

HK PHIL × TAI KWUN
CHAMBER MUSIC SERIES

VALENTINE'S SERENADE

港樂 × 大館
室樂音樂會系列
情人節浪漫曲

Christopher Moyse 莫思卓
TRUMPET 小號

Robert Smith 施樂百
TRUMPET 小號

Lin Jiang 江藺
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

大館賽馬會立方
JC Cube, Tai Kwun

港樂 × 大館：室樂音樂會系列

情人節浪漫曲

HK PHIL × TAI KWUN: CHAMBER MUSIC SERIES

Valentine's Serenade

莫思卓 | 小號

施樂百 | 小號

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韋雅樂 | 長號

雷科斯 | 大號

Christopher Moyses | Trumpet

Robert Smith | Trumpet

Lin Jiang | Horn

Jarod Vermette | Trombone

Paul Luxenberg | Tuba

道蘭德 (巴恩斯改編)

《回來吧，我柔美的愛情》

JOHN DOWLAND (arr. WALTER BARNES)

Come Again, Sweet Love

拜爾特 (賴興巴赫改編)

《約翰現在來吻我吧》

WILLIAM BYRD (arr. BILL REICHENBACH)

John, Come Kiss Me Now

法納比 (豪沃思改編)

《幻想、玩具與夢》

GILES FARNABY (arr. ELGAR HOWARTH)

Fancies, Toyes and Dreams

- I. 古老的小西班牙舞曲
- II. 他的安睡
- III. 告訴我，達芙妮
- IV. 一件玩具
- V. 夢
- VI. 新薩呼舞

- I. The Old Spagnoletta
- II. His Rest
- III. Tell me Daphne
- IV. A Toye
- V. The Dreame
- VI. The New Sa-Hoo

浦契尼 (米爾斯改編)

《波希米亞人》：當我走到街上
(穆塞塔的華爾滋)

GIACOMO PUCCINI (arr. FRED MILLS)

La bohème: Quando m'en vo
(Musetta's Waltz)



請關掉手提電話及其他電子裝置
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and other electronic devices



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



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



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



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



請勿飲食
No eating or drinking

伊和德

第三銅管五重奏

- I. 中庸的快板
- II. 間奏曲
- IV. 活潑地

占士·漢納 (豪沃思改編)

《鐵達尼號》：愛無止境

伯恩斯坦 (蓋爾改編)

《夢斷城西》組曲

- II. 有事即將發生
- III. 瑪莉亞
- IV. 今夜
- VII. 我真美麗

華勒 (諾里斯改編)

《不再失禮》

約翰·連儂與保羅·麥卡尼

(戴德里克改編)

《你需要的就是愛》

VICTOR EWALD

Brass Quintet no. 3

- I. Allegro Moderato
- II. Intermezzo
- IV. Vivo

JAMES HORNER (arr. JACK GALE)

Titanic: My Heart Will Go On

LEONARD BERNSTEIN (arr. JACK GALE)

West Side Story Suite

- II. Something's Coming
- III. Maria
- IV. Tonight
- VII. I Feel Pretty

THOMAS "FATS" WALLER (arr. LEE NORRIS)

Ain't Misbehavin'

JOHN LENNON and **PAUL McCARTNEY**

(arr. CHRISTOPHER DEDRICK)

All You Need Is Love



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JOHN DOWLAND (1563–1626)

(arr. WALTER BARNES)

Come Again, Sweet Love

WILLIAM BYRD (1540–1623)

(arr. BILL REICHENBACH)

John, Come Kiss Me Now

GILES FARNABY (1563–1640)

(arr. ELGAR HOWARTH)

Fancies, Toyes and Dreams

- I. *The Old Spagnoletta*
- II. *His Rest*
- III. *Tell me Daphne*
- IV. *A Toye*
- V. *The Dreame*
- VI. *The New Sa-Hoo*

“My trifles come as treasures from my mind” joked the great English lutenist John Dowland. But his music often told another tale – of an artist who described himself as *Semper Dowland, semper dolens*: “Always Dowland, always doleful”. That in itself might have been an act of shrewd Tudor PR. Dowland was an entrepreneurial musician who maintained a publishing presence in London throughout a cosmopolitan career. No one seems entirely sure whether he was born near Dublin or in London, but it’s certain that his career took him to France, Italy, Germany and to the royal court of Denmark (where he was handsomely paid, and may have worked as an English spy) before in 1612 he returned to the Stuart court of James I as one of several court lutenists.

Dowland was laid to rest in the churchyard of St Ann’s, London, on 20 February 1626, but his music reflects a thoroughly international imagination. The English Tudor court was outward-looking, and its music – whether by Dowland or his contemporaries William Byrd and Giles Farnaby – embraced the latest European trends, as well as the haunting, often passionate sadness that has so fascinated their admirers down the centuries: as Benjamin Britten put it, “the introspective melancholy that was so much a part of the Elizabethan temperament.”

We’ll hear three of their “trifles” (though “treasures” is closer to the mark), in adaptations by three leading arrangers for brass ensemble. Dowland’s song *Come Again, Sweet Love* was first published in 1597, and its words blend unabashed sensuality with a bittersweet awareness of mortality: “To see, to hear, to touch, to kiss, to die / With thee again in sweetest sympathy”. Byrd’s *John, Come Kiss Me Now* is known to us from its presence in the so-called *Fitzwilliam Virginal Book* – a treasury of keyboard music from the period 1562–1612, now kept in the Fitzwilliam Museum, Cambridge. Byrd takes a lively (possibly Scottish) dance tune and puts it through a series of imaginative transformations.

In *Fancies, Toyes and Dreams* the English conductor and trumpeter Elgar Howarth chose six of Farnaby’s short pieces for virginal (an early

form of harpsichord) and turned them into a concise suite for brass ensemble. It's a miniature tour of the whole Elizabethan imagination, embracing images of sleep, play, courtly love ("Tell me Daphne") and dreams, as well as a stately Spanish dance ("Spagnoletta") and a final vision of the court riding out to hunt with their characteristic hunting-cry – "Sa-Hoo!"

GIACOMO PUCCINI

(1858–1924)

(arr. FRED MILLS)

La bohème: Quando m'en vo (Musetta's Waltz)

When Puccini's operatic adaptation of Henri Murger's *Scènes de la vie de bohème* premiered at the Teatro Regio, Turin, on 1 February 1896, it was far from obvious that it would become one of the world's most beloved operas. "Even as it leaves little impression on the minds of the audience, *La bohème* will leave no great trace on the history of opera," wrote one early critic. It's safe to say that the world has disagreed.

So, the story: it's Christmas Eve in Paris, somewhere around the year 1830. The streets of the Latin Quarter are teeming with revellers, and in a freezing garret up amidst the rooftops and chimneys, a group of penniless students (or "Bohemians") are laughing through the cold. The aspiring poet Rodolfo has burned his own manuscript play for warmth. Schaunard the violinist has been reduced to serenading a spoilt pet parrot to make ends meet, and they all agree that they'd be warmer and more comfortable at the Café Momus. How to pay? Oh, they'll think of something.

Over at the café, though, Marcello's ex-lover Musetta is a very different kind of girl. With her showstopping waltz-song *Quando m'en vo* she's out to get her man... and then reel him straight in. This is pure seduction, set to an unforgettable melody – exactly what Puccini did best.

VICTOR EWALD (1860–1935)

Brass Quintet no. 3 in D flat major, op. 7

I. Allegro Moderato

II. Intermezzo

IV. Vivo

A composer can be a significant figure in a particular sphere, and yet go wholly overlooked in the wider musical world. Victor Ewald was omitted from successive editions of *Grove's Dictionary of Music and Musicians*, yet his four Brass Quintets are among the founding classics of the brass ensemble repertoire – even giving their name to a current Hungarian ensemble. Ewald was the descendant of a family of German engineers who'd settled in Russia during the reign of Peter the Great. He followed in the family tradition, becoming a professor at St Petersburg's Institute of Civil Engineering and later editing the official journal of the St Petersburg Society of Architects. But he was a fine amateur cellist – he'd studied at the St Petersburg Conservatoire under the great Karl Davydov – and also played the cornet.

As such, he was a welcome guest at the weekly chamber music parties hosted by the timber magnate and publisher Mitrofan Belyayev from the mid-1880s onwards. While Belyayev's

vodka flowed, Ewald mingled with the chemistry professor Borodin and the naval officer Rimsky-Korsakov. Although professional musicians also participated in Beliaev's soirees, inspired amateurism was absolutely respected. Nor did it prevent the part-time composers of the Beliaev circle from writing wonderfully characterful music. Ewald was far more than a "weekend composer": he made folksong-collecting trips into the Russian countryside, composed string chamber music, and later took up the horn. In 1898 he even contributed a variation to a collaborative string quartet written in homage to Beliaev by (among others) Rimsky-Korsakov, Glazunov, Liadov and Scriabin.

It's highly likely that Ewald's four brass quintets were intended for performance chez Beliaev. Probably composed around 1912 and originally scored for two cornets, tenor horn, euphonium and tuba (which Ewald himself may have played), Ewald's Brass Quintet no. 3, op. 7 was never published in his lifetime and in fact was largely unknown until 1964 when the composer's son-in-law – then living in the USA – made the manuscript public. But it belongs to the world of late Imperial St Petersburg. The themes are unmistakably Slavic in cut, and the first movement of this miniature symphony is very much in the lyrical, expansive manner of the rising star of the Beliaev circle, the young Alexander Glazunov.

The flowing “Intermezzo” has a swifter, scherzo-like central section, but ends solemnly. In the finale, the mood is celebratory as Ewald accelerates towards a sonorous finish.

JAMES HORNER (1953–2015)
(arr. JACK GALE)

Titanic: My Heart Will Go On

You already know the story. In 1997, movie director James Cameron threw 12 deep sea divers, five million gallons of water, state of the art computer effects and \$200 million into his dream of turning a great British maritime tragedy into a soggy Irish-American love story. *Titanic* broke all box-office records. But as Leonardo di Caprio vanished beneath the waves and audiences around the world sobbed into their hankies, the Academy sat up and took notice. The most powerful special effect of all was James Horner’s score – and when sung by Celine Dion, his soaring ballad *My Heart Will Go On* became an instant classic.

LEONARD BERNSTEIN

(1918–1990)

(arr. JACK GALE)

West Side Story Suite

for Brass Quintet

II. *Something's Coming*

III. *Maria*

IV. *Tonight*

VII. *I Feel Pretty*

A Broadway show stands or falls by its first night reviews. So here's what the New York press had to say about *West Side Story* – a collaboration between composer Leonard Bernstein, lyricist Stephen Sondheim, writer Arthur Laurents and choreographer Jerome Robbins – when it opened on Broadway on 26 September 1957. "A bold new kind of musical theatre," proclaimed one. "A profoundly moving show that is as ugly as the city jungles and also pathetic, tender and forgiving," announced the fearsome Brooks Atkinson. And Walter Kerr of the *Herald Tribune* hailed "the most savage, restless, electrifying dance patters we've been exposed to in a dozen seasons... the dancing is it".

It's difficult to argue with that. Robbins' gripping dance sequences are what made this re-telling of *Romeo and Juliet* on the mean streets of New York more than just another

family show, or a transplanted opera. But they couldn't have done it without Bernstein's music. The dance music in *West Side Story* wasn't just there for diversion – it was a crucial part of the drama. In 1960, Bernstein took a selection, dubbed them "Symphonic Dances", and re-scored them as an electrifying concert suite for full orchestra.

But in truth, a powerful rhythmic energy permeates the entire score, whether singing or dancing. In the classical concert hall, Bernstein's score has established itself as the funkier, coolest, and most unambiguously American music yet heard – even while critics have discovered, woven into the texture, references to Tchaikovsky, Beethoven, Wagner, and even Alban Berg. One movement is even headed *Fugue* – that dustiest, most academic of musical forms. Still – what do you expect from a man who managed at the same time to be conductor, composer, showman, pianist, professor, party animal, family man, gay, straight, radical, sophisticate, innocent, Bostonian and New Yorker? Bernstein never had any problem making his musicians quote the *Emperor* concerto in one bar, and click their fingers in the next.

This selection for brass quintet by the New York-based trombonist Jack Gale tells the story in chronological order. The tension between the rival teen gangs, the Italian-American Jets and the Puerto Rican Sharks builds

through “Something’s Coming”, finding a release in the rapturous “Maria” as Tony, newly in love, sings of his wonder and joy to rhythms that hint, gently, at his beloved’s Latin roots. “Tonight” is their love duet, with the trumpet taking Maria’s line, and the horn standing in for Tony.

The playful lilt of the comic waltz-song “I Feel Pretty”, is a brief moment of relief as the tragedy moves towards its denouement: flick-knives flash, a gun is pulled, and as the drama reaches its climax, Maria and the survivors are left with only their hopes of a more tolerant world. Bernstein echoes Wagner and Mahler – but you’re never, for a moment, anywhere other than beneath that overpass on New York’s run-down West Side.

THOMAS “FATS” WALLER

(1904–1943)

(arr. LEE NORRIS)

Ain’t Misbehavin’

JOHN LENNON (1940–1980) and

PAUL McCARTNEY (b. 1942)

(arr. CHRISTOPHER DEDRICK)

All You Need Is Love

The concert finishes with a couple of pop songs that have entered the global imagination. *Ain’t Misbehavin’* started out as a showtune in Harlem, New York in 1929. The show was called *Connie’s Hot Chocolates* and the great jazz trumpeter Louis Armstrong played live on stage. (Fats Waller taught him the melody by ear) It became one of his standards – as Satchmo himself put it, “one of those songs you could cut loose and swing with”.

The Beatles, meanwhile, knew they had only one chance to make an impact when, on 25 June 1967, they broadcast live to a global TV audience of 400 million as part of *Our World* – the world’s first live multinational multi-satellite television production. It was a big night, and the band’s producer George Martin worked with John Lennon to frame a simple, unforgettable melody in a multilayered, psychedelic tapestry of music that spanned cultures and centuries. There was a full orchestra, as well as pre-recorded vocals and a big-band brass section. But all the advanced technology

involved in the production, and the multi-layered musical references to Bach, Glenn Miller, Greensleeves and the *Marseillaise* couldn't hide the fact that, in comparison, the message that Lennon and McCartney set out to convey to a watching world was devastatingly simple: ***All You Need Is Love***.

Programme notes by Richard Bratby



Photo: Keith Hiro

CHRISTOPHER MOYSE Trumpet

Co-Principal Trumpet of the Hong Kong Philharmonic Orchestra, Christopher Moyse was appointed to the trumpet section of the Hong Kong Philharmonic Orchestra by Edo de Waart in 2005, following his studies at the Royal College of Music, Manhattan School of Music and Royal Academy of Music. His trumpet professors included Malcolm Smith, Andrew Crowley, Robert Sullivan, Paul Beniston, Paul Archibald, Howard Snell and James Watson. He has performed as guest principal trumpet with several other orchestras including the Seoul Philharmonic, Singapore Symphony, Hallé Orchestra, Ulster Orchestra, Malaysian Philharmonic and Macau Orchestra.

As a teacher he serves on the faculties of the Hong Kong Academy for Performing Arts, Hong Kong Baptist University and the Chinese University of Hong Kong. Christopher is an Associate of the Royal Academy of Music (ARAM), an award given to “former students who have made a significant contribution to the music profession”.



Photo: Keith Hiro

ROBERT SMITH Trumpet

Robert Smith was born in the UK and grew up in a small town near Birmingham. He began playing the trumpet aged 8 and in 2013 graduated with a First Class Honours degree from the Royal Academy of Music in London. During his time in London, Robert forged a successful early career in chamber music and with major UK orchestras including the the Philharmonia Orchestra, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, London Symphony Orchestra, Scottish Opera and Royal Scottish National Orchestra. He played trials for LSO 3rd Trumpet, Scottish Opera Principal Trumpet and most recently RSNO Associate Principal Trumpet for which he was offered the position.

In 2015, Robert moved to Hong Kong after winning a position with the HK Philharmonic Orchestra. Since moving, he has performed all over Asia and further afield with the HK Phil and as a freelance musician. As well as orchestral work, Robert plays regularly with the HK Phil brass quintet and in 2023 was appointed as a teacher at the School of Music, CUHK, Shenzhen. In 2023 Robert was elected Associate of the Royal Academy of Music (ARAM).



Photo: Keith Hiro

LIN JIANG Horn

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

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



Photo: Eric Hong

JAROD VERMETTE Trombone

Jarod Vermette joined the Hong Kong Philharmonic Orchestra as Principal Trombone in 1996 at the age of 20. Solo appearances with the orchestra have included the Tan Dun's Trombone Concerto (2023 with Jaap van Zweden), Derek Bourgeois's Concerto (2002) and Frank Martin's Ballade in 1997. Vermette has played Guest Principal with the KBS Symphony, Hong Kong Sinfonietta and Kyushu Symphony and performed with the Boston Symphony and Chautauqua Symphony Orchestra. He was a Tanglewood Music Center fellow in 1995 and 1996, as well as a member of the Spoleto Festival and New England Philharmonic.

A native of Wilbraham, Massachusetts, Vermette began his trombone studies with Steven Podgorski at age ten and soon won the Western MA Young People's Symphony Concerto Competition. He later continued his studies at the New England Conservatory and Boston University with Norman Bolter and Ronald Baron. Currently, Vermette teaches at The Chinese University of Hong Kong and Hong Kong Baptist University.



Photo: Eric Hong

PAUL LUXENBERG Tuba

Principal Tuba of the Hong Kong Philharmonic Orchestra, Paul Luxenberg continues to push the boundaries of the professional classical tuba player experience. Some of his thousands of performance credits include the John Williams Tuba Concerto with the Hong Kong Philharmonic Orchestra to a sold out crowd at the Hong Kong Cultural Centre, a solo concert of all Bach with tuba and organ to a packed house at the Shenzhen Concert Hall, and an award winning Wagner *Ring* Cycle with his beloved HK Phil.

While a student at the world famous Juilliard School where he earned a Bachelor and Master's degree, Paul continued his musical journey which began in his birthplace of California. He is the Principal Tuba player of the Hong Kong Philharmonic Orchestra since 2001, and is Part Time Lecturer at Chinese University Hong Kong (Shenzhen) and is on faculty at the Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong and Hong Kong Baptist University.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

14 & 15
FEB 2025

Fri 8pm
Sat 5pm
CC
\$680 \$540 \$400 \$260

太古音樂大師系列 梵志登 | 拉赫曼尼諾夫第二交響曲 Swire Maestro Series Jaap | Rachmaninov 2

姚思豪 小提琴協奏曲 (亞洲首演)
拉赫曼尼諾夫 第二交響曲
Raymond YIU Violin Concerto (Asia Premiere)
RACHMANINOV 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》的卡卡拉多西、《阿依達》的拉達梅斯、《卡門》的唐荷西, 以及《杜蘭朵》的卡拉富等。

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, 「鱈魚」
CHOPIN (arr. HOFMANN) Piano Concerto no. 1
SCHUBERT Piano Quintet, Trout

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

太古家+賞系列 港樂×陳美齡: 親子音樂會 Swire Family Series HK Phil×Agnes Chan: Songs for the Children

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!

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

Thu 8pm
CC
\$880 \$700 \$520 \$380

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

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HKU = 香港大學李兆基會議中心大會堂 Grand Hall, Lee Shau Kee Lecture Centre, HKU
TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium