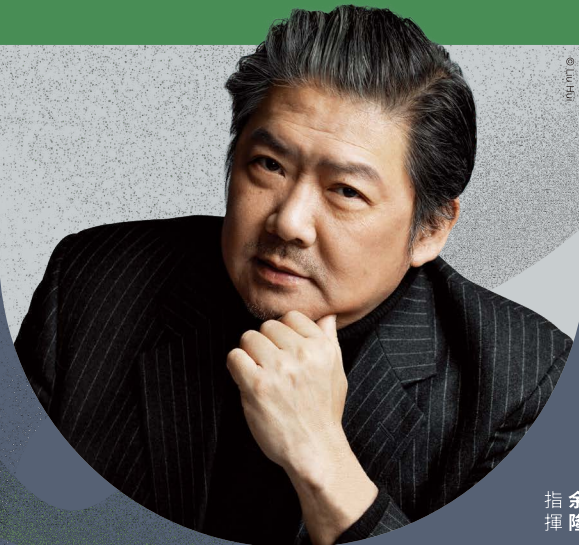


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Frank Peter Zimmermann | Violin

艾爾加

《謎語變奏曲》

變奏一	「C.A.E.」
變奏二	「H.D.S-P.」
變奏三	「R.B.T.」
變奏四	「W.M.B.」
變奏五	「R.P.A.」
變奏六	「Ysobel」
變奏七	「Troyte」
變奏八	「W.N.」
變奏九	「Nimrod」
變奏十	「Dorabella」
變奏十一	「G.R.S.」
變奏十二	「B.G.N.」
變奏十三	「* * *」
變奏十四	「E.D.U.」

EDWARD ELGAR

Enigma Variations

Variation I	“C.A.E.”
Variation II	“H.D.S-P.”
Variation III	“R.B.T.”
Variation IV	“W.M.B.”
Variation V	“R.P.A.”
Variation VI	“Ysobel”
Variation VII	“Troyte”
Variation VIII	“W.N.”
Variation IX	“Nimrod”
Variation X	“Dorabella”
Variation XI	“G.R.S.”
Variation XII	“B.G.N.”
Variation XIII	“* * *”
Variation XIV	“E.D.U.”

31'

中場休息

INTERMISSION

艾爾加

小提琴協奏曲

- I. 快板
- II. 行板
- III. 甚快板

EDWARD ELGAR

Violin Concerto

- I. Allegro
- II. Andante
- III. Allegro molto

48'



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艾爾加 (1857-1934)

《謎語變奏曲》op. 36

變奏一 「C.A.E.」
變奏二 「H.D.S-P.」
變奏三 「R.B.T.」
變奏四 「W.M.B.」
變奏五 「R.P.A.」
變奏六 「Ysobel」
變奏七 「Troyte」

變奏八 「W.N.」
變奏九 「Nimrod」
變奏十 「Dorabella」
變奏十一 「G.R.S.」
變奏十二 「B.G.N.」
變奏十三 「* * *」
變奏十四 「E.D.U.」

《原創主題變奏曲》（更廣為人知的曲名是《謎語變奏曲》）不但讓艾爾加在國際樂壇上聲名大噪，本身更是歷史上最受歡迎的管弦樂曲之一；1899年，《謎語變奏曲》在倫敦由著名的奧匈帝國指揮家漢斯·李希特首演，當晚觀眾的反應就成了艾爾加事業的轉捩點。

李希特宣稱艾爾加是「最偉大的現代作曲家」，在英國和歐洲各地大力推廣《謎語變奏曲》，令樂曲舉世聞名，有助艾爾加確立「當代最重要英國作曲家」的地位；隨著名氣與日俱增，艾爾加更在1904年封爵。

現在，樂曲的綽號「謎語」指的是一首完整作品，但在本身對謎題和文字遊戲情有獨鍾的艾爾加看來，「謎語」所指的只是主題，不是變奏。有說，他名字的讀音正好對應主題的特色節奏型：短——短——長——長，然後馬上倒序重複。事實上，與《謎語變奏曲》有關的謎語也不止一個。十四段變奏每段都與作曲家的一個朋友或親人有關（甚至像變奏十一那樣，提及寵物老虎狗）。艾爾加將他們的名字都譯成密碼編進樂曲裡，但只採用人名的首字母或綽號——而且謎底大部分一早就被揭開了。

可是艾爾加卻在樂曲首演時的節目介紹中，暗示還有一個規模更大的謎語，而且謎底至今仍爭論不休——但作曲家本人卻

不肯解釋：「這個謎底絕對不要猜。且聽我一言：變奏與主題的明顯關聯，經常都是很淺薄的。此外，另一個更大型的主題『經過』，貫穿、覆蓋著整套變奏曲，但沒有奏響——所以這個重要主題從來沒有現過身。」這就是艾爾加把人撩得心癢癢的寫法。對於這個「聽不見的」主題到底是甚麼，歷來有過許多猜測——從《友誼永固》（已被艾爾加明確否認）、《不列顛統領》到馬丁路德聖詩《堅固保障》都有。早期一位艾爾加傳記作者提出，這「聽不見的」主題應該是個「著名旋律」，「謎語」主題則是圍繞這個「著名旋律」而寫的對位。一如數學中的未解難題，艾爾加的「謎語」一直吸引著一批音樂偵探，聲稱密碼已被破解。

「謎語」主題本身分為三部分，是ABA曲式的變體，主要樂思以G小調寫成，對比段落則以G大調寫成；開端重現時帶有少許變化，最後有個短小的尾聲。全曲共有十四段變奏，每段代表艾爾加在英國西米德蘭密友圈子中的一員，彷彿他們的音樂肖像畫。

人與人之間的關係也交織在這幅家常織錦畫裡。例如，變奏一的題獻對象就是作曲家摯愛的太太嘉路蓮·愛麗絲——這段變奏令主題顯得更浪漫，更豐滿。變奏三則捕捉了業餘演員唐中的怪異行徑：他聲線的音調會突然大幅攀升或俯衝——這種怪

僻，就像木管樂器忽高忽低的聲音突然響起似的。

最著名的變奏九「寧錄」(Nimrod)是全曲的情感重心，而且經常在喪禮或其他莊嚴的祝聖儀式中獨立使用。標題「寧錄」曲中另一語帶相關之處：刻畫的人是「耶加」，作曲家的摯友兼出版商。「耶加」在德語裡是「獵人」的意思——《聖經》裡形容挪亞的曾孫寧錄王是「主前強大的獵人」。艾爾加在此回憶有年夏天，黃昏時分他與耶加散步，耶加說起貝多芬兩個慢速樂章時充滿熱情——認為那是令人讚嘆的音樂，捕捉了人類精神的精粹。艾爾加在《謎語變奏曲》的框架內，寫作了一個等同慢樂章的段落，將這次令人難忘的會面描繪得崇高尊貴，隨著個人情感與對音樂的敬畏推進，情感也越來越強烈。

倒數第二變奏還有另一個謎語。這裡引用孟德爾遜管弦樂序曲《平靜的海與順風的航行》。有人猜測刻畫對象是維花（艾爾加的前未婚妻）：維花多年前從英國啟航，到新西蘭重新開始。這裡引用孟德爾遜則暗示了與旅程有關（字面意思或隱喻），但仍尚未有定論。

艾爾加以自畫像作為最後一段變奏，整套作品圓滿——變奏十四其實是幅合成肖像畫，包括作曲家本人，太太愛麗絲以及摯友耶加，是段壯麗的總結，令人想起作曲家的個性，如何與太太和耶加兩人的個性深刻地交織在一起。艾爾選用了滿編制樂團，奏出激動人心的壯麗主題——現在更是充滿成就感與自信。

《謎語變奏曲》簡短指南：

變奏一「C.A.E.」

——愛麗絲（太太）

變奏二「H.D.S-P.」

——史多亞-包奧（鋼琴家）

變奏三「R.B.T.」

——唐申（業餘演員）

變奏四「W.M.B.」

——貝克（鄉紳）

變奏五「R.P.A.」

——李察·潘羅斯·阿諾
（詩人馬太·阿諾的兒子）

變奏六「Ysobel」

——伊莎貝（艾爾加的中提琴學生）

變奏七「Troyte」

——格列夫（建築師，艾爾加的朋友）

變奏八「W.N.」

——諾布利（音樂贊助人）

變奏九「Nimrod」

——「獵人」耶加（「寧錄」，艾爾加的摯友）

變奏十「Dorabella」

——佩妮（唐申和貝克的親戚）

變奏十一「G.R.S.」

——仙克拉（管風琴家）與他的老虎狗阿丹

變奏十二「B.G.N.」

——尼雲遜（大提琴家）

變奏十三「* * *」

——可能是維花（艾爾加的前未婚妻）

變奏十四「E.D.U.」

——艾爾加本人（音樂自畫像）

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、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。

EDWARD ELGAR (1857-1934)

Enigma Variations, op. 36

Variation I	"C.A.E."
Variation II	"H.D.S.-P."
Variation III	"R.B.T."
Variation IV	"W.M.B."
Variation V	"R.P.A."
Variation VI	"Ysobel"
Variation VII	"Troyte"

Variation VIII	"W.N."
Variation IX	"Nimrod"
Variation X	"Dorabella"
Variation XI	"G.R.S."
Variation XII	"B.G.N."
Variation XIII	"* * *"
Variation XIV	"E.D.U."

Variations on an Original Theme – more widely known as the *Enigma Variations* – gave Elgar his breakthrough to international fame and has remained one of the most beloved works in the orchestral repertoire. When it was premiered in London in 1899 by the celebrated Austro-Hungarian conductor Hans Richter, the reception marked a turning point in Elgar's career.

Richter declared Elgar "the greatest modern composer" and championed the work in the United Kingdom and across Europe, lending it extraordinary prestige and helping to establish Elgar as the foremost English composer of his time. His growing renown was marked by a knighthood in 1904.

The nickname "Enigma" now refers to the entire piece, but Elgar – who was quite fond of riddles and wordplay – used it to apply only to the theme itself, not the variations. Some have pointed to the fact that the pronunciation of his own name corresponds to the rhythm

characterising the theme: short-short-long-long, which is immediately reversed. In fact, more than one enigma is associated with the *Enigma Variations*. Each of the 14 variations is linked to a particular friend or loved one (and even, in no. 11, includes reference to a pet bulldog). Elgar encodes their identities into the score using only initials or nicknames. These have, for the most part, long since been decoded.

Yet in his programme note for the premiere, the composer hinted at a larger, still-debated enigma that he refused to explain: "Its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes', but is not played – so the principal Theme never appears," is Elgar's tantalising description. Proposed solutions to this "unheard" theme vary widely – from *Auld Lang Syne* (which Elgar categorically denied) and *Rule Britannia* to Martin

Luther's hymn *A Mighty Fortress*. An early biographer suggested that the "unheard" theme is a "well-known melody" around which the "Enigma" theme forms a counterpoint. Like an unsolved mathematical problem, Elgar's enigma continues to attract musical sleuths who claim to have cracked the code.

The "Enigma" theme itself comprises three sections in a modified ABA form, with a statement of the main idea in G minor followed by a contrasting G major section and a slightly varied reprise of the opening, which is capped by a brief coda. Each of the 14 variations presents a musical portrait of someone from Elgar's close-knit circle in the Midlands.

Interpersonal relationships are also woven into this domestic tapestry. The first variation, for example, is dedicated to Elgar's beloved wife, Caroline Alice, and offers a romantically enriched version of the theme. No. 3 captures the eccentricities of Richard Baxter Townshend, an amateur actor who could dramatically shift the pitch of his voice – a quirk suggested by sudden high and low woodwind outbursts.

The most famous variation, no. 9 "Nimrod", forms the emotional heart of the work and is frequently performed on its own at funerals and other solemn commemorations. The title "Nimrod" involves another

of Elgar's puns: the subject is A. J. Jaeger, his closest friend and publisher. *Jaeger* is the German word for "hunter", as King Nimrod, a great-grandson of Noah, is described in the Bible – "a mighty hunter before the Lord". Elgar here recalls a summer evening walk during which Jaeger spoke passionately about the slow movements of Beethoven – sublime music that he believed captured the essence of the human spirit. Forming the equivalent of a slow movement within the framework of the *Enigma Variations*, Elgar portrays this unforgettable encounter in a soaring, noble tribute that steadily builds in intensity, channelling both personal affection and musical reverence.

Still another enigma arises in the second-to-last variation, which quotes from Mendelssohn's orchestral overture *Calm Sea and Prosperous Voyage*. Some have speculated that the subject may be Helen Jessie Munro (née Weaver), Elgar's former fiancée, who had set sail from England years before to start afresh in New Zealand. The Mendelssohn reference hints at a journey, literal or metaphorical, that remains open to interpretation.

Elgar completes the circle in the final variation with a self-portrait – actually, a composite portrait of himself, wife Alice, and best friend Jaeger. A magnificent summation, the 14th variation evokes how deeply interwoven the composer's

identity was with those of his wife and Jaeger. Elgar enlists the full orchestra for a stirring, expansive restatement of the theme – now rendered with a sense of fulfilment and confidence.

Brief Guide to the *Enigma Variations*:

Variation I “C.A.E.”

- Caroline Alice Elgar (wife)

Variation II “H.D.S-P.”

- Hew David Steuart-Powell (pianist)

Variation III “R.B.T.”

- Richard Baxter Townshend (amateur actor)

Variation IV “W.M.B.”

- William Meath Baker (country gentleman)

Variation V “R.P.A.”

- Richard Penrose Arnold (son of poet Matthew Arnold)

Variation VI “Ysobel”

- Isabel Fitton (viola student of Elgar)

Variation VII “Troyte”

- Arthur Troyte Griffith (architect and Elgar’s friend)

Variation VIII “W.N.”

- Winifred Norbury (music patroness)

Variation IX “Nimrod”

- A. J. Jaeger (“Nimrod”; Elgar’s closest friend)

Variation X “Dorabella”

- Dorabella Penny (relative of Townshend and Baker)

Variation XI “G.R.S.”

- George R. Sinclair (organist) and his bulldog Dan

Variation XII “B.G.N.”

- Basil G. Nevinson (cellist)

Variation XIII “* * *”

- Possibly Helen Weaver (Elgar’s former fiancée)

Variation XIV “E.D.U.”

- Edward Elgar (self-portrait)

Instrumentation

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



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艾爾加 (1857-1934)

B小調小提琴協奏曲, op. 61

- I. 快板
- II. 行板
- III. 甚快板

到了二十世紀初，艾爾加已成了同輩英國作曲家中的佼佼者。B小調小提琴協奏曲（1910年完成）既是他最有抱負、最真情流露的作品之一，也位居二十世紀最重要的小提琴協奏曲之列，其規模之宏大、情感之強烈，與交響曲相比也毫不遜色。

樂曲最初的創作動力來自當時首屈一指的小提琴家克萊斯勒（1875-1962）。正在國際樂壇上極速竄紅的克萊斯勒十分欣賞艾爾加。他在接受一份英國報章訪問時，說艾爾加是「最偉大的在世作曲家」；在他心目中，艾爾加「跟我的偶像貝多芬和布拉姆斯不相伯仲，同樣有貴族氣派。艾爾加的創新、配器、和聲、宏偉壯麗的效果，全都十分奇妙。音樂很是純淨，而且樸實無華。」此外克萊斯勒還宣布要邀請艾爾加為他寫作一首協奏曲。

事實上，艾爾加在家鄉伍斯特郡（位於英國西米德蘭）期間，還有初到倫敦的時候，就是靠演奏小提琴和教授小提琴維生的。可是，跟同期的年輕作曲家西貝遼士一樣，艾爾加放棄了當小提琴技巧大師的夢想，轉攻作曲。音樂學者麥維在艾爾加的小提琴協奏曲樂譜的序言寫道：「艾爾加唯一的小提琴協奏曲竟然遲至1910年才完成（寫於他大部分合唱曲和第一交響曲之後），唯一的小提琴奏鳴曲也遲至1918年才問世，也許真的令人詫異。另一方面，作曲家或許

覺得，應該在自己攀上高峰的時候，才為自己擅長的樂器寫作協奏曲。」

B小調小提琴協奏曲規模宏大，演出時間約為45至50分鐘，終樂章還有個特別大膽的結構特色：樂章末段有個大型的華彩樂段，彷彿懸空的獨白，反思樂曲的整個歷程。作曲家將樂曲題獻給克萊斯勒；克萊斯勒也毫不猶疑，宣稱這是「貝多芬之後最出色的小提琴協奏曲」。（艾爾加給予B小調小提琴協奏曲的作品編號是61；當中的象徵意義他也肯定注意到：因為貝多芬小提琴協奏曲的作品編號也是61。）小提琴家列德是艾爾加的好友，也深得艾爾加信任（後來還為艾爾加寫了一部傳記），兩人曾一起討論炫技獨奏聲部的技巧問題。

樂曲由作曲家親自指揮在倫敦首演。雖然演出十分成功，但這首作品既不尋常又情感深刻，觀眾和樂評人起初也不太肯定該怎樣演繹。有人在琢磨，這小提琴協奏曲究竟是首真正的協奏曲，還是甚麼更私密、更內省的樂曲？即使艾爾加本人也承認樂曲十分奇特：他說樂曲「情感實在太強烈」，還將這種情感投放在〈行板〉裡——他甚至想過將其中某些樂句刻在自己的墓碑上。

與《謎語變奏曲》一樣，小提琴協奏曲也充斥著關於個別人士的密碼。最著名的要數

樂曲出版時，樂譜上有著耐人尋味的西班牙語題字，文句摘自十八世紀法語流浪漢小說《吉爾·布拉斯傳》的〈引子〉：「……的靈魂銘記於此」。作曲家刻意以五個圓點代替關鍵字眼，令人無休止地猜測題獻對象到底是誰——這又是艾爾加的另一謎題。最多人提及的是艾莉絲·史度威-維特利。史度威-維特利是位優秀的鋼琴家，父親是前拉斐爾派畫家米萊。雖然艾爾加與賢內助愛麗絲的婚姻一直維持（直至愛麗絲1920年與世長辭），但他卻以「銀蓮花」作為史度威-維特利的代號——而且在協奏曲的草稿上，兩個核心主題都寫上「銀蓮花」一詞。

第一樂章開始時似乎很守舊，多個主題都以滿編制樂團交代。但艾爾加將樂思交織成網絡，樂思之間還有著千絲萬縷的關聯。獨奏者沒有大搖大擺地加入，而是發人深省地沿用樂團的素材——有些猶疑不決，幾乎拘謹。之後是抒情至極擴充樂段，小提琴將多個主題加以發展，有點狂野又有點內省。經過長篇的發展部過後，再現部巧妙地重塑開端素材，尾聲也越來越熱情。

第二樂章〈行板〉以遠系調降B大調寫成，為樂曲帶來一瞬的抒情平靜。小提琴唱出仿如歌聲的線條，高貴優雅，旋律在閃爍的和聲上方徐徐開展。艾爾加將樂器的抒情潛質發揮得淋漓盡致（在中低音區尤甚）。稍後，一個精煉璀璨的炫技樂段將音樂帶進激情的領域，然後溫柔地回到〈行板〉主題——這時還出現了新的情感共鳴。

艾爾加沒有採用喜慶的終樂章結束這段旅程，反而將終樂章寫成一切的頂峰，令所有的期望變得更複雜。看主題的做派，似乎後面是首活潑的輪旋曲，然而音樂很快就偏離預期，走上探索之路。終樂章是三個樂章中技巧要求最高的，漩渦似的琶音、一掠而過的音階、水銀般流瀉變化的色彩

比比皆是。最終聲音越來越稀薄，為非凡的華采樂段讓路——這個綿長的華彩樂段彷如反思自省，多個早前出現過主題都在微弱地迴響，籠罩著華彩樂段，樂團則柔和地伴奏——彷彿獨奏者獨自遐想，回顧著整首協奏曲的情感風貌。

再度響起的滿編制樂團，在重新振作之餘也重拾使命感。樂曲最後以勝利的語調作結——可是勝利得來不易，而且靠的是堅定的信念，並非虛張聲勢——這一刻的來臨，聽來既順理成章又感人。麥維概括樂曲特性時寫道：「激情與拘謹共冶一爐，十分引人入勝……既宏偉又高貴，無論話說得如何親切，設計依舊寬廣宏大……無論艾爾加銘記的『靈魂』是哪位，他一己之魂、還有小提琴之魂，已經銘記在此。」

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

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

EDWARD ELGAR (1857-1934)

Violin Concerto in B minor, op. 61

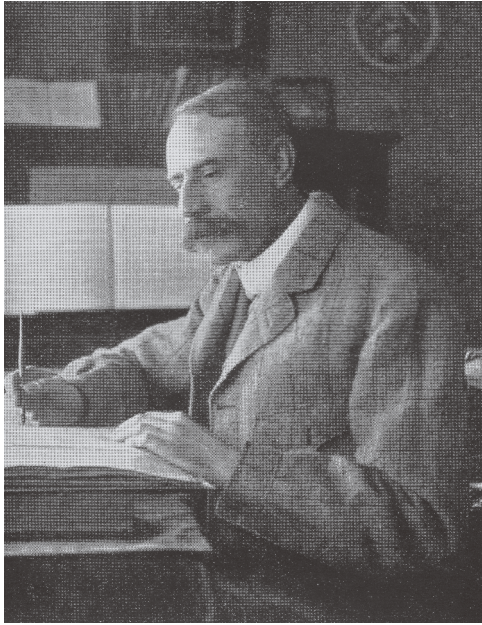
- I. Allegro
- II. Andante
- III. Allegro molto

By the start of the 20th century, Edward Elgar had emerged as the leading English composer of his generation. His Violin Concerto in B minor, completed in 1910, stands as one of his most ambitious and personal creations – a vast, emotionally charged work of symphonic proportions, and one of the most significant violin concertos of the era.

The initial impulse came from one of the great violinists of the day, Fritz Kreisler (1875–1962), who himself was quickly ascending to international fame. Kreisler praised Elgar as “the greatest living composer”, an artist he placed “on equal footing with my idols, Beethoven and Brahms. He is of the same aristocratic family. His invention, his orchestration, his harmony, his grandeur, it is wonderful. And it is all pure, unaffected music.” In the same interview with a British newspaper, Kreisler declared that he wanted Elgar to compose a concerto for him.

It was as a violinist in fact that Elgar had earned his living in his native county of Worcester in the West Midlands of England and when he first came to London – through playing and teaching. However, like his younger contemporary Jean Sibelius, Elgar decided to abandon the dream of becoming a violin virtuoso and turned instead to the life of a composer. The musicologist Diana McVeagh wrote in her preface to the score: “So perhaps it is surprising that his only violin concerto was not produced till 1910 (after most of his choral works and the First Symphony) and his only violin sonata not till 1918. On the other hand, perhaps he felt that to write a concerto for his own instrument he needed to be at the height of his powers.”

The Violin Concerto is an expansive work, clocking in at 45–50 minutes, and features an especially audacious structure in its final movement: a massive cadenza placed near the end, almost like a suspended monologue reflecting on the entire



艾爾加

Edward Elgar

Source: *Modern Musicians* by J. Cuthbert Hadden

journey of the piece. Kreisler, to whom the work is dedicated, had no hesitation in proclaiming it “the greatest concerto for the instrument since Beethoven’s.” (Elgar was certainly aware of the symbolic resonance of assigning it opus 61 – the same as Beethoven’s own violin concerto.) The composer’s trusted friend William Henry Reed, a violinist and later biographer, consulted with Elgar on matters of technique for the virtuosic solo part.

Though the premiere in London under Elgar’s baton was a triumph, audiences and critics were at first unsure of how to interpret this unusual and deeply emotional work. Some wondered whether it was truly a concerto or something more

personal, more introspective. Even Elgar himself acknowledged its idiosyncrasies: he called it “awfully emotional” and harboured such affection for the Andante that he considered having a quotation from it inscribed on his gravestone.

As with the *Enigma Variations*, the Violin Concerto is full of coded personal references. Most famously, the published score bears a cryptic Spanish inscription drawn from the introduction to the 18th century French picaresque novel *Gil Blas*: “Aquí está encerrada el alma de.....” (“Herein is enshrined the soul of.....”). The final words are deliberately replaced by a series of five dots, provoking endless speculation about the dedicatee – another Elgar enigma. The most frequently cited figure is Alice Stuart-Wortley, an accomplished pianist and daughter of the Pre-Raphaelite painter John Everett Millais. Though Elgar remained married to Caroline Alice Roberts – his supportive wife until her death in 1920 – he referred to Stuart-Wortley as “Windflower,” and two of the concerto’s central themes are tagged with this moniker in the sketches.

The opening movement begins in what might seem an old-fashioned vein, with a full orchestral exposition of its themes. But Elgar weaves a network of ideas that are intricately interrelated. When the soloist enters, it is not with a grand gesture, but

with a reflective continuation of the orchestral material – slightly tentative, almost reticent. What follows is a deeply lyrical expansion, where the violin develops the themes with a sense of rhapsodic introspection. After an extended development section, the reprise subtly reshapes the opening material, and the coda grows increasingly impassioned.

The central “Andante”, set in the remote key of B flat major, offers a moment of lyrical stillness. The violin sings a noble, almost vocal line that unfolds over gently glowing harmonies. Elgar takes full advantage of the instrument’s expressive capabilities, particularly in the middle and lower registers. Later, a brief passage of dazzling virtuosity lifts the music into more impassioned realms, before a gentle return to the Andante theme, now enriched with new emotional resonance.

Rather than resolve this journey with a celebratory finale, Elgar constructs the final movement as a capstone that complicates expectations. Its principal theme seems to gesture towards a lively rondo but quickly diverges into more exploratory territory. This finale is the most technically demanding of the three, filled with swirling arpeggios, sweeping scales, and quicksilver shifts of colour. Eventually, the music thins out to make way for a remarkable cadenza – long,

introspective, and shadowed by faint echoes of earlier themes, gently underscored by the orchestra. It is as though the soloist is reviewing the emotional landscape of the entire concerto in a solitary reverie.

When the full orchestra returns, it is with a renewed sense of purpose and uplift. The concerto concludes in a tone of hard-earned triumph, not bravado but conviction – an arrival that feels as inevitable as it is moving. McVeagh beautifully summed up its character as a “compelling mixture of passion and inhibition... grand and noble, spacious in design however intimately it speaks... whoever was the ‘soul’ Elgar wished to enshrine, he has enshrined his own, and the violin’s.”

All programme notes by Thomas May

Instrumentation

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

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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 /
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Shadow

低男中音合唱團 Bass-baritone chorus
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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
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Tan Dun
conductor



余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



指揮家余隆被《紐約時報》稱為「中國古典樂壇最具影響力的人物」，其藝術人生因引領中國古典音樂事業的縱深發展而熠熠生輝。在中國芸芸交響樂團之林，余隆擔任中國愛樂樂團藝術總監、上海交響樂團音樂總監等，為多支中國頂級樂團的「掌門人」。他也身兼香港管弦樂團首席客席指揮、上海夏季音樂節聯合總監及北京國際音樂節藝術委員會主席，並擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

2005年，余隆率領中國愛樂樂團展開規模空前的環球世界巡演，歷時40多天，跨越北美和歐洲，這在中國樂團出訪史上前所未有。2008年，余隆與麾下的中國愛樂樂團，在教宗本篤十六世親臨現場見證下，首登梵蒂岡保羅六世禮堂演出；2014年，他帶領中國愛樂樂團在倫敦皇家阿爾伯特音樂廳的BBC逍遙音樂節獻演。

2018年，余隆與德意志留聲機公司（DG）簽訂獨家代理合約，成為DG旗下首位中國指揮家，為上海交響樂團取得全球發行與供應的合作關係，並分別在2019年1月及6月發行專輯《奧爾夫：布蘭詩歌》（DG 120周年北京紫禁城太廟音樂會現場錄音）及《門道》、2021年7月發行專輯《大地之歌》，以及在2024年6月發行專輯清唱劇《上海！上海！》。在執掌廣州交響樂團長達20年之後，余隆於2023年卸任樂團音樂總監，並繼續擔任終身榮譽音樂總監及藝術委員會主席，以及YMCG（粵港澳大灣區（廣東）國際青年音樂周）藝術委員會主席。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene”, the conductor Long Yu has devoted his career to steering China’s growing connection to classical music. He currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra, and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra, co-director of Shanghai’s Music in the Summer Air festival, and Chair of the Artistic Committee of the Beijing Music Festival. He is currently Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

In 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day tour in 22 cities throughout North America and Europe. He also led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008, and at the BBC Proms at London’s Royal Albert Hall in 2014.

In 2018, Yu became the first Chinese conductor to sign an exclusive contract with Deutsche Grammophon, leading to the recording releases of *Orff: Carmina Burana* (Live From the Forbidden City) (January 2019), *Gateways* (June 2019), *The Song of the Earth* (July 2021) and *Aaron Zigman: Émigré* (June 2024) with the Shanghai Symphony Orchestra. After 20 years as Music Director of the Guangzhou Symphony Orchestra (GSO), he stepped down in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of the GSO and YMCG (Youth Music Culture The Greater Bay Area).

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法蘭·齊默曼 FRANK PETER ZIMMERMANN

小提琴 Violin

Photo: Irène Zandel / Hänssler CLASSIC



法蘭·齊默曼獲譽為當代頂尖小提琴家之一，曾與多個國際知名樂團合作，於1985年在巴倫邦的指揮下，首次與柏林愛樂同台演出，及於1983年薩爾斯堡音樂節，在馬捷爾的帶領下，首次與維也納愛樂樂團演出。此外，他曾與荷蘭皇家音樂廳樂團、倫敦所有主要樂團及多個美國樂團合作，並經常獲邀到薩爾斯堡、愛丁堡及琉森等國際音樂節演出。近年與鋼琴家赫姆森及楚尼合作舉行獨奏會。

齊默曼與中提琴家塔梅斯蒂及大提琴家波特拉成立齊默曼三重奏。他曾在華納古典、BIS唱片、Sony Classical、Ondine、Hänssler、Decca、Teldec及ECM唱片等品牌下推出多部錄音作品，並屢獲殊榮。其錄音幾乎涵蓋所有主要小提琴協奏曲作品，作曲家包括巴赫、利格第、迪恩及賓殊。他亦曾灌錄易沙意的六首小提琴奏鳴曲獨奏、巴格尼尼24首小提琴獨奏隨想曲，以及巴赫、貝多芬與莫扎特的全套小提琴奏鳴曲獨奏、組曲及為小提琴與鋼琴創作的奏鳴曲。

1965年生於德國杜伊斯堡，齊默曼五歲起跟隨母親學習小提琴，師承格拉多夫、加維爾諾夫及卡爾伯斯。現時演奏用的小提琴是1711年製的安東尼奧·斯特拉迪瓦里名琴「英哲君夫人」，由德國北萊茵－威斯特法倫藝術品收藏館慷慨提供。

Frank Peter Zimmermann is widely regarded as one of the foremost violinists of his generation. He has been performing with all major orchestras in the world, among which the Berlin Philharmonic with whom he made his debut in 1985 with Daniel Barenboim, the Vienna Philharmonic with whom he played for the first time in 1983 with Lorin Maazel during the Salzburg Festival, the Royal Concertgebouw Orchestra, all London orchestras, as well as major American orchestras. He is a regular guest at various music festivals, such as Salzburg, Edinburgh and Lucerne. In recent years he has been giving recitals with pianist Martin Helmchen and Dmytro Choni.

Together with Antoine Tamestit (violist) and Christian Poltéra (cellist), he founded the Trio Zimmermann. He has built up an impressive and award-winning discography for Warner Classics, BIS Records, Sony Classical, Ondine, Hänssler, Decca, Teldec and ECM. He has recorded virtually all major concerto repertoire, ranging from Bach to Ligeti, Dean and Pintscher, the six Solo Sonatas of Ysaÿe, the 24 Caprices of Paganini, the complete Solo Sonatas and Partitas as well as the Sonatas for Violin and Piano by J.S. Bach, Beethoven and Mozart.

Born in 1965 in Duisburg, Germany, he started learning the violin with his mother when he was 5 years old. He studied with Valery Gradov, Saschko Gawriloff and Herman Krebbers. He plays on the 1711 Antonius Stradivari violin "Lady Inchiquin", which is kindly provided by the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, "Kunst im Landesbesitz".

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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。

貝托祺（前譯佩多高斯基）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。沙羅倫將於2025/26樂季擔任駐團作曲家。

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

「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

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. Esa-Pekka Salonen will be Composer-in-Residence in the 2025/26 season.

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 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50th 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,



Photo: Nathan King

演。港樂於2023/24樂季慶祝五十周年，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、基特實、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

Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko 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

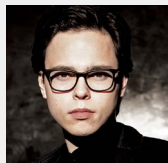
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

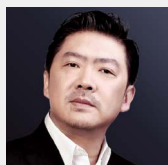
(自 2026/27 樂季起 from Season 2026/27)



貝托祺
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

藝術伙伴

ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster
新鴻基慈善基金席位贊助
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Foundation Chair



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



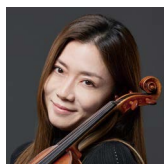
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



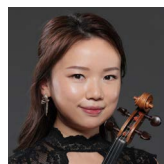
艾瑾
Ai Jin



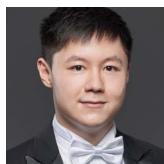
把文晶
Ba Wenjing



程立
Cheng Li



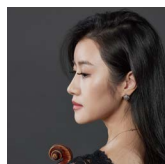
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



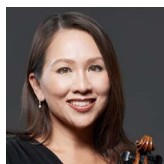
李智勝
Li Zhisheng



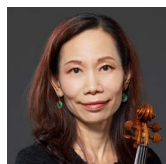
劉芳希
Liu Fangxi



毛華
Mao Hua



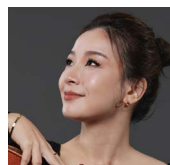
梅麗芷
Rachael Mellado



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



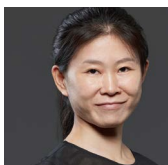
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



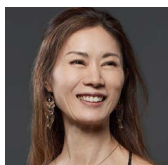
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



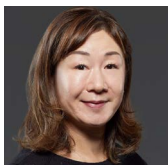
華嘉蓮
Katrina Rafferty



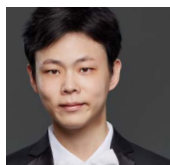
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



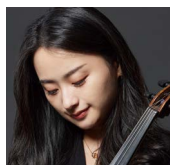
周騰飛
Zhou Tengfei

包陪麗及凌仲一郎伉儷
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
The Kaleidoscope
Charitable Foundation Chair



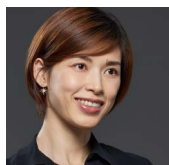
■李嘉黎
Li Jiali



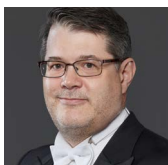
▲熊谷佳織
Kaori Wilson



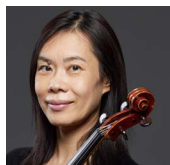
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
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

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●鮑力卓
Richard Bamping
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

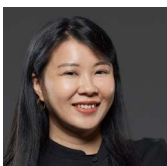
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



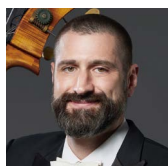
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



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Philip Powell



范戴克
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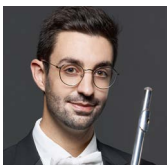
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
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Josep Portella Orfila

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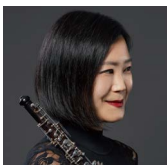
雙簧管 OBOES



●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

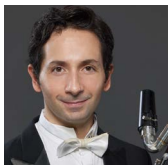


■史家翰
John Schertle



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[#]
Fox Chan King-hei[#]

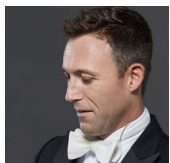


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Lin Jiang



■柏如瑟
Russell Bonifede



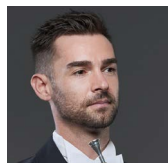
▲周智仲
Chow Chi-chung



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 Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



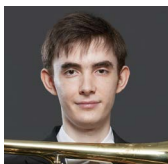
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



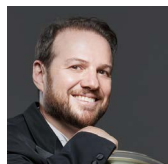
湯奇雲
Kevin Thompson



◆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



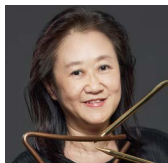
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

特約樂手

FREELANCE PLAYERS

小提琴：郭詠恩*、李俊霖*、張耀之
Violin: Alison Kwok*, James Li* & Blue Zhang

中提琴：郭子銘、楊善衡
Viola: Martin Kuo & Andy Yeung

大提琴：梁卓恩
Cello: Vincent Leung

* 承蒙香港小交響樂團允許參與演出。
With the kind permission of the Hong Kong Sinfonietta.

- 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

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“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

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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.

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The Postscript Collection 慷慨借出

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Carlo Antonio Testore (1736) Violin

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· played by Mr Jing Wang, Concertmaster

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· played by Ms Fang Xiaomu, Co-principal Cello

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We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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The Concertmaster Chair Endowment
for **Jing Wang** is sponsored by



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王敬自2013年出任香港管弦樂團首席。
作為樂團首席，負責帶領第一小提琴部，
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**
對樂團首席席位的鼎力支持。

Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
first violins and contributes to the overall
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the
Sun Hung Kai & Co. Foundation for
supporting this important position.

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首席中提琴**凌顯祐**的席位贊助
The Principal Viola Chair Endowment
for **Andrew Ling** is sponsored by

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萬花筒慈善基金

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**
慷慨支持首席中提琴的席位。

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.



樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助

The Principal Cello Chair Endowment
for **Richard Bamping** is sponsored by

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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
慷慨支持首席大提琴的席位。

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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The Second Violin Chair Endowment
for **Tomoko Tanaka** is sponsored by

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Cissy Pao and Shin Watari

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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Chen Lin & Chen Xi | Russian Masterpieces

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

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

20 & 21
JUN 2025

Fri 8pm & Sat 5pm
CC
\$880 \$700 \$520 \$380
\$50

亞歷山大·戴斯培電影配樂經典
The Film Music of Alexandre Desplat

入住《布達佩斯大酒店》潛進《忘形水》飛上《小行星都市》，尋找《哈利波特：死神的聖物》決戰《哥斯拉》……法國著名電影作曲家亞歷山大·戴斯培，巧施配樂魔法，讓各具風格的電影加以昇華。他深受愛戴的電影音樂，將由其忠實演繹者兼藝術指導索爾雷爾領導演出

From the quirky charm of *The Grand Budapest Hotel* to the enchanting depths of *The Shape of Water*, French composer Alexandre Desplat's impeccable scores add a touch of magic to every film he graces. His music will be directed by Solrey, a prolific musician and artistic director of Desplat's music.

索爾雷, 指揮
Solrey, conductor

27 & 28
JUN 2025

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260
\$50

佩多高斯基的華格納
Tarmo Peltokoski Conducts Wagner

聖桑	《動物嘉年華》
華格納 (夫利格改編)	《指環》：管弦樂冒險
SAINT-SAËNS	<i>The Carnival of the Animals</i>
WAGNER	<i>The Ring: An Orchestral Adventure</i>
(orch. Henk de VLIENER)	

貝托祺, 指揮
路卡斯·約臣, 鋼琴
阿瑟·約臣, 鋼琴
Tarmo Peltokoski, conductor
Lucas Jussen, piano
Arthur Jussen, piano

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
JC = 大館賽馬會立方 JC Cube, Tai Kwun
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium