

HK PHIL × TAI KWUN
CHAMBER MUSIC SERIES

QUARTETS OF SHADOW & LIGHT

港樂 × 大館
室內音樂會系列
光影中的浪漫四重奏

舒曼
布拉姆斯

降E大調鋼琴四重奏, op. 47
C小調第三鋼琴四重奏, op. 60
Piano Quartet in E flat major, op. 47
Piano Quartet no. 3 in C minor, op. 60

SCHUMANN
BRAHMS

格瑞尼 鋼琴
凌顯祐 小提琴
熊谷佳織 中提琴
鮑力卓 大提琴

Filippo Gorini PIANO
Andrew Ling VIOLIN
Kaori Wilson VIOLA
Richard Bamping CELLO

十一月
NOV
2025

10

— MON 19:30

大館賽馬會立方
JC Cube,
Tai Kwun

貝托祺
Tarmo Peltokski
候任音樂總監
Music Director Designate

hkphil.org



香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

香港管弦樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves the right to change the programme and artists

呈獻
Co-presented by

大館
TAI KWUN

港樂 × 大館：室樂音樂會系列

光影中的浪漫四重奏

HK PHIL × TAI KWUN: CHAMBER MUSIC SERIES

Quartets of Shadow & Light

合辦
Co-presented by

大館
TAI KWUN

格瑞尼 | 鋼琴

凌顯祐 | 小提琴

熊谷佳織 | 中提琴

鮑力卓 | 大提琴

Filippo Gorini | Piano

Andrew Ling | Violin

Kaori Wilson | Viola

Richard Bamping | Cello

舒曼

降E大調鋼琴四重奏，op. 47

- I. 甚緩板—中庸的快板
- II. 諧謔曲：非常活潑
- III. 如歌的行板
- IV. 終曲：活潑的

ROBERT SCHUMANN

Piano Quartet in E flat major, op. 47

27'

- I. Sostenuto assai - Allegro ma non troppo
- II. Scherzo: Molto vivace
- III. Andante cantabile
- IV. Finale: Vivace

布拉姆斯

C小調第三鋼琴四重奏，op. 60

- I. 中庸的快板
- II. 諧謔曲：快板
- III. 行板
- IV. 終曲：從容的快板

JOHANNES BRAHMS

Piano Quartet no. 3 in C minor, op. 60

34'

- I. Allegro non troppo
- II. Scherzo: Allegro
- III. Andante
- IV. Finale: Allegro comodo

鋼琴贊助：通利琴行

Piano Sponsor: Tom Lee Music



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲
Please reserve your applause until
the end of the entire performance



請勿拍照、錄音或錄影
No photography, recording or filming



請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking

ROBERT SCHUMANN

(1810–1856)

Piano Quartet in E flat major, op. 47

- I. *Sostenuto assai – Allegro ma non troppo*
- II. *Scherzo: Molto vivace*
- III. *Andante cantabile*
- IV. *Finale: Vivace*

The premiere of the Quartet in E flat took place in 1844 and the performers included Clara Schumann and the great violinist, Ferdinand David. The first movement begins with a short, sonorous hymn-like passage that reoccurs later. In the following allegro, the first subject is heard immediately in the piano - three brusque chords followed by a glittering, descending cascade. The second subject is not in the usual B flat, but an ascending scale and descent in G minor. The development is signalled by a few measures of the opening hymn-like section, and begins with unrelenting, driving eighth notes in the piano, and a seemingly unending variety of piano textures and figurations. After a kaleidoscope of keys and thematic fragments, the recap is signalled, not in this case by the hymn-like section, but by a very clear repeat of the first motif from the beginning Allegro. Schumann eschews a simple recapitulation by exploring yet more variants. Finally, the opening hymn marks the beginning of the brief, spirited coda that ends it all.

The scherzo of the second movement is an exuberant essay in Schumann's best figural and textural talents. It has two trios, and both provide the requisite contrasts. The scherzo opens in a frenetic, staccato scamper in G minor, with all four instrumentalists chasing each other in contrapuntal cascades. The first trio is suitably more relaxed and lyrical before the main rush of notes returns. It doesn't last long, and the second trio enters with a series of soft chords, rhythmically displaced in the best Schumann tradition. This rhythmic "confusion" is further enhanced by bits of the staccato main theme, before the whole first section is reprised to conclude softly.

The following Andante cantabile is a model of Romantic style, with its soaring leaps of a seventh in the memorable theme. It consists of a statement and five brief variations, with a chorale-like passage near the middle. After the theme is announced by the cello, a canon-like first variation couples the violin with the cello, and the second variation sets a duo for the viola and the piano. A chorale-section in the surprising key of G flat follows. The viola displays its lyricism in Variation V before the violin joins it for Variation VI. The cello has the last turn at the tune, before a short coda introduces the last movement.

The last movement is a tour de force of dazzling technique in the piano part, and a creative combination of counterpoint and innovations in sonata form. After the manic, cascading first

idea, the lyrical second theme quickly appears in the minor mode, carried by the strings. But the development is where the fun begins, suitably frenetic, and seemingly dashing through almost every key. The composer surprises us with a sudden digression in A flat major in the recapitulation that makes reference to the first trio of the Scherzo. Not content with a simple reprise, Schumann develops his material a bit further before the short, demonic coda ends this masterpiece.

JOHANNES BRAHMS

(1833-1897)

Piano Quartet no. 3 in C minor,
op. 60

- I. *Allegro non troppo*
- II. *Scherzo: Allegro*
- III. *Andante*
- IV. *Finale: Allegro comodo*

Brahms composed three Piano Quartets, the first two in 1861, when he was twenty-eight. A third Piano Quartet in C sharp minor was begun later, during the tumultuous years of 1854-55, when Robert Schumann's health was deteriorating rapidly. Brahms spent much time during these sad years with Robert's wife – and life's love – Clara. Three movements of that Piano Quartet were completed, but Brahms laid it aside unfinished. In 1875, Brahms finally took up the uncompleted C sharp minor Piano Quartet. He transposed the key to C minor, and replaced the Scherzo and finale with new movements.

The first movement (originally dating from 1855) is marked by bold experiments in sonata form. After stentorian C and B flat octaves in the piano, with dark "sighing" responses in the strings, the stormy first theme is announced. Shortly, the sighs form the transition to the winsome second theme in E flat, followed by four short variations. The development is a wild and extensive one, infused with counterpoint and visits to some remote keys. A surprising modulation

leads back to the recapitulation, introduced by the “sighing” motif. And it is a complex recap, with plenty of deceptive forays and yet more development. The second theme is heard not in the usual tonic C of a conventional recapitulation, but in G, and the tonic key generally seems to be avoided. Only very near the end are the harmonic disjunctions abated, with C minor finally – and quietly – established.

The Scherzo is a wild, frenetic affair, with the vigorous main idea heard right off in the piano, and it drives the whole work. The quiet, modest second theme is soon heard, but not much use is made of it. Brahms eliminates the usual contrasting section in the middle, and charges right through, primarily continuing to develop the main idea, right up to the brief tag in C major.

The slow movement is one of his most glorious; the main tune heard – like the Schumann quartet, before – first in the cello. Throughout the movement Brahms pulls seeming new, but clearly related, motives out of the opening material. The piano generally allows the three strings to take the lead, in exquisite counterpoint. The whole

texture is permeated with his signature slip-sliding suspended harmonies and complex counter rhythms.

The violin opens melancholy main theme of the last movement, accompanied by the flowing piano accompaniment borrowed from Mendelssohn’s op. 66 Piano Trio in C minor. A stormy development of the idea, enhanced by Brahms signature “two against three” rhythms, leads to the second main idea. The second theme is a soft, simple chordal affair in the usual relative major, and quickly ends the exposition.

In the stormy development Brahms lets the strings explore the lyrical lines of the theme, and puts most of the passion into the weft of piano textures that accompany them. Distant keys are the norm, as the familiar elements are thoroughly worked through. The recapitulation is straightforward, but with the second theme given in C major, ending with piano finally starting the coda with bold chords. An angry passage back in C minor leads to the soft arabesque at the end, punctuated by an emphatic ending in C major.

Programme notes by Dr William E. Runyan



觀眾問卷調查 AUDIENCE SURVEY

歡迎掃描二維碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！
資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.



Photo: Simon Pauly

FILIPPO GORINI Piano

Filippo Gorini's musicianship has drawn acclaim in recitals in the major venues in Europe and abroad, ranging from Milan's Teatro alla Scala to the Amsterdam Concertgebouw, Berlin Konzerthaus, and Louis Vuitton Foundation Paris, as well as with orchestras such as the Santa Cecilia Orchestra in Rome, the Salzburg Mozarteum Orchester, the Flanders Symphony Orchestra, the Gyeonggi Philharmonic in Seoul, the Opera Nacional de Chile, under conductors such as Daniele Gatti, Hartmut Haenchen, Junichi Hirokami. In the 2025/26 season he will have one-month residencies in Cape Town for Stellenbosch University, in Hong Kong for Premiere Performances, and in Oregon for Portland Piano International, as well as returns to Wigmore Hall and La Scala for recitals.

His ongoing project "Sonata for 7 cities", set to end in 2027, aims to show a new, responsible and ethical approach to concert life with monthly residencies in Vienna, Cape Town, Hong Kong, Portland, Medellín, Milan and more, centred around performances, outreach, teaching, and philanthropy. During this project, he will also perform seven newly commissioned piano pieces by composers Stefano Gervasoni, Federico Gardella, Beat Furrer, Michelle Agnes Magalhaes, Yukiko Watanabe, Oscar Jockel, Ondrej Adamek. This journey will also be covered in a documentary series by director Ruggero Romano and by the release of seven live albums on Alpha Classics.



Photo: Eric Hong

ANDREW LING Violin

Andrew Ling currently holds the position of Principal Viola of the Hong Kong Philharmonic Orchestra. As a concert violist and violinist, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide, including in Hong Kong, North America, and Europe. Andrew has performed as a soloist with orchestras including the Seoul Philharmonic Orchestra, the China Film Philharmonic Orchestra, the China Philharmonic Orchestra, the Hong Kong Chinese Orchestra as well as the HK Phil. An active chamber musician, Andrew is often seen playing solo and has enjoyed a broad spectrum of music-making with many international artists, including Ning Feng, Michael Guttman, Jaime Laredo, Cho-Liang Lin, Yuja Wang and the Shanghai Quartet. He was also invited to perform at the Hong Kong International Chamber Music Festival.

Known for his versatility and virtuosity, Andrew has led conducting engagements with Finland's Seinäjoki City Orchestra, Kuopio Symphony Orchestra, Kunming Nie Er Symphony Orchestra and the HK Phil. He is currently the Music Director of the Pan Asia Symphony Orchestra. His exceptional talent and sensuality in musicianship have been recognised by some of the most eminent conductors in the world, and he was handpicked to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel. Andrew holds teaching positions at The Hong Kong Academy for Performing Arts and Hong Kong Baptist University. Andrew received the Certificate of Commendation from the Secretary of Home Affairs of Hong Kong.



KAORI WILSON Viola

Kaori Wilson has been Assistant Principal Viola with the Hong Kong Philharmonic Orchestra since 1996. Born in Yokohama, Japan, her introduction to classical music began at the age of four with the Suzuki method. Her studies have taken her to Toho Gakuen School of Music in Tokyo, then to Brisbane at Queensland Conservatorium where she studied with John Curro on full scholarship, and then to The Hong Kong Academy for Performing Arts, studying with Barry Wilde on full scholarship. She has served as principal violist in music festivals including the Pacific Music Festival, Nagano Aspen Music Festival.

Currently Kaori is a faculty member at The Chinese University of Hong Kong.



RICHARD BAMPING Cello

Richard Bamping has been Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Bamping has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Bamping's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

29 NOV 2025

Sat 5pm
CC
\$680 \$540 \$400 \$260

藤田真央的拉赫曼尼諾夫 Mao Fujita Plays Rachmaninov

拉赫曼尼諾夫 D小調第三鋼琴協奏曲, op. 30
雷史碧基 《羅馬之泉》
雷史碧基 《羅馬之松》
RACHMANINOV Piano Concerto no. 3 in D minor, op. 30
RESPIGHI *Fountains of Rome*
RESPIGHI *Pines of Rome*

岡扎雷茲-蒙哈斯, 指揮
藤田真央, 鋼琴
Roberto González-Monjas, conductor
Mao Fujita, piano

5 & 6 DEC 2025

Fri 7:30pm & Sat 5pm
CC
\$880 \$700 \$520 \$380

艾斯的貝多芬協奏曲 Emanuel Ax Plays Beethoven

沙羅倫 《開局》
貝多芬 C小調第三鋼琴協奏曲, op. 37
布拉姆斯 《悲歌》, op. 82
亨德密特 《畫家馬蒂斯》交響曲
SALONEN *Gambit*
BEETHOVEN Piano Concerto no. 3 in C minor, op. 37
BRAHMS *Nänie*, op. 82
HINDEMITH *Symphony: Mathis der Maler*

萊因哈特, 指揮
艾斯, 鋼琴
香港管弦樂團合唱團
Ruth Reinhardt, conductor
Emanuel Ax, piano
Hong Kong Philharmonic Chorus

11 & 13 DEC 2025

Thu 7:30pm & Sat 5pm
CC
\$1,480 \$1,080 \$780 \$480

渣打環球私人銀行榮譽呈獻 貝托祺與郎朗 Standard Chartered Global Private Bank Proudly Sponsors Tarmo Peltokoski & Lang Lang

沙羅倫 《卡斯托》
葛利格 A小調鋼琴協奏曲, op. 16
西貝遼士 《藍敏凱寧組曲》, op. 22
SALONEN *Castor*
GRIEG Piano Concerto in A minor, op. 16
SIBELIUS *Lemminkäinen Suite*, op. 22

貝托祺, 指揮
郎朗, 鋼琴
Tarmo Peltokoski, conductor
Lang Lang, piano

18 - 20 DEC 2025

Thu & Fri 7:30pm
Sat 3pm & 7:30pm
CC
\$680 \$540 \$400 \$260

魔雪奇緣電影音樂會 Frozen Live in Concert

從《冰心鎖》的優美旋律到《你要雪人砌幾呎高》, 與我們一起走進《魔雪奇緣》每一幕扣人心弦的場景, 一同感受角色們的情感, 經歷奇幻動人的迪士尼冒險旅程。From the soaring melody of *Let It Go* to the playful *Do You Want to Build a Snowman?*, this magical programme captures the wonder and excitement of the Disney classic, enhanced by the heartwarming melodies you know and love performed live by the HK Phil!

羅菲, 指揮
Benjamin Northey, conductor

29 & 30 DEC 2025

Mon & Tue 7:30pm
CC
\$520 \$420 \$320 \$220

中國人壽(海外)榮譽呈獻 新年音樂會 | 哈布斯堡王朝的維也納 China Life (Overseas) Proudly Sponsors New Year Celebration | Vienna of the Habsburg Dynasty

今年的港樂新年音樂會帶你重返哈布斯堡王朝期間歐洲的藝術首都: 維也納, 節目包括史特勞斯家族的圓舞曲、進行曲與波爾卡, 布拉姆斯熱情洋溢的匈牙利舞曲及李斯特瑰麗激昂的匈牙利狂想曲。

For this year's New Year's Gala, travel with us back to Vienna, Europe's centre of art during the Austro-Hungarian Habsburg dynasty. The HK Phil performs waltzes, marches and polkas by the Strauss family, alongside the ever-popular Hungarian Dances of Brahms and the brilliant Hungarian Rhapsodies by Liszt.

馬達拉斯, 指揮
小拉約什·薩爾科齊, 小提琴
魯道夫·薩爾科齊, 低音大提琴
李斯特斯, 匈牙利揚琴
Gergely Madaras, conductor
Lajos Sárközy Jr., violin
Rudolf Sárközy, double bass
Jeno Lisztes, cimbalom

門票於城市售票網公開發售
AVAILABLE AT URB TIX www.urbtix.hk

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