

HK PHIL'S 45th

EDO DE WAART
JOHN ADAMS &
BRAHMS

港樂四十五年
艾度·迪華特
亞當斯與布拉姆斯

14 & 15
SEP
2018



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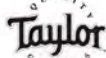
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艾度·迪華特 | 亞當斯與布拉姆斯
EDO DE WAART |
JOHN ADAMS & BRAHMS

P. 8 羅西尼 ROSSINI 12'
《威廉·泰爾》序曲 *William Tell Overture*

P. 10 約翰·亞當斯 John ADAMS 29'
薩克管協奏曲 *Saxophone Concerto* (中國首演 China Premiere)
活潑地—中板—平靜雅致地 Animato – Moderato – Tranquillo, suave
非常活潑 (節拍強勁有力) Molto vivo (a hard, driving pulse)

中場休息 INTERMISSION

P. 14 布拉姆斯 BRAHMS 43'
第二交響曲 *Symphony no. 2*
不太快的快板 Allegro non troppo
不太慢的慢板 Adagio non troppo
優雅的小快板 (類似小行板) Allegretto grazioso (Quasi andantino)
精神奕奕的快板 Allegro con spirit

P. 19 艾度·迪華特 指揮 Edo de Waart Conductor

P. 21 麥雅利士達 薩克管 Timothy McAllister Saxophone

2018年9月14日的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 現場直播，並將於2018年9月19日 (星期三) 下午2時重播。The concert on 14 September 2018 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and with a repeat on 19 September 2018 (Wed) at 2pm.



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景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

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劉國業，《星島日報》

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鄧蘭，《澳門日報》

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A SOUND COMMITMENT 弦諾



前言

我們非常之高興能夠邀請到前藝術總監兼總指揮艾度·迪華特，於港樂第45個職業樂季重臨香江，再次指揮港樂。

大師在沙士疫症爆發不久後加入港樂，那是充滿挑戰的時刻。全靠他指揮國際樂團和歌劇的資深經驗，港樂在他領導下這八年裡，大大地為香港觀眾提供了豐富多采的音樂會聆賞體驗。

今晚的節目也不例外，為紀念羅西尼逝世150週年，艾度·迪華特指揮羅西尼最受歡迎的《威廉·泰爾》序曲，以及布拉姆斯莊嚴的第二交響曲。在兩者之間，我們特別呈獻音樂會少見的樂器——薩克管。美國作曲家巨匠約翰·亞當斯的作品就以它為主角，約翰·亞當斯與艾度·迪華特是老拍檔，二人在不同場合（包括音樂廳和錄音室）合作無間。

麥高德

香港管弦樂團行政總裁

FOREWORD

It is with enormous pleasure that we invite Edo de Waart – our Artistic Director and Chief Conductor from 2004-2012 – back to conduct the orchestra in this, our 45th anniversary season.

He joined the orchestra at a challenging time and not that long after the SARS epidemic. With his wealth of experience conducting international symphony orchestras and opera for a number of major companies, he and the orchestra combined over an eight-year period to enrich the concert experience for our audience here in Hong Kong.

Tonight's programme is no exception: in tribute to this Rossini anniversary year, Edo conducts the ever-popular *William Tell* Overture as well as Brahms' majestic second symphony. In between, we feature a rare concerto instrument – the saxophone – in a piece by the iconic American composer, John Adams, with whom Edo collaborated on many occasions, in concert and in the recording studio.

Michael MacLeod

Chief Executive, Hong Kong Philharmonic Orchestra

羅西尼

GIOACHINO ROSSINI

《威廉·泰爾》序曲

William Tell Overture

作曲家

羅西尼1824年12月起定居巴黎。時人稱頌他是當時最偉大的意大利歌劇作曲家；一本同年出版的羅西尼傳記更對他讚譽有加，聲稱「過去12年來，從莫斯科到拿坡里、倫敦到維也納、巴黎到加爾各答，沒有任何話題人物比本書主人翁風頭更盛。他的輝煌成就早已傳遍所有文明角落——但他才32歲」。羅西尼實在太受巴黎人歡迎了，以至他定居當地後五年，政府就開始向他發放終身養老金。

背景

當時羅西尼其實還沒打算停止寫作歌劇，不過多年來大家都假定他有意在第39齣歌劇《威廉·泰爾》之後封筆，跟歌劇創作道別——《威廉·泰爾》也的確是他最後一齣歌劇。無疑他對這齣劇特別著緊：以往他總是將舊作的序曲加插在新作裡，或者讓學生代筆，這次竟然不嫌麻煩，親自執筆寫作全新的序曲。

演出歷史

樂曲1829年8月3日《威廉·泰爾》在巴黎首演。其實首演前半年，報刊已經常出現相關報導，這齣歌劇因此成了巴黎的熱門話題。8月的巴黎又熱又臭又髒，精英階層通常早已到郊區避暑去；但這一年他們寧願延期出發，也要到場欣賞《威廉·泰

THE COMPOSER

In December 1824 Rossini settled in Paris. Hailed as the greatest Italian opera composer of the age, an enthusiastic biography published the same year claimed that "During the last 12 years there is no man who has been more frequently the subject of conversation, from Moscow to Naples, from London to Vienna, from Paris to Calcutta, than the subject of these memoirs. His glory already knows no other bounds than those of civilisation itself, and yet he is barely 32." Such was Rossini's popularity amongst the Parisians that after five years in the city the government granted him a lifetime pension.

THE BACKGROUND

Rossini actually had no intention of retiring from active opera composition at that stage, but for many years it was assumed that his 39th and final opera, *William Tell*, was his conscious farewell to opera composing. Certainly he took unusual trouble and care over it, breaking with his usual practice of either inserting an overture from a previous opera or asking a student to compose one on his behalf.

PERFORMANCE HISTORY

By the time of the premiere of *William Tell* on 3 August 1829 in Paris, the city was abuzz with excitement whipped up over some six months by a continual series of press stories about the new opera. The social elite who would normally have abandoned the heat, stench and filth of

爾》首演。首演過後，新聞界欣喜若狂，甚至以「奇蹟」形容這齣作品，演員異常振奮，法國國王欣然接受羅西尼將作品題獻給他，公眾又非常擊節讚賞，認為此劇準確地捕捉了當時盛行的革命熱情。但一年後，革命浪潮風雲再起，巴黎的街道上路障處處，國王退位；羅西尼眼見局勢不穩，就在37歲那年返回意大利。爾後，他雖然沒有完全放棄創作，寫作了幾首聖樂作品、歌曲與小型器樂曲，但再也沒有新歌劇問世。

音樂

《威廉·泰爾》故事發生在瑞士阿爾卑斯地區，時為晚春一個明媚的早晨。《序曲》以抒情的獨奏大提琴掀開序幕，旋律以真正的瑞士民歌為基礎，營造平靜春日早晨的氣氛。對羅西尼來說，這一段也頗有「天鵝之歌」的意味，因為他的音樂生涯始於大提琴，早年在波倫亞音樂學院研習大提琴。作曲家採用了五把獨奏大提琴，音樂輕而易舉地開展，但定音鼓滾奏不時響起，預示暴風雨來臨；風吹陣陣（弦樂）、雨灑點點（木管），狂風暴雨終於驟然而至；然而風雨來得快也去得快，隨著暴雨稍歇，英國管奏起的當兒，阿爾卑斯地區也回復平靜。這時，樂曲突然變得活力充沛，恍如躍馬奔騰：主人翁號召瑞士所有愛國之士起義，抵抗奧地利壓迫——這正是羅西尼最有名、戲仿之作也最多的樂段之一。

Paris in August, postponed their escapes to the countryside expressly to attend the premiere. After the performance the press was ecstatic (one labelled it a “marvel”), the cast thrilled, the French King willingly accepted Rossini’s dedication of the score, and the public full of admiration for a work which perfectly caught the revolutionary zeal of the time. But it was the revolution which swept Paris the following year and saw barricades raised in the streets and the King abdicate which persuaded Rossini to leave the city and, at the age of 37, move back to Italy. He did not exactly give up composing – he produced several sacred works, songs and small instrumental pieces – but nothing further for the opera house.

THE MUSIC

William Tell is set in the Swiss Alps and opens on a glorious morning in late springtime. The overture, correspondingly, sets the scene of a calm Spring morning in the Alps with a lyrical cello solo (based on an actual Swiss folksong): this also served for Rossini as a kind of musical swansong since he had begun his musical life as a cello student at the Bologna Conservatory. The music unfolds easily with five solo cellos but occasional timpani roll indicate an approaching storm which is presaged by flurries of wind (strings) and the occasional drop of rain (woodwind). Eventually the storm breaks out with all its force but is short-lived and as it dies away a cor anglais restores the Alpine calm. Finally the music bursts into an energetic gallop – one of Rossini’s most famous and frequently parodied creations – which represents the call to arms of all Swiss patriots in their fight against Austrian oppression.

編制 INSTRUMENTATION

長笛、短笛、兩支雙簧管（其一兼英國號）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器及弦樂組。
Flute, piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion and strings.

b. 1947出生

約翰·亞當斯

JOHN ADAMS

薩克管協奏曲 (中國首演)

Saxophone Concerto (China Premiere)

活潑地—中板—平靜雅致地
非常活潑 (節拍強勁有力)

Animato – Moderato – Tranquillo, suave
Molto vivo (a hard, driving pulse)

作曲家

約翰·亞當斯是當今世上最著名的美國作曲家，作品的演出機會也最多，可謂傲視同儕。他的作品包括多齣歌劇、管弦樂曲和室樂曲，此外他更為電子樂器、影片、電影以及舞蹈等創作音樂。節奏重複、和聲簡單、短小的旋律碎片持續改變，全都是上述作品的特徵——也就是「極簡主義」的音樂特色。有一次他向伊斯特曼音樂學院的學生演說時，提及自己的創作信條：「從現在開始計算，200、300、500、1,000年後，人們回顧荀伯格、施托克豪森、比利奧、布萊茲，以及艾利逸·卡特這個時代，會覺得非常奇怪，認為這些人偏離了音樂演化的洪流。20世紀時，有段時期作曲家都使勁地摧毀節拍、也使勁地摧毀調性。」為了令節拍和調性再度成為音樂作品的重心，亞當斯就從各式各樣的音樂裡吸取養份，非常廣泛，包括印尼嘉米蘭音樂、非洲鼓樂，以至美國流行曲，尤其其他年輕時經常聽到的聲音。據他憶述，他自小「天天聽著薩克管的聲音——1930年代，我爸爸曾在搖擺樂隊裡演奏中音薩克管；家裡也收藏了許多爵士樂大師的唱片專輯。」

THE COMPOSER

John Adams is regarded as the best-known and most widely-performed of all living American composers. His output includes several operas, music for symphony orchestra, chamber ensemble, for video, film, and dance, as well as for electronic instruments, all of which is characterised by the repetitive rhythms, simple harmonies and small continually shifting melodic fragments which are the hallmarks of “Minimalist” music. Speaking to students at the Eastman School, Adams set out his compositional credo: “200, 300, 500, 1,000 years from now, people will look back at the era of Schoenberg, Stockhausen, Berio, Boulez and Elliott Carter as a very strange aberration in the current of musical evolution. There was a period back in the 20th century when composers aggressively destroyed the pulse and aggressively destroyed tonality.” In his desire to bring pulse and tonality back to the centre of a musical composition, Adams has drawn on influences as diverse as the Indonesian Gamelan, African drumming and American pop, and especially the sounds of his own youth; he recalls how he grew up “hearing the sound of the saxophone virtually every day – my father had played alto in swing bands during the 1930s and our family record collection was well stocked with albums by the great jazz masters.”

THE BACKGROUND

What John Adams also brought to the concept

約翰·亞當斯 John Adams

© Vern Evans

背景

同時，亞當斯也為極簡主義帶來另一特色：極長的篇幅。除了五齣標準長度的歌劇，他還寫作了大型神劇《另一個馬利亞的福音書》，演出時間長達兩小時。完成這齣神劇之後，亞當斯就馬上動筆寫作中音薩克管協奏曲。他形容薩克管「正是改變20世紀本國音樂（爵士、搖滾、藍調和放克音樂）的工具」，又在文章中提及自己「一輩子都浸淫在偉大的爵士薩克管樂手的音樂裡，從搖擺年代到高川·艾倫·多非以及韋恩·索特等樂手都有」，更說自己深受這些樂手影響。不過，亞當斯之所以創作這首協奏曲，卻源於他與美國薩克管樂手麥雅利斯達的一次會面。亞當斯憶述：「有天晚上我與麥雅利斯達晚膳，閒談間他提起自己中學時代是特技單車冠軍；我就知道自己必須寫一首協奏曲，給這個天不怕、地不怕的樂手兼冒險家。」

演出歷史

樂曲2013年8月22日首演，薩克管獨奏由樂曲的題獻對象麥雅利斯達負責，作曲家親自指揮悉尼交響樂團在悉尼歌劇院澳洲演出。週五的演出正是樂曲的中國首演。

音樂

作曲家親撰的樂曲介紹突顯了爵士樂對這首協奏曲的影響。「寫作小提琴或鋼琴協奏曲的作曲家，都能參考過去的大量作品，引以為鑑、甚至引以為戒。可是，薩克管協奏曲卻鮮有稱職的作品，而這些先例也沒有令我特別感動。不過我聽過許多出類拔萃的爵士樂舊錄音，可



of Minimalism was extreme length. In addition to five full-length operas, he also wrote a massive two-hour oratorio, *The Gospel According to the Other Mary*. It was immediately after completing the oratorio that Adams set about writing his concerto for alto saxophone. He describes the saxophone as “THE transformative vehicle for vernacular music (jazz, rock, blues and funk) in the twentieth century,” and writes of how he had been powerfully affected by his “life-long exposure to the great jazz saxophonists, from the swing era through the likes of Coltrane, Eric Dolphy and Wayne Shorter.” But the catalyst for the concerto was his meeting with the American saxophonist Timothy McAllister. Adams recalls how “one evening during a dinner conversation Tim mentioned that during high school he had been a champion stunt bicycle rider, I knew that I must compose a concerto for this fearless musician and risk-taker.”

PERFORMANCE HISTORY

The concerto was first performed on 22 August 2013 by its dedicatee, Timothy McAllister, with the Sydney Symphony Orchestra conducted by the composer at the Sydney Opera House, Australia. Friday’s performance marks the work’s premiere in China.

THE MUSIC

The composer’s own note highlights the influence of jazz on the work. “A composer writing a violin or piano concerto can access a

以充當我構思樂曲時的基礎。其中包括史坦·蓋茲1961年的專輯《焦點》(Focus)，蓋茲吹奏次中音薩克管，樂團由豎琴和弦樂組成，樂曲由修特改編。儘管這顯然是『錄音室』製成品，但這張專輯好些弦樂寫法，都有史特拉汶斯基、巴托和拉威爾的影子。另一張專輯《查理·帕克與弦樂團》(Charlie Parker with Strings, 1950年發行)形式上雖然較傳統，但也令我心裡有了底，知道中音薩克管原來可以從一片管弦樂音響裡脫穎而出，在樂團之上飄浮甚至翱翔。另一張我十來歲已開始聽的專輯《新瓶舊酒》(New Bottle Old Wine)，由加農炮·艾德利演出，樂曲則由古今最出色的爵士樂改編大師基爾·艾雲斯編曲。寫作這首新協奏曲的整個過程中，我時時刻刻都記住這張專輯，將它當成典範，希望自己也能做得到。

「雖然我沒有刻意令這首協奏曲聽起來像爵士樂，但爵士樂的影響還是呼之欲出。薩克管素以動靜皆宜見稱，既能靈活又能抒情，要流露情感也只比人聲稍遜。熟悉我管弦樂作品的聽眾，會發現這首協奏曲的曲式似曾相識，因為我已經在小提琴協奏曲、《黑暗城市》和鋼琴協奏曲《世紀捲筒》用過了。樂曲第一部分篇幅很長，由一個快速樂章和一個抒情的慢速樂章組成；第二部分篇幅較短，類似放克—輪旋曲，節拍明快，推動力強勁。」

gigantic repository of past models for reference, inspiration or even cautionary models. But there are precious few worthy concertos for saxophone, and the extant ones did not especially speak to me. But I knew many great recordings from the jazz past that could form a basis for my compositional thinking, among them *Focus*, a 1961 album by Stan Getz for tenor sax and an orchestra of harp and strings arranged by Eddie Sauter. Although clearly a 'studio' creation, this album featured writing for the strings that referred to Stravinsky, Bartók and Ravel. Another album, *Charlie Parker with Strings* from 1950, although more conventional in format, nonetheless helped to set a scenario in my mind for way the alto sax could float and soar above an orchestra. Another album that I'd known since I was a teenager, *New Bottle Old Wine*, with Cannonball Adderley and that greatest of all jazz arrangers, Gil Evans, remained in mind throughout the composing of the new concerto as a model to aspire to.

"While the concerto is not meant to sound jazzy per se, its jazz influences lie only slightly below the surface. I make constant use of the instrument's vaunted agility as well as its capacity for a lyrical utterance that is only a short step away from the human voice. The form of the concerto is a familiar one for those who know my orchestral pieces, as I've used it in my Violin Concerto, in *City Noir* and in my piano concerto *Century Rolls*. It begins with one long first part combining a fast movement with a slow, lyrical one. This is followed by a shorter second part, a species of funk-rondo with a fast, driving pulse."

編制 INSTRUMENTATION

兩支長笛、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、三支圓號、兩支小號、豎琴、鋼琴、鐘琴及弦樂組。

Two flutes, piccolo, three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, three horns, two trumpets, harp, piano, celesta and strings.

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1833-1897

布拉姆斯

JOHANNES BRAHMS

D大調第二交響曲，op. 73

Symphony no. 2 in D, op. 73

不太快的快板

不太慢的慢板

優雅的小快板（類似小行板）

精神奕奕的快板

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino)

Allegro con spirito

作曲家

1833年5月7日，布拉姆斯出生於漢堡岡格菲爾特爾區史碧克大街60號一樓一個破舊的房間內。有訪客形容：「房子和周圍的環境，正是赤貧人家常見的景象，簡直令人不忍卒睹，走進屋子時也難免驚訝得渾身打顫。走上樓梯後打開門，門後的空間十分窄小，半是廚房，半是門廊；可以煮點吃的，但也放了一張小孩的床。旁邊是小小的睡處，有一扇窗，但地方小得難以稱得上是『房間』。」雖然居住環境擠迫，但布拉姆斯卻彈得一手好琴，十歲



THE COMPOSER

In a dilapidated first floor room at no. 60 Speckstrasse in the Gängeviertel district of Hamburg on 7 May 1833, Johannes Brahms was born. As one visitor commented, “The house and its surroundings testify only to the commonplace reality of a bare and repulsive poverty. On entering it is difficult to repress a shiver of bewilderment and dismay. The staircase door opens onto a diminutive space, half kitchen, half lobby, where some cooking may be done and a child’s bed laid up. This communicates with the sleeping-closet, which has its own window, but is so tiny it can scarcely be called a room.” Despite these oppressive surroundings Brahms developed considerable gifts as a pianist and, at the age of ten, made his public debut performing Beethoven in a chamber ensemble alongside his father. It seemed that a career as a concert pianist beckoned. But on 11 March 1848 the violinist Joseph Joachim visited Hamburg and gave a performance of Beethoven’s Violin Concerto. This seems to have finally decided Brahms on a career as a composer and the following year he produced his first serious compositions. With his first two piano sonatas in 1852 he started appending opus numbers to his works and, by the time of his death in Vienna on 3 April 1897, that number had reached 122 and

珀特沙赫市內亦豎立了布拉姆斯石像；每年的國際布拉姆斯比賽就在當地舉行。 Johannes Brahms’ bust in Pörrschach, the site of an annual International Johannes Brahms Competition.

(By Johann Jaritz, from Wikimedia Commons)

時首次公開演出，與父親和其他樂手一起演奏貝多芬的室樂作品。布拉姆斯看來大有當鋼琴演奏家的勢頭，可是小提琴家姚阿辛1848年3月11日在漢堡演奏過貝多芬小提琴協奏曲之後，布拉姆斯卻似乎立志以作曲為業，翌年更寫出第一批認真的作品。他第一、二首鋼琴奏鳴曲寫於1852年；由這時起他就開始自行為作品加上作品編號；到1897年4月3日他在維也納與世長辭為止，作品編號已累積至122，涵蓋所有樂種，只有芭蕾舞劇和歌劇例外。

背景

創作方面，布拉姆斯的終極目標是寫作出色的交響曲——而且水準要比得上貝多芬。既然目標這麼高，也難怪他要花上20年時間才能完成第一交響曲了。雖然「第一」醞釀經年，但第二交響曲只花了他數星期——1877年8月期間，樂曲已經大致完成。當時他身處阿爾卑斯山區的珀特沙赫——這個度假勝地毗鄰奧地利面積最大、風光最美的湖泊，令人心曠神怡。

演出歷史

如果要找出貫穿今晚幾首作品的脈絡，可以留意一下樂曲的首演地——全都不在作曲家的祖國。羅西尼（意大利）《威廉·泰爾》在法國首演；約翰·亞當斯（美國）薩克管協奏曲在澳洲；布拉姆斯（德國）第二交響曲則在奧地利。不過1877年12月30日李希特指揮第二交響曲在維也納首演時，布拉姆斯已在維也納定居達15年之久。然而他的出生地漢堡也想沾沾光，因此樂曲1878年在漢堡演出後，市政府就將該市最高殊榮「漢堡自由市榮譽市民」頒予布拉姆斯。

encompassed every genre except ballet and opera.

THE BACKGROUND

For Brahms, the ultimate goal as a composer was to produce symphonies which could be compared, in terms of quality, with those of Beethoven. With such high ideals, it is little wonder that it took him 20 years to compose his first symphony. In marked contrast to that lengthy gestation, his second symphony was written in a matter of weeks, mostly during August 1877 while he was staying in the delightful Alpine holiday resort of Pörtlach on the shores of one of Austria's largest and most picturesque lakes.

PERFORMANCE HISTORY

If we needed to find some connecting thread linking the works in today's concert, we could look to the fact that all were first performed in countries other than those in which the respective composers were born. The Italian Rossini saw his *William Tell* first performed in France, the American John Adams had his Saxophone Concerto first presented in Australia, and the German Brahms had his second symphony premiered in Austria. However, by the time it was first performed under the baton of Hans Richter in Vienna on 30 December 1877, Brahms had been permanently resident in the city for 15 years. Nevertheless, the city of his birth was eager to capitalise on his achievements, and after a performance of the second symphony there in 1878, the city granted him its highest honour, the Freedom of Hamburg.

THE MUSIC

Brahms' second symphony is a cheerful and relaxed work, clearly reflecting the contentment Brahms was enjoying during his stay at Pörtlach. He actually joked about

音樂

布拉姆斯第二交響曲輕鬆歡快，明顯反映出他在珀特沙赫的日子實在愜意。他更拿樂曲的歡快氣氛，來跟密友伊麗莎白·凡·赫佐珍伯格和克拉拉·舒曼開玩笑。他說**第一樂章**是自己迄今為止最哀傷的作品：「音樂要極度悲傷。想知道那是甚麼感覺，你得坐在鋼琴前，踏著兩個踏瓣，把F小調和弦連續彈幾遍。」大家聽著樂曲，就發現完全不是這回事。樂章內容十分充實；低音大提琴先在開端奏出三音音型，然後是兩個愉快愜意的主題，之後兩個主題一直徐徐開展，貫穿整個樂章。

第二樂章開始時，大提琴率先奏出豐滿而抒情的旋律。氣氛偶然趨向激昂——極其量是激昂而已，還算不上激烈——樂章完結時基本上還是平靜的。

第三樂章氣氛更坦率歡欣，具有濃厚的田園風情。迷人的旋律率先由雙簧管交代，大提琴以撥奏襯托。主題過後是兩個變奏，速度各異：第一個活潑好動，以弦樂為主，木管偶然插話；第二個則重拾主題那不慌不忙的步伐。

第四樂章精神奕奕，活力充沛，愉快欣喜之情傾瀉而出，把管弦樂的威力與高超技藝發揮得淋漓盡致，在布拉姆斯作品裡可謂獨一無二。

樂曲剖析中譯：鄭曉彤

its cheerfulness to his close friends Elisabeth von Herzogenberg and Clara Schumann. The **first movement**, he told them, was the saddest thing he had ever written: "The score must come out in mourning. To gain an impression of it sit at the piano, depress both pedals and play an F minor chord several times in succession." As you hear, nothing could be further from the truth. The three-note figure announced by the basses at the very start leads into two deeply contented and profoundly happy themes which unfold leisurely over the course of this substantial movement.

The **second movement** begins with a rich, lyrical melody from the cellos and while on occasions it begins to build up into something more dramatic – not to say tense – the fundamentally calm mood prevails at the end of the movement.

Of a much more openly cheerful and genuinely pastoral character is the **third movement** which opens with a charming melody for oboe supported by *pizzicato* cellos. The movement consists of two variations, in different speeds, of this theme, the first being an energetic one for strings with occasional interjections from the woodwind, the second reverting to the theme's more easy-going pace.

The **fourth movement** is a spirited and energetic outpouring of joy which, in its celebration of orchestral power and virtuosity, is unique in Brahms' entire output.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

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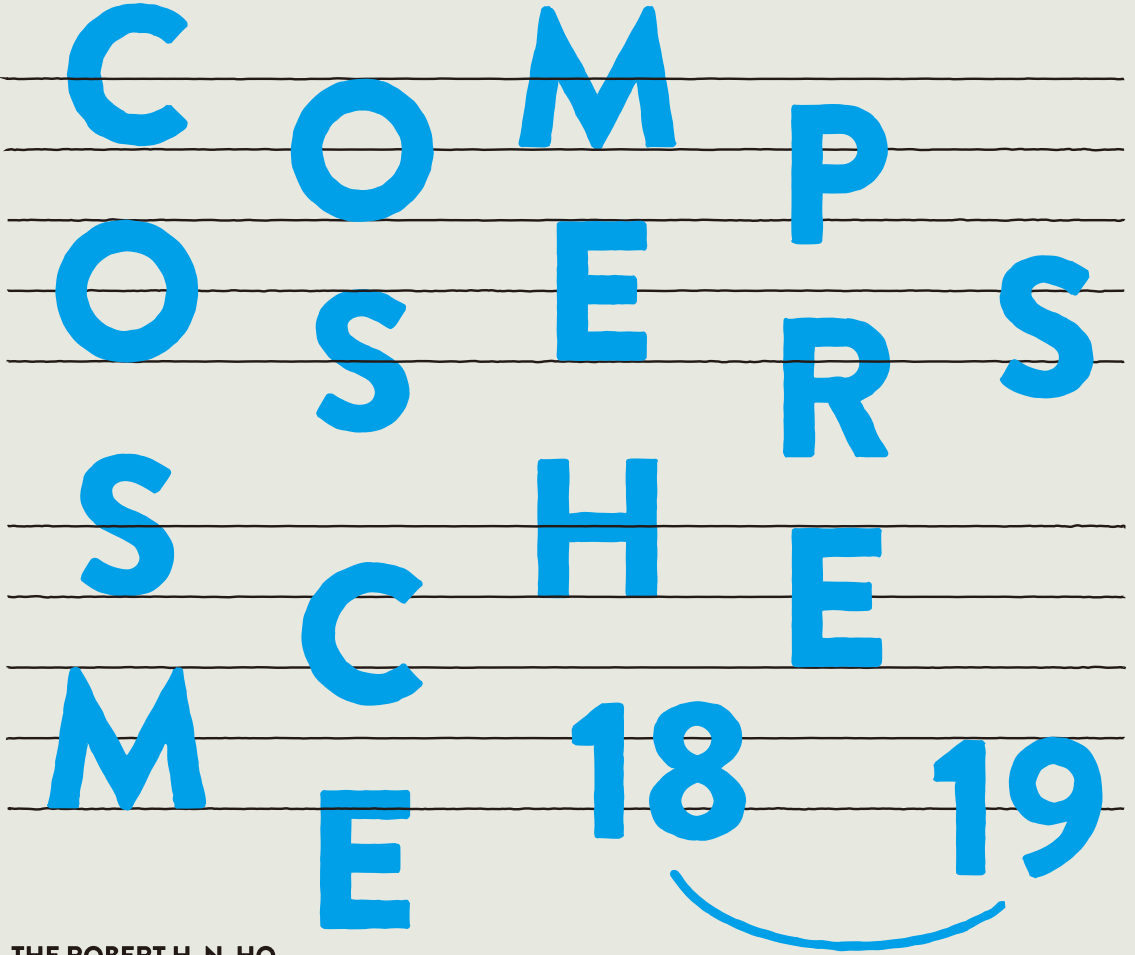
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香港管弦樂團
Hong Kong Philharmonic Orchestra



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艾度·迪華特

EDO DE WAART

指揮 Conductor

PHOTO: Jesse Willems

艾度·迪華特現為新西蘭交響樂團的音樂總監，同時兼任安特衛普交響樂團、荷蘭電台愛樂和美國密爾沃基交響樂團的桂冠指揮。在此之前，他曾出任三藩市交響樂團、明尼蘇達樂團、鹿特丹愛樂、悉尼交響樂團的音樂總監；港樂的藝術總監兼總指揮，以及荷蘭歌劇院的總指揮。

2018/19樂季，迪華特將再度造訪他過往曾帶領的樂團，計有港樂、悉尼交響樂團、明尼蘇達樂團和鹿特丹愛樂，並再次指揮NHK交響樂團。迪華特最近錄音包括：漢德域斯的第一交響曲及雙簧管協奏曲，馬勒第一交響曲和艾爾加的《吉隆修士之夢》，全部均與皇家法蘭德斯愛樂合錄。

迪華特的職業生涯始於紐約愛樂，為該樂團擔任伯恩斯坦的助理指揮。他其後回到荷蘭，獲任命為海廷克的助理指揮，為荷蘭皇家音樂廳樂團工作。迪華特傑出的音樂成就為他帶來多項殊榮，包括荷蘭政府的雄獅勳位，以及澳洲官佐勳章榮譽。他亦是香港演藝學院的榮譽院士。

Music Director of the New Zealand Symphony Orchestra, Edo de Waart also holds the positions of Conductor Laureate of the Antwerp Symphony Orchestra, Netherlands Radio Philharmonic Orchestra and Milwaukee Symphony Orchestra. In addition to his existing posts, he was previously Music Director of the San Francisco Symphony, Minnesota Orchestra, Rotterdam Philharmonic Orchestra and Sydney Symphony Orchestra; Artistic Director and Chief Conductor of the HK Phil and Chief Conductor of De Nederlandse Opera.

The 2018/19 season will see de Waart conduct his former orchestras Hong Kong Philharmonic Orchestra, Sydney Symphony Orchestra, Minnesota Orchestra and Rotterdam Philharmonic, as well as returning to NHK Symphony Orchestra. De Waart's recent recordings include Henderickx's Symphony no. 1 and Oboe Concerto, Mahler's Symphony no. 1 and Elgar's *The Dream of Gerontius*, all with the Royal Flemish Philharmonic.

Beginning his career as an Assistant Conductor to Leonard Bernstein at the New York Philharmonic, de Waart then returned to Holland where he was appointed Assistant Conductor to Bernard Haitink at the Royal Concertgebouw Orchestra. Edo de Waart has received a number of awards for his musical achievements, including becoming a Knight in the Order of the Netherlands Lion and an Honorary Officer in the General Division of the Order of Australia. He is also an Honorary Fellow of the Hong Kong Academy for Performing Arts.

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薩克管 Saxophone

PHOTO: R.R. Jones

麥雅利士達是當今頂尖的薩克管獨奏家之一，為著名薩克管四重奏PRISM的成員。他擅於演繹當代音樂作品，同類錄音超過40個，首演了200多首新作品，涵括廣受尊崇的作曲大師及新晉作曲家的音樂。2009年，他與洛杉磯愛樂演出約翰·亞當斯的《黑暗城市》，為樂團音樂總監杜達美的就職音樂會，並收錄在現場錄影中。2013年8月，他與悉尼交響樂團世界首演同一作曲家的薩克管協奏曲，並由作曲家親自指揮。這些精彩演出令他在國際樂壇揚名。2017年，作為全球慶祝約翰·亞當斯70歲生辰活動之一，他分別與侯斯頓交響樂團、荷蘭電台愛樂（於荷蘭皇家音樂廳）、里昂國家樂團和印第安納波利斯交響樂團合作，演奏薩克管協奏曲。此外，尚有表演和灌錄其他約翰·亞當斯的音樂。

麥雅利士達在羅拔遜指揮下，與聖路易斯交響樂團灌錄了約翰·亞當斯的薩克管協奏曲，並收錄在專輯《約翰·亞當斯：黑暗城市》中，並憑此錄音獲頒2015年格林美獎。其他即將發行的錄音包括：富奇的薩克管協奏曲《RUSH》，與指揮法妮塔及倫敦交響樂團合作，由拿索斯發行。

他曾任教美國西北大學，於2014年9月獲密芝根大學的音樂、戲劇及舞蹈學院聘請，接替其導師美國傳奇古典薩克管演奏家先塔，出任薩克管教授一職。

港樂感謝聯合航空贊助麥雅利士達是次來港演出。

Saxophonist Timothy McAllister is one of today's premier wind soloists, a member of the renowned PRISM Quartet, and a champion of contemporary music credited with over 40 recordings and 200 premieres of new compositions by eminent and emerging composers. His rise to international fame came in 2009 with his celebrated work in John Adams' *City Noir*, filmed as part of Gustavo Dudamel's inaugural concert as Music Director of the Los Angeles Philharmonic, and the world premiere of John Adams' Saxophone Concerto in August 2013 with the Sydney Symphony Orchestra under the baton of the composer. As part of the 70th birthday celebrations worldwide honouring John Adams in 2017, he performed the Saxophone Concerto with the Houston Symphony Orchestra, Netherlands Radio Philharmonic at the Concertgebouw, Orchestre National de Lyon and Indianapolis Symphony, along with other performances and recordings of Adams' music.

As soloist, McAllister won a 2015 Grammy Award with the St Louis Symphony Orchestra and David Robertson on the album *John Adams: City Noir* featuring the Saxophone Concerto. Upcoming releases include Kenneth Fuchs' Saxophone Concerto, *RUSH*, with JoAnn Falletta and the London Symphony Orchestra for Naxos.

Previously on the faculty of Northwestern University, he was appointed Professor of Saxophone at the University of Michigan School of Music, Theatre and Dance in September 2014, succeeding his legendary mentor, the American classical saxophonist Donald Sinta.

Thank you to United Airlines for bringing the artist to Hong Kong.

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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮。

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、貝爾、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰、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 at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been appointed Principal Guest Conductor since 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 an epic four-year journey through Wagner's "Ring Cycle" 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, Joshua Bell, 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

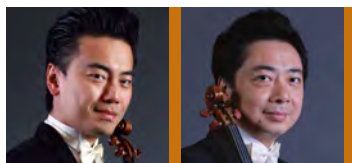
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余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

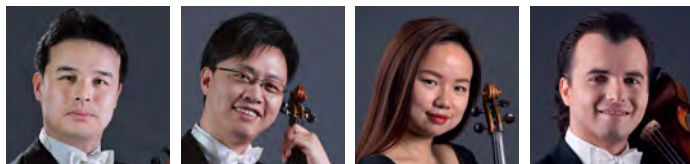
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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



把文晶
Ba Wenjing

程立
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桂麗
Gui Li

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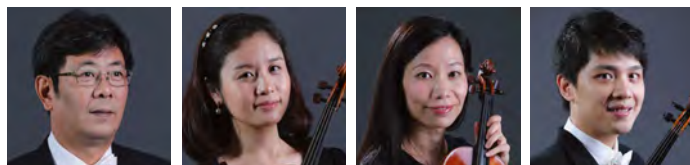


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Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



▲梁文瑋
Leslie Ryang Moonsun



艾瑾
Ai Jin



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



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Miyaka Suzuki Wilson



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中提琴 VIOLAS



●凌顯祐
Andrew Ling



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蔡書麟
Chris Choi



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Cui Hongwei



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Li Ming



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羅舜詩
Alice Rosen



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Sun Bin

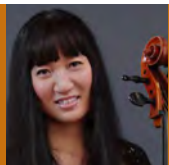


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Zhang Shu-ying

大提琴 CELLOS



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宋泰美
Tae-mi Song



宋亞林
Yalin Song

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

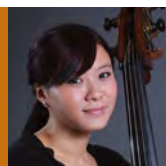
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George Lomdaridze



◆姜馨來
Jiang Xinlai



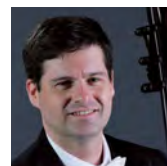
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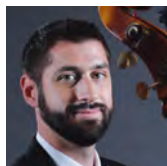
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Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

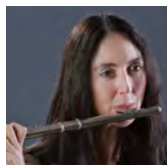


鮑爾菲
Philip Powell

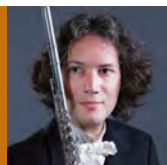


范戴克
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Megan Sterling



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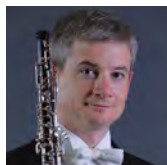
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Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

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●韋爾遜
Michael Wilson



■布若芙
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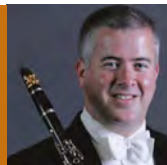


關尚峰
Kwan Sheung-fung

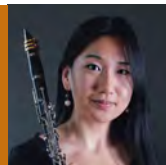
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Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



●莫班文
Benjamin Moermond

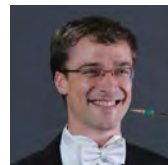


■陳劭桐
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Vance Lee

低音巴松管 CONTRA BASSOON



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Adam Treverton Jones

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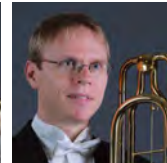
高基信
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湯奇雲
Kevin Thompson



韋力奇(休假)
Maciek Walicki
(On sabbatical leave)



韋彼得
Pieter Wyckoff



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●龐樂思
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●白亞斯
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梁偉華
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●史基道
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低音長號

BASS TROMBONE

大號 TUBA

豎琴 HARP

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Violin: Kitty Cheung

中提琴：陳子信*
Viola: Elvis Chan*

雙簧管：金勞思*
Oboe: Marrie Rose Kim*

長號：江子文*
Trombone: Jason Kong*

鍵盤：張頌欣、鍾學進
Keyboard: Ronald Cheung, Chung Hok-chun

*承蒙香港小交樂團允許參與演出
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Lockey Hill (c.1800) Violin, played by Mr Wang Liang, Second Associate Concertmaster

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- 約瑟·加里亞奴 (1788) 小提琴
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴 · 由倪瀾先生使用

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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
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Hong Kong Philharmonic Orchestra

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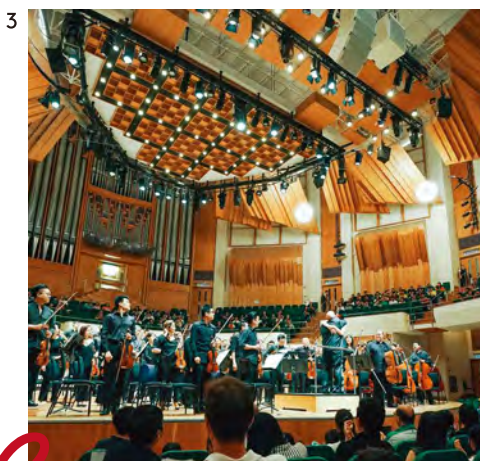
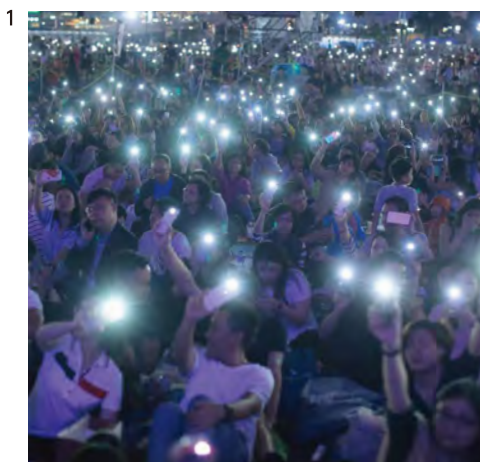
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6 香港管弦樂團—
杜葉錫恩教育基金社區音樂會2018《走呀！卡門》
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Community Concert 2018 – Run! Carmen Run!

7 港樂·歡樂時光音樂會
After Hours Classics

8 「賽馬會音樂密碼教育計劃」— 利樂斯雙簧管大師班
Jockey Club Keys to Music Education Programme –
Oboe Masterclass with François Leleux

9 「賽馬會音樂密碼教育計劃」— 港樂弦樂小組到醫院演出
Jockey Club Keys to Music Education Programme –
Ensemble Visit to Hospital

10 「以樂交流」：港樂與演藝學院音樂學生
(由港樂音樂總監梵志登指揮)
Side-by-side Project: HK Phil and HKAPA music students,
conducted by HK Phil Music Director Jaap van Zweden

5



6



7



8



9



10



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港樂45年

HK PHIL'S 45TH



艾度·迪華特首個樂季套票訂購冊子
Brochure cover for Edo's first season

艾度·迪華特告別音樂會：
貝九—告別時刻（2012年4月20日）
Edo's farewell concert
"Beethoven 9 – The Moment of
Farewell" (20 Apr 2012)



2004年10月22日的就職音樂會
Edo's inaugural concert (22 Oct 2004)



艾度·迪華特與港樂八年精彩之旅

EDO DE WAART'S AMAZING 8-YEAR TENURE WITH THE HK PHIL

艾度·迪華特於2004年正式成為港樂的藝術總監兼總指揮。在他八年任內，除了馬勒八「千人交響曲」外，他帶領樂團上演整套馬勒交響曲，更指揮多個歌劇音樂會，包括《莎樂美》。他視美國作曲家約翰·亞當斯為奇才，在他的就職音樂會（2004年10月22日）就帶來了亞當斯的《快機器中的短旅程》。今年回歸港樂舞台，艾度·迪華特則指揮作曲家的薩克管協奏曲。

Edo de Waart became the Artistic Director and Chief Conductor of the HK Phil in 2004. During his eight-year tenure, the Dutch Maestro completed a Mahler symphony cycle, except the Eighth, and conducted a number of operas-in-concert, including *Salome*. He described the American composer John Adams as a genius and in his inaugural concert performed Adams' *Short Ride in a Fast Machine*. This year he brings Adams' Saxophone Concerto to the stage of the HK Phil.

港樂即將上演的音樂會

HK PHIL UPCOMING CONCERTS

**21 & 22
SEP 2018**

Fri & Sat 8pm TW
\$380 \$320 \$280 \$220

弊傢伙！作曲家死咗！

The Composer is Dead!

曼西尼	《傻豹》主題音樂
漢斯·森馬	《神探福爾摩斯》電影音樂 (亞洲首演)
阿諾與普利斯	BBC 劇集《新世紀福爾摩斯》組曲
史圖基	《作曲家已死》(香港首演) 及更多
MANCINI	<i>The Pink Panther Theme</i>
Hans ZIMMER	<i>Music from Sherlock Holmes (Asia premiere)</i>
David ARNOLD & Michael PRICE	<i>Sherlock Suite from BBC Series</i>
Nathaniel STOOKEY	<i>The Composer is Dead (Hong Kong premiere)</i> and more

雷夫·指揮
莫森·旁述
Christian Reif, conductor
Eric Monson, narrator

**28 & 29
SEP 2018**

Fri & Sat 8pm CC
\$380 \$280 \$180 \$120

國慶音樂會：梁祝與長征

A National Day Concert: Butterfly Lovers and Long March

葉浩堃	《破繭》
陳鋼與何占豪	《梁祝》小提琴協奏曲
丁普德	《長征》交響曲
Austin YIP	<i>Metamorphosis</i>
CHEN Gang & HE Zhanhao	<i>Butterfly Lovers Violin Concerto</i>
DING Shande	<i>Long March Symphony</i>

黃屹·指揮
王之炘·小提琴
Huang Yi, conductor
Wang Zhijong, violin

**19 & 20
OCT 2018**

Fri & Sat 8pm CC
\$580 \$480 \$380 \$280

太古音樂大師系列：梵志登 | 布拉姆斯與柴可夫斯基

Swire Maestro Series: JAAP | Brahms & Tchaikovsky

布拉姆斯	小提琴協奏曲
柴可夫斯基	第四交響曲
BRAHMS	<i>Violin Concerto</i>
TCHAIKOVSKY	<i>Symphony no. 4</i>

梵志登·指揮
王敬·小提琴
Jaap van Zweden, conductor
Jing Wang, violin

**27 & 28
OCT 2018**

Sat 8pm &
Sun 3pm TW
\$380 \$320 \$280 \$220

哈囉，Harry哥哥！哈囉喂！

Hello Harry, Halloween!

約翰·威廉斯	《哈利波特》：嘿美的主題音樂
古諾	《木偶葬禮進行曲》
葛利格	《皮爾金》：艾思之死
葛利格	《皮爾金》：在山妖大王宮中
穆索斯基	《荒山之夜》
杜卡	《魔法師的門徒》
Kristen ANDERSON-LOPEZ & Robert LOPEZ	《玩轉極樂園》主題曲 (Remember Me)
John WILLIAMS	<i>Harry Potter: Hedwig's Theme</i>
GOUNOD	<i>Funeral March of a Marionette</i>
GRIEG	<i>Peer Gynt: Death of Ase</i>
GRIEG	<i>Peer Gynt: In the Hall of the Mountain King</i>
MUSSORGSKY	<i>Night on Bald Mountain</i>
DUKAS	<i>The Sorcerer's Apprentice</i>
Kristen ANDERSON-LOPEZ & Robert LOPEZ	"Remember Me" from <i>Coco</i>

廖國敏·指揮
Harry哥哥·主持
Lio Kuok-man, conductor
Harry Wong, presenter

**9 & 10
NOV 2018**

Fri & Sat 8pm ST
\$320 \$280 \$180 \$120

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Discover Baroque

泰利文	F大調木笛協奏曲、降B大調組曲
韋華第	C大調木笛協奏曲
巴赫	第三組曲：G弦之歌
薩馬天尼	F大調木笛協奏曲
雷貝爾	《元素》
TELEMANN	<i>Concerto for recorder in F, Suite in B flat</i>
VIVALDI	<i>Recorder Concerto in C</i>
BACH	<i>Air on G String from Suite no. 3</i>
SAMMARTINI	<i>Recorder Concerto in F</i>
REBEL	<i>Les Éléments</i>

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賀詩·木笛
Benjamin Bayl, conductor
Lucie Horsch, recorder

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「馬勒迷之福」李歐梵，《明報》
“...sheer magic” Scott Cantrell,
Dallas News on van Zweden’s Mahler

梵志登 指揮
Jaap van Zweden CONDUCTOR

MAHLER \$200 Symphony no. 7

馬勒\$200：第七交響曲

16 & 17 NOV 2018
FRI & SAT
8PM

MAHLER \$200 Symphony no. 9

馬勒\$200：第九交響曲

26 & 27 APR 2019
FRI & SAT
8PM

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Hong Kong
Cultural Centre
Concert Hall

\$200
門票現於城市售票網公开发售
Tickets at URBTIX www.urbtix.hk

*節目更改
Change of Programme

因應指揮要求，
以上兩場音樂會的節目已對調，
此為已更新的資料。
At the request of the conductor,
the original repertoire of
the above programmes
has been swapped and
the information reflects the change.

