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WEST SIDE STORY FILM WITH LIVE ORCHESTRA



WEST SIDE STORY



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太古輕鬆樂聚系列 Swire Denim Series

夢斷城西音樂會

WEST SIDE STORY FILM WITH LIVE ORCHESTRA

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

29 & 30 JUN 2018 | FRI & SAT 8PM

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

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夢斷城西音樂會作為伯恩斯坦誕辰百週年誌慶節目之一，同時亦慶祝這齣經典鉅著誕生近60年，電影橫掃了奧斯卡十個獎項，包括最佳電影。香港管弦樂團將現場演奏伯恩斯坦激勵人心的樂章和令人難忘的歌曲，歌詞出自著名詞人桑譚。電影經重新拷貝，將以更高解像度投放在大銀幕上，原汁原味地保留了昔日電影的演唱和對白。此齣經典的愛情悲劇由羅拔·懷斯和謝洛美·羅賓斯聯合執導，是史上其中一部取得最多成就的歌舞片，羅賓斯的編舞令人歎為觀止；電影劇本則是雷曼據勞倫斯同名小說改編。請細心欣賞。

WEST SIDE STORY FILM WITH LIVE ORCHESTRA

As part of the **Bernstein at 100** celebratory programme, West Side Story Film with Live Orchestra continues the celebrations with this iconic film which has been popular for almost 60 years and was the winner of ten Academy Awards®, including Best Picture. The HK Phil performs Leonard Bernstein's electrifying score and memorable songs live, complete with Stephen Sondheim's lyrics, while the newly re-mastered film is shown in glorious high definition on the big screen with the original vocals and dialogue intact. This classic romantic tragedy, directed by Robert Wise and Jerome Robbins, is one of the greatest achievements in the history of movie musicals, featuring Robbins' breathtaking choreography and a screenplay by Ernest Lehman based on the masterful book by Arthur Laurents. Please enjoy!

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West Side Story is available on Blu-ray DVD and all digital platforms.

今晚的節目將足本播放《夢斷城西》電影，配以現場管弦樂演奏。節目長2小時34分鐘，另加一節中場休息，並包括片末由Saul Bass設計的演職人字幕，配樂由樂團即場演奏。基於對音樂、對樂師以及其他觀眾的尊重，敬請留在座位直至片末字幕播放完畢。

Tonight's programme is a presentation of the complete film *West Side Story* with live performance of the film's entire score. The programme runs 2 hours and 34 minutes, plus an intermission. It also includes the underscoring played by the orchestra during the Saul Bass-designed End Credits. We ask that, out of respect for the music, for the musicians playing it and for your fellow audience members, you remain in your seats until the End Credits are completed.

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奧格仁 指揮 Jayce Ogren Conductor

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PHOTO: MGM

故事大綱

《夢斷城西》本來是音樂劇，其後改編為電影並贏得奧斯卡獎。在1950年代，幫派衝突是美國社會一大問題。當年，關於青少年犯罪、種族矛盾和幫派等新聞，幾乎每天可見。伯恩斯坦有感而發，於是創作了《夢斷城西》。他與團隊決定重新演繹莎士比亞的《羅密歐與茱麗葉》，以展現現代紐約市社團之間的對立與矛盾。為了反映美國的多元文化，伯恩斯坦在音樂劇中混合了多種音樂語言，包括交響樂、爵士樂、拉丁樂等。

《夢斷城西》的背景是曼哈頓的上西城，那兒有很多不同種族的人比鄰而居。故事圍繞着兩個幫派——噴射機和鯊魚。噴射機是美國白人幫派，而鯊魚幫則是波多黎各移民。東尼屬於噴射機幫，而瑪莉亞則屬於鯊魚幫。他們一見鍾情，但這是現實所不容的。東尼意外地殺死了瑪莉亞的哥哥，後來鯊魚幫為了報復而把東尼殺死。

THE PLOT

Originally a musical, *West Side Story* was subsequently adapted into an Oscar-winning film. During the 1950s, gang warfare was one of the core issues in American society. It was a time when stories about juvenile delinquents, ethnic tensions and gangs were in the news almost daily. Bernstein was inspired to compose *West Side Story*. He and his team came up with the idea to re-tell Shakespeare's *Romeo and Juliet* to express the tensions of rival social groups in modern New York City. Bernstein reflected the cultural diversity in the musical through a mix of musical languages including symphonic, jazz and Latin.

West Side Story was set on the Upper West Side of Manhattan where many races lived side-by-side. Bernstein set his plot around two gangs - the Jets and the Sharks. The Jets are white Americans while the Sharks are from Puerto Rico. Tony is part of the Jets gang while Maria's family are with the Sharks. They fall in love at first sight even though it is forbidden. Tony accidentally kills Maria's brother and in revenge is killed by the Sharks.

陳輝陽談《夢斷城西》音樂

Chan Fai-young on the Music of *West Side Story*

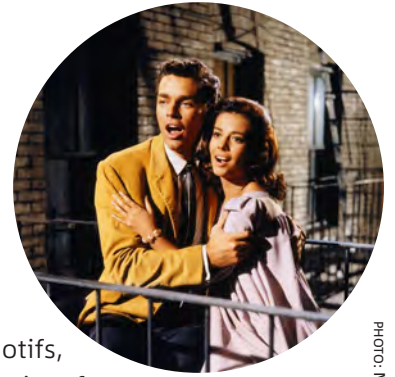


PHOTO: MGM

身為作曲家，我十分迷戀主題動機 (theme motif)，它是一部作品最短小的材料，我最喜愛的主題動機的三大作品分別是：貝多芬第五交響曲的「命運敲門」；蕭士達高維契在多個作品出現的DSCH動機（用自己名字引伸出來）；以及伯恩斯坦《夢斷城西》的「不能解決的衝突」。

《夢斷城西》的序幕音樂開始，三個音符組成的主題動機用「酷酷」口哨聲吹起，吹起了紐約社會種族的衝突，吹起了黑道文化，吹起了紐約市像是陰暗的森林荒野，危險又刺激。其後的音樂發展，這三個音符的主題動機不斷地重複在不同的主題上：向前或向後變奏，其中最出名的就是我們熟悉的情歌〈瑪莉亞〉，但它的意義改變了，變得溫柔，情意綿綿。其他主題如〈Jet Song〉、〈Something's Coming〉、〈The Rumble〉，都是建立在「不能解決的衝突」的主題動機上。

怪獸家長努力地「要讓孩子贏在起跑線」，雖然惹來批評，但對作曲家來說卻非常有意思，因為每首歌曲作品，作曲家都會視為自己的孩子。落筆創作前，作曲家要用大量時間醞釀和思考，要計算好音符跟音符之間的關係，要計算好最短小精悍的音樂動機，如何能夠從樂曲開始就有力茁壯成長。歷史上偉大的音樂作品，都是由優秀的主題動機發展出來的。伯恩斯坦的《夢斷西城》亦不例外。

陳輝陽

As a composer, I am obsessed with theme motifs, which are the smallest units of material in a piece of music. My three favourite motifs are the "fate" motif in Beethoven's fifth symphony, Shostakovich's DSCH motif which, derived from his own name, appears in many of his works, as well as the "unresolvable conflict" motif in Bernstein's *West Side Story*.

As the prelude of *West Side Story* begins, we hear the three-note motif, a whistle call-sign. It alludes to the racial conflict in New York's society, the culture of gangs and the wild jungle that is New York City - dangerous yet exciting. This three-note motif continues to appear throughout the work within many other themes - in different variations, either forwards or backwards, most notably in the well-known love song "Maria". But in "Maria", the meaning of the motif has changed and the emotion has become tender and gentle. Other themes such as the ones in "Jet Song", "Something's Coming" and "The Rumble" are all built upon this three-note motif.

Parents who want their children to "win at the starting line" are often criticised. Nevertheless, this notion is very interesting for composers, who see each song as their own child. Before they start composing, there is often a long gestation period in which they think and calculate the relationship between the music notes. They try to figure out how the most succinct musical motif will flourish, right from the beginning of the piece. The great music in history has been developed from great themes. *West Side Story* is no exception.

CHAN FAI-YOUNG

Translated by Sheryl Sze



伯恩斯坦與一眾《夢斷城西》音樂劇演員 (1957年)
Leonard Bernstein backstage with the cast of *West Side Story*, 1957.

© Library of Congress, Music Division

1918-1990

伯恩斯坦 LEONARD BERNSTEIN

「我無法一天不聽音樂或不奏它、不學它、不想它。」

伯恩斯坦

"I can't live one day without hearing music, playing it, studying it, or thinking about it."

- Bernstein

今年是伯恩斯坦百歲誕辰。1918年8月25日生於麻省勞倫斯市，伯恩斯坦十歲開始學習鋼琴，長大後成為一流的鋼琴家。他也是非常有天賦的指揮家，首次演出已一鳴驚人：德高望重的指揮家華爾特抱恙辭演，伯恩斯坦臨危受命，結果一夜成名。自1958年到1969年，伯恩斯坦是紐約愛樂音樂總監。另一方面，他是一位致力推廣音樂教育的先驅，他主持的電視節目《年輕人的音樂會》，成功地令更多人認識古典音樂。不僅如此，他更熱衷作曲；作品以音樂劇場為主，例如《夢斷城西》、《錦城春色》、《老實人》等，同時也涉獵芭蕾舞曲、交響曲、協奏曲、歌劇等不同類型的創作。

This year marks the centenary of the birth of Leonard Bernstein. Born in Lawrence, Massachusetts on 25 August 1918, Bernstein started piano lessons at ten and went on to become a brilliant and accomplished pianist. He was also a remarkably gifted conductor, making a spectacular debut when the revered conductor Bruno Walter fell ill and Bernstein stood in at very short notice. He went on to hold the post of Music Director of the New York Philharmonic from 1958 to 1969. He was a dedicated pioneer in music education. He hosted the TV show *Young People's Concerts* which successfully brought classical music to a wide audience. Alongside all of this, he pursued an active career as a composer primarily for the musical theatre, including *West Side Story*, *On the Town* and *Candide*, but he also composed ballets, symphonies, concertos, operas, etc.



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指揮 Conductor

PHOTO: Rebecca Fay

奧格仁是美國最優秀的年輕指揮家之一，在指揮管弦樂及歌劇方面聲譽日隆。在2018年夏季，他首度與三藩市交響樂團合作，並在布里瓦德音樂節演出《夢斷城西》。他2018/19樂季的重點演出，將包括與達拉斯、愛民頓、聖羅莎、波特蘭、奧馬哈、奧克拉荷馬市及斯波肯等多個樂團合作。他也會於布魯克林音樂學院，帶領無言管弦樂團演出泰倫馬力克的《時間之旅》，以及在葡萄牙波圖音樂廳演繹差利·卓別靈的《摩登時代》。

於2017/18樂季，他再次指揮加拿大國家藝術中心樂團，以及印第安納波利斯、達拉斯、科羅拉多、納什維爾及愛民頓交響樂團，也首度指揮哥倫布、路易士維爾及阿什維爾樂團。奧格仁對嶄新、另類的製作興趣濃厚，經常參與充滿創意的跨界別演出。當中包括於林肯中心的白光音樂節，指揮特威斯特的《春之祭》製作；聯同國際當代樂團於林肯中心的主要莫扎特音樂節及維也納現代音樂節中演出；以及於巴黎分別指揮法國現代樂集，和夏特雷大劇院由卡森製作的《窈窕淑女》。他還於紐約及巴黎世界首演溫萊特的歌劇《歌劇女主角》和為聖路易斯歌劇指揮佩拉的《小丑薩里曼》。

奧格仁曾指揮波士頓、猶他、匹茲堡、克利夫蘭和柏林德意志等交響樂團，以及紐約、哥本哈根及洛杉磯愛樂。

Jayce Ogren is building a reputation in both orchestra and opera as one of the finest young conductors in the United States. During the summer of 2018 he makes his San Francisco Symphony debut and leads *West Side Story* in the Brevard Music Festival. Highlights in 2018/19 include appearances with the orchestras of Dallas, Edmonton, Santa Rosa, Portland, Omaha, Oklahoma City and Spokane. He leads the score to Terrance Malick's *The Voyage of Time* with the Wordless Orchestra at the Brooklyn Academy of Music and Charlie Chaplin's *Modern Times* with the Casa da Musica in Porto, Portugal.

In 2017/18, he returned to the National Arts Centre Orchestra in Canada and to the Indianapolis, Dallas, Colorado, Nashville and Edmonton symphonies. He debuted with the orchestras in Columbus, Louisville and Asheville, NC. Ogren has creatively crossed boundaries to fulfill his interests in new and alternate kinds of productions, leading Basil Twist's *The Rite of Spring* at Lincoln Center's White Light Festival and collaborated with the International Contemporary Ensemble at Lincoln Center's Mostly Mozart Festival and at the Wien Modern Festival, and has led concerts with l'Ensemble Intercontemporain in Paris - where he also led Robert Carsen's production of *My Fair Lady* at the Chatelet. He led the world premieres of Rufus Wainwright's *Prima Donna* in New York and Paris, and Jack Perla's *Shalimar the Clown* for the Opera Theatre of St Louis.

Ogren has also conducted the Boston, Utah and Pittsburgh symphonies, the New York, Copenhagen and Los Angeles philharmonics, the Cleveland Orchestra and the Deutsches Symphonie-Orchester Berlin.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



PHOTO: Cheung Wai-lok

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、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，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以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，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，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

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring 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 sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government 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, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 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



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

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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

王亮
樂團第二副首席 (署理)
Wang Liang
Second Associate
Concertmaster (Acting)

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



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
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洪怡凡
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Li Ming



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Damará Lomdaridze



羅舜詩
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● 鮑力卓
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■ 方曉牧
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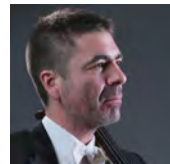
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宋亞林
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- 首席 Principal
- 聯合首席 Co-Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

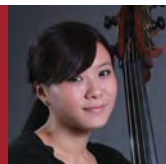
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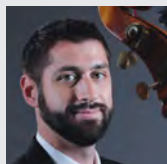
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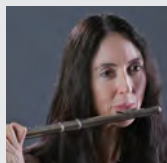


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Philip Powell

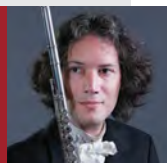


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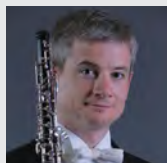
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Michael Wilson



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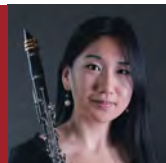
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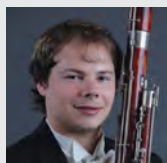
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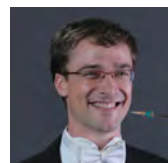


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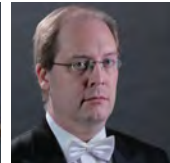
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Violin: Selena Choi

中提琴：蔡書麟
Viola: Choi Shu-lun

大提琴：洪東尼
Cello: Antonio Roig

長號：高基信
Trombone: Christian Goldsmith

敲擊樂器：鄭美君、王偉文
Percussion: Emily Cheng, Raymond Vong

薩克管：梁國章、吳漢紳、薩約翰
Saxophone: Jacky Leung, Charles Ng, Johnny Salinas

鼓：大衛·鍾斯
Drums: David Jones

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安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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所捐贈之罕有樂器

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 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
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劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in
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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
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港樂成員四重奏與國家大劇院四重奏，合作演繹孟德爾遜的弦樂八重奏。

The two quartets performed wonderfully in Mendelssohn's String Octet.

PHOTO: Cheung Wai-lok/HK Phil

雙城記：港樂成員四重奏與國家大劇院四重奏（香港篇） A TALE OF TWO CITIES: HK PHIL MUSICIANS QUARTET & NCPA QUARTET (HONG KONG PERFORMANCE)

繼5月15日在北京舉行之2018國家大劇院五月音樂節的成功演出，港樂成員四重奏及國家大劇院四重奏剛在6月27日（星期三）於香港文化中心音樂廳再度攜手，為香港市民演奏，以音樂連結兩地，促進中港文化交流。我們很榮幸得到香港特別行政區政府駐北京辦事處的大力支持。國家大劇院管弦樂團董事長陳戈說：「我們十分高興與香港管弦樂團的首次合作非常成功，兩場合奏均精妙入神，期待將來有更多合演機會。」

音樂會先由港樂成員四重奏（梁建楓，第一小提琴；程立，第二小提琴；凌顯祐，中提琴；及方曉牧，大提琴）演奏了挪威作曲家葛利格的第一弦樂四重奏。國家大劇院四重奏（李喆，第一小提琴；劉弦，第二小提琴；莊然，中提琴；及梁肖，大提琴）緊接出場，演出蕭斯達高維契沉重激昂的第八弦樂四重奏。壓軸戲碼是由港京兩隊四重奏合力，演出孟德爾遜精彩絕倫的弦樂八重奏，為音樂會畫上完美句號。

Following the successful concert held on 15 May at the 2018 NCPA May Festival in Beijing, the HK Phil Musicians Quartet and the NCPA Quartet reunited on 27 June (Wednesday) at the Hong Kong Cultural Centre Concert Hall to bring the same amazing programme to the audience in Hong Kong. Such collaborations help foster cultural exchanges between Hong Kong and the Mainland, and further strengthen musical bonds between the two cities. We are grateful for the tremendous support of the Office of the Government of the Hong Kong Special Administrative Region of the People's Republic of China in Beijing. Chairman of China NCPA Orchestra, Chen Ge, said, "We are glad to have our first collaboration with the HK Phil with two fabulous performances. Looking forward to more collaborations in the future."

The concert opened with Norwegian composer Edvard Grieg's String Quartet no. 1, beautifully performed by the HK Phil Musicians Quartet (Leung Kin-fung, first violin; Cheng Li, second violin; Andrew Ling, viola; and Fang Xiaomu, cello). It was followed by Dmitri Shostakovich's deeply personal String Quartet no. 8, with the NCPA Quartet (Li Zhe, first violin; Liu Xian, second violin; Zhuang Ran, viola; and Xiao Liang, cello) delivering an impeccable performance. The seamless collaboration of the two ensembles in Felix Mendelssohn's magnificent Octet made a perfect ending to the concert.

