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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 × 港大繆思樂季
牛牛與港樂
弦樂五重奏



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

23 FEB 2025

Sun 3pm

香港大學
李兆基會議中心大會堂
Grand Hall, HKU

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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

牛牛 | 鋼琴

王敬 | 小提琴

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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

蕭邦 (荷夫曼改編)

第一鋼琴協奏曲

- I. 莊嚴的快板
- II. 浪漫曲：小廣板
- III. 輪旋曲：甚快板

FRÉDÉRIC CHOPIN (arr. HOFMANN)

Piano Concerto no. 1

- I. Allegro maestoso
- II. Romanze: Larghetto
- III. Rondo: Vivace

43'

中場休息

INTERMISSION

舒伯特

鋼琴五重奏，「鱒魚」

- I. 活潑的快板
- II. 行板
- III. 詼諧曲：急板
- IV. 主題與變奏：小行板
- V. 終曲：嚴謹的快板

FRANZ SCHUBERT

Piano Quintet, *Trout*

- I. Allegro vivace
- II. Andante
- III. Scherzo: Presto
- IV. Theme & Variations: Andantino
- V. Finale: Allegro giusto

40'



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蕭邦 (1810-1849)

(荷夫曼改編)

E 小調第一鋼琴協奏曲, op. 11

- I. 莊嚴的快板
- II. 浪漫曲：小廣板
- III. 輪旋曲：甚快板

蕭邦在年僅 20 歲時便寫了兩首鋼琴協奏曲 (1829 至 30 年)。1830 年，他在華沙首演第一鋼琴協奏曲，喝彩聲如雷貫耳。然而，波蘭後來遭到俄羅斯、普魯士和奧地利三國瓜分，蕭邦和許多受過良好教育的波蘭人一樣逃往西方，從此一去不返。五年後，他在巴黎一場為波蘭難民舉辦的音樂會上再次演奏這首鋼琴協奏曲，但今次的反應褒貶不一。身為鋼琴家的蕭邦，不久後完全放棄寫作管弦樂，在其短暫的餘生只專注創作鋼琴作品。

自那時起，兩首協奏曲都受到不少批評。白遼士曾抱怨道：「在蕭邦的音樂中，所有的趣味都集中在鋼琴部分；管弦樂團在他的鋼琴協奏曲裡純粹是冰冷的、幾乎多餘的伴奏。」誠然，蕭邦對管弦樂的理解遠不及他對鋼琴瞭如指掌。在這兩部協奏曲中，管弦樂通常只是鋼琴部分的映襯或擴展，並未能與其爭妍鬥麗。不過，若能以蕭邦自身的標準來欣賞這首協奏曲，便會發現其獨當一面的原創力與美感。或許，透過這次由另一位偉大的波蘭鋼琴家荷夫曼改編的鋼琴與弦樂四重奏版本，這部作品甚至能以更親密、更詩意的方式打動人心。

無論如何，根據蕭邦告訴朋友們的說法，樂曲背後的詩般意念，與貝多芬式的英雄抗爭相去甚遠。開頭採用小調，雖然緊張而莊重，但當鋼琴接過管弦樂開端的主題時，便立刻轉化為一首鋼琴詠嘆調，美輪美奐的裝飾音，更使人聯想到蕭邦深愛的意大利美聲歌劇。

第二樂章〈浪漫曲〉是全曲的核心。蕭邦曾寫道：「在這個樂章裡，我並沒有試圖展現力量，這是一首寧靜而憂鬱的浪漫曲。它的效果應該像是靜靜地凝視一個喚起萬千甜蜜回憶的地方，像一場沉醉於春夜柔美月色的夢幻。」終樂章反映出蕭邦最愛的元素之一——他被受壓迫的祖國的民間音樂，尤其是那種名為「克拉科維亞克」，採用快速切分音節奏的勇士舞。蕭邦並不常自誇，但當他彈完這部協奏曲後，他認為：「輪旋曲，令人印象深刻……快板，強而有力。」若能不先入為主地欣賞蕭邦的第一鋼琴協奏曲，恐怕很難不同意他的看法。

FRÉDÉRIC CHOPIN (1810–1849) (arr. HOFMANN)

Piano Concerto no. 1 in E minor, op. 11

- I. **Allegro maestoso**
- II. **Romanze: Larghetto**
- III. **Rondo: Vivace**

Chopin was only twenty when he wrote his two piano concertos (1829–30). When he gave the premiere of this concerto in Warsaw in 1830, it was greeted with ear-splitting “Bravos”. But then came the partitioning of Poland, the country being divided up between Russia, Prussia and Austria, and like many cultivated Poles, Chopin fled west, never to return. He played the First Concerto again in Paris five years later at a concert for Polish refugees, but this time the reaction was much more mixed, and soon afterwards Chopin abandoned orchestral music entirely, concentrating on his own instrument, the piano, for the rest of his tragically short life.

Since then, both concertos have come in for a fair amount of criticism. “In Chopin,” complained Hector Berlioz, “all the interest is concentrated on the piano part; the orchestra in his piano concertos is merely a cold, almost superfluous accompaniment.” Granted, Chopin’s understanding of the orchestra fell a long way short of his thrilling, exquisite identification with the piano, and in both concertos the orchestra more often shadows or amplifies the piano writing than tries

to set itself up as a competitor. But take Chopin on his own terms and the originality and beauty of this Concerto should speak for itself. And perhaps it can do so even more intimately and poetically in an arrangement like this one for piano and string quartet, by another great Polish pianist, Josef Hofmann.

In any case, from what Chopin told his friends and associates, the poetic idea behind this music is a long way from Beethovenian heroic struggle. The beginning is tense and sternly minor-key, but when the piano takes over the opening orchestral theme it immediately transforms it into a pianistic aria, with luscious embellishments recalling the Italian bel canto operas Chopin loved.

The central slow movement, “Romanze”, is the true heart of the matter. “I have not tried to display power in this movement,” Chopin wrote, “it is a quiet and melancholy romance. Its effect is meant to be like that of gently gazing upon a place that awakens a thousand sweet memories, like a reverie in a beautiful moonlit night in spring.” The finale then reflects one of Chopin’s great loves – the folk music of his oppressed homeland, particularly a fast, syncopated dance known as the Krakowiak. Chopin wasn’t given to self-praise, but after playing through the concerto he observed, “Rondo – impressive... Allegro – strong”. Approach his Piano Concerto no. 1 without preconceptions and it’s hard to disagree.

舒伯特 (1797-1828)

A大調鋼琴五重奏，D. 667， 「鱒魚」

- I. 活潑的快板
- II. 行板
- III. 詼諧曲：急板
- IV. 主題與變奏：小行板
- V. 終曲：嚴謹的快板

坊間一直流傳舒伯特在世時在音樂圈中寂寂無名，的確，他的主要器樂作品——交響曲、弦樂四重奏和鋼琴奏鳴曲——大多在他過身後才廣為人知。他年僅31歲便英年早逝，不過他的一些藝術歌曲已獲人賞識，起碼在他家鄉維也納如是。《鱒魚》是舒伯特其中一首最受歡迎的歌曲，並給音樂贊助人彭姆加特納留下了深刻印象，他更特別委約舒伯特創作一首包含「鱒魚」主題的變奏的鋼琴五重奏，以便他能在上奧地利斯泰爾的家中演奏。

這首五重奏的編制較往常的略有不同（小提琴只有一把，但額外加入了一把低音大提琴）。據說這樣的配器靈感源於舒伯特聽過一首配器相同的改編曲（原曲是匈牙利作曲家胡梅爾的D小調七重奏，在當時十分流行）。舒伯特或許希望能藉此像胡梅爾一樣獲得成功，然而事與願違。「鱒魚」五重奏在1819年的私人首演後，似乎從未在舒

伯特有生之年再次公演，直至1829年，即他逝世後一年，這部作品才正式出版。不過，舒伯特至少親耳聽過樂曲演出，其他傑作如G大調弦樂四重奏（D. 887，1826年）和C大調弦樂五重奏（D. 956，1828年）可是在他生前從未公開演出過。

雖然「鱒魚」五重奏比舒伯特後期的室樂傑作來得輕鬆，但仍然是一首旋律優美、氣氛獨特的作品，幾乎要算作浪漫主義音樂，滿載夢幻的魅力和察見——這點可從第一樂章開頭弦樂演奏時感受到，整個樂章洋溢着朝氣。儘管樂曲溫和可親（特別是在深受民間舞蹈啟發的詼諧曲與終樂章之中），但亦有一些時刻自然流露出舒伯特敏感而脫俗的內心世界。〈行板〉的主題旋律漫步於詩意盎然的大自然景色，宛如一場白日夢，而第四樂章則是《鱒魚》歌曲的變奏，對比鮮明，有時更頗為戲劇化。終樂章則是陽光普照。雖然舒伯特後期的室樂作品大多陰暗沉鬱，但在這裡，天空大多晴朗無雲。

樂曲介紹由 Stephen Johnson 撰寫，陳嘉惠翻譯



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FRANZ SCHUBERT (1797-1828)

Piano Quintet in A major, D. 667, *Trout*

- I. **Allegro vivace**
- II. **Andante**
- III. **Scherzo: Presto**
- II. **Theme & Variations: Andantino**
- III. **Finale: Allegro giusto**

There is a persistent myth that Schubert was unknown to the musical world at large in his own lifetime. It's quite true that his major instrumental works – his symphonies, string quartets and piano sonatas – were largely unheard until well after his appallingly early death, at just 31. But quite a few of his songs were appreciated, at least in his native Vienna. One of his most enduringly popular songs, *Die Forelle* (*The Trout*), made such an impression on the wealthy music patron Sylvester Paumgartner that he asked Schubert for a piano quintet, incorporating a set of variations on *The Trout*, that he could perform at his home in Steyer, in Upper Austria.

The Quintet's slightly unusual scoring (only one violin, but with the addition of a double bass), seems to have been inspired by hearing an arrangement for those same forces of Johann Nepomuk Hummel's then-popular Septet in D minor. If Schubert hoped to ride on the Hummel's success, he was sadly mistaken. After the *Trout* Quintet's private premiere in 1819, it seems never to have been

played again in Schubert's lifetime, and it wasn't until 1829, the year after the composer's death, that it was at last published. But at least Schubert actually heard it, which is more than can be said for such stellar masterpieces as the G major Quartet, (D. 887, 1826) and the C major String Quintet (D. 956, 1828).

While the *Trout* is a lot more relaxed than any of Schubert's later chamber masterpieces, it's still a beautiful, melodically charming, atmospheric piece, which often seems poised on the very threshold of Romanticism, with its emphasis on the magic and insight of dreams – you can sense that near the beginning of the prevailing upbeat first movement, when the strings play alone. And although it can be very good-natured, especially in the folk-dance-inspired Scherzo and finale, there are moments when it's easy to tell that its creator is also a highly sensitive, unworldly soul. The wistful walking tune at the beginning of the Andante strolls through an ever-changing poetic landscape, almost as though daydreaming, whilst the variations on the *Trout* in the fourth movement are full of striking, sometimes quite dramatic contrast. The last movement, however, is prevailing sunny. Deep shadows were to fall across many of Schubert's later chamber works, but for the moment the sky is largely unclouded.

All programme notes by Stephen Johnson

牛牛 NIU NIU

鋼琴 Piano



牛牛，原名張勝量，1997年生於廈門的音樂世家。八歲獲上海音樂學院附屬小學破格取錄，成為創校以來最年輕的新生。2014年獲全額獎學金赴紐約茱莉亞音樂學院升學，並於2018年畢業。牛牛九歲簽約EMI Classics，成為國際知名古典音樂唱片公司旗下史上最年輕的合約鋼琴家；至今灌錄了九張專輯，最新兩張《命運與希望》及《人生》由迪卡唱片公司發行，當中收錄其原創鋼琴作品《希望》及《錯過》。

2007年，牛牛與其恩師兼指揮霍華德合作，在倫敦皇家節日音樂廳演奏蕭斯達高維契的第一鋼琴協奏曲，席上貴賓包括時任威爾斯親王查理斯，即現在的英王查理斯三世。2009年，牛牛成為在東京三得利音樂廳和北京國家大劇院音樂廳舉行獨奏音樂會的最年輕鋼琴家，並於2010年成為德國萬寶龍傑出青年音樂家大獎最年輕的得獎者。2016年8月，他在25天內完成了16個中國城市的巡演。至今，他在世界各地已演出超過百多場次。牛牛在日本放送協會於2018至2019年製作的動畫《琴之森》中，為角色龐威擔任幕後鋼琴彈奏。

在2024/25樂季，牛牛攜同新專輯《柴可夫斯基：第一鋼琴協奏曲與第六交響曲》於中國、日本、美國、歐洲等地展開全球巡演。

Niu Niu is the stage name of Zhang Shengliang, who was born into a musical family in Xiamen in 1997. At the age of eight, he became the youngest student ever enrolled in the affiliated primary school of the Shanghai Conservatory of Music. In 2014, he was admitted to New York's Juilliard School with a full scholarship and graduated in 2018. Niu Niu signed to EMI Classics at the age of nine, making him the youngest pianist ever signed to an international classical label. Since then, he has released nine albums. *Fate & Hope* and *Lifetime*, the two albums released by Decca Classics, includes his own compositions, *Hope* and *Miss*.

In 2007 Niu Niu performed Shostakovich's Piano Concerto no. 1 under his mentor Leslie Howard in the presence of the future King Charles III, then the Prince of Wales. In 2009, he became the youngest pianist to give a solo recital at Tokyo's Suntory Hall and the National Centre for the Performing Arts in Beijing. In October 2010, Niu Niu was named the youngest laureate of the 2010 PRIX Montblanc in Berlin. In August 2016, he completed a tour in 16 cities within 25 days throughout China. So far, he had played hundreds of performances all over the world. In 2018-19, Niu Niu dubbed the piano performance of the character Wei Pang in NHK's animated version of *Piano no Mori* (Forest of Piano).

As part of the campaign in support of his new album, *Tchaikovsky: Piano Concerto No. 1 and Symphony No. 6*, Niu Niu embarks on a world concert tour in China, Japan, America and Europe in the 2024/25 season.

王敬 JING WANG

小提琴 Violin

Photo: Keith Hiro



香港管弦樂團首席王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網) 選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，曾合作的樂團包括捷克電台愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團、蒙特利爾交響樂團，以及中國愛樂樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；又曾與多位著名指揮合作，如梵志登、馬捷爾、艾遜巴赫、沙華斯達、巴孚·約菲、迪普斯、奧羅斯科-埃斯特拉達等。

王敬曾於各大主要表演場地，如位於渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。他演奏的樂韻可經常於加拿大廣播電台 (CBC) 收聽。

王敬於2010至2013年擔任達拉斯歌劇院樂團的首席，2013年獲梵志登大師邀請擔任香港管弦樂團首席。王敬演奏一把瓜達尼尼名琴，於約1760年製，由The Postscript Collection透過「港樂弦樂器薈萃園」計劃慷慨借出。

Jing Wang, Concertmaster of the Hong Kong Philharmonic Orchestra, is one of the most versatile and dynamic violinists of his generation. Since making his solo recital debut in Marseilles, France, at the age of six, Wang has won numerous awards in top international competitions, including first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, he was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network spanning France, Canada, Switzerland, and Belgium.

Wang has appeared as a soloist with major orchestras across Europe and North America, including the Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal, the Montreal Symphony Orchestra, and the China Philharmonic Orchestra. He has also played with the Shanghai Symphony Orchestra under the baton of Zubin Mehta. Wang has collaborated with renowned conductors including Jaap van Zweden, Lorin Maazel, Christoph Eschenbach, Jukka-Pekka Saraste, Paavo Järvi, James DePreist, and Andrés Orozco-Estrada.

Wang’s chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, have received critical acclaim. His performances are frequently broadcast on CBC Radio-Canada.

From 2010 to 2013, Wang was the Concertmaster of the Dallas Opera. He was appointed Concertmaster of the Hong Kong Philharmonic Orchestra by Maestro Jaap van Zweden in 2013. He plays a fine c.1760 Giovanni Battista Guadagnini violin, generously loaned to him by The Postscript Collection through the HK Phil String Instruments Circle.

王亮 WANG LIANG

小提琴 Violin

Photo: Keith Hiro



王亮現任香港管弦樂團第二副首席，生於瀋陽音樂世家。身為香港最炙手可熱的小提琴家之一，王氏曾多次在大型音樂會中擔任獨奏，2023年與Ponte Orchestra於香港大會堂演奏《梁祝》小提琴協奏曲，2024年與香港女青中樂團合作，於香港大會堂首演台灣作曲家盧亮輝的《西子灣之戀》。王氏曾為多個樂團擔任客席首席，包括台灣長榮交響樂團、澳門樂團、大灣區管弦樂團、越南西貢愛樂樂團、瀋陽交響樂團、陝西交響樂團；更以首席與獨奏家的身份參加於意大利舉辦的歐洲青年交響音樂節及上海夏季音樂節。

除演奏外，王氏也熱衷於音樂教育與慈善事業。他現任瀋陽音樂學院客座教授，同時任教於香港演藝學院、香港浸會大學。他受邀擔任香港各大比賽評委，並為領賢慈善基金友人，曾應梵志登大師之邀在其荷蘭帕帕吉諾基金會表演。

2021年王氏於個人網站完成巴格尼尼24首隨想曲的錄製。現使用由香港管弦協會婦女會捐贈之約瑟·加里亞奴小提琴，該琴於1788年製造。

Currently Second Associate Concertmaster of the Hong Kong Philharmonic Orchestra, Wang Liang was born into a musical family in Shenyang, China. As one of the most popular violinists in Hong Kong, Wang has made numerous concerto appearances at major concerts. In 2023, he performed *Butterfly Lovers Violin Concerto* with the Ponte Orchestra at Hong Kong City Hall. In 2024, Wang gave the Hong Kong premiere of *Love of Sizi Bay* by Taiwan composer Lu Liang-hui with the Hong Kong YWCA Chinese Orchestra. He has appeared as a guest concertmaster with Evergreen Symphony Orchestra Taiwan, Macao Orchestra, Greater Bay Philharmonic Orchestra, Saigon Philharmonic Orchestra, Shenyang Symphony Orchestra and Shaanxi Symphony Orchestra. Wang has also served as soloist and leader at the Young Musicians European Orchestra summer festival in Italy and MISA Shanghai.

Beyond performing, Wang dedicates himself to music education and charity work. He serves as visiting professor at Shenyang Conservatory of Music and teaches as an adjunct faculty member at both The Hong Kong Academy for Performing Arts and Hong Kong Baptist University's Music Department. He has served as judge in various competitions in Hong Kong and is a member of Circle of Friends of First Initiative Foundation. He was invited to perform by Maestro Jaap van Zweden for his Papageno Foundation.

In 2021, Wang completed the recording of all 24 Caprices by Niccolò Paganini, which are available on his website. Wang Liang plays a 1788 Joseph Gagliano violin, donated by The Ladies Committee of the Hong Kong Philharmonic Society.

凌顯祐 ANDREW LING

中提琴 Viola

Photo: Eric Hong



凌顯祐現擔任香港管弦樂團首席中提琴。身為一位中提琴家和小提琴家，凌氏在全球享有盛譽，他在香港、北美和歐洲的樂團演出和獨奏演出皆廣受好評，並曾與首爾愛樂樂團、中國電影樂團、中國愛樂樂團、香港中樂團以及香港管弦樂團等合作擔任獨奏。

凌氏活躍於室內樂演奏，經常作獨奏演出，並與眾多國際音樂家合作，享受廣泛的音樂創作，當中包括寧峰、古特曼、拉萊度、林昭亮、王羽佳和上海四重奏。他還曾受邀在香港國際室內樂音樂節上演出。

凌氏多才多藝，技藝精湛，曾指揮芬蘭的塞伊奈約基交響樂團、庫奧皮奧交響樂團、昆明聶耳交響樂團和香港管弦樂團。他現為泛亞交響樂團的音樂總監，其卓越的音樂才華和感性的演出，獲得世界上一些最傑出的指揮家的認可，而且更被親自挑選為艾遜巴赫和已故指揮大師馬捷爾擔任港樂綵排時的指揮。

凌顯祐現於香港浸會大學和香港演藝學院擔任兼任講師；他曾獲香港民政事務局長頒發嘉許獎章。

Andrew Ling currently holds the position of Principal Viola of the Hong Kong Philharmonic Orchestra (HK Phil). As a concert violist and violinist, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide, including in Hong Kong, North America, and Europe. Andrew has performed as a soloist with orchestras including the Seoul Philharmonic Orchestra, the China Film Philharmonic Orchestra, the China Philharmonic Orchestra, the Hong Kong Chinese Orchestra as well as the HK Phil.

An active chamber musician, Andrew is often seen playing solo and has enjoyed a broad spectrum of music-making with many international artists, including Ning Feng, Michael Guttman, Jaime Laredo, Cho-Liang Lin, Yuja Wang and the Shanghai Quartet. He was also invited to perform at the Hong Kong International Chamber Music Festival.

Known for his versatility and virtuosity, Andrew has led conducting engagements with Finland's Seinäjoki City Orchestra, Kuopio Symphony Orchestra, Kunming Nie Er Symphony Orchestra and the HK Phil. He is currently the Music Director of the Pan Asia Symphony Orchestra. His exceptional talent and sensuality in musicianship have been recognised by some of the most eminent conductors in the world, and he was handpicked to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel.

Andrew holds teaching positions at The Hong Kong Academy for Performing Arts and Hong Kong Baptist University. Andrew received the Certificate of Commendation from the Secretary of Home Affairs of Hong Kong.

鮑力卓 RICHARD BAMPING

大提琴 Cello

Photo: Keith Hiro



鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士和阿巴度等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品，他亦熱衷於室樂演奏，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Bamping has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Bamping's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

林達僑 GEORGE LOMDARIDZE

低音大提琴 Double Bass

Photo: Keith Hiro



林達僑自2011年5月起擔任香港管弦樂團首席低音大提琴。1999年，林達僑加入港樂，之後在美國居住兩年，定期參與芝加哥交響樂團和新奧爾良的路易斯安那愛樂樂團的演出，後於2002年重返港樂。

林達僑生於格魯吉亞首都第比利斯的一個古典音樂世家。他起初學習鋼琴，後來改學低音提琴。跟隨作曲家父親的腳步，林達僑兼習小號，最終走入作曲領域鑽研。十四歲那年，林達僑贏得第比利斯國家青年藝術家弦樂比賽。十六歲時，他獲指揮大師卡其茲委任，擔當第比利斯歌劇及芭蕾舞樂團助理首席低音大提琴。自第比利斯音樂學院低音大提琴和作曲專業畢業後，林達僑去到莫斯科音樂學院，跟隨教授列夫·拉科夫學習低音大提琴。1995年，在莫斯科舉辦的首屆庫賽維茲基國際低音大提琴比賽上，林達僑獲得季軍。

從莫斯科音樂學院畢業後，林達僑獲倫敦交響樂團首席低音大提琴托馬斯·馬丁邀請，以全額獎學金入讀倫敦市政廳音樂及戲劇學院。後來，林達僑由倫敦前往芝加哥，追隨芝加哥交響樂團的史蒂夫·萊斯特學習。林達僑擔任芝加哥市民管弦樂團首席低音大提琴以及芝加哥交響樂團後備樂手期間，與諸多世界知名指揮家合作。

George Lomdaridze has been Principal Double Bass of the Hong Kong Philharmonic Orchestra since May 2011. George joined the HK Phil in 1999 and after 2 years in the US where he played regularly with the Chicago Symphony and the Louisiana Philharmonic in New Orleans, he returned to the HK Phil in 2002.

Born in Tbilisi, Georgia to a family of classical musicians, George began his musical training studying piano and later double bass. He also studied trumpet and eventually composition, following in the footsteps of his father, the composer Elizbar Lomdaridze. George won the National String competition for Young Artists in Tbilisi at the age of 14. At 16, George was appointed by Maestro Jansug Kahidze to be the Assistant Principal Bass of the Tbilisi Opera and Ballet Orchestra. After his studies of bass and composition at the Tbilisi Conservatory, George went on to study bass with Professor Lev Rakov at the Moscow Conservatory. In 1995 George won the third prize in the first Sergey Koussevitsky International Double Bass Competition in Moscow.

Upon graduation from Moscow, George was invited by London Symphony Orchestra Principal Bass Thomas Martin to study on full scholarship at the Guildhall School of Music in London. From London, George moved to Chicago where he studied with Stephen Lester of the Chicago Symphony. George performed under many of the world's renowned conductors as principal bass of the Chicago Civic Orchestra and a regular substitute with the Chicago Symphony.

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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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*適合3歲及以上 For ages 3 and above

節目詳情 Programme Details



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FESTIVAL

Co-presenter

港樂
HKPhil

HK PHIL
港樂

HKU MUSE
港大繆思樂季

HANNES MINNAAR &
HK PHIL STRING
QUARTET
邁納爾與港樂弦樂四重奏



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Jing Wang, violin



Wang Liang, violin



Andrew Ling, viola



Richard Bamping, cello

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

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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
MAR 2025

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加蒂 | 馬勒三

Daniele Gatti | Mahler 3

馬勒

第三交響曲

MAHLER

Symphony no. 3

加蒂，指揮
洛茜爾，女中音
香港管弦樂團合唱團女聲部
香港兒童合唱團

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

4
APR 2025

Fri 8pm

CC

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

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

26
APR 2025

Sat 8pm

CC

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

\$50

余隆 | 齊格曼上海! 上海!

Long Yu | Aaron Zigman's Émigré

齊格曼

《上海! 上海!》(清唱劇, 香港首演)

Aaron ZIGMAN

Émigré (Oratorio, Hong Kong Premiere)

余隆，指揮
懷特，男高音
基斯，男高音
朱慧玲，女中音
于冠群，女高音
田浩江，男低音
布魯嘉，女高音
杜雲，低男中音
香港管弦樂團合唱團
蘭州音樂廳合唱團

Long Yu, conductor
Matthew White, tenor
Arnold Livingston Geis, tenor
Zhu Huiling, mezzo-soprano
Yu Guanqun, soprano
Tian Haojiang, bass
Janai Brugger, soprano
Andrew Dwan, bass-baritone
Hong Kong Philharmonic Chorus
Lanzhou Concert Hall Choir

2 & 3
MAY 2025

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CC

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

加蒂 | 諸神的黃昏組曲

Daniele Gatti | Götterdämmerung Suite

華格納

《指環》：《諸神的黃昏》組曲

李察·史特勞斯

《英雄的一生》

WAGNER

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Ein Heldenleben

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Daniele Gatti, conductor

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