

SWIRE MAESTRO SERIES

JAAP
RACHMANINOV 2

Esther Yoo
violin

柳愛莎
小提琴



梵志登
指揮

Jaap van Zweden
conductor

14 & 15 FEB 2025

Fri 8pm & Sat 5pm

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梵志登 | 拉赫曼尼諾夫第二交響曲

SWIRE MAESTRO SERIES

Jaap | Rachmaninov 2



梵志登 | 指揮

Jaap van Zweden | Conductor

柳愛莎 | 小提琴

Esther Yoo | Violin

姚思豪

小提琴協奏曲 (2018-2024, 2024修訂)

修訂版世界首演；香港管弦樂團、BBC廣播三台
與西雅圖交響樂團聯合委約作品

- I. 易揮發的稍緩板—
- II. 有活力的一優美的小行板
- III. 荒涼的行板—活躍地
- IV. 憂愁的一生動的快板—安寧和晴朗的一
小行板—充滿活力的一激情—華彩，狂想—
憂鬱的慢板—思鄉的最緩板

RAYMOND YIU

Violin Concerto (2018-2024, rev. 2024)

World Premiere of Revised Version; Co-commissioned by
the Hong Kong Philharmonic Orchestra, BBC Radio 3 and
the Seattle Symphony

- I. Larghetto, volubile –
- II. Vivo con brio – Andantino grazioso
- III. Andante desolato – Animato
- IV. Mesto – Allegro animato – Calmo e Sereno –
Andantino – Con moto – Furioso –
Cadenza, rapsodico – Adagio con melancolia –
Largo nostalgico

35'

中場休息

INTERMISSION

拉赫曼尼諾夫

第二交響曲

- I. 緩板—中庸的快板
- II. 極快板
- III. 慢板
- IV. 活潑的快板

SERGEI RACHMANINOV

Symphony no. 2

- I. Largo – Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

60'

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姚恩豪 (1973年生)

小提琴協奏曲 (2018-2024, 2024修訂)

修訂版世界首演；香港管弦樂團、BBC廣播三台與西雅圖交響樂團聯合委約作品

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- IV. 憂愁的一生動的快板—安寧和晴朗的一小行板—充滿活力的一激情—華彩，狂想—
憂鬱的慢板—思鄉的最緩板

姚恩豪的新小提琴協奏曲是特別為柳愛莎創作，靈感源自中國偉大小提琴家兼作曲家馬思聰的一生。馬思聰出生於1912年，青少年時期大部分時間在法國學習小提琴，然後學習作曲，返回中國後職業生涯非常成功；但他的命運在二十世紀六十年代發生了轉變，1967年初，他與家人一起逃往美國，並於1987年在異鄉去世。馬氏的《內蒙古組曲》(1937)中，以民歌為基礎的第二樂章〈思鄉曲〉至今仍為中國聽眾所熟知，其迴響貫穿姚恩豪的協奏曲中——此曲正正是一首對流亡悲傷的沉思曲。

第一樂章在小提琴顫音中逐漸顯現，隨後在顫音之外逐漸形成和聲、旋律形狀和孤立的想法——小軍鼓上的節奏圖形、延綿不斷的小提琴線、管弦樂和弦重複的模式——似乎是在預告接下來的章節。

沒有片刻休止，第二樂章以輕快的諧謔曲開始，然後進入「三重奏」部分，向「時代曲」（馬氏年輕時眾所周知的一種流行音樂流派）致敬。這種受爵士樂和拉丁美洲影響的感性風格在二十世紀三十及四十年代在中國廣泛流行——首先在中國內地，後來在香港和台灣地區。隨著諧謔曲再



姚恩豪 Raymond Yiu

Photo: Roman Mellah

姚恩豪 RAYMOND YIU

作曲家姚恩豪生於香港，以倫敦為創作基地。除作曲以外，他亦是爵士鋼琴家、指揮家及音樂文章作家。2021年，他憑《西北風》奪得艾弗·諾韋洛獎，他亦於2004年、2012年、2013年、2018年分別憑《玻璃之外》、《前額的星》及《倫敦市民異常受傷》及《蜂蜜》獲得同一獎項的提名。姚氏曾與多個合奏樂團及藝術家合作，包括BBC歌唱家、BBC愛樂、Chroma合奏團、愛爾蘭和諧當代音樂合奏團、10/10合奏團、倫敦小交響樂團、倫敦的朗坦勞合奏團、倫敦交響樂團和加拿大新現代樂團等。

姚氏的作品包括：2006年獲英國奧爾德堡的阿梅達歌劇委約創作《原裝中國魔術師》；獲倫敦交響樂團委約，為鋼琴及傳統中國樂器創作了《毛毛雨》，由鋼琴家朗郎及絃索四重奏演出；《交響曲》由高男高音劃斯、BBC交響樂團及指揮家加德納於2015年BBC逍遙音樂節中首演，獲英國《衛報》譽為「不同凡響」。他的《世界曾是萬象奇蹟》及《異域一角》分別獲提名2018年及2020年的英國皇家愛樂協會音樂大獎。

香港管弦樂團於2017年首度演奏姚氏的《倫敦市民異常受傷》，並在2021/22樂季的揭幕音樂會世界首演姚氏以紀念貝多芬誕生250週年的《老貝》，由梵志登指揮。姚氏是2024年5月出版的《劍橋作曲指南》撰稿人之一。

起，時代曲音樂亦重新出現，但這次是有層次的，並最終幾乎消失在相互競爭的音樂和情緒的混亂中。

獨奏家幾乎不間斷地演奏了前兩個樂章，與管弦樂團不斷對話。至第三樂章，她轉向與內心對話——在完全無人伴奏下演奏，周圍無聲的管弦樂隊強調了她的孤獨。她演奏的樂段，由一首二胡獨奏曲移植並加以潤飾，此二胡曲於1974年（即姚氏出生後的一年）在香港錄製。與以馬思聰為基礎素材的其他樂章不同，此樂章更具姚氏的個人色彩，為整首關乎流亡、失落和思鄉的協奏曲，提供了不同的視聽角度。

彷彿與協奏曲的慣例背道而馳，最後一個樂章是最堅實、形式上最複雜的，但從總體來說，此樂章卻是借鑒了協奏曲傳統，而不是與之抗衡。獨奏者在弦樂的顫音和單簧管的低沉樂音上，飄揚出長長的抒情旋律——這顯然致敬了西貝流士小提琴協奏曲的開場，儘管旋律的音高是源自馬思聰的〈思鄉曲〉。同樣植根於協奏曲傳統的，是獨奏者和管弦樂團之間的關係在樂章過

程中變化和發展的方式。到了樂章中間點，這種關係變得明顯對立，管弦樂隊的音樂變得越來越密集和多變，而獨奏者則努力在管弦樂隊的動盪中保持自己的地位。在經歷了激烈的高潮和狂想曲的華彩樂章之後，這部作品在所有主題的安靜對位綜合中消散。

*此協奏曲原版於2024年3月由BBC交響樂團首演，今晚演出的是於2024年修訂的版本。

樂曲介紹由 John Fallas 撰寫

編制

兩支長笛、短笛、雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、低音長號、定音鼓、打擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組。

Raymond Yiu is a Hong Kong-born British composer, jazz pianist, conductor, and writer on music. He is the winner of an Ivors Classical Award in 2010 for *Northwest Wind*, and was nominated for the same award in 2004 (*Beyond the Glass*), 2012 (*Les Etoiles au Front*), 2013 (*The London Citizen Exceedingly Injured*), and 2018 (*Mielo*). He has worked with ensembles and artists including BBC Singers, BBC Philharmonic, Chroma, Concorde Ensemble, Ensemble 10/10, London Sinfonietta, Lontano, London Symphony Orchestra, and Nouvel Ensemble Moderne.

His “musical diversion” *The Original Chinese Conjuror* was commissioned for the 2006 Aldeburgh/Almeida Opera, and *Maomao Yü* was commissioned by LSO for Lang Lang and the Silk String Quartet. His “hugely impressive” (*The Guardian*) *Symphony* was premiered by countertenor Andrew Watts, BBC Symphony Orchestra and Edward Gardner at the BBC Proms 2015. He was nominated for a Royal Philharmonic Society Music Award in 2018 (*The World Was Once All Miracle*) and 2020 (*Corner of a Foreign Field*).

The Hong Kong Philharmonic first performed Yiu’s *The London Citizen Exceedingly Injured* in 2017. *Old Bei*, a Beethoven 250 commission from the orchestra opened its 2021-22 season under the baton of Jaap van Zweden. He is one of the contributors to *The Cambridge Companion to Composition*, published in May 2024.

RAYMOND YIU (b. 1973)

Violin Concerto (2018-2024, rev. 2024)

World Premiere of Revised Version ;

Co-commissioned by the Hong Kong Philharmonic Orchestra,
BBC Radio 3 and the Seattle Symphony

- I. **Larghetto, volubile –**
- II. **Vivo con brio – Andantino grazioso**
- III. **Andante desolato – Animato**
- IV. **Mesto – Allegro animato – Calmo e Sereno – Andantino – Con moto – Furioso – Cadenza, rapsodico – Adagio con melancolia – Largo nostalgico**

Composed specially for Esther Yoo, Raymond Yiu's new violin concerto is inspired by the life of the great Chinese violinist and composer Ma Sicong. Born in 1912, Ma spent much of his teens in France, studying violin and then composition, then made a highly successful career in China. But his fortunes turned in the 1960s, and in early 1967 he escaped with his family to the USA, where he died in 1987. The folksong-based second movement, "Nostalgia", from Ma's *Inner Mongolia Suite* (1937) is well known to Chinese listeners even today, and echoes of it thread through Yiu's concerto, which is itself a meditation on the sorrows of exile.

The first movement emerges from violin trills, out of and around which gradually form harmonies, melodic shapes, and isolated ideas – a rhythmic figure on snare drum, a pattern of repeated orchestral chords under a sustained violin line – that seem

like premonitions of what is to come later in the work.

Following without a break, the second movement begins as a light-footed scherzo before relaxing into a "trio" section which pays homage to *shidaiqu* – a genre of popular music which Ma would have known well in his youth. This sensual, jazz- and Latin American-influenced style was widespread in China during the 1930s and 1940s – at first on the mainland, then later in the territories of Hong Kong and Taiwan. After a return of the scherzo material the *shidaiqu* music resurfaces, but this time layered with and eventually almost lost under a jumble of competing musics and moods.

The soloist has played almost continuously through the first two movements, but in constant dialogue with the orchestra. In the third movement she turns inward. Playing entirely unaccompanied, with the silent orchestra around her

only emphasising her solitude, she performs a decorated transcription of a solo piece for erhu which Yiu found on a field recording made in Hong Kong in 1974, the year after his own birth in the territory. Even more personal in its connotations to Yiu than the Ma Sicong-based material of the other movements, this music offers a different perspective on the concerto's concerns with exile, loss and nostalgia.

In a reversal of concerto convention, the final movement is the most substantial, and the most formally intricate. But in general the movement draws on concerto tradition rather than contesting it. The soloist floats a long-breathed lyrical melody over string *tremolandi* and low clarinets – a clear allusion to the opening of Sibelius's Violin Concerto, even if the pitches of the melody are derived from Ma's "Nostalgia". Also grounded in concerto tradition is the way in which the relationship between soloist and orchestra changes

and evolves in the course of the movement. Around the mid-point that relationship becomes notably antagonistic, with the orchestra's music increasingly dense and changeable and the soloist struggling to hold her own above the orchestral turbulence. After a fierce climax and a rhapsodic cadenza, the piece comes to rest in a quiet contrapuntal synthesis of all its themes.

*The original version of the Concerto was premiered by the BBC Symphony Orchestra in March 2024. Tonight's performance is the revised version made in 2024.

Programme notes by John Fallas

Instrumentation

Two flutes, piccolo, oboe, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani, percussion, harp, piano doubling celesta and strings.

拉赫曼尼諾夫 (1873-1943) E小調第二交響曲，op. 27

- I. 緩板—中庸的快板
- II. 極快板
- III. 慢板
- IV. 活潑的快板

作曲家

雖然拉赫曼尼諾夫的父親沉迷賭博，敗壞祖業，跟往日相比算是家道中落；可是後來布爾什維克上台後，開始有計劃地迫害俄羅斯所有貴族，拉赫曼尼諾夫仍屬明顯的對象，因此一家人顯然必須逃亡。他們1918年抵達美國，拉赫曼尼諾夫也在當地終老。在家鄉俄羅斯，國人視他為柴可夫斯基之後最偉大的本國作曲家；但在美國，人人都認為他主要是鋼琴家，至於拉赫曼尼諾夫的作品，卻則被評為老套過時，會令人聯想起另一個年代——一個早被遺忘又飽受抨擊的音樂史年代。

背景

而即使在家鄉，詆毀拉赫曼尼諾夫的人也有不少。他的第一交響曲1897年在聖彼得堡首演時，就曾遭樂評大肆鞭撻。無論是因為當日指揮帶醉上場、樂團排練不足，還是因為樂曲本身真的寫得不夠好，樂評人都非常尖酸刻薄。整整十年後，拉赫曼尼諾夫才鼓起勇氣再度寫作交響曲，而且為了要擺脫第一交響曲的夢魘，就舉家搬到德累斯頓暫住。他寫道：「我們像隱士一樣生活：誰也不見、誰也不認識，哪裡也不去。」他就是在這種隱居似的環境裡寫作第二交響曲。

音樂

第一樂章先以大提琴和低音大提琴奏出陰沉的樂思。樂思由六個音符組成，不斷演

變，貫串全樂章。樂章剛開始便逐步鋪陳，營造那很久以後才來臨的高潮：小提琴彷彿在飛來飛去似的，劃出優雅的大弧形線條（包括一個飛躍似的主題。這個主題在第三樂章重現時更感人肺腑），其他樂器則一直保持張力。樂章最後突然結束，也就是拉赫曼尼諾夫的慣常寫法——僅由大提琴和低音大提琴奏出單一樂音。

第二樂章由忙亂的小提琴和圓號激動人心的主題開始。這個主題源自古老素歌《震怒之日》的開端，是全樂章的旋律基礎。《震怒之日》幾乎出現在拉赫曼尼諾夫所有作品裡，面貌多樣，可說是他音樂上的「名片」；至於為何他不斷使用，大家還是毫無頭緒。這首素歌並非俄羅斯式葬禮的一部分，而且似乎作曲家遲至1931年才知道其重要性和出處。有人認為這反映了死亡令拉赫曼尼諾夫著迷；但他用這個主題寫作的卻是《諧謔曲》（或曰「音樂玩笑」），看來他只是對這個主題的音樂特色感興趣。

第三樂章是全曲情感最深刻的。在流動的中提琴上方，小提琴回到第一樂章的主題，引入單簧管美不勝收、妙不可言的旋律（也隱約與《震怒之日》相似）；整個樂章皆根據這個旋律發展而成。旋律徐徐開展，彷彿徘徊在永恆邊緣，迂迴曲折地走過婉約動人的片片樂音，之後才交給樂團。音樂一度令人以為激情樂段將至，但不多久，旋律

便先後落在獨奏小提琴和長笛身上，最後還是回到單簧管。

終樂章以興高采烈，喜氣洋洋為主。儘管第一至第三樂章痛不欲生，此刻作曲家彷彿明白自己所寫的無疑是首傑作。他沒有忘掉前三樂章的哀愁——幾個樂章的素材都在此重現，宛如湧現的回憶，然後終樂章的歡樂氣氛把這些痛苦回憶一一推開，變得興奮熱烈；最後還是按照拉赫曼尼諾夫的慣常做法，戛然而止。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國號）、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。



拉赫曼尼諾夫 Sergei Rachmaninov

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SERGEI RACHMANINOV

(1873–1943)

Symphony no. 2 in E minor, op. 27

- I. **Largo – Allegro moderato**
- II. **Allegro molto**
- III. **Adagio**
- IV. **Allegro vivace**

THE COMPOSER

Although his father had gambled away his inherited fortune, and the family had fallen on comparatively hard times, Sergei Rachmaninov was still an obvious target once the Bolsheviks came to power. With their systematic persecution of all Russia's aristocratic families, it was clear that Rachmaninov and his family had to flee, and in 1918 they arrived in the US, where he was to live for the remainder of his life. Having been regarded in his native Russia as the country's greatest composer since Tchaikovsky, in America he was seen primarily as a pianist whose music was both out of fashion and redolent of a long-forgotten and much maligned era in musical history.

THE BACKGROUND

But even in his homeland, Rachmaninov had his detractors, and his first symphony was met with an extremely hostile critical reaction at its 1897 premiere in St Petersburg. Whether the conductor had been drunk, the orchestra

under-rehearsed or the work simply not well enough written, critics heaped vitriol onto Rachmaninov's work. It was another 10 years before he dared approach the composition of a symphony again, and keen to exorcise the ghosts of the first symphony, he moved with his family to Dresden where, as he wrote, "We live here like hermits: we see nobody, we know nobody and we go nowhere." In that secretive environment, he set about composing his second symphony.

THE MUSIC

The first movement begins darkly with the cellos and basses announcing a simple six-note idea which evolves organically throughout the movement. The sense of gradual growth to some long-distant climax is present almost from the start with the violins tracing large, graceful arcs (including a soaring theme which is to return with incredible emotional impact in the third movement) while the rest of the orchestra is in a state of continual tension, the movement

eventually closing with one of Rachmaninov's typically abrupt endings; just a single note from the cellos and basses.

The second movement opens with frantic violins and a stirring theme from the horns which forms the melodic basis of the entire movement. This theme is derived from the opening notes of the ancient plainchant associated with death, the *Dies Irae*. It was a theme Rachmaninov used in almost all his music in one form or another and it became something of his musical calling-card. Quite why he used it so extensively is not known; it was not part of the Russian funeral rite and it appears that only in 1931 did he learn its true significance and origins. It has given rise to the perception that Rachmaninov was obsessed with death, but the fact that he built a *scherzo* (or musical joke) around this theme suggests that his interest in it was purely for its musical properties.

Above flowing violas, the violins return to a theme first heard in the opening movement to introduce the unspeakably lovely clarinet melody (which is itself also loosely related to the *Dies Irae*) around which the third movement – and the emotional core of the symphony – is centred. Seeming to hover on the very brink of eternity it winds its leisurely way through soundscapes of immense beauty before being taken up by the rest of the orchestra. For a time, it seems as if it is going to work itself

up into something passionate, but it soon finds its way to a solo violin which passes it onto a flute and eventually back to the clarinet.

For most of its length the fourth movement is exuberantly celebratory as if Rachmaninov realises that, despite the anguishes of the previous movements, he has penned a real symphonic masterpiece. He does not forget the pain and sorrow we have already experienced, and ideas from the earlier movements reappear in a kind of moment of reminiscence before the pure joy of the movement firmly pushes aside such memories to bring the movement to a rousing and, again typical of Rachmaninov, abrupt conclusion.

Programme notes by Dr Marc Rochester

Instrumentation

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

HK PHIL × HKU MUSE
NIU NIU & HK PHIL
STRING QUINTET

港樂 × 港大
牛牛與港樂
弦樂五重奏

蕭邦 (荷夫曼改編) 第一鋼琴協奏曲
舒伯特 鋼琴五重奏, 「鱒魚」

CHOPIN Piano Concerto no. 1

(arr. HOFMANN)

SCHUBERT Piano Quintet, *Trout*



王敬
小提琴
Jing Wang
violin



王亮
小提琴
Wang Liang
violin



凌顯祐
中提琴
Andrew Ling
viola



鮑力卓
大提琴
Richard Bamping
cello



林達儒
低音大提琴
George Lomdaridze
double bass

牛牛
鋼琴
Niu Niu
piano

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The Hong Kong Philharmonic Orchestra reserves the right to change the programme and artists

梵志登 JAAP VAN ZWEDEN

指揮 Conductor

Photo: Keith Hiro



梵志登生於阿姆斯特丹，年僅19歲便成為阿姆斯特丹皇家音樂廳樂團史上最年輕的樂團首席，展開其卓越的音樂生涯。1996年正式開始其指揮生涯，成為炙手可熱的世界級指揮家之一。他於2018至2024年擔任第26任紐約愛樂樂團音樂總監，並於2012至2024年出任香港管弦樂團音樂總監。2024年1月，他接任首爾愛樂樂團音樂總監，並將在2026年9月成為巴黎法國電台愛樂樂團音樂總監。他將在2024/25樂季帶領芝加哥交響樂團展開歐洲巡演。

2023年4月，梵志登因對皇家音樂廳的藝術貢獻而榮獲皇家音樂廳大獎。他同時是安特衛普交響樂團的桂冠指揮，以及荷蘭電台愛樂樂團的榮譽總指揮，此前他曾於2005至2013年出任該團的總指揮。他曾於2008至2011年擔任皇家法蘭德斯樂團的總指揮，並在2008至2018年擔任達拉斯交響樂團音樂總監。在他精心的領導下，香港管弦樂團於2019年勇奪《留聲機》雜誌年度管弦樂團大獎。此外，他於2012年獲《音樂美國》選為年度指揮。

1997年，梵志登伉儷成立帕帕堅奴基金會，為患有自閉症的兒童及家庭提供協助。2015年，帕帕堅奴之家開幕，為自閉症青少年提供生活、工作和參與社區的場所。

Jaap van Zweden, born in Amsterdam, began his distinguished musical career as the youngest-ever Concertmaster of Amsterdam's Royal Concertgebouw Orchestra at age 19. He transitioned to conducting in 1996 and has since become a prominent figure in the field. He served as the 26th Music Director of the New York Philharmonic from 2018 to 2024, and Music Director of the Hong Kong Philharmonic Orchestra from 2012 to 2024. In January 2024, he took on the role of Music Director of the Seoul Philharmonic and is set to begin as Music Director of the Orchestre Philharmonique de Radio France Paris in September 2026. During the 2024/25 season, he will lead the Chicago Symphony Orchestra on its European tour.

He has been recognised for his contributions to the Concertgebouw's artistic profile with the Concertgebouw Prize in April 2023. Van Zweden is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic where he was Chief Conductor (2005–13). His previous positions include Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his meticulous leadership, the HK Phil was named *Gramophone's* Orchestra of the Year in 2019, and he was named *Musical America's* 2012 Conductor of the Year.

In 1997, the van Zweden's established the Papageno Foundation to support families of children with autism, and in 2015, opened the Papageno House for young adults with autism to live, work, and participate in the community.

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Agnes Chan
vocalist / speaker

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太古家+賞系列 港樂 × 陳美齡： 親子音樂會



© James Chung

廖國
敏 揮

Lio Kuokman
conductor

香港兒童合唱團
The Hong Kong Children's Choir

著名歌手陳美齡的美妙歌聲將貫穿一段段發人深省的小故事，曲目包括其經典金曲《歸來的燕子》、《因為幸福已經在身邊》、家傳戶曉的世界兒歌及管弦樂作品，以及由音樂創作人伍卓賢精心改編的金曲串燒。

Don't miss this delightful musical journey featuring Agnes Chan's classic hits *Returning Swallows* and *Happiness is Already Right Next to You*, interwoven with her captivating stories, beloved global children's songs, and vibrant medleys arranged by composer Ng Cheuk-yin!

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柳愛莎 ESTHER YOO

小提琴 Violin

Photo: Je Won Kim



柳愛莎以其富深度的表現與驚艷的技巧享譽國際，為當今世界頂尖小提琴家之一。她曾以獨奏家身份與紐約愛樂、洛杉磯愛樂、愛樂管弦樂團、德國廣播愛樂、西班牙國家廣播樂團、墨爾本交響樂團、首爾市立交響樂團合作，並踏上林肯中心、皇家阿爾拔音樂廳、首爾藝術中心、亞斯本音樂節及BBC逍遙音樂節等著名舞台。此外，她曾與多位知名指揮合作，包括杜達梅、沙羅倫、阿殊堅納西、梵志登、索奇耶夫、鄭明勳、佩特連科、盧維里、斯塔塞夫斯卡及卡內拉琪斯。

2024/25樂季的重點演出包括首次與巴爾的摩交響樂團、西雅圖交響樂團、荷蘭廣播愛樂樂團、上海交響樂團及中國愛樂樂團合作，與皇家愛樂樂團及韓國室樂團展開巡演，並重返威格摩音樂廳及阿姆斯特丹皇家音樂廳。

身為室樂音樂家，柳愛莎經常舉行獨奏會，並以「Z.E.N. 鋼琴三重奏」創團成員的身份與左章及哈特拿沙揚合奏。2010年，她成為國際西貝遼士小提琴大賽的最年輕得獎者，並於2012年在伊麗莎白女王大賽獲獎。此後，她為德意志留聲機灌錄多張廣受好評的專輯，並於2018年獲Classic FM評選為「30位30歲以下傑出藝術家」之一。

Esther Yoo is recognised for her profound depth of expression and breathtakingly dazzling technique, making her unquestionably now one of the world's leading violinists. She has appeared as soloist with the New York Philharmonic, Los Angeles Philharmonic, Philharmonia Orchestra, Deutsche Radio Philharmonie, Orquestra Sinfónica RTVE, Melbourne Symphony, Seoul Philharmonic Orchestra, as well as at Lincoln Center, Royal Albert Hall, Seoul Arts Center, Aspen Music Festival and the BBC Proms. Her collaborations with leading conductors include Gustavo Dudamel, Esa-Pekka Salonen, Vladimir Ashkenazy, Jaap van Zweden, Tugan Sokhiev, Myung-Whun Chung, Vasily Petrenko, Santtu-Matias Rouvali, Dalia Stasevska and Karina Canellakis.

2024/25 season highlights include her debuts with the Baltimore Symphony, Seattle Symphony, Netherlands Radio Philharmonic, Shanghai Symphony, and China Philharmonic, tours with the Royal Philharmonic Orchestra, Korean Chamber Orchestra, and returns to Wigmore Hall and Concertgebouw Amsterdam.

As a chamber musician, Esther appears in recital and as a founding member of Z.E.N. Trio alongside Zhang Zuo and Narek Hakhnazaryan. In 2010 she became the youngest prize-winner of the International Sibelius Violin Competition and the Queen Elisabeth Competition in 2012. Since then she has released several critically acclaimed albums on Deutsche Grammophon, and in 2018 was selected as one of *Classic FM's* Top 30 Artists under 30.

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

(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

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

藝術伙伴

ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



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



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



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



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



艾瑾
Ai Jin



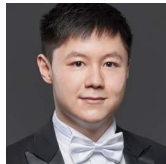
把文晶
Ba Wenjing



程立
Cheng Li



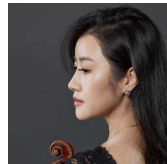
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



李智勝
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Liu Fangxi



毛華
Mao Hua



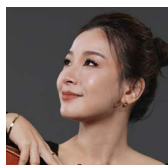
梅麗芷
Rachael Mellado



張希
Zhang Xi

* 樂師輪流於第一及第二聲部演出
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第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



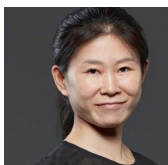
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



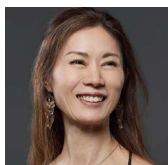
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



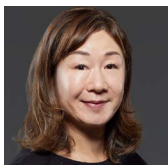
華嘉蓮
Katrina Rafferty



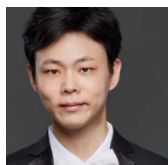
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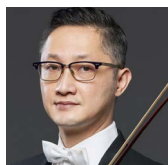
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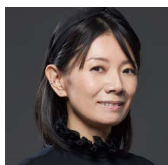


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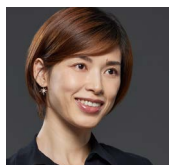
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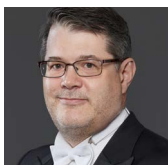
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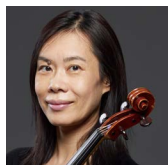
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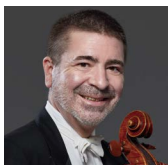
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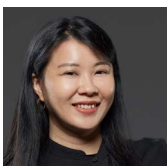
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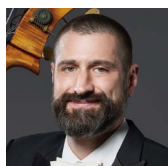
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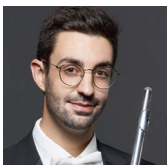
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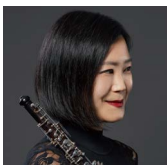
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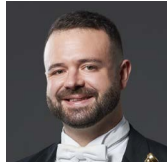
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Viola: Andy Yeung

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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。

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卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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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

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· played by Mr Jing Wang, Concertmaster

Giovanni Grancino (c.1715) Violin

· 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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衷心感謝邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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

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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.

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MAHLER Symphony no. 3

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女中音 Mezzo-soprano

香港管弦樂團合唱團女聲部
Ladies of the Hong Kong Philharmonic Chorus

香港兒童合唱團 The Hong Kong Children's Choir

第五十三屆香港藝術節節目
A Programme of the 53rd
Hong Kong Arts Festival (2025)

13 MAR 2025
Thu 8pm

節目詳情 Programme Details



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Rolex Proudly Presents
Jonas Kaufmann Opera Gala

傲視同儕的德國-奧地利歌唱家考夫曼，將於其首度訪港的演出與港樂合作。音樂會中的詠嘆調均來自考夫曼的拿手好戲，他演唱的角色包括《托斯卡》的卡拉拉多西、《阿依達》的拉達梅斯、《卡門》的唐荷西，以及《杜蘭朵》的卡拉當等。

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) 第一鋼琴協奏曲
舒伯特 鋼琴五重奏, 「鱒魚」
CHOPIN (arr. HOFMANN) Piano Concerto no. 1
SCHUBERT Piano Quintet, *Troust*

牛牛，鋼琴
王敬，小提琴
王亮，小提琴
凌顯祐，中提琴
鮑力卓，大提琴
林達僑，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
\$350 \$250 \$150

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Don't miss this delightful musical journey featuring Agnes Chan's classic hits *Returning Swallows* and *Happiness is Already Right Next to You*, interwoven with her captivating stories, beloved global children's songs, and vibrant medleys arranged by composer Ng Cheuk-yin!

廖國敏，指揮
陳美齡，歌手/講者
香港兒童合唱團

Lio Kuokman, conductor
Agnes Chan, vocalist/speaker
The Hong Kong Children's Choir

13
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Thu 8pm
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香港兒童合唱團

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Michèle Losier, mezzo-soprano
Ladies of The Hong Kong Philharmonic Chorus
The Hong Kong Children's Choir

4
APR 2025

Fri 8pm
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巴孚·約菲與金本索里
Paavo Järvi & Bomsori Kim

帕特 《輓歌》
浦羅哥菲夫 第二小提琴協奏曲
浦羅哥菲夫 第四交響曲
Arvo PÄRT *Swansong*
PROKOFIEV Violin Concerto no. 2
PROKOFIEV Symphony no. 4

巴孚·約菲，指揮
金本索里，小提琴
Paavo Järvi, conductor
Bomsori Kim, violin

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