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Jaap van Zweden
conductor

3 JUL 2025

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Happy Evening with The Jussen Brothers

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Jaap van Zweden | Conductor

Lucas Jussen | Piano

Arthur Jussen | Piano

莫扎特

D大調四手聯彈鋼琴奏鳴曲，K. 381

- I. 快板
- II. 行板
- III. 甚快板

WOLFGANG AMADEUS MOZART

11'

Sonata in D major, K. 381, for piano four hands

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

舒伯特

F小調四手聯彈鋼琴幻想曲，D. 940

極中庸的快板—最緩板—
詼諧曲：活潑的快板—
終曲：極中庸的快板

FRANZ SCHUBERT

18'

Fantasie in F minor, D. 940, for piano four hands

Allegro molto moderato – Largo –
Scherzo: Allegro Vivace –
Finale: Allegro molto moderato

古蓮緹

《凡…》

HANNA KULENTY

6'

VAN...

中場休息

INTERMISSION

盧肯斯

雙鋼琴及樂團協奏曲，「齊奏」

- I. 霓虹觸技曲
- II. 假如
- III. 暗黑騎行

JOEY ROUKENS

30'

Concerto for Two Pianos and Orchestra, *In Unison*

- I. Neon Toccata
- II. What If
- III. Dark Ride



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我謹代表香港管弦樂團，向所有觀眾、贊助機構及捐款者致以衷心謝意。多謝您們一直以來的支持與厚愛，讓樂團能夠繼續為香港呈獻一個精彩紛呈的樂季。

2024/25 樂季由即將於2025/26樂季擔任港樂候任音樂總監的貝托祺揭開序幕，他與小提琴家羅沙高域攜手演繹西貝遼士的小提琴協奏曲，並指揮了壯麗的布魯赫納第九交響曲。今個樂季節目豐富多元，呈獻包括馬勒第三交響曲、華格納《指環》四部曲的音樂，當然還有今晚由盧肯斯作曲的雙鋼琴與樂團協奏曲。

我們有幸與多位國際頂尖音樂家和指揮家合作，包括考夫曼、哥提耶·卡普桑、陳以琳、艾尼斯、藤田真央、加蒂以及赫德里希；我們亦到訪廣州、北京及數個內地城市巡演，將美樂帶給更廣大的觀眾群。數周後，港樂將遠赴阿姆斯特丹音樂廳，以及享負盛名的梅拉諾與格拉費內格音樂節演出，展現非凡藝術水準。

港樂能夠取得各方面的成果，實在有賴各位捐助者及贊助機構的信任與慷慨支持。我衷心感謝香港特別行政區政府，透過文化體育及旅遊局與康樂及文化事務署，長期支持與鼓勵樂團的工作，不遺餘力，成就今天的亞洲頂尖樂團之一。

我們由衷感謝首席贊助太古集團一直與港樂攜手合作，秉持推動文化普及

On behalf of the Hong Kong Philharmonic Orchestra, I extend my deepest gratitude to our audience, sponsors and donors. Your unwavering support has enabled us to bring another season of exceptional music to Hong Kong.

The 2024/25 season opened under the baton of Maestro Tarmo Peltokoski, our Music Director Designate for the 2025/26 season, conducting a spectacular performance of Bruckner's Symphony no. 9 and violinist Daniel Lozakovich performing Sibelius's Violin Concerto. This season has showcased a rich tapestry of musical offerings, including Mahler 3, music from Wagner's *Ring Cycle*, and of course, tonight's programme featuring Joey Roukens's Concerto for Two Pianos and Orchestra.

We featured an outstanding lineup of soloists and conductors – Jonas Kaufmann, Gautier Capuçon, Elim Chan, James Ehnes, Mao Fujita, Daniele Gatti and Augustin Hadelich. Over the past 11 months, we also embarked on tours to Guangzhou, Beijing and several other Mainland Chinese cities. A few weeks from now, the orchestra will be performing in Concertgebouw, and the prestigious Merano and Grafenegg festivals.

None of this would have been possible without the continued trust and generosity of our donors and sponsors. I would like to thank the HKSAR Government, especially the Culture, Sports and Tourism Bureau and the Leisure and Cultural Services Department, for their essential role in sustaining our work and helping shape the orchestra into one of the finest in Asia.

的共同願景，致力推廣世界級的管弦音樂至廣泛的社區。太古集團多年來支持多項活動及音樂會，包括太古「港樂·星夜·交響曲」、太古樂在社區音樂會及「太古人人樂賞」系列。

另外，感謝香港賽馬會慈善信託基金於本樂季開展並支持為期三年的「賽馬會齊奏音樂夢計劃」，邀請多位國際著名指揮親臨香港演出，以及透過工作坊及外展活動，啟發和培育年輕新晉，為未來的香港文化深耕細作。

我們亦多謝一眾音樂會贊助，包括法國巴黎銀行財富管理、中國人壽（海外）、周生生、招商永隆銀行及勞力士；感謝港樂大師會會員的鼎力支持，以及通過常年經費基金、學生票資助基金及音樂大使基金，支持港樂未來發展的所有善長。

謹此鳴謝邱啟楨紀念基金、香港董氏慈善基金會、新鴻基慈善基金、萬花筒慈善基金，以及包陪麗及渡伸一郎伉儷慷慨贊助駐團指揮席位及樂團席位，讓港樂得以延攬卓越的音樂人才；同時感謝香港董氏慈善基金會對社區音樂會及青少年聽眾計劃的持續支持。

謹再次感謝您在港樂蓬勃發展的路上擔當重要角色。希望您享受今晚美妙的演出。

We are also deeply grateful to our Principal Patron, Swire, for their steadfast partnership and shared vision of promoting the highest standard of orchestral music while engaging a broader community through various events and concerts, including the Swire *Symphony Under The Stars*, Swire Community Concert and Swire Music for Everyone series.

We thank The Hong Kong Jockey Club Charities Trust for sponsoring the Jockey Club TUTTI Programme, our flagship education initiative launched this season and set to run for three years. The programme brings world-renowned conductors to the local stage and offers comprehensive workshops and outreach activities to foster the next generation of young musicians.

We greatly appreciate our concert sponsors: BNP Paribas Wealth Management, China Life (Overseas), Chow Sang Sang, CMB Wing Lung Bank and Rolex; our Maestro Circle members for their generosity; and the countless donors who invest in the orchestra's future through the Annual Fund, Student Ticket Fund and Ambassador Fund.

Our sincere gratitude goes to C. C. Chiu Memorial Fund, The Tung Foundation, Sun Hung Kai & Co. Foundation, Kaleidoscope Charitable Foundation and Ms Cissy Pao and Mr Shin Watari for their endowment of resident conductor's podium and musician chairs, ensuring the orchestra to attract and retain exceptional talent. We also thank The Tung Foundation for their long-standing support of Community Concerts and the Young Audience Scheme.

Once again, thank you for playing a vital role in the continued success of the orchestra. I hope you enjoy tonight's concert.

莫扎特 (1756–1791)

D大調四手聯彈鋼琴奏鳴曲， K. 381

- I. 快板
- II. 行板
- III. 甚快板

這首討喜的鋼琴二重奏可謂小型傑作，大概是莫扎特十六歲時的作品。說是「大概」，那是因為莫扎特不少作品的背景資料都難以確定，甚至模糊得令人沮喪。樂曲也可能寫於一、兩年之後；然而即便是十七、八歲時的作品，對於一位年輕作曲家來說，也是很了不起的成就。儘管寫作年份不太確定，但大家卻知道樂曲是他準備與才華橫溢的姊姊瑪麗亞安娜（「娜娜」）一同演奏的——當時這對音樂會二人組早已蜚聲國際。

鋼琴二重奏在十九世紀大行其道，尤其是讓天分高的業餘音樂愛好者在家中彈奏。當時想在音樂會上聆賞管弦樂曲並不容易，所以靠鋼琴二重奏改編版來認識管弦樂曲就是最好的方法。可是在莫扎特時代，鋼琴二重奏卻仍是新鮮事物。主因是在莫扎特年輕時，鋼琴仍是一件很細小的樂器，音域也不廣（甚至有個一矢中的的綽號——「盒子琴」！）——換言之，兩位演奏者要在鍵盤前要緊緊擠在一起——如果演奏者是兩位魁梧的成年男士，那可真不容易，所以這些樂曲「只宜」一男一女演出，而且兩人本身關係也要十分密切，就像莫扎特姊弟一樣。

所有莫扎特姊弟一同坐在鋼琴前的畫像，都可見娜娜在彈高音聲部，似乎莫扎特寫作K. 381時的想法也一樣。尤其特別的是，低音聲部（正式名稱是「第二聲部」）遠不止簡單伴奏。樂曲最引人入勝的特色之

一——尤其對彈奏者來說——就是對話的感覺與兩人之間的相互作用：活潑、戲劇化、親昵、逗弄——這正是他後來帶到室樂曲裡去的「對話特質」，尤其在1772年他聽過海頓 op. 33 這一套六首革命性的弦樂四重奏之後更甚。即使第二聲部真的在為第一聲部當伴奏（例如如歌的第二樂章（慢樂章）部份段落），也有微小的細節——例如各種修飾和細膩的和聲潤色——彷彿那位「次要」彈奏者正在語帶諷刺地評論夥伴的壯舉。可以想像，這時兩人充滿默契地對望，甚至偷偷碰撞對方的肋骨。莫扎特許多鋼琴音樂都表達喜悅，但這裡更是共享的喜悅。

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in D major, K. 381, for piano four hands

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

Mozart was probably sixteen when he wrote this delightful little masterpiece for piano duet. We have to say “probably” because, as so often with Mozart, background information can be frustratingly vague. There’s a possibility he wrote it one, or even two years later, but even then it would be an impressive early achievement. We do know that he wrote it to play with his formidably talented sister Maria Anna (“Nannerl”); the two were already famous internationally as a concert double act.

Piano duets became very much the vogue in the 19th Century, especially for gifted amateurs to play in the home. It was much the best way to get to know orchestral works (in arrangements) when getting to hear them in a concert was a special event. But in Mozart’s time, piano duets were a novelty, the main being that in Mozart’s youth, the piano was still a very small instrument with a limited range (the nickname “box piano” says it all!), which meant that the two performers had to squeeze up very close together at the keyboard – difficult if the players

were well-developed adult males, and only “proper” for mixed genders when, as with the Mozarts, they were closely related.

Images of the Mozarts at the piano together invariably show Nannerl taking the top part, and it seems Wolfgang composed K. 381 with that in mind. It’s striking that his lower part (officially called “Secundo”) is far from being a simple accompaniment. One of the most attractive features of this music, particularly for the players, is the sense of dialogue, interplay between the two personalities: lively, dramatic, affectionate, teasing – it’s exactly the same conversational quality he was later to bring to his chamber music, especially after he heard Haydn’s revolutionary set of six op. 33 String Quartets in 1772. Even when the Secundo part is accompanying the Primo, as in parts of the songlike central slow movement, there are little details – decorations, subtle touches of harmony – which give the impression that the ‘subordinate’ player is commenting wryly on his or her partner’s exploits. One can imagine the two glancing at each other knowingly in such moments, or perhaps even slyly nudging each other in the ribs. A lot of Mozart’s piano music communicates joy, but this is above all music about shared joy.

舒伯特 (1797–1828)

F小調四手聯彈鋼琴幻想曲， D. 940

極中庸的快板—最緩板—詠諧曲：活潑的快板—
終曲：極中庸的快板

史達拉汶斯基說過「優秀的作曲家不會模仿，只會偷」——那麼舒伯特就遠不止「優秀」作曲家了，甚至說是天才神偷也不為過。他事業上的成熟期雖然不長，但作品數量卻十分驚人；不過即是在這段時間，他還是襲用了其他作曲家的意念，只是經他化為己用之後，到頭來往往要比原作高明。

莫扎特《費加洛的婚禮》中有首名為〈我失去了〉的詠嘆調，由芭芭蓮娜唱出——沒有人會抱怨說這首歌曲有甚麼不好，起碼在特定劇情下不會。論戲情，芭芭蓮娜在演唱一分半鐘之後停住也說得過去；但音樂上，這個精緻的小片段卻彷彿在嚷嚷著要有更大發揮。這一點，也似乎是驅使舒伯特在1828年（也就是他英年早逝前一年）寫作這首美妙的F小調幻想曲的原因之一。F小調幻想曲與〈我失去了〉的開端動機十分相似，但舒伯特卻讓他的版本走上情感更豐富的旅程，手法與《流浪者幻想曲》如出一轍——這首無與倫比的鋼琴獨奏曲，正是以舒伯特歌曲舊作《流浪者之歌》其中一個樂句為基礎。

寫作F小調幻想曲之前，舒伯特已經寫過不少鋼琴二重奏作品，從與學生一起彈奏的輕鬆樂曲，到樸實無華但清新可喜的《軍隊進行曲》，再到令人印象深刻的四樂章《華麗二重奏》(1824)（聽起來像是首練筆之作，為翌年寫作C大調交響曲「偉大」作準備）。但F小調幻想曲卻尤其特別。樂曲的題獻對象是卡羅琳·艾斯特赫茲女伯

爵——舒伯特分別在1818年和1824年住在卡羅琳父親的郊外莊園（現時位於匈牙利境內），當時卡羅琳是舒伯特的學生，也是他的二重奏夥伴。之後卡羅琳一直是舒伯特的好友和靈感泉源，直至舒伯特與世長辭。那麼她與舒伯特的關係是否僅止於此？很難說。即使經過大量研究之後，舒伯特的感情生活仍然十分神祕。

F小調幻想曲也像《流浪者幻想曲》一樣，以匠心獨運的「四合一」結構寫成——也就是將四個樂章串聯在一起，合成一個樂章。速度輕快但深刻憂鬱的第一部分，終於向壯麗激昂的〈最緩板〉低頭。〈最緩板〉開端本身也是個高明的「偷用」：這次偷的是巴格尼尼的第二小提琴協奏曲。音樂所建立的張力，在下一段——活潑的〈諧謔曲〉——得以釋放，然後終曲重拾第一樂章主題，再發展成大膽無畏的賦格曲。不過結尾十分平靜，就在舒伯特最美妙的幾個終止式過後結束，既堅決又哀傷。

FRANZ SCHUBERT

(1797–1828)

Fantasie in F minor, D. 940, for piano four hands

**Allegro molto moderato – Largo –
Scherzo: Allegro Vivace –
Finale: Allegro molto moderato**

Igor Stravinsky once remarked that “a good composer doesn’t imitate, he steals”. Franz Schubert was much more than a “good” composer, and it could be argued that he was a thief of genius. Even during his brief but fantastically productive mature career, he took ideas from other composers, but in adapting them for his own purposes, he often improved on the originals.

No one would complain about Barbarina’s aria *L’ho perduto* (“I’ve lost it”) from Mozart’s *The Marriage of Figaro*, or at least not in the context of the opera. Dramatically it makes sense that Barbarina should break off after only a minute and a half, but musically this exquisite little fragment cries out to go further. That, at least partly, is what seems to have set Schubert’s mind working when he composed his wonderful *Fantasie in F minor* in 1828, the last year of his shockingly brief life. The opening motifs are strikingly similar, but Schubert takes his version on quite an emotional journey, just as he did with one phrase of his song *The Wanderer* in his magnificent *Wanderer Fantasy* for solo piano.

Schubert had written a fair amount of music for piano duet by the time he came to write this *Fantasie*, ranging from light pieces to play with pupils, through the delightfully down-to-earth *Marches Militaires*, to the impressive four-movement *Grand Duo* of 1824, which sounds rather like a practise run for *The Great C major Symphony* he composed the following year. But the *Fantasie* is special. It’s dedicated to the Countess Caroline Esterházy, a pupil and duet partner of Schub during his two residences at Caroline’s father’s country estate (1818 and 1824) in what’s now Hungary. Caroline remained a friend and muse to Schubert until his death. Was she more than that? It’s hard to say. Even after much research, Schubert’s love-life remains a mystery.

As in the *Wanderer Fantasy*, the *Fantasie* is an ingenious four-movements-in-one structure. The lilting, deeply melancholic first section eventually yields to a grandly dramatic *Largo*, its opening theme another clever “steal”, this time from Paganini’s *Second Violin Concerto*. The tension it builds is released in the following lively *Scherzo*, then the finale brings back the first movement’s themes, developing them in a bold fugue. But the ending is quiet, after Schubert’s most wonderful final cadences, half resolute, half achingly sad.

古蓮緹 (1961年生) 《凡…》

《凡…》是為一件外交盛事而寫：荷蘭國王威廉-亞歷山大與麥克西瑪王后2014年首次訪問古蓮緹的故鄉波蘭。這次訪問對古蓮緹來說還有特殊意義：因為從求學時期開始，荷蘭就是古蓮緹的第二故鄉。古蓮緹從波蘭斯曼諾夫斯基音樂學院及蕭邦音樂學院畢業後，就負笈海牙皇家音樂學院學習，師隨影響力巨大的作曲家安德烈森。約臣兄弟原本負責樂曲首演，然而演出卻因為無法預計的原因取消；至翌年約臣兄弟才能演出《凡…》，亦算是彌補了之前的遺憾。

古蓮緹之所以選取「凡…」作為標題，原因之一是向荷蘭致敬（因為許多荷蘭姓氏包括「van」字，意為「…的」或「來自」），但另一方面也是向藝壇中姓氏帶「凡」字、而且最為著名的大人物致敬——那就是貝多芬（全名為路德維希·凡·貝多芬）。這裡也有點開玩笑的意思。貝多芬定居維也納之後，許多人都以為他姓氏中的「van」等同德語中的「von」，不過「von」卻是貴族姓氏特有。雖然貝多芬認同民主理想，也經常流露出對貴族銜頭和王權的鄙視，卻也樂於利用這種誤解，直至他臨終前不久，才因為一場官司而為人所知。

在古蓮緹《凡…》裡，也可見貝多芬的蹤跡，最明顯的就是中段強勁刺激的不規則節奏——貝多芬擅長在節奏上創新，對二十世紀的節奏魔法師史達拉汶斯基影響深遠。但古蓮緹卻將自己的節奏發展成一個既沉重又猛烈的大漩渦，哪怕貝多芬看見也會直挺挺地盯著，感到難以置信；樂曲同時帶有德布西與蕭邦的影子——可見於當中的印象派效果以及令人著迷的炫技，但同時以絕佳的想像力與才華令兩者脫胎換骨。

這個引人入勝的中段前後，分別是一段短篇前奏曲和一段後奏曲，速度也緩慢很多。中段的寫法，經常令大家以為正在聆賞一位擁有二十根手指的超級鋼琴家；然而首尾兩段卻以不協和但精緻的和弦，強調兩位彈奏者的差異。中段的高潮是一團厚厚的泛音，後奏曲這時慢慢浮現，手法尤其精妙——但其實整體來說，《凡…》本身也十分精妙。



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HANNA KULENTY (b. 1961) VAN...

VAN... was composed for a grand state occasion: the first visit of King Willem-Alexander and Queen Máxima of the Netherlands to Hanna Kulenty's native Poland in 2014. This had special significance for Kulenty, as the Netherlands has been a second home for her since her student days. After graduating at the Karol Szymanowski Music School and the Fryderyk Chopin Academy in Warsaw, she went on study with the widely influential composer Louis Andriessen at the Royal Conservatory in The Hague. The Jussen Brothers were to have given the premiere, but for unforeseen reasons it had to be cancelled. The Jussens weren't able to play *VAN...* until the following year, but they've made up for that handsomely since then!

Kulenty chose the title *VAN...* partly as a tribute to the Netherlands (in many Dutch surnames it means "of" or "from"), but also as a tribute to one of art's most famous "van"s – Ludwig van Beethoven. There's a touch of playfulness in this. When Beethoven lived in Vienna, many presumed that "van" in his surname signified the same as the German "von", which always indicates nobility. Despite his democratic ideals and his often-expressed scorn for titles and thrones, Beethoven was perfectly happy to take advantage

of this misunderstanding, until it was exposed in a lawsuit towards the end of his life.

Beethoven's presence in Kulenty's *VAN...* can be felt most of all in the muscular, challengingly irregular rhythms in the central section – Beethoven was a great rhythmic innovator, a huge influence on the Twentieth Century's rhythmic wizard, Igor Stravinsky. But Kulenty develops her rhythms into a pounding, driving maelstrom that might have made even Beethoven stare in disbelief. At the same time there are echoes of the impressionism of Debussy and the sensuous virtuosity of Chopin, also transformed with great imagination and flair.

Framing this compelling middle section are a short prelude and postlude, much slower in tempo. While in the middle section the writing can often give the impression that we're listening to a single super-pianist with twenty fingers, these outer sections stress the difference between the two players in the delicately clashing harmonies. The way the postlude emerges from the cloud of overtones at the climax of the middle section is a particularly magical touch. But then *VAN...* as a whole has a magic all its own.

盧肯斯 (1982年生)

雙鋼琴與樂團協奏曲， 「齊奏」

I. 霓虹觸技曲

II. 假如

III. 暗黑騎行

有兩位甚至更多鍵盤獨奏者的協奏曲，在巴洛克時期相當常見，即使在莫扎特時代也絕對算不上新鮮事物。但之後浪漫主義到來，強調個人、強調英雄氣概，於是獨奏協奏曲也體現了浪漫主義精神。現在我們有孤身一人對抗力量龐大的樂團，獨奏者有時全憑力量與輝煌壓倒樂團，有時靠的是充滿詩意的說詞。而且即使二十世紀多位現代主義鋼琴兼作曲家都聲稱自己反浪漫——例如巴托、史達拉汶斯基、浦羅哥菲夫——他們還是不願意與其他明星般的炫技大師同台，一起演奏管弦樂協奏曲。

荷蘭作曲家盧肯斯在協奏曲「齊奏」(2017)裡流露的觀點則略有不同。可是，他寫作「齊奏」前曾聆聽約臣兄弟的唱片，就驚訝於兩人如何做到完美地同步。盧肯斯說：「漸漸地，寫作雙重協奏曲的念頭就出現了，而且兩位獨奏者聽起來不要像兩個獨立個體，而是像一位超級鋼琴家在彈奏一台超級鋼琴。」雖然兩位演奏者並非真的全時間「齊奏」(完全同步)，但這裡卻有著簡樸的荷蘭喀爾文派教會音樂的影子(喀爾文派教會在禮拜儀式時，只容許以齊唱形式唱出《詩篇》)。不過第一樂章的標題〈霓虹觸技曲〉卻又反映出其他影響：精彩輝煌、時有織體錯綜複雜的巴赫鍵盤「意大利」觸技曲風格，以及盧肯斯稱為「霓虹色」的當代流行音樂——作曲家說這些音樂「明亮、令人尖叫、易記。」

第二樂章〈假如〉速度緩慢，而且一如其名，氣氛以夢幻為主：初時平靜抒情，漸漸推進至既甜美又強烈的高潮，手法有點像

拉赫曼尼諾夫；作曲家之後將開端樂段改頭換面一番，變得古雅樸素，兩台鋼琴終於聽起來像精緻的敲擊樂器。然後是〈暗黑騎行〉——顧名思義，樂章頗有現代電影中追逐場面的感覺，萬分驚險。不過鋼琴是獵人還是獵物？即使臨近結尾，鋼琴被迫與瘋狂的定音鼓獨奏鬥爭時，感覺上仍是「獵人」、「獵物」皆有可能。結論？那可是相當清楚的了。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

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

JOEY ROUKENS (b. 1982) Concerto for Two Pianos and Orchestra, *In Unison*

- I. Neon Toccata
- II. What If
- III. Dark Ride

Concertos with two or more keyboard soloists were quite common in the Baroque Era, and even in Mozart's time they were far from being complete novelties. But then came Romanticism, with its emphasis on the heroic individual, and the solo concerto came to embody the spirit of the romantic movement. Now we have the single figure striving against the might of the orchestra, winning sometimes by sheer force and brilliance, sometimes by poetic persuasion. And even though many of the great modernist pianist-composers of the Twentieth Century proclaimed themselves anti-romantic – Bartok, Stravinsky, Prokofiev for example – they still preferred not to share the orchestral concert platform with other star virtuosos.

The Dutch composer Joey Roukens takes a slightly different view in his concerto *In Unison* (2017). However, listening to recordings of Jussen brothers before he began work on it, he was struck by how they could sound so perfectly together as a duo. “Gradually”, he tells us, “the idea arose to write a double concerto in which the two soloists would not so much sounds as two separate soloists, but as it were as

one superpianist on one superpiano.” Although the two players don't literally spend all their time playing “in unison” (exactly together), there's an echo here of the austere of Dutch Calvinist church music, which only allowed unison Psalm-singing in services. But the title of the first movement, “Neon Toccata” points to other influences: the brilliant, sometimes complex-textured “Italian” toccata style in Baroque keyboard music, and what Roukens calls the “neon colours” of contemporary pop music, as he puts it, “bright, screaming, catchy.”

As the title “What If” suggests, the slow central movement is mostly dreamlike in character: calm and lyrical at first, rising to a luscious, intense almost Rachmaninovian climax, before transforming the opening music into something more ancient-sounding and austere, with the pianos finally sounding like delicate percussion instruments. Then comes “Dark Ride” – the title speaks for itself. There's a sense of a thrilling modern cinema chase sequence here. But are the pianos the hunters or the hunted? Even when, near the ending, they're forced to do battle with a frenzied solo timpanist, there's a sense it could go either way. But the conclusion? That seems pretty clear.

All programme notes by Stephen Johnson

Instrumentation

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

梵志登 JAAP VAN ZWEDEN

指揮 Conductor

Photo: Keith Hiro



梵志登生於阿姆斯特丹，年僅19歲便成為阿姆斯特丹皇家音樂廳樂團史上最年輕的樂團首席，展開其卓越的音樂生涯。1996年正式開始其指揮生涯，成為炙手可熱的世界級指揮家之一。他於2018至2024年擔任第26任紐約愛樂樂團音樂總監，並於2012至2024年出任香港管弦樂團音樂總監。2024年1月，他接任首爾愛樂樂團音樂總監，並將在2026年9月成為巴黎法國電台愛樂樂團音樂總監。在2024/25樂季，他帶領芝加哥交響樂團於歐洲巡演，並將於2025年8月至9月帶領香港管弦樂團展開歐洲巡演。

2023年4月，梵志登因對皇家音樂廳的藝術貢獻而榮獲皇家音樂廳大獎。他同時是安特衛普交響樂團的桂冠指揮，以及荷蘭電台愛樂樂團的榮譽總指揮，此前他曾於2005至2013年出任該團的總指揮。他曾於2008至2011年擔任皇家法蘭德斯樂團的總指揮，並在2008至2018年擔任達拉斯交響樂團音樂總監。在他精心的領導下，香港管弦樂團於2019年勇奪《留聲機》雜誌年度管弦樂團大獎。此外，他於2012年獲《音樂美國》選為年度指揮。

1997年，梵志登伉儷成立帕帕堅奴基金會，為患有自閉症的兒童及家庭提供協助。2015年，帕帕堅奴之家開幕，為自閉症青少年提供生活、工作和參與社區的場所。

Jaap van Zweden, born in Amsterdam, began his distinguished musical career as the youngest-ever Concertmaster of Amsterdam's Royal Concertgebouw Orchestra at age 19. He transitioned to conducting in 1996 and has since become a prominent figure in the field. He served as the 26th Music Director of the New York Philharmonic from 2018 to 2024, and Music Director of the Hong Kong Philharmonic Orchestra from 2012 to 2024. In January 2024, he took on the role of Music Director of the Seoul Philharmonic and is set to begin as Music Director of the Orchestre Philharmonique de Radio France Paris in September 2026. During the 2024/25 season, he led the Chicago Symphony Orchestra on its European tour and will also conduct the HK Phil in four concerts in Europe in August and September 2025.

He has been recognised for his contributions to the Concertgebouw's artistic profile with the Concertgebouw Prize in April 2023. Van Zweden is Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic where he was Chief Conductor (2005–13). His previous positions include Chief Conductor of the Royal Flanders Orchestra (2008–11) and Music Director of the Dallas Symphony Orchestra (2008–18). Under his meticulous leadership, the HK Phil was named *Gramophone's* Orchestra of the Year in 2019, and he was named *Musical America's* 2012 Conductor of the Year.

In 1997, the van Zweden's established the Papageno Foundation to support families of children with autism, and in 2015, opened the Papageno House for young adults with autism to live, work, and participate in the community.

約臣兄弟 THE JUSSEN BROTHERS

鋼琴 Piano

Photo: Marco Borggreve



路卡斯·約臣和阿瑟·約臣是現今備受追捧的鋼琴雙重奏。分別於1993年和1996年出生的約臣兄弟，國際演奏事業如日方中，可謂荷蘭的傑出古典音樂大使。他們充滿活力、近乎共生的演奏、精緻的音色和扣人心弦的詮釋，受到媒體和觀眾的一致好評。指揮家荀瓦特指揮他們的音樂會後感嘆道：「就像駕駛一對寶馬跑車一樣。」

約臣兄弟經常與世界各地樂團合作，包括波士頓交響樂團、費城樂團和阿姆斯特丹皇家音樂廳樂團等，並夥拍艾遜巴赫、費殊、馬連拿爵士、沙華斯達及梵志登等著名指揮。2024/25樂季，約臣兄弟擔任蒙地卡羅愛樂樂團駐團藝術家，演出多場節目。他們自2010年起為德意志留聲機獨家灌錄唱片，其收錄貝多芬作品的首張專輯達成白金大碟，並贏得愛迪生聽眾大獎。他們於2022年4月推出最新專輯《荷蘭大師》，與荷蘭電台愛樂樂團等合作演繹多首荷蘭作曲家作品，專輯榮獲愛迪生古典音樂獎和聽眾大獎。

路卡斯和阿瑟在故鄉希爾弗瑟姆初學鋼琴，二人小時候曾獲邀為荷蘭女王碧翠絲御前演出。路卡斯在美國隨普利斯拉和在馬德里隨巴殊基洛夫完成學業，阿瑟則畢業於阿姆斯特丹音樂學院，師隨韋恩。

Lucas and Arthur Jussen are among the most sought-after piano duos of our time. Given their illustrious international careers, it is fair to say the Jussen brothers (born 1993 and 1996) are the Netherlands's pre-eminent ambassadors for classical music. With their energetic, almost symbiotic playing, their great refinement of sound, and gripping interpretations, they are praised vigorously by press and audiences alike. "It is like driving a pair of BMWs", exclaimed conductor Michael Schönwandt about the two pianists after directing them in concert.

The Jussen brothers have performed with orchestras internationally, including the Boston Symphony Orchestra, The Philadelphia Orchestra and Concertgebouworkest, collaborating with renowned conductors including Christoph Eschenbach, Iván Fischer, Sir Neville Marriner, Jukka-Pekka Saraste and Jaap van Zweden. In the 2024/25 season, the Jussen brothers are Artists in Residence at the Orchestre Philharmonique de Monte-Carlo, performing multiple programmes there. Recording exclusively with Deutsche Grammophon since 2010, their debut recording of works by Beethoven received platinum status and was awarded the Edison Klassiek audience award. The latest addition to their discography is *Dutch Masters* (April 2022) which is devoted to works by Dutch composers, in collaboration with the Netherlands Radio Philharmonic Orchestra, among others. The recording was awarded an Edison Klassiek, as well as the audience award.

Lucas and Arthur received their first piano lessons in their native town of Hilversum. As children, they were invited to perform for the Dutch Queen Beatrix. Lucas completed his studies with Menahem Pressler in the US and with Dmitri Bashkirov in Madrid. Arthur graduated from the Amsterdam Conservatory, where he studied with Jan Wijn.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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)

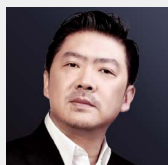


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Tarmo Peltokoski

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RESIDENT CONDUCTOR



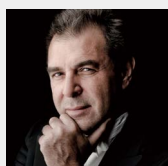
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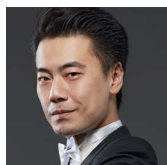


加蒂

Daniele Gatti

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Concertmaster

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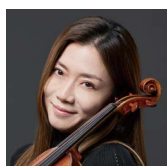
王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster



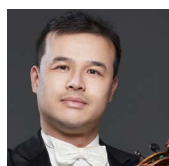
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樂團第三副首席
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Concertmaster



艾瑾

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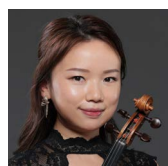
把文晶

Ba Wenjing



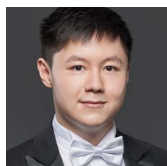
程立

Cheng Li



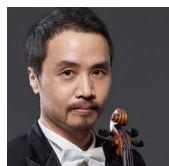
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Gui Li



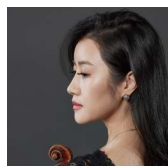
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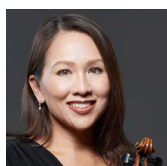
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Liu Fangxi



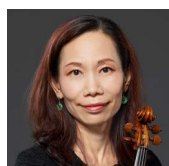
毛華

Mao Hua



梅麗芷

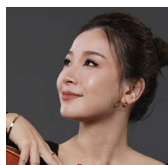
Rachael Mellado



張希

Zhang Xi

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●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



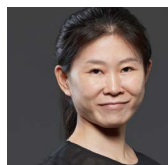
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



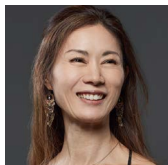
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



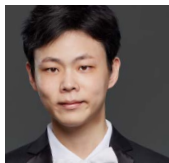
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Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



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Zhang Yuchen



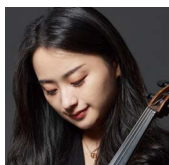
周騰飛
Zhou Tengfei

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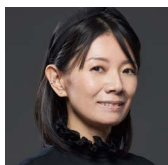
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●凌顯祐
Andrew Ling
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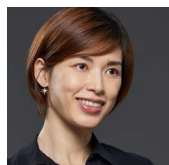
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Li Jiali



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Kaori Wilson



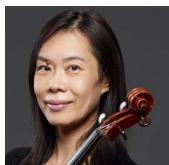
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Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



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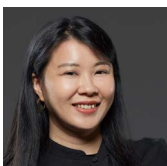
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



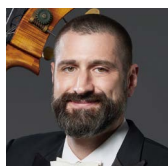
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
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Jonathan Van Dyke

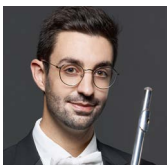
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Megan Sterling



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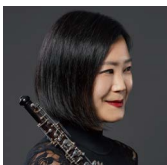
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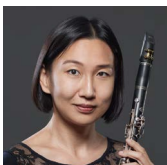
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●史安祖
Andrew Simon

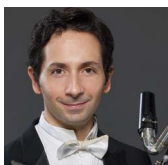


■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

巴松管 BASSOONS



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Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee
(休假 On sabbatical leave)



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Fox Chan King-hei[#]



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Adam Trevorton Jones

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Lin Jiang



■柏如瑟
Russell Bonifede



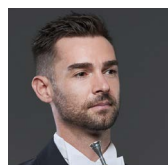
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



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Jorge Medina

小號 TRUMPETS



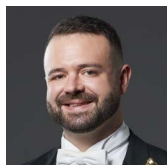
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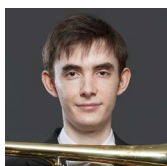
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Kevin Thompson

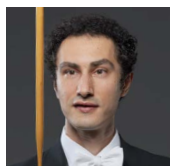


◆區雅隆
Aaron Albert

定音鼓 TIMPANI



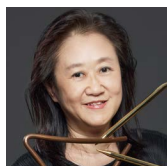
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胡淑徽
Sophia Woo Shuk-fai

敲擊樂器 PERCUSSION

特約樂手

FREELANCE PLAYERS

小提琴：馮卓賢、郭詠恩*、羅莎莉*、李俊霖*、沈庭嘉、徐烜
Violin: Jason Fung, Alison Kwok*, Sally Law*, James Li*,
Vivian Shen & Xu Heng

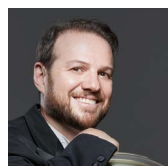
中提琴：郭子銘、楊善衡
Viola: Martin Kuo & Andy Yeung

大提琴：李嘉朗
Cello: Kelvin Lee

圓號：陳珈文、趙展邦
Horn: Cheryl Chan & Harry Chiu

敲擊樂器：許莉莉
Percussion: Lily Hoi

大號 TUBA



●雷克斯
Paul Luxenberg

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●嚴翠珠#
Linda Yim#

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

*承蒙香港小交響樂團允許參與演出
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「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。

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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.

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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。

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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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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
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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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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.



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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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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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