Juškys, Co-principal Second Violin

Jean-Baptiste Vuillaume (c.1867) Violin

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安素度·普基(1910)小提琴 · 由張希小姐使用

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· played by Mr Leung Kin-fung, First Associate Concertmaster

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· played by Mr Wang Liang, Second Associate Concertmaster

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· Mr Pascal Raffy

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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
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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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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**
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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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for **Tomoko Tanaka** is sponsored by

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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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My heart will go on: and from the courtly romances of Elizabethan England to the untamed passions of *West Side Story*, love really is all you need. This Valentine's Day, the brass players of the Hong Kong Philharmonic Orchestra cross centuries and continents, playing music by Bernstein, Puccini, James Horner (*Titanic*) and The Beatles. It's a magical journey, but the emotion is universal - and eternal. Why not bring someone special...?

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Robert Smith 施樂百 TRUMPET 小號

Lin Jiang 江蘭 HORN 圓號

Jarod Vermette 韋雅樂 TROMBONE 長號

Paul Luxenberg 雷科斯 TUBA 大號

10 FEB 2025

MON 7:30PM

\$250 \$200*

* Local full-time students, senior citizens, people with disabilities and the minders 本地全日制學生、長者、殘疾人士及看護人

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第三鋼琴協奏曲
第二鋼琴協奏曲
第五交響曲

Piano Concerto no. 3
Piano Concerto no. 2
Symphony no. 5

梵志登, 指揮
牛牛, 鋼琴

Jaap van Zweden, conductor
Niu Niu, piano

10
FEB 2025

Mon 7:30pm
JC

\$250

港樂×大館：室樂音樂會系列 情人節浪漫曲
HK Phil×Tai Kwun: Chamber Music Series
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莫思卓, 小號
施樂百, 小號
江蘭, 圓號
韋雅樂, 長號
雷科斯, 大號

Christopher Moysse, trumpet
Robert Smith, trumpet
Lin Jiang, horn
Jarod Vermette, trombone
Paul Luxenberg, tuba

14 & 15
FEB 2025

Fri 8pm
Sat 5pm
CC

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

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梵志登 | 拉赫曼尼諾夫第二交響曲
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小提琴協奏曲 (亞洲首演)
第二交響曲

Violin Concerto (Asia Premiere)
Symphony no. 2

梵志登, 指揮
柳愛莎, 小提琴

Jaap van Zweden, conductor
Esther Yoo, violin

19 & 22
FEB 2025

Wed & Sat 8pm
CC

\$1980 \$1480 \$980 \$580

勞力士榮譽呈獻：考夫曼歌劇盛會
Rolex Proudly Presents:
Jonas Kaufmann Opera Gala

傲視同儕的德國-奧地利歌劇唱家考夫曼，將於其首度訪港的演出與港樂合作，獻唱多首膾炙人口的歌劇詠嘆調，包括《托斯卡》的卡瓦拉多西、《阿依達》的拉達梅斯、《卡門》的唐荷西，以及《杜蘭朵》的卡拉雷等。

This concert showcases favourite arias from some of Kaufmann's signature roles, including Cavaradossi in *Tosca*, Radamès in *Aida*, Don José in *Carmen*, and Calaf in *Turandot*.

利達, 指揮

考夫曼, 男高音

Jochen Rieder, conductor
Jonas Kaufmann, tenor

23
FEB 2025

Sun 3pm
HKU

\$320 \$220

港樂×港大繆思樂季
牛牛與港樂弦樂五重奏
HK Phil×HKU MUSE
Niu Niu & HK Phil String Quintet

蕭邦 (荷夫曼改編)
舒伯特

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Piano Concerto no. 1
Piano Quintet, *Trout*

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王敬, 小提琴
王亮, 小提琴
凌顯祐, 中提琴
鮑力卓, 大提琴
林達橋, 低音大提琴

Niu Niu, piano
Jing Wang, violin
Wang Liang, violin
Andrew Ling, viola
Richard Bamping, cello
George Lomdaridze, double bass

28 FEB 2025

Fri 8pm

1 MAR 2025

Sat 8pm
TM

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