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# GAUTIER CAPUÇON PLAYS SHOSTAKOVICH

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法國巴黎銀行財富管理榮譽呈獻

## 哥提耶·卡普桑的 蕭斯達高維契

# 8&9 MAY 2025

Thu & Fri 8pm


香港文化中心音樂廳  
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哥提耶·卡普桑  
大提琴

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# 哥提耶·卡普桑的蕭斯達高維契

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## Gautier Capuçon Plays Shostakovich

孔茲 | 指揮

Christoph Koncz | Conductor

哥提耶·卡普桑 | 大提琴

Gautier Capuçon | Cello

### 蕭斯達高維契

《節日》序曲

### DMITRI SHOSTAKOVICH

Festive Overture

7'

### 蕭斯達高維契

第一大提琴協奏曲

### DMITRI SHOSTAKOVICH

Cello Concerto no. 1

30'

I. 小快板

I. Allegretto

II. 中板

II. Moderato

III. 華彩樂段

III. Cadenza

IV. 終曲 (稍快的快板)

IV. Finale (Allegro con moto)

中場休息

INTERMISSION

### 拉威爾

《圓舞曲》

### MAURICE RAVEL

La valse

12'

### 拉威爾

《悼念公主的帕凡舞曲》

### MAURICE RAVEL

Pavane pour une infante défunte

6'

### 拉威爾

《波萊羅》

### MAURICE RAVEL

Boléro

13'



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## 蕭斯達高維契 (1906-1975)

### 《節日》序曲，op. 96

#### 降E大調第一大提琴協奏曲， op. 107

- I. 小快板
- II. 中板
- III. 華彩樂段
- IV. 終曲（稍快的快板）

2025年迎來蕭斯達高維契逝世50周年，今晚上半場的兩首作品為大家展示了他的不同面貌。《節日》序曲是作曲家為大型公眾場合寫作，歡欣喜慶、平易近人，充滿蕭斯達高維契往來的魅力與熱情。**第一大提琴協奏曲**則相當複雜，有時很燦爛、很外向，但其他時候卻極為內斂——這時大家彷彿到了俄羅斯，在作曲家的鄉間宅邸作客，跟作曲家待在一起。大概是夜深人靜的時候吧，又也許兩杯下肚，作曲家跟我們說著心底話。

《節日》序曲（1954）是作曲家為慶祝俄羅斯十月革命三十七周年而寫。經過1948年的「日丹諾夫法令」，蕭斯達高維契被公開指責為「中產階級個人主義」、「反人民形式主義」，他也隨即陷入不安、不穩的日子。但之後，隨著1953年史太林逝世，蕭斯達高維契就獲委任為大劇院的音樂顧問。就在周年慶典前不久，大劇院的指揮尼布仙親自到蕭斯達高維契家中拜訪，緊急邀請作曲家為慶典寫作新曲。至於為何要待到這個時候才聯絡蕭斯達高維契，原因也很難說——其中一個說法是，劇院原本聯絡了另一位作曲家，但對方卻在最後一刻打退堂鼓，覺得寫作責任重大吃不消，害怕得無法寫作。

蕭斯達高維契則應付得游刃有餘：他馬上開始寫作，一整隊信差在候命，每一頁樂

譜寫好後只待墨跡一乾，信差就會將這一頁送到抄寫員手上。據說作曲家喝了大量伏特卡來協助工作，還有一寫下曲調就即興配上不客氣的字詞——這則軼事也許真實性存疑，但某程度上也算體現了音樂非同凡響的熱情與活力。《節日》序曲是「場合」音樂的佼佼者：曲調動聽易記，英雄式的結尾像「列寧格勒」交響曲一樣，額外加十支銅管樂器，十分熱情喧鬧。

蕭斯達高維契的第一大提琴協奏曲是為一位特別親密、特別信任的友人而寫——這人就是傑出炫技大提琴家羅斯卓波維契。羅斯卓波維契的演奏可以很精緻細膩，但到了講求力量的時候，也無人能與他匹敵。即使如此，作曲家深知在豐滿的管弦樂織體裡，要讓大提琴聲音清楚傳出有多麼困難，所以選用的樂團規模也縮小許多：一支圓號就是唯一的銅管樂器，經常充當第二獨奏者，彷彿大提琴有著明顯更強的第二自我。整體管弦樂寫法都很經濟：每個樂句，每個細節，都很重要。

到了蕭斯達高維契1959年寫作第一大提琴協奏曲時，他的地位已相對穩定。史太林逝世後，蘇聯開放了不少，蕭斯達高維契也恢復了從前的地位——蘇聯最自豪的文化展品。但現在與不久前的苦日子差天共地——形勢很容易說變就變。第一和第三樂章堅定不拔，大家也許能從中聽出有種力量，不但讓作曲家挺過變幻莫測的可怕時勢，更讓他保持藝術及精神上的整全。

〈中板〉（慢樂章）以及過後是長篇無伴奏華采樂段，基調也許深沉，但大家也能從音樂中感受到，這種孤單的內省，對保持蕭斯達高維契心態穩定與如人生意義十分重要。

就像蕭斯達高維契許多主要作品一樣，第一大提琴協奏曲似乎在說故事，但情節如何最終卻由大家決定。第一樂章很活潑，粗魯的時候也不少，掙扎的感覺一直在增



強，直至高潮。第二主題是個大提琴旋律，音區偏高，熱情如火，與俄羅斯猶太人的民間音樂遙相呼應（蕭斯達高維契本身很欣賞這種音樂，也能從中找到安慰）。〈中板〉

（慢樂章）則截然不同：大部分很平靜，既似沉思又似探求，有時又十分抒情，但這些時刻卻又伴隨著柔和，疼心、傷心的情緒。緊張的高潮過後，大提琴重申自己的第一主題，音樂神奇地變成高音泛音後變得很靈異，答句由鋼片琴奏出——這是鋼片琴在全曲裡唯一的出現機會。

大提琴無伴奏華采樂段隨後開始：首先慢慢地將〈中板〉多個主題反復思考，但漸漸變得越來越快，越來越有活力，直至頂峰時弦樂與木管樂先後凶狠地擠進樂曲裡：舞曲很嚴酷，凶狠的定音鼓偶然響起。最終圓號響亮地奏起開端主題，大提琴開始最後一擊，大量跑動音型仿如瀑布傾瀉而下，還有堅毅的和弦寫法——可見羅斯卓波維契的力量以及驚人的準繩度，如何影響樂曲寫法。大提琴將聲音擴充到極限，然後一記突然的動靜，樂曲隨即結束。

#### 編制

##### 《節日》序曲

兩支長笛、短笛、三支雙簧管、三支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

##### 第一大提琴協奏曲

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管（其一兼低音巴松管）、圓號、定音鼓、鋼片琴及弦樂組。

## DMITRI SHOSTAKOVICH

(1906-1975)

### *Festive Overture*, op. 96

### Cello Concerto no. 1 in E flat major, op. 107

I. *Allegretto*

II. *Moderato*

III. *Cadenza*

IV. *Finale (Allegro con moto)*

Marking the 50<sup>th</sup> anniversary of Dmitri Shostakovich's death in 2025, the two works paired on the first half of this concert show very contrasting sides of his artistry.

*Festive Overture* is the composer writing celebratory, accessible music for a grand public occasion, and doing it with all his customary flair and exuberance. *Cello Concerto no. 1* is challengingly complex, sometimes brilliantly extrovert, but at other times profoundly inward-looking – in those moments we're with the composer at his country dacha, probably late at night, maybe after a drink or two, sharing his most private thoughts.

*Festive Overture* was written to celebrate the 37<sup>th</sup> anniversary of Russia's October Revolution in 1954. After the so-called "Zhdanov Decree" of 1948, in which Shostakovich had been publicly accused of "bourgeois individualism" and "anti-people formalism", a period of anxious uncertainty had followed for the composer. But then, following the death of Joseph

Stalin in 1953, Shostakovich had been appointed musical consultant at the Bolshoi Theatre. Just before the anniversary celebrations, the Bolshoi's conductor Vassili Nebolsin appeared at Shostakovich apartment with an urgent request for a new work to mark the festivities. Quite why it was left so late is difficult to say – according to one version, another composer had been approached, but had cried off at the last minute, unable to compose from sheer terror at the burden of responsibility.

Shostakovich rose to the task splendidly. He began composing at once, and a fleet of couriers to carry each page of the score to the copyists as soon as the ink was dry. It's said that he helped the process along with liberal quantities of vodka, and by improvising rude words to the tunes as he wrote them down – possibly apocryphal, but in their way such tales are a tribute to the extraordinary verve and vitality of the music. The *Festive Overture* is a masterpiece of “occasional” music: the tunes are very catchy, and the heroic ending, enhanced (as in the *Leningrad Symphony*) by an extra ten-strong brass chorus, is roof-raising.

Shostakovich wrote the First Cello Concerto for a particularly close and trusted friend, the outstanding virtuoso cellist Mstislav Rostropovich. Rostropovich's playing could be remarkably delicate and

subtle, but when it came to sheer power, no one could beat him. Even so, knowing how hard it is for the cello to sound clearly through rich orchestral textures, Shostakovich uses a significantly reduced orchestra. The only brass instrument is a single horn, often employed as a second soloist, as if it were the cello's more starkly powerful alter ego. Overall the orchestral writing is economical: every phrase, every detail, counts.

Shostakovich's position was relatively secure in 1959, when he wrote the First Cello Concerto. Since the death of Stalin the USSR had liberalised, up to a point, and Shostakovich had been restored to his former position as one of its proudest cultural exhibits. But it wasn't that long ago that things had been terribly different – and they could so easily change again. In the gritty determination of the first and final movements, we can perhaps hear something of the strength that enabled Shostakovich not only to survive in the midst of frighteningly changeable times, but also to keep his sense of artistic and spiritual integrity. The Moderato slow movement, and the long unaccompanied cadenza that follows, may be dark in tone, but we can also sense in this music how important such solitary introspection was to Shostakovich's stability and sense of purpose.

Like so many of Shostakovich's major works, the First Cello Concerto seems to tell a story, though what that story



左起：羅斯卓波維契（大提琴家）、蕭斯達高維契、斯維亞托斯拉夫·李希特（鋼琴家）

From left: Mstislav Rostropovich (cellist), Dmitri Shostakovich and Sviatoslav Richter (pianist)

Photo: Mikhail Ozerskiy (RIA Novosti archive)

might be is ultimately left to us to decide. The first movement is lively, often abrasive, with a feeling of struggle intensifying towards its climax. Its second theme, a high-pitched, impassioned melody for the cello, echoes the Russian Jewish folk music Shostakovich admired so much, and in which he found consolation. The Moderato slow movement is in complete contrast: mostly quiet, meditative, probing, with moments of tender, achingly sad lyricism. After the strenuous climax, the cello brings back its first theme, magically transformed on ghostly high harmonics, answered by the celesta – this instrument's only appearance in this concerto.

Then the cello begins the unaccompanied Cadenza, at first ruminating slowly on themes from the Moderato, but gradually picking up speed and energy, until at its

height strings and then woodwind pile in savagely with the finale's main theme: a grim dance, punctuated by fierce timpani. Eventually the horn loudly calls out the concerto's opening theme, and the cello begins the final assault, full of cascading runs and gritty chordal writing – we can sense how much the power and phenomenal accuracy of Rostropovich's playing influenced this music. The cello strains its voice to the maximum; then, with an abrupt gesture, the concerto is over.

### Instrumentation

#### *Festive Overture*

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

#### *Cello Concerto no.1*

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons (one doubling contrabassoon), horn, timpani, celesta and strings.

## 拉威爾 (1875-1937)

### 《圓舞曲》

### 《悼念公主的帕凡舞曲》

### 《波萊羅》

2025年亦是拉威爾誕辰150周年，今晚下半場將呈獻這位法國作曲家多樣迷人的聲音世界。害羞、拘謹、總是（嗯，「幾乎總是」吧）禮貌周周——拉威爾在人前傾向深藏不露。他有朋友，人緣也很好，但知己密友卻似乎從來沒有。要將自己感受說出來——光是這樣想一想也大概會把他嚇壞。他終生未娶，性傾向也一直有點神秘。同期作曲家史特拉汶斯基將拉威爾其人其樂都比喻作「瑞士鐘錶匠」——極度精準，只是也許有點冷漠。不過這人雖然孤單，心裡卻藏著深刻的哀傷與奇怪的潛在情緒，還有些癡迷。在小心經營的面具背後，這一切特質都可以在他的音樂感受得到。

他對音樂的美感與樂音蘊藏的詩意都十分敏銳，其他作曲家無出其右；這一點從他的舞蹈詩篇《圓舞曲》開端幾個音符開始以見端倪。但這首傑出的交響詩卻讓大家窺見作曲家個性中的光明面與黑暗面。《圓舞曲》原是芭蕾舞劇樂，寫於1919至1920年。標題「圓舞曲」雖然是法語，卻會馬上令人想起帝國時代的維也納——那是許多傑出音樂及藝術作品的搖籃，是最優雅迷人的社交舞「華爾滋」的誕生地。但對拉威爾來說，《圓舞曲》卻不只熱情地刻畫輝煌的舊世界。

《圓舞曲》的寫作時機也很重要。他動筆前一年（1918年），國祚已延綿數百載的奧

地利哈布斯堡帝國終於崩潰，被第一次世界大戰毀掉——不過這場戰爭正是奧地利四年前親自發動的。拉威爾素來對德語世界的文化抱有戒心；他在一戰中擔任救護車司機之後，這種戒心更越演越烈。他承認，自己其實很喜歡華爾滋的「精彩節奏」和所流露的「生活之樂」。「精彩節奏」與「生活之樂」兩種特質在《圓舞曲》裡都十分明顯。然而樂曲開端的低音零零碎碎，就帶著不祥的、幽靈似的特質；即使舞曲變得越來越華麗明亮，但還是有一股邪惡力量存在，初時在背景潛伏；隨著樂曲朝著刺激但凶狠的結尾推進，這股力量也越來越強勁。拉威爾強調，他無意以《圓舞曲》刻劃維也納最終災難式的衰落。姑物論作曲家用意如何，許多聽眾仍然聽得出樂曲裡強烈的悲劇意味。

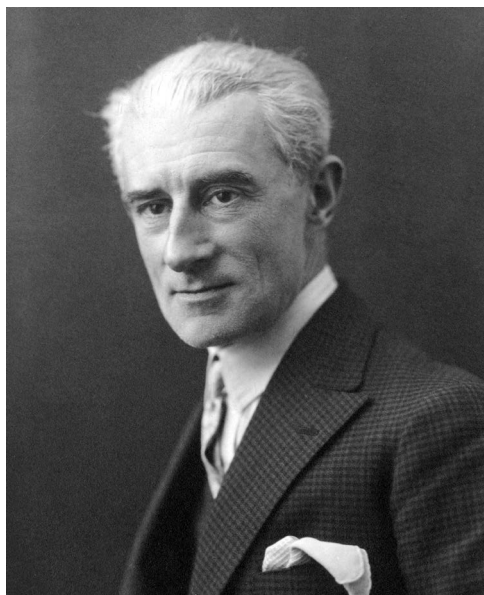
拉威爾名作《悼念公主的帕凡舞曲》原文標題為「Pavane pour une infante défunte」，完整直譯為「為一位已故公主而寫的帕凡舞曲」。帕凡舞曲是盛行於西班牙宮廷的舞蹈。拉威爾後來強調，他之所以選用這個標題，只是因為喜歡這些字詞唸起來有點像繞口令。不過這位極度內斂的作曲家向來喜歡說些自我抽離的話。曾經有位鋼琴家將《悼念公主的帕凡舞曲》鋼琴版彈得太慢，拉威爾就罵道：「死的是公主，不是這首帕凡舞曲！」這句話暗示，雖然拉威爾經常口是心非，但一名不幸



早夭的王室成員的意象，其實他還是很上心的，並非像他口中所言。這首平靜優雅的慢速舞曲背後，是一股奇特而縈繞不散的哀愁——《悼念公主的帕凡舞曲》很可能是首悼曲。

雖然拉威爾經常被描繪成典型的法國人，但其實他的母親有巴斯克血統。巴斯克或西班牙主題經常在拉威爾的音樂出現。似乎他也像好些中歐一帶的前輩藝術家一樣，認為西班牙是個充滿異國情調，近乎夢幻的地方，原始的魔法與感官誘惑比比皆是——畢竟西班牙雖然離自己的出生地很近，但因為中間被庇利牛斯山脈阻隔，因此很難到達。拉威爾的大熱名曲《波萊羅》寫於1928年，是舞蹈家伊達—魯賓斯坦的委約作曲家，為一齣西班牙風格的芭蕾舞劇而寫的——拉威爾大概也甘之如飴吧？

可是《波萊羅》雖然成功，但拉威爾卻一點也不高興。事實上，他後來甚至帶點不屑地形容《波萊羅》是「一首管弦樂作品，但完全不是音樂」。他自我貶抑的背後卻有一點十分有趣。《波萊羅》是篇傑出的作曲練習，展現如何以極少素材寫成一首大型作品。樂曲實際上以一個不斷重複的小鼓節奏型為基礎，上方是個蜿蜒的綿長旋律——很像西班牙風格，但明顯根據作曲家印象中的土耳其蘇菲教派旋轉舞曲調寫



拉威爾 Ravel

Source: Bibliothèque nationale de France

成。樂曲就根據這些素材，穩步推進。一直吸引著大家聽下去的，除了令人入迷的重複節奏型外，還有拉威爾多姿多彩的管弦樂色彩，有時甚至細膩得驚人於是大家每次聽到曲調時，都是似曾相識但又不完全一樣。終於張力上升到頂峰，音樂就像火山一樣爆發，然後壯觀地塌陷。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

#### 編制

##### 《圓舞曲》

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

##### 《悼念公主的帕凡舞曲》

兩支長笛、雙簧管、兩支單簧管、兩支巴松管、兩支圓號、豎琴及弦樂組。

##### 《波萊羅》

兩支長笛（其一兼短笛）、短笛、兩支雙簧管（其一兼柔音管）、英國管、兩支單簧管（其一兼降E單簧管）、低音單簧管、兩支巴松管、低音巴松管、四支圓號、高音小號、三支小號、三支長號、大號、定音鼓、敲擊樂器、高音薩克管、次中音薩克管、豎琴、銅片琴及弦樂組。

## MAURICE RAVEL

(1875-1937)

### *La Valse*

### *Pavane pour une infante défunte*

### *Boléro*

In 2025, we also celebrate the 150<sup>th</sup> anniversary of Maurice Ravel's birth, with the second half of tonight's programme showcasing the diverse and captivating sound world of one of France's most beloved composers. Shy, reserved, always polite (well, almost always), Ravel tended to play his cards close to his chest in public. He had friends, and was popular, but nobody seems ever to have got very close to him, and the thought of talking about his feelings would probably have horrified him. He never married, and his sexuality remained something of a mystery. Ravel's contemporary Igor Stravinsky compared both the man and his music to "a Swiss watchmaker" – exquisitely precise, but perhaps a little clinical. But there were depths of sadness and strange undercurrents in this solitary man, as well as a kind of rapture, and all of this can be sensed in this music, behind the carefully cultivated mask.

No composer has had stronger sense of the beauty and sheer poetry of musical sound, and that's clear enough from the very first notes of the *poème chorégraphique* (dance poem) ***La Valse***. But this remarkable orchestral tone poem allows us glimpses into both the light and the dark sides of Maurice Ravel's personality. *La Valse* was composed in 1919-20, originally as a ballet score. Though the title is French, it immediately evokes thoughts of Imperial Vienna, home of so much great music and art, and particularly cherished as the birthplace of the most elegantly sensuous of all ballroom dances, the waltz. But for Ravel, there was much more to *La Valse* than an affectionate evocation of Old-World glories.

The timing is highly significant: the year before Ravel began work on *La Valse*, 1918, the centuries old Austrian Habsburg Empire had finally collapsed, a victim of the very World War which it had initiated, four years earlier.

Ravel had always been intensely distrustful of the culture of the German-speaking world, and that distrust had hardened after his experience as an ambulance driver in World War One. He confessed that he'd always loved the "wonderful rhythms" and *joie de vivre* expressed in the waltz, and both those qualities are very much in evidence in *La Valse*. But there's an ominous, ghostly quality about the strange fragmentary low sounds heard at the opening. Even as the dancing turns more brilliant and opulent there's a demonic presence here too, lurking in the background at first, but growing stronger as the music builds to its thrilling, savage ending. Ravel insisted that *La Valse* wasn't intended as a portrait of Imperial Vienna's catastrophic downfall; but whatever his intentions, many have heard a powerful tragic message in this music.

The title of Ravel's famous ***Pavane pour une infante défunte*** translates as "Pavane for a dead princess" –

the pavane being a popular stately dance at the old Imperial Spanish court. Ravel insisted later that he'd only used the title because he liked its slightly tongue-twisting sound. But this intensely private composer was fond of making self-distancing remarks. He later told a pianist off for taking the solo piano version too slowly – "It's the princess that's dead, not the pavane!" – suggesting that the image of the royal child struck down at a cruelly early age meant more to him than he normally let on. There is a strange, haunting sadness behind the contained elegance of this slow dance. It could easily be an elegy.

Although Maurice Ravel is often portrayed as quintessentially Gallic, his mother was of Basque extraction. He often returned to Basque or Spanish themes in music, and it seems that, like several central European artists before him he saw Spain – so near to his birthplace, yet so hard to reach across the challenging

Pyrenean Mountains – as an exotic, almost dream-like land full of primal magic and sensuous allure. His hugely popular orchestral work **Boléro** was written in 1928 to a commission from the dancer Ida Rubinstein for a ballet of a Spanish dance character – surely this would have been a labour of love?

But the success of *Boléro* seems to have brought Ravel no pleasure at all. In fact, he went on to describe it rather sniffily as “a piece for orchestra entirely without music”. Behind the self-deprecation however there’s an interesting point. *Boléro* is a masterly study in how to make a substantial musical work with very little material. In essence it’s a steady build-up based on a repeated side-drum rhythm with a long, sinuous melody which could easily be Spanish, but was apparently based on a memory of a Sufi dance tune. What holds the ear throughout – apart from the mesmeric effect of the repeated rhythm – is the way Ravel varies the orchestral colours, sometime

with stunning subtlety, so that each time we hear it the tune seems the same but not the same. Eventually the intensity builds to such a level that the music seems to erupt like a volcano, then collapse spectacularly.

All programme notes by Stephen Johnson

### Instrumentation

#### *La valse*

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

#### *Pavane pour une infante défunte*

Two flutes, oboe, two clarinets, two bassoons, two horns, harp and strings.

#### *Bolero*

Two flutes (one doubling piccolo), piccolo, two oboes (one doubling oboe d’amore), cor anglais, two clarinets (one doubling E flat clarinet), bass clarinet, two bassoons, contrabassoon, four horns, piccolo trumpet, three trumpets, three trombones, tuba, timpani, percussion, soprano saxophone, tenor saxophone, harp, celesta and strings.



### 觀眾問卷調查

### AUDIENCE SURVEY

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## 余隆與法蘭·齊默曼



PHOTO

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指揮

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conductor

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# 孔茲 CHRISTOPH KONCZ

指揮 Conductor

Photo: Andreas Hechenberger



奧地利指揮孔茲在國際樂壇備受讚譽，今樂季是其出任法國米盧斯交響樂團音樂總監的第二個樂季，同時他繼續擔任萊茵河畔諾伊斯德國室樂學院樂團首席指揮。他曾合作的樂團包括瑞典電台交響樂團、瑞士羅曼地管弦樂團、德累斯頓國家樂團、巴黎管弦樂團、馬勒室樂團、法蘭克福電台交響樂團、倫敦交響樂團及愛樂樂團。

今樂季他再度與香港管弦樂團及蒙特利爾大都會樂團合作，並執棒法蘭德斯交響樂團與大提琴家莫沙的演出，帶領猶他交響樂團及大提琴家哥提耶·卡普桑合作演出，指揮米蘭交響樂團，且首次登上以色列愛樂樂團的指揮台。他致力擴充古典音樂曲目，及推廣鮮為人知的作曲家之作品。他在指揮歌劇方面亦備受好評，這季指揮北方歌劇院製作的《魔笛》及萊茵國家歌劇院的《茶花女》。

孔茲曾亮相薩爾斯堡音樂節，並與法國米盧斯交響樂團於法國馬斯沃音樂節攜手演出。他亦曾指揮泛高加索青年交響樂團，於格魯吉亞齊南達利音樂節執棒小提琴家巴蒂雅施維莉的演出。此外，他曾與多名獨奏家合作，包括雷諾·卡普桑、康特洛夫、哥提耶·卡普桑及艾萊伊絲·貝拉·高恩等。孔茲原以小提琴家身份活躍樂壇，六歲時入讀維也納音樂大學，曾在維也納愛樂樂團擔任第二小提琴首席達15年。

Austrian conductor Christoph Koncz is highly acclaimed, and this season marks his second as Music Director of Orchestre Symphonique de Mulhouse, while he continues his tenure as Principal Conductor of Deutsche Kammerakademie Neuss am Rhein. His highlights thus far have included collaborations with Swedish Radio Symphony Orchestra, Orchestre de la Suisse Romande, Dresden Staatskapelle, Orchestre de Paris, Mahler Chamber Orchestra, hr-Sinfonieorchester Frankfurt, London Symphony Orchestra and Philharmonia Orchestra.

This season, he returns to the Hong Kong Philharmonic Orchestra and the Orchestre Métropolitain de Montréal. He also conducts the Symfonieorkest Vlaanderen with Johannes Moser, Utah Symphony Orchestra with Gautier Capuçon, Orchestra Sinfonica di Milano, and makes his debut with Israel Philharmonic Orchestra. He is passionate about expanding the classical music repertoire, often championing works by lesser-known composers. An established opera conductor, this season he also leads productions with Opera North (*Die Zauberflöte*) and Opéra National du Rhin (*La traviata*).

Christoph Koncz has appeared the Salzburg Festival as well as Festival Masevaux with Orchestre Symphonique de Mulhouse. He has also conducted the Pan-Caucasian Youth Orchestra at the Tsinandali Festival with Lisa Batiashvili. He also collaborates with soloists such as Renaud Capuçon, Alexandre Kantorow, Gautier Capuçon and Eloise Bella Kohn. Originally a violinist, he joined the Vienna University of Music at six and held the position of Principal Second Violin of Wiener Philharmoniker for over 15 years.

# 哥提耶·卡普桑

## GAUTIER CAPUÇON

大提琴 Cello

Photo: Laurent Rouvrais / Radio Classique



哥提耶·卡普桑是當代出類拔萃的大提琴家，常於世界各地與頂尖指揮及演奏家合作演出，且致力教育及支持不同背景的年輕音樂人才。2020年夏季，他展開「法國之夏」音樂旅程，把音樂直接帶到法國各地家庭。第六屆「法國之夏」將於2025年7月舉行，獲年輕音樂家及舞蹈員參與。此外，卡普桑於2022年1月創辦哥提耶·卡普桑基金會，支持年輕新晉音樂人才發展事業。

卡普桑獲獎無數，精湛的技藝及情感豐富的音樂性，加上一把音色深厚、1701年製的哥佛利拉名琴「大使」，令他享負盛名。他每個樂季皆與頂尖樂團合作，並曾與比卓哥夫、比連卡亞、杜達美、杜托華、艾森巴赫、巴乎·約菲、提勒曼及余隆等指揮合作。此外，他曾與多名當代作曲家合作，包括萊拉·奧爾巴赫、卡羅爾·貝法、埃斯特班·本澤克里、尼古拉·簡普格蘭特、馬克斯·李希特、林姆及維德曼等。

卡普桑於2024/25樂季的重點演出包括：由斯賽弟指揮的柏林德意志交響樂團演出、由阿爾蒂諾格魯指揮的法蘭克福電台樂團演出、由麥克勒指揮的奧斯陸愛樂樂團演出以及由提勒曼指揮的維也納愛樂樂團演出。另外，他以獨奏身份，與斯卡拉愛樂樂團在沙爾指揮下於歐洲巡演；並與祈辛、克雷默及賴沙諾夫合作舉行室內樂巡演，以紀念2025年蕭斯達高維契逝世50周年。

Gautier Capuçon is a true 21<sup>st</sup> century ambassador for the cello. Performing internationally with many of the world's foremost conductors and instrumentalists, he is also deeply committed to education and support for young musicians from every background. In summer 2020, Capuçon brought music directly into the lives of families across the length and breadth of France during his musical odyssey "Un été en France". The sixth edition of the project, featuring young musicians and dancers, takes place in July 2025. In January 2022, Gautier Capuçon launched Fondation Gautier Capuçon to support young and talented musicians at the beginning of their careers.

A multiple award winner, Capuçon is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur". He performs with world leading orchestras each season, working with conductors such as Semyon Bychkov, Lionel Bringuier, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Paavo Järvi, Christian Thielemann and Long Yu. Collaborations with contemporary composers include Lera Auerbach, Karol Beffa, Esteban Benzecry, Nicola Campogrande, Max Richter, Wolfgang Rihm and Jörg Widmann.

Highlights of the 2024/25 season include return visits as soloist to Deutsches Symphonie-Orchester Berlin (with Robin Ticciati), HR Sinfonieorchester Frankfurt (with Alain Altinoglu), Oslo Philharmonic (with Klaus Mäkelä) and Wiener Philharmoniker (with Christian Thielemann), amongst others. He is soloist on tour throughout Europe with Orchestra della Scala (with Riccardo Chailly); and he tours with Evgeny Kissin, Gidon Kremer and Maxim Rysanov in chamber music concerts celebrating Shostakovich's 50<sup>th</sup> Anniversary year in 2025.



# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。港樂於2023/24樂季慶祝五十周年，

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「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

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The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Tarmo Peltokoski will become the HK Phil’s Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler’s Symphony no. 10, Shostakovich’s Symphony no. 10, and Tchaikovsky’s Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko





Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, The Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 音樂總監

#### MUSIC DIRECTOR

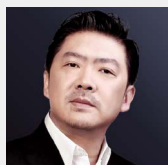
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基  
Tarmo Peltokoski

### 首席客席指揮

#### PRINCIPAL GUEST CONDUCTOR



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Long Yu

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### 藝術伙伴

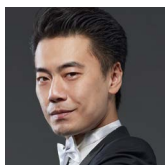
#### ARTISTIC PARTNER



加蒂  
Daniele Gatti

### 第一小提琴

#### FIRST VIOLINS



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樂團首席  
Jing Wang  
Concertmaster  
新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



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



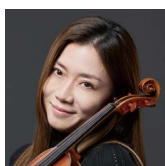
許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



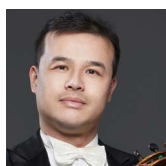
王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster



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



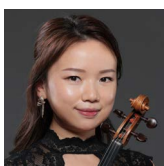
艾瑾  
Ai Jin



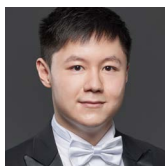
把文晶  
Ba Wenjing



程立  
Cheng Li



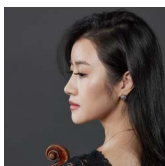
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



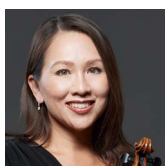
李智勝  
Li Zhisheng



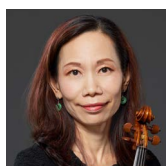
劉芳希  
Liu Fangxi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



張希  
Zhang Xi

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



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Mao Yiguo



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Katrina Rafferty



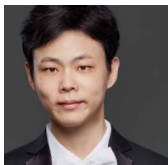
韋鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



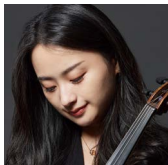
周騰飛  
Zhou Tengfei

包陪麗及凌伸一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling  
萬花筒慈善基金席位贊助  
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Charitable Foundation Chair



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



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Cui Hongwei



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Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping  
邱啟楨紀念基金席位贊助  
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Fang Xiaomu



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Song Yalin



## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

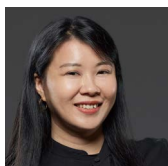
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛恒  
Chang Pei-heng



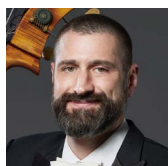
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

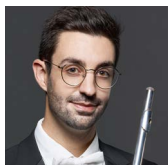
### 長笛 FLUTES



●史德琳  
Megan Sterling

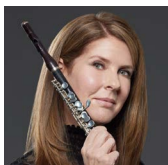


■盧韋歐  
Olivier Nowak



浦翹飛  
Josep Portella Orfila

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

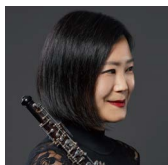
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

### 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



●史安祖  
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  
Toby Chan



◆李浩山  
Vance Lee  
(休假 On sabbatical leave)



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆崔祖斯  
Adam Treverton Jones



# 圓號 HORNS



●江蘭  
Lin Jiang



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

# 小號 TRUMPETS



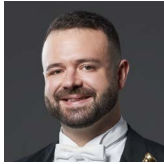
●巴力助  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyses



華達德  
Douglas Waterston



施樂百  
Robert Smith

# 長號 TROMBONES



●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



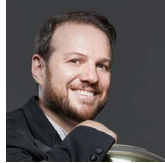
湯奇雲  
Kevin Thompson



◆區雅隆  
Aaron Albert

# 低音長號 BASS TROMBONE

# 大號 TUBA



●雷科斯  
Paul Luxenberg

# 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思  
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梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

# 特約樂手 FREELANCE PLAYERS

小提琴：馮卓賢、郭詠恩\*、李俊霖\*  
Violin: Jason Fung, Alison Kwok\* & James Li\*

中提琴：卞思琦\*、鄭民浩、楊善衡  
Viola: Christina Bean\*, Andy Cheng & Andy Yeung

大提琴：梁卓恩  
Cello: Vincent Leung

敲擊樂器：何子輝、許莉莉、鄺敏蔚  
Percussion: Sunny Ho, Lily Hoi & Eugene Kwong

薩克管：梁國章、吳漢紳  
Saxophone: Jacky Leung & Charles Ng

豎琴：譚懷理、何樂文  
Harp: Amy Tam & Judy Ho

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

# 短期合約  
Short-term Contract

\* 承蒙香港小交響樂團允許參與演出。  
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In alphabetical order of organisation name

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# 香港管弦樂團 2025年慈善晚宴 HK PHIL IN BLOOM: 2025 FUNDRAISING GALA DINNER WITH JONAS KAUFMANN

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#### 榮譽顧問 Honorable Advisors

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邱聖音女士 Ms Angela Yau

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邱聖音女士 Ms Angela Yau

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# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

*“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”*

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
TO JOIN THE CIRCLE & ENQUIRIES

陳韻妍女士 Ms Vanessa Chan  
vanessa.chan@hkphil.org  
+852 2721 2816

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## 港樂特別計劃 SPECIAL PROJECTS (樂器 Instruments)

### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

香港管弦協會婦女會 捐贈

安域高·洛卡 (1902) 小提琴 · 由程立先生使用

桑·巴蒂斯·維爾翁 (1866) 小提琴

· 由樂團第三副主席朱蓓小姐使用

約瑟·加里亞奴 (1788) 小提琴

· 由田中知子小姐使用

卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴

· 由樂團首席王敬先生使用

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**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
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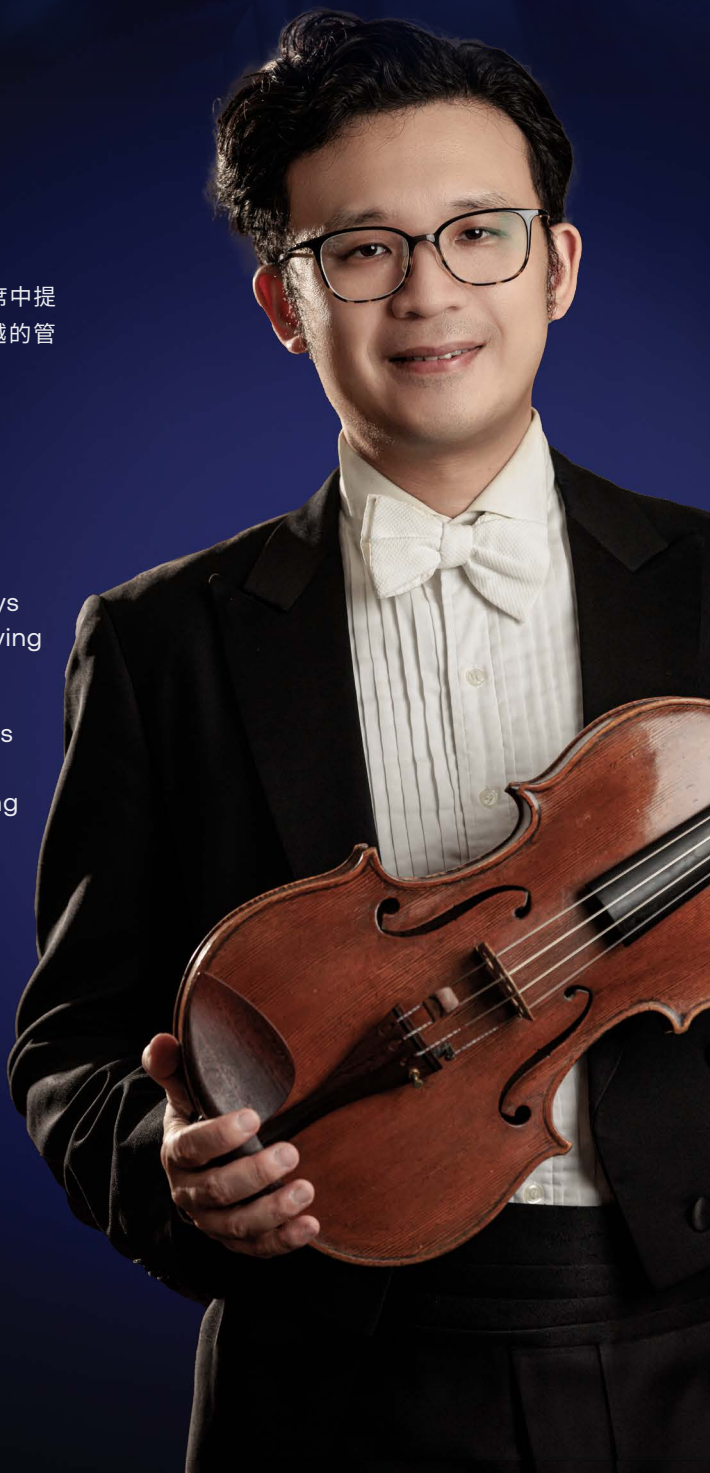
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**凌顯祐**自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝**萬花筒慈善基金**  
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**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.





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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝邱啟楨紀念基金  
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**Richard Bamping** has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



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**田中知子**來自日本熊本，於1997年加入香港管弦樂團小提琴部。  
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝 **包陪麗及渡伸一郎** 伉儷贊助此樂團席位。

**Tomoko Tanaka**, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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小  
提  
琴  
陳  
曦

Chen Xi  
violin



太古輕鬆樂聚系列

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指  
陳  
琳

Chen Lin  
conductor

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節目詳情 Programme Details



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女高音 飾 唐代公主  
Soprano as Lan,  
Chinese Princess

石井基幾 Motoki Ishii  
男高音 飾 唐代皇子  
Tenor as Chinese Prince

劉倪汝 Liu Niru  
女中音 飾 茶道姑/陸羽之女/影子  
Mezzo-soprano as Ritualist/  
Daughter of Tea Sage Lu Yu /  
Shadow

低男中音合唱團 Bass-baritone chorus  
飾 僧侶/大臣/自然 as Monks / Ministers / Nature

查巴·凱爾 Csaba Káel  
導演 Director

孫璣 Sun Li  
男中音 飾 日本高僧  
Baritone as Seikyo,  
Japanese Monk

黃日珩 Apollo Wong  
男低音 飾 唐代皇帝/影子  
Bass as Emperor / Shadow

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30 & 31  
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11  
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Piano Concerto no. 4  
(arr. for piano & string quintet)

邁納爾, 鋼琴  
王敬, 小提琴  
王亮, 小提琴  
凌顯祐, 中提琴  
李嘉豪, 中提琴  
鮑力卓, 鮑力卓  
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Jing Wang, violin  
Wang Liang, violin  
Andrew Ling, viola  
Li Jiali, viola  
Richard Bamping, cello

22  
MAY 2025

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法蘭·齊默曼, 小提琴  
Long Yu, conductor  
Frank Peter Zimmermann, violin

26  
MAY 2025

Mon 7:30pm  
JC  
\$250  
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宋泰美, 大提琴  
浦翺飛, 長笛  
劉蔚, 單簧管  
Sylvain Blassel, harp  
Wang Liang, violin  
Gui Li, violin  
Zhang Shuying, viola  
Tae-mi Song, cello  
Josep Portella Orfila, flute  
Lau Wai, clarinet

30 & 31  
MAY 2025

Fri & Sat 8pm  
CC  
\$520 \$420 \$320 \$220  
\$50

譚盾 | 茶魂  
Tan Dun | Tea: A Mirror of Soul  
譚盾  
TAN DUN  
《茶魂》(歌劇音樂會)  
Tea: A Mirror of Soul (Opera in Concert)

譚盾, 指揮 / 作曲  
潔本, 女高音  
孫礫, 男中音  
石井基幾, 男高音  
黃日珩, 男低音  
劉倪汝, 女中音  
低男中音合唱團  
Tan Dun, conductor / composer  
Lucy Fitz Gibbon, soprano  
Sun Li, baritone  
Motoki Ishii, tenor  
Apollo Wong, bass  
Liu Niru, mezzo-soprano  
Bass-Baritone Chorus

6 & 7  
JUN 2025

Fri 8pm & Sat 4pm  
TW  
\$320 \$240 \$160

太古輕鬆樂聚系列  
陳琳與陳曦的俄羅斯經典  
Swire Demin Series  
Chen Lin & Chen Xi | Russian Masterpieces

柴可夫斯基  
穆索斯基 (拉威爾配器)  
TCHAIKOVSKY  
MUSSORGSKY (orch. RAVEL)  
小提琴協奏曲  
《圖畫展覽會》  
Violin Concerto  
Pictures at an Exhibition

陳琳, 指揮  
陳曦, 小提琴  
Chen Lin, conductor  
Chen Xi, violin

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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  
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TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium