



賽馬會齊奏音樂夢計劃 賽馬會音樂巨匠系列
黃佳俊的圖畫展覽會

Jockey Club TUTTI Programme
JOCKEY CLUB MASTERS SERIES

KAHCHUN WONG'S PICTURES AT AN EXHIBITION

黃佳俊 指揮
Kahchun Wong conductor

陳蒨瑩 小提琴
Angela Chan violin

新加坡華樂團演奏家
Virtuosi from the
Singapore Chinese Orchestra

巫崇璿 打擊樂
Benjamin Boo percussion

李浚誠 笛子
Lee Jun Cheng dizi

馬歡 揚琴
Ma Huan yangqin

譚曼曼 胡琴
Tan Manman huqin

王思元 琵琶
Wang Siyuan pipa

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五月
MAY
2026

8 & 9

五 Fri 19:30 六 Sat 17:00

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

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馬會是全港最大的單一納稅機構，其慈善信託基金是位居世界前列的慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the HKSAR Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's leading charity donors.



獻辭 MESSAGE

廖長江 The Hon Martin Liao

香港賽馬會主席
Chairman,
The Hong Kong Jockey Club

音樂是一種無國界的語言，不但跨越文化，啟發探索的渴望，更能牽動人心深處的情感共鳴。香港賽馬會慈善信託基金秉持這份信念，一直致力培育音樂及其他藝文人才，同時推動藝術普及，豐富市民生活。馬會亦希望，透過支持各類型藝文項目，有助鞏固香港作為中外文化藝術交流中心的地位。

「賽馬會齊奏音樂夢計劃」正是其中一個重要項目。本計劃藉著邀請世界級藝術家來港獻藝，並全年舉辦豐富多元的外展教育活動，栽培音樂菁英，普及音樂藝術，實踐「培養人才，啟迪人生」的願景。

「賽馬會音樂巨匠系列」更是本計劃的一大亮點。今年，我們很榮幸邀得國際知名的指揮家黃佳俊，以及來自新加坡華樂團的樂師，夥拍香港著名小提琴家陳蒨瑩，呈獻別樹一幟的表演。同時，本地學生和音樂新秀亦可透過大師班、公開綵排，以及藝術家講座等活動，深入領略音樂的感染力與藝術精粹。

馬會能夠捐助本計劃，以及眾多不同的慈善及社區項目，有賴我們獨特的綜合營運模式，當中透過提供世界級賽馬運動及有節制體育博彩，帶來稅款、慈善捐款及就業機會，建設更美好的社會。

在此謹向香港管弦樂團和所有參與的藝術家，致以衷心謝意。祝願本計劃圓滿成功，培育更多音樂新苗，譜寫夢想樂章。

Music has the power to bridge cultures, ignite curiosity and deepen emotional intelligence. For this reason, The Hong Kong Jockey Club Charities Trust is firmly committed to nurturing talent, expanding access to the arts and enriching lives through music. Through our support we also strengthen Hong Kong's position as an East-meets-West centre for international cultural exchange.

The Jockey Club TUTTI (Tuning Up Talents, Transforming Individuals) Programme is an important part of this commitment. It aims to nurture young music talent and to enhance the accessibility of music through bringing world-class musicians to Hong Kong and through organising year-round outreach and education programmes.

A key highlight is the Jockey Club Masters Series, which this year welcomes renowned conductor Kahchun Wong and musicians from the Singapore Chinese Orchestra, alongside celebrated Hong Kong violinist Angela Chan. Through masterclasses, open rehearsals and artist talks, they will give students and aspiring musicians a unique insight into the power and artistry of music.

As with all the Club's donations, our support for The Jockey Club TUTTI Programme is made possible by the Club's unique integrated business model through which racing and wagering generate tax revenue, charity donations and employment that benefit the community.

I extend our sincere appreciation to the Hong Kong Philharmonic Orchestra and participating artists. Most of all I hope this programme will inspire yet more aspiring musicians and young people with a passion for music and music making.

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獻辭 MESSAGE

岑明彥
Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

非常榮幸歡迎各位蒞臨「賽馬會音樂巨匠系列」音樂會。今晚的演出由「賽馬會齊奏音樂夢計劃」呈獻，此計劃為香港賽馬會獨家贊助的三年旗艦音樂教育項目。

「賽馬會音樂巨匠系列」音樂會邀請世界知名的大師來港演出。今年是計劃的第二年，我們很高興再次邀請到黃佳俊大師，帶來他別具一格、極具感染力的《圖畫展覽會》配器版本。此作品融合西方交響樂的豐富色彩與中式樂器的獨特音色，並由新加坡華樂團的獨奏家參與演出。音樂會同時邀請香港小提琴家陳禧瑩，這位榮獲姚阿幸小提琴大賽冠軍的年輕演奏家，將為大家演繹孟德爾遜廣受喜愛的小提琴協奏曲。

本周，學生及社區參與者將透過工作坊、公開綵排、分享會、講座及大師班等多元活動，與香港管弦樂團樂師及客席藝術家互動交流。透過這些寶貴機會，我們期望能啟發新一代音樂人才、培養創意，並為香港年輕音樂家提供有意義的文化交流體驗。

我們衷心感謝香港賽馬會慈善信託基金一直以來的鼎力支持，使我們能夠為全港學生提供卓越的音樂教育。「賽馬會齊奏音樂夢計劃」進一步鞏固我們培育新一代音樂家的承諾，並促進香港發展成為國際文化交流樞紐。

感謝各位今晚的蒞臨，祝大家度過一個充滿藝術創意與卓越才華的美好晚上。

It is my great pleasure to welcome you to the Jockey Club Masters Series concert, presented by the Jockey Club TUTTI Programme, a three-year flagship education initiative exclusively sponsored by The Hong Kong Jockey Club.

The Jockey Club Masters Series concerts bring world-renowned maestros to perform in Hong Kong. Tonight's concert marks the second year of the initiative, and we welcome back Maestro Kahchun Wong and his unique and striking orchestration of Mussorgsky's *Pictures at an Exhibition*, which blends Western symphonic colours with Chinese instrumental tones, featuring soloists from the Singapore Chinese Orchestra. The programme also showcases Hong Kong violinist Angela Chan, recent winner of the Joseph Joachim Competition, performing Mendelssohn's beloved Violin Concerto.

Throughout the week, students and community participants will take part in workshops, open rehearsals, sharing and talks, and coaching activities led by HK Phil musicians and guest artists. Through these opportunities, the programme will inspire emerging talent, nurture creativity, and provide meaningful cultural exchange experiences for Hong Kong's young musicians.

We are deeply grateful to The Hong Kong Jockey Club Charities Trust for its steadfast support, which enables us to deliver exceptional music education to students across Hong Kong. The Jockey Club TUTTI Programme reinforces our commitment to cultivating the next generation of musicians and contributing to Hong Kong's development as an international cultural exchange hub.

Thank you for joining us tonight, and I hope you enjoy an evening of artistic innovation and exceptional talent.

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Kahchun Wong's Pictures at an Exhibition

黃佳俊 | 指揮

陳蒨瑩 | 小提琴

Kahchun Wong | Conductor

Angela Chan | Violin

華格納

《湯豪舍》序曲

RICHARD WAGNER

Tannhäuser Overture

14'

孟德爾遜

E小調小提琴協奏曲，op. 64

FELIX MENDELSSOHN

Violin Concerto in E minor, op. 64

26'

- I. 十分熱情的快板
- II. 行板
- III. 不太快的小快板—十分活潑的快板

- I. Allegro molto appassionato
- II. Andante
- III. Allegro non troppo — Allegro molto vivace

電台錄音 RADIO RECORDING

2026年5月8日的音樂會由香港電台第四台 (FM97.6-98.9 MHz 兆赫及radio4.rthk.hk) 現場錄音，並將於2026年5月30日晚上8時播放，6月5日下午3時重播。The concert on 8 May 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 30 May 2026 at 8pm and 5 Jun 2026 at 3pm.



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



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王思元 | 琵琶

Virtuosi from the Singapore Chinese Orchestra

Benjamin Boo | Percussion

Lee Jun Cheng | Dizi

Ma Huan | Yangqin

Tan Manman | Huqin

Wang Siyuan | Pipa

中場休息

INTERMISSION

穆索斯基

(黃佳俊改編)

《圖畫展覽會》

MODEST MUSSORGSKY

(arr. KAHCHUN WONG)

Pictures at an Exhibition

35'

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華格納 (1813-1883)

《湯豪舍》序曲

華格納成年後，一直都在應付「靈」與「慾」這兩種對立的追求。一方面，隨著年輕時對革命政治的信念開始減弱，他轉而被宗教理想強烈吸引，越來越嚮往純潔與超脫，也因此後來對佛教與叔本華（他是歐洲第一批認真對待東方哲學的重要思想家）的哲學產生興趣。但另一方面，華格納也十分講究感官與物質享受（諸如細滑的絲綢、異國的香薰以及其他感官享受），甚至已非單純的尋歡作樂可比，而是類似對宗教的熱忱。中世紀有關吟遊詩人騎士湯豪舍的傳說，正好將華格納的掙扎體現得活靈活現，於是作曲家就以湯豪舍為主角撰寫歌劇——《湯豪舍》同時也是華格納最引人入勝、衝突最多的歌劇之一。

劇情開始時，湯豪舍正在維納斯山深處一個洞穴裡，顯然自願獻身於古羅馬愛神維納斯，成為她的俘虜。可是，現在肉體歡愉已經滿足不了湯豪舍——他渴望靈性上的滿足。湯豪舍獲釋後回到中世紀日耳曼的「真實」世界，與純潔的舊愛伊莉莎白重逢，然而他的掙扎卻越演越烈。作曲家以「晚星」的意象暗示這兩種對立的渴求有望和解：「晚星」又名「金星」，「金星」一方面象徵愛神「維納斯」，另一方面象徵聖母馬利亞。

要是將《湯豪舍》序曲當成獨立作品聆聽（而不是作為歌劇的前奏曲），《湯豪舍》序曲實際上是首效果上佳的交響詩，充分體現出靈慾之爭。「純潔」與「超脫」則以著名的「朝聖者合唱」主題代表，在樂曲開端由低音木管和圓號奏出，然後推進至宏偉嘹亮的高潮，伴以弦樂仿如鐘鳴的音

型。然後速度加快，作曲家以一貫賞心悅目的和聲與豐富的配器，刻劃維納斯山中眾人縱情享樂，肆意尋歡的情景，而且還越來越狂野。就在眾人陶醉至極的時候，小提琴鐘鳴似的音型重現，之後木管樂奏出朝聖者主題，將音樂推進至最後宏偉的高潮。朝聖者主題最初出現時是三拍子；重現時卻是二拍子，與描繪維納斯山的音樂完全一致。華格納巧妙地將兩個世界的距離拉近，塑造出兩者有望和解的意象。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

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

RICHARD WAGNER

(1813-1883)

Tannhäuser Overture

Throughout his adult life Wagner grappled with two contrary urges. On the one hand he was strongly attracted to spiritual ideals: notions of purity and world-renunciation appealed more and more as his youthful faith in revolutionary politics began to falter — hence his later interest in Buddhism and the philosophy of Arthur Schopenhauer, one of the first major European thinkers to take Eastern philosophy really seriously. On the other hand, Wagner was an intense sensualist, whose need for physical fulfilment took him beyond simple pleasure seeking (fine silks, exotic perfumes and other physical delights) into quasi-religious realms. The medieval legend of the minstrel-knight Tannhäuser embodied this struggle vividly for Wagner, and he made him the hero of one of his most conflict ridden yet fascinating operas.

We first meet Tannhäuser in a grotto deep within the Venusberg (the “Mountain of Venus”), an apparently willing captive and devotee of the Ancient Roman Goddess of Love. But ultimately physical pleasure isn’t enough, and Tannhäuser yearns for something more spiritual. Released into the “real” world of medieval Germany he is reunited with his former love, the pure Elisabeth, but his struggles

only intensify. Hope of reconciliation between these two contrary urges is hinted at by the image of the “evening star”: the nickname of the planet Venus, identified with both the Goddess of Love and with the Virgin Mary, mother of Christ.

Heard on its own, rather than as a prelude to the opera, the *Tannhäuser* Overture works very effectively as an orchestral tone poem embodying the idea of spiritual-sensual struggle. Purity and world-renunciation are represented by the famous “Pilgrim’s Chorus” theme, which is heard at the beginning of the Overture on low woodwind and horns, then builds to a magnificent brassy climax with pealing string figures. Then the tempo increases and with typically luscious harmonies and rich orchestration Wagner evokes the sensual delights and increasingly wild abandonment of the Venusberg. As the intoxication reaches its height, the pealing violin figures return, followed by the Pilgrim’s hymn on winds, building to a grand final climax. When the Pilgrim’s theme first appeared it was in three beats to a bar; when it returns however it is in two-time, exactly the same as the Venusberg music. Ingeniously, Wagner has drawn the two worlds closer together, and offered an image of possible reconciliation.

[Programme notes by Stephen Johnson](#)

Instrumentation

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

孟德爾遜 (1809-1847)

E小調小提琴協奏曲，op. 64

- I. 十分熱情的快板
- II. 行板
- III. 不太快的小快板—十分活潑的快板

「演奏對孟德爾遜，就如飛翔之於雀鳥。沒人會深究雲雀為何飛翔；因為不會飛的雲雀實在不可思議。同樣，孟德爾遜會演奏，因為那是他的本性。他技巧卓越，發揮穩妥，演奏起來充滿力量與速度，音色豐滿美妙——全是技巧大師夢寐以求的特質——一旦他演奏時，這些特質全部被拋諸腦後……音樂從他雙手源源流出，而且將與生俱來的才華發揮得淋漓盡致。」

上文出自孟德爾遜的知己好友希勒。儘管希勒憶述的是孟德爾遜的琴藝，但這些說法套用在孟德爾遜所有藝術才能上也未嘗不可。據說他十來歲已經能演奏樂團中的任何樂器，而且小提琴中提琴兼擅：14歲生辰後不久，老師澤爾特就給歌德寫信說：「他將來會是超卓的小提琴家。」他沒有。孟德爾遜不是正式的小提琴家，但成年後卻從未失去駕馭小提琴的能力，仍能讓小提琴歌唱。希勒憶述：「他整年沒有碰過弦樂器，但要拉奏的時候卻也手到拿來——他的其他技能也多數如此。」

貝多芬遺下了一個關於協奏曲的難題：如何寫作一首有分量的協奏曲，但又不能變成交響曲。說句事後孔明的話，孟德爾遜一直很大機會是想出解決辦法的人：他的答案簡單得令人鬆一口氣。作曲家索性捨棄宏偉的管弦樂引子，管弦樂伴奏才開始了一小節，就乾脆把獨奏者扔進來。只消這樣一個簡單決定，孟德爾遜就將傳統協奏曲裡樂團和獨

奏樂器的關係倒轉，創造出全新的協奏曲風格，既清新又輕盈。

因此小提琴唱出甜中帶苦的開端主題時，底下是細膩至極的伴奏；隨著木管引入第二主題組，溫潤柔和的主題在蕩漾，伴奏則是一個小提琴長音。發展部的高潮則是華采樂段——樂段以貫穿式手法寫成，精彩萬分；到樂團再次加入時，華采樂段也直接融入其中。長笛輕盈地奏出第一主題，小提琴則以疾馳似的精彩音型襯托，十分突出。

作曲家從〈快板〉最後的和弦延伸出一個長音，由巴松管奏出，然後漸漸綻放，經過連串美妙的和弦，進入〈行板〉開端—〈行板〉旋律雖然為小提琴而寫，卻與孟德爾遜另一創意之作《無詞之歌》十分相像，既甜美又綿長。第二樂章沉寂下去，結尾恍如微明暮光；這時短小的歌劇式宣敘調響起，隨後迷你號角曲與沙沙作響的木管響起，為精彩萬分的終樂章（〈十分活潑的快板〉）掀開序幕。

要寫好一首展示性質的作品，又不能壓倒小提琴，精緻的管弦樂色彩就顯得十分重要。樂迷經常將這個樂章與孟德爾遜《仲夏夜之夢》中的「仙子樂段」相提並論：獨奏者不會因為樂團音量太強而被淹沒，反而將速度、輕盈的特性與炫技發揮得淋漓盡致，在這個色彩斑斕的樂章中舞動遊走。樂曲寫於1838年7月至1844年9月間，是作曲家送給自小認識的朋友、萊比錫小提琴家斐迪南·大衛的禮物；1845年3月13日樂曲在萊比錫首演時，由大衛擔任獨奏，丹麥指揮家基堯指揮。

樂曲介紹由 Richard Bratby 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、兩支圓號、兩支小號、定音鼓及弦樂組。

FELIX MENDELSSOHN (1809–1847)

Violin Concerto in E minor, op. 64

- I. Allegro molto appassionato
- II. Andante
- III. Allegro non troppo — Allegro molto vivace

“Mendelssohn’s playing was to him what flying is to a bird. No one wonders why a lark flies; it is inconceivable without that power. In the same way, Mendelssohn played because it was his nature. He possessed great skill, certainty, power and rapidity of execution, a lovely full tone — in fact all that a virtuoso could desire — but these qualities were forgotten while he was playing... music streamed from him with all the fullness of his inborn genius.”

Mendelssohn’s great friend Ferdinand Hiller was remembering Mendelssohn’s skill as a pianist, but he might have been talking about any aspect of his artistry. By his early teens, Mendelssohn was said to be able to play practically any orchestral instrument, and he handled the violin and viola with equal flair. “He might become a great violin player,” wrote his teacher Carl Zelter to Goethe soon after Felix’s fourteenth birthday. He didn’t, quite — but throughout his adult life he never lost the ability to take up a violin and make it sing. “Mendelssohn never touched a string instrument the whole year round,” recalled Hiller. “But

if he wanted to, he could do it — as he could most other things.”

Perhaps, with hindsight, it was always likely that it would be Felix Mendelssohn who discovered the solution to the problem left by Beethoven: how to write a full-scale concerto without it turning into a symphony. His answer was disarmingly simple. He dispensed with a grand orchestral introduction altogether and threw the soloist straight in after a mere bar of orchestral accompaniment. With this simple decision Mendelssohn reversed the traditional relationship of orchestra and solo instrument, and created a completely new, lightweight concerto style.

So the violin sings its bittersweet opening theme over the subtlest of accompaniments; and when the woodwinds introduce the second subject-group, they actually float their meltingly soft melody over an accompanying note on the violin. The development section climaxes with a brilliant, through-composed cadenza, which merges directly into the orchestra’s re-entry; the first theme

glides in on the flutes while the violin spins brilliantly in the foreground.

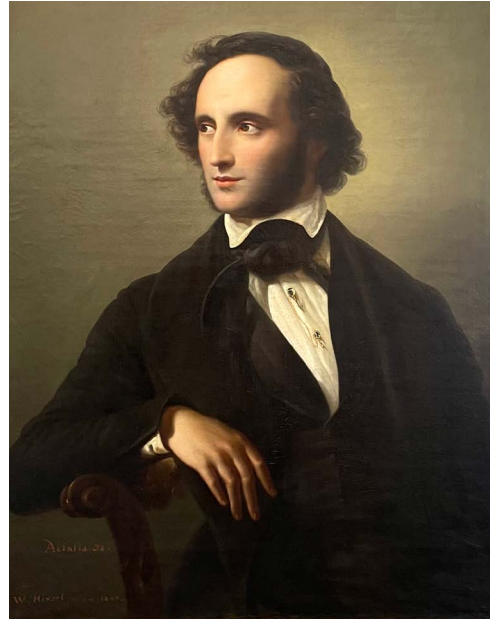
From the final chord of the Allegro, he sustains a single bassoon note, which gradually blossoms, through magical harmonies, into the opening of the Andante — a sweet and gloriously sustained example for the violin of yet another of Mendelssohn's musical innovations, the *Song without Words*. It sinks to a twilight close, and this time a short operatic recitative leads to the miniature fanfares and woodwind rustlings that launch the brilliant Allegro molto vivace finale.

Such delicate orchestral colours are crucial to Mendelssohn's success in writing a display piece without overpowering the violin. In a movement that has often been compared to the "fairy music" that Mendelssohn wrote for *A Midsummer Night's Dream* the soloist is never at risk from the orchestra's volume, but instead deploys every scintilla of speed, lightness and virtuosity in its dance across this iridescent music. Written between July 1838 and September 1844 as a gift for Mendelssohn's boyhood friend, the Leipzig violinist Ferdinand David, the concerto was first performed in Leipzig on 13 March 1845, with David as the soloist and the Danish composer Niels Gade conducting.

Programme notes by Richard Bratby

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.



孟德爾遜 Felix Mendelssohn

Illustration: Wilhelm Hensel

穆索斯基 (1839-1881)

(黃佳俊改編)

《圖畫展覽會》

穆索斯基的炫技鋼琴組曲《圖畫展覽會》寫於1874年，原是作曲家為紀念建築師暨藝術家友人赫特曼而作。不過穆索斯基沒有親自為樂曲配器，只留下一份格調粗豪、和聲大膽兼富於敲擊樂色彩的樂譜，日後更啟發了不少音樂家製作改編版，當中最著名的要數拉威爾1922年製作的管弦樂版。

黃佳俊則將《圖畫展覽會》重新塑造，改編成由五位獨奏中樂樂師與交響樂團合奏的版本。此外，黃佳俊也向自己的新加坡血統致意，在樂曲裡融合了熟悉的文化元素，例如模仿亞洲噪鴉的叫聲和馬來手鼓（常用於婚禮及社區活動）的效果。

改編版以交響協奏曲形式寫成，強調獨奏者與樂團的對話，並以中國民族樂器獨特的音色與管弦樂織體，將所有樂章重新塑造。

五位獨奏中樂樂師負責樂器如下：

笛子樂師演奏五支竹笛、埙（雞蛋狀的陶製樂器）及一些打擊樂器。

胡琴樂師演奏四把不同的胡琴及額外的打擊樂器。

揚琴樂師將兼任打擊樂師。

琵琶樂師亦將兼奏部分打擊樂器。

打擊樂師演奏12種不同樂器。

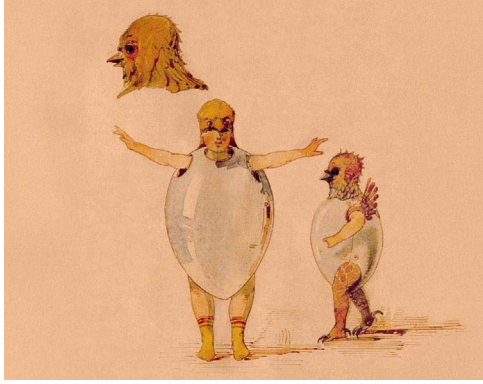
重複出現的樂段「漫步」代表作曲家遊走展覽會中。第一段〈漫步〉中，打擊樂手用的是

「雲鑼」——那是一套細小、扁平的銅鑼，用帶墊的鼓槌敲打時，能奏出不同音高。

〈矮人〉：原作是幅素描，現已散佚，據說題材是胡桃夾子木偶，但牙齒造型卻特別誇張。樂章各個段落速度對比鮮明，而且經常突然起起停停，令人想起駝背矮人笨拙的腳步。打擊樂手改為演奏木魚——木魚清脆、斬釘截鐵的聲音，驅使揚琴與琵琶刻劃矮人東歪西倒樣子；稍後更以高胡滑奏和誇張的揉弦，配合樂團小號的哇哇弱音器，突顯矮人怪模怪樣的形象。

〈漫步〉第二次響起時，琵琶的演奏法兼備兩種傳統風格：「文曲」與「武曲」。「文曲」以抒情旋律、細膩的抑揚變化與情感豐富的裝飾見稱；相反，「武曲」則以節奏動感、快速刷弦、尖銳的發聲法，以及在樂器主體營造打擊效果為主。「武曲」風格在〈矮人〉裡清晰可聞，但〈漫步〉卻更接近精緻而內省的「文曲」奏法。臨近結尾時，二胡溫柔地奏起主題的旋律線條。

〈古堡〉以樂團低音弦樂掀開序幕，令人想起坦布拉琴——一種長頸無琴弦撥奏樂器，能奏出延綿的和聲持續音，是印度古典音樂中的重要樂器。主旋律首先由琵琶以低音弦線奏出，然後交給低音笛，背景則是低吟淺唱的樂團。



〈雛鳥在蛋殼裡跳芭蕾舞〉
Ballet of the Unhatched Chicks

〈漫步〉第三次響起時篇幅很短，合奏組與樂團像在談話似的你來我往，細膩巧妙，樂段結束在琵琶三個閃爍的泛音上。

〈在杜伊勒里花園一小兒的爭執嬉鬧〉原畫據說以巴黎羅浮宮附近的杜伊勒里花園，以及公園內爭執嬉鬧的小孩為題材，現已散佚。琵琶與揚琴奏出節奏調皮的輕盈音型，捕捉了小孩精力旺盛，活潑好動，喋喋不休的一面。

下一幅畫〈拜德羅〉以「一輛以牛拉行的波蘭卡車，裝有巨大車輪」為題材，原畫現已散佚。長笛手與打擊樂手一起敲響片鐘（每塊片鐘音高相距小三度），描繪拉車的牛在泥路上緩慢沉重地行走，舉步維艱。主題由胡琴家族體型最大的成員「大胡」奏出。由於大胡用的是大提琴弦線，因此聲音厚實自然、雄渾沉穩。琵琶和揚琴樂師短暫地將樂器換成一段段鎖鏈，令勞累艱辛的感覺更強烈。隨著共鳴感越來越弱，步伐越來越小，代表牛車也漸漸遠去。

〈漫步〉第四次出現時，只由樂團演出。

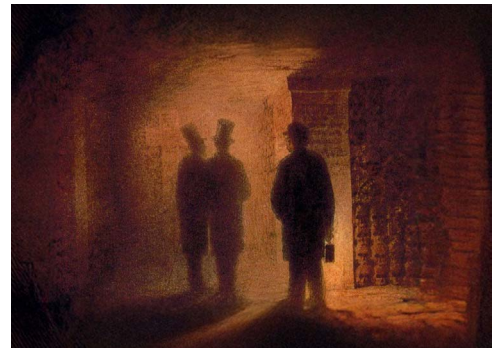
〈雛鳥在蛋殼裡跳芭蕾舞〉是幅鉛筆水彩速寫，是赫特曼為芭蕾舞劇《特利比》設計的場景，畫中小孩穿著戲服，扮成在蛋殼裡等待孵化的金絲雀雛鳥。音樂快速諧謔，顫音

和「啄木」似的強音比比皆是。黃佳俊以華采樂段作為樂章的結尾——小笛（大小與短笛相若）與雙簧管、單簧管、小號互相映襯，模仿鳥類鳴叫、公雞晨啼，還有遠處的亞洲噪鶇——清晨時分，放聲高歌的噪鶇隨處可聞，正是新加坡生活的一部分——很常見但也很惱人。

〈胖子和瘦子〉探索的是兩個男子的心理。全樂團厚重威風的織體代表富裕的胖子；瑟瑟發抖的貧窮瘦子則以揚琴代表。揚琴在此採用了「反竹技巧」——將琴竹反過來，用背面打擊弦線，營造出短促緊張、嘮嘮叨叨似的聲音。注意樂章最後一小節——硬幣發出的聲音象徵瘦子為財所困的處境。

〈漫步〉第五次出現，也是〈漫步〉最後一次重現——很多管弦樂編曲者都會刪掉這一段，但黃佳俊卻決定保留。樂段以雲鑼精緻的聲音開始；臨近結尾時，打擊樂手拿起新疆手鼓，奏出長篇獨奏。合奏組另外四人陸續加入演奏馬來手鼓，形成節奏橋梁，連接至——

〈利莫日市場〉：利莫日是個位於法國中部的城市。穆索斯基在這個樂章的手稿上寫上兩段法文，將市集裡人們閒聊的情境描繪得栩栩如生——但這兩段文字後來卻被作曲家刪去。黃佳俊借助樂團來推進織體，營造出熙熙攘攘的效果；合奏組則以手鼓保持活力，營造出東南亞夜市的氣氛。



〈墓穴—羅馬墳墓〉 *Catacombae (Sepulcrum romanum)*

〈墓穴—羅馬墳墓〉：燈籠光影映照下的巴黎墓穴。音樂徐徐開展，按照琵琶「武曲」的慣常寫法，宏亮的極強音和弦與低迴的聲音形成鮮明對比，中國鼓和大鼓迴盪的鼓聲則令效果更強。就在這個大洞穴似的織體裡，二胡現身奏出哀歌旋律，效果宛如在偌大的地下空間裡懸在半空一樣。

〈墓穴—羅馬墳墓〉過後，〈跟亡靈說亡靈的語言〉隨即響起，樂章之間毫無間斷。黃佳俊指示樂團裡幾位敲擊樂手用弓拉奏兩個懸掛著的鈸和一個銅鑼，合奏組的打擊樂手則演奏頌鉢，時間彷彿如靜止一樣。填接著奏出〈漫步〉主題，保留原本音高但將節奏輪廓抹平，簡化成穩定的律動，一拍一音，效果既樸素又嚴肅深沉。



〈雞腿上的女巫芭芭亞加茅屋〉
The Hut on Hen's Legs (Baba Yaga)

芭芭亞加是斯拉夫民間傳說裡的可怕女巫。她住在由巨型雞腿支撐的小屋，會坐在鐵鑄研鉢裡，靠杵把駕駛著研鉢馳聘天際，所到之處用銀色樺木掃帚抹掉自己的痕跡。〈雞腿上的女巫芭芭亞加茅屋〉以中國鼓強勁的鼓聲開始，合奏組與樂團一起奏出清晰凌厲樂段。琵琶大量採用「武曲」技巧——快速刷過所有弦線、橫掃式的滑奏以及像極了打擊樂的效果。到了中段，織體變得像祭典似的，有點怪異：在一片閃爍的揚琴聲裡，簫高聲奏出尖銳的高音與輕

率的滑奏。速度越來越快，一氣呵成地推進至最後的樂章，沒有片刻停頓，令人透不過氣。

〈基輔的大門〉：黃佳俊沒有選用得意洋洋的銅管樂和嘹亮的鐘聲、隆而重之地描繪這幅畫作，反而以低迴的樂團聲響為背景，引入古老的編鐘。大門漸漸浮現，彷彿由內至外逐漸顯現，而不是靠外力所造。

黃佳俊解釋道：「在許多東方哲學裡，真正的剛強不一定要大聲宣告。能持久的事物，開始時往往很平靜，或者聲音低得像輕描淡寫似的。編鐘蘊藏著千百年來人類的虔敬奉獻，是一種經過歲月塑造，世代相傳的樂器。以編鐘作為〈基輔的大門〉的開端，感覺也不像添加物，反而更像一篇禱文，彷彿音樂正在走進一個充滿記憶的空間。」

整套編鐘共有65個鐘，共重約2.6公噸。不過編鐘形體雖大，但聲音卻一點不霸道，反而精緻內斂、通透明亮。〈基輔的大門〉也不再只是建築物，而是象徵性的門檻，是邁向人類不朽抱負的通道。

平靜的第二主題襲用了俄羅斯東正教頌歌裡的浸禮聖詩，首先由二胡奏出。合奏組的上下行音階音型輕輕湧動，像遠處鐘琴閃閃爍爍的聲音。〈漫步〉主題重現，由梆笛演出，音色明亮果敢；前面由填奏出的段落則陰沉低迴，形成鮮明對比。

最後一次往上推進時，樂團和合奏組匯聚，力量越來越強。最後幾個和弦宏亮寬廣，響遍四方，消弭了西方樂器與東方樂器的分野，攜手營造同一個璀璨耀目的高潮。

樂曲介紹由 Tan Ke-Yang 撰寫，鄭曉彤翻譯

編制

兩支長笛、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。

MODEST MUSSORGSKY

(1839–1881)

(arr. KAHCHUN WONG)

Pictures at an Exhibition

Mussorgsky's *Pictures at an Exhibition* (1874) was originally composed as a virtuosic piano suite in memory of his friend, the architect and artist Viktor Hartmann. Mussorgsky never orchestrated it, leaving a percussive, raw, and harmonically bold score that inspired numerous adaptations, the most celebrated being Maurice Ravel's 1922 orchestration.

Kahchun Wong has reimagined *Pictures at an Exhibition* for an ensemble of five Chinese instrument soloists with a symphony orchestra. As a nod to his Singaporean roots, Wong incorporated culturally familiar elements such as the imitation of an Asian koel's call and Malay kompangs, hand drums commonly played at weddings and communal events.

Written in the form of a sinfonia concertante, the adaptation emphasises dialogue between soloists and orchestra, using the unique timbres of Chinese ethnic instruments and orchestral textures to reimagine each movement.

The five soloists are:

Chinese flute (dizi) player performs on five bamboo flutes, a clay egg-shaped

ocarina (xun), and selected percussion instruments.

Chinese two-stringed fiddle (huqin) player performs on four different huqins and additional percussion instruments.

Chinese hammered dulcimer (yangqin) player doubles as a percussionist.

Chinese lute (pipa) player also plays auxiliary percussion.

Percussionist performs on twelve different instruments.

The recurring **Promenade** represents the composer walking through the exhibition. The first Promenade features the percussionist on the yunluo — a set of small, flat bronze gongs capable of producing different pitches when struck with a padded mallet.

Gnomus: Although Hartmann's original sketch is lost, it is believed to have depicted a nutcracker with exaggerated teeth. The music, with its sharply contrasting tempi and abrupt starts and stops, evokes the gnome's clumsy, crooked gait. The percussionist shifts to wooden blocks (muyu), whose crisp, incisive attacks propel the yangqin and pipa in depicting the creature's lurching movement. The grotesque gnome is further intensified by glissandi and exaggerated vibrato in the high-pitched gaohu, reinforced by orchestral trumpets using wah-wah mutes.

The second **Promenade** features the pipa, which encompasses two traditional stylistic categories: *Wenqu* and *Wuqu*. *Wenqu*, the “civil” style, emphasises lyrical melody, subtle tonal inflection, and expressive ornamentation. By contrast, *Wuqu*, the “martial” style, is characterised by rhythmic drive, rapid strumming across multiple strings, sharp articulation, and percussive effects on the instrument’s body. Elements of the *Wuqu* style were heard in “Gnomus”; in this *Promenade*, however, the playing shifts to the more introspective and refined *Wenqu* idiom. Towards the end, the erhu gently assumes the melodic, thematic line.

Il vecchio castello (The Old Castle)

opens with the orchestra’s lower strings evoking the sonority of the tambura — the long-necked, fretless plucked instrument central to Indian classical music for its sustained harmonic drone. The principal melody is first intoned by the pipa on its lower strings, and later taken up by the bass dizi, set against a backdrop of hushed orchestral humming.

The third **Promenade** is brief and conversational, featuring a subtle exchange between ensemble and orchestra before concluding on three shimmering harmonic notes on the pipa.

Tuileries (Dispute d’enfants après jeux), is based on a painting of the Jardin des Tuileries near the Louvre in

Paris, now lost. Hartmann is thought to have depicted children quarrelling and playing in the garden. The pipa and yangqin present light, rhythmically playful figures that capture their animated chatter and restless energy.

Bydlo forms the subject of the next, also lost, painting that portrayed “a Polish cart on enormous wheels, drawn by oxen”. The flautist joins the percussionist on bell plates tuned a minor third apart, suggesting the heavy, laboured footsteps of cattle trudging through mud. The principal theme is assigned to the dahu, the largest member of the huqin family, whose use of cello strings produces a thick, visceral sonority of great weight and gravity. The pipa and yangqin players briefly exchange their instruments for lengths of chain, intensifying the sense of burden and hardship. As the cart recedes into the distance, it is marked by fading resonance and diminishing steps.

The **Promenade** returns in its fourth iteration presented by the orchestra alone.

Ballet of the Unhatched Chicks

was a pencil and watercolour sketch designed by Hartmann for a scene in the ballet *Trilby*, featuring children in costumes designed to look like canary chicks in eggshells. The music is a fast-paced scherzino, filled with trills and “pecking” accents. Wong concludes the movement with a cadenza featuring the piccolo-sized xiaodi in interplay with the oboe,

clarinet and trumpet, mimicking bird calls, a rooster's morning crow, and the distinct call of the Asian Koel, the "uwu bird" whose loud morning song is a ubiquitous (and annoying) part of life in Singapore.

"Samuel" Goldenberg und "Schmüyle" is a psychological study of two men. The wealthy Goldenberg is voiced by the heavy, pompous textures of the full orchestra. Conversely, the poor, trembling Schmüyle is portrayed by the yangqin, played *fanzhu* (using the back of the bamboo beaters) to create a brittle, nervous, and nagging sound. Listen for the final bar, where the sound of coins symbolises the character's money woes.

The fifth **Promenade**, omitted by many orchestrators, is retained in Wong's version and begins with the yunluo's delicate tones. At the close of this final Promenade, the percussionist takes up the Xinjiang hand drum for an extended solo. Gradually, the remaining four ensemble members rise to join on the Kompang, forming a rhythmic bridge into —

Limoges (The Grand Market): Referencing a city in central France, Limoges was accompanied in Mussorgsky's manuscript by two lively French paragraphs describing animated marketplace gossip — later crossed out by the composer. In Wong's version, the orchestra propels the bustling texture while the ensemble sustains its energy on hand

drums, creating the atmosphere of a Southeast Asian night market.

Catacombae (Sepulcrum romanum): The Paris catacombs by lantern light. The music unfolds in stark alternations between resonant fortissimo chords and hushed sonorities in the pipa's *Wuqu* idiom, underpinned by Chinese drum and bass drum reverberations. From this cavernous texture emerges the erhu, its lamenting melody suspended in vast subterranean space.

The movement flows seamlessly into **Con mortuis in lingua mortua (With the Dead in a Dead Language)**. Wong instructs the orchestral percussionists to bow two suspended cymbals and a tam-tam, while the ensemble percussionist sustains a singing bowl, creating an atmosphere of suspended time. The xun intones the Promenade theme, preserving its original pitches but stripping away its rhythmic profile, reducing it to a steady pulse of one note per beat. The effect is austere and contemplative.

In Slavic folklore, Baba Yaga is a fearsome witch who dwells in a hut perched on giant hen's legs. She travels through the air in a great iron mortar, steering with a pestle and sweeping away her tracks with a silver birch broom. **The Hut on Hen's Legs (Baba Yaga)** opens with forceful strokes on the Chinese drum, as ensemble and orchestra join in fiercely articulated writing. The pipa draws extensively on *Wuqu* techniques — rapid full-string strumming, sweeping glissandi, and

sharply percussive gestures. In the central section, the texture turns ritualistic and uncanny: the yangqin shimmers, while the vertical flute (xiao) shrieks in piercing high tones and airy glissandi. A breathless accelerando drives the music forward without pause into the final tableau.

The Great Gate of Kyiv: Instead of a grand proclamation of triumphant brass and pealing bells, Wong's orchestration uses Ancient Ritual Bells (bianzhong) to open this picture, enveloped in hushed orchestral humming. The gate emerges gradually, as if revealed from within rather than imposed from without.

Wong explains: "In many Eastern philosophies, true strength does not always announce itself loudly. What endures often begins with stillness, or with a tone that seems almost understated. The bianzhong carries within it centuries of human devotion. It is an instrument shaped by time and preserved through generations. To let



〈基輔的大門〉 *The Great Gate of Kyiv*

it open The Great Gate felt less like an addition and more like an invocation, as though the music were entering a space already filled with memory."

A complete set of bianzhong comprises 65 bells, weighing approximately 2.6 metric tonnes. Yet despite their scale, the sound is not overwhelming but refined, inward, and luminous. The Great Gate ceases to be merely an architectural structure; it becomes a symbolic threshold, a passage toward enduring human aspiration.

The serene secondary theme, first entrusted to the erhu, draws on a baptismal hymn from Russian Orthodox chant. Ascending and descending scale figures ripple through the ensemble, suggesting the shimmer of distant carillons. The Promenade theme returns, voiced by the bangdi, whose bright, incisive timbre stands in vivid contrast to the darker resonance of the xun heard earlier.

In the final ascent, the orchestra and ensemble converge with mounting intensity. The closing chords resound with immense, vibrating breadth, dissolving distinctions between Western and Eastern instruments into a single, radiant climax.

Programme notes by Tan Ke-Yang

Instrumentation

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

黃佳俊

KAHCHUN WONG

指揮 Conductor

Photo: Ayane Sato



黃佳俊現為哈萊樂團首席指揮及藝術顧問，亦是日本愛樂交響樂團首席指揮。黃氏擅於詮釋德奧交響樂傳統，其藝術風格深受東西文化對話所塑造，廣獲國際認同。

自2016年勝出馬勒指揮大賽後，他在詮釋馬勒交響曲方面確立了鮮明地位。2025年，他首度登上BBC逍遙音樂節舞台，指揮哈萊樂團演出馬勒第二交響曲，獲《泰晤士報》盛讚為「六星級」演出。本樂季，他指揮日本愛樂樂團於三得利音樂廳演出馬勒第八交響曲，以慶祝樂團成立70周年；今年較早前，他臨時替代加蒂，指揮香港管弦樂團演出馬勒第七交響曲。

生於新加坡——一處文化交匯且不斷重塑自身的地方——黃氏在藝術工作中展現對多元性具有敏銳觸覺。他透過指揮及策劃節目，與紐約愛樂、BBC交響樂團及哈萊樂團合作，首演譚盾、細川俊夫及陳銀淑的作品，推動東西文化對話。他重新構思穆索斯基的《圖畫展覽會》，改編為中樂樂器的交響協奏曲，錄音將由哈萊旗下專屬唱片品牌發行。

他與哈萊樂團其他錄音作品包括布烈頓《寶塔王子》（獲《聚光燈》2025年度最佳錄音）、布魯赫納第九交響曲（《留聲機》雜誌形容為「所有布魯赫納愛好者必聽之選」）以及馬勒第二交響曲。

Kahchun Wong is Principal Conductor and Artistic Advisor of the Hallé and Chief Conductor of the Japan Philharmonic Orchestra, recognised for his work in the Austro-German symphonic tradition and an artistic voice shaped by East-West dialogue.

Since winning the Mahler Competition in 2016, he has established a profile in the composer's symphonies. His BBC Proms debut in 2025, conducting the Second Symphony with the Hallé, was described by *The Times* as worthy of "six stars". This season, he marks the Japan Philharmonic Orchestra's 70th anniversary with the Eighth Symphony at Suntory Hall, and earlier in 2026 stepped in for Daniele Gatti with the Hong Kong Philharmonic for the Seventh Symphony.

Born in Singapore, where cultures meet and continually redefine themselves, Wong brings a keen awareness of plurality to his work, conducting and curating programmes that shape East-West dialogue through premieres of works by Tan Dun, Toshio Hosokawa and Unsuk Chin with the New York Philharmonic, BBC Symphony Orchestra and the Hallé. His reimagining of Mussorgsky's *Pictures at an Exhibition* as a sinfonia concertante for Chinese instruments will be released on the Hallé label.

His discography with the Hallé includes Britten's *Prince of the Pagodas* (2025 Limelight Recording of the Year), Bruckner's Ninth Symphony, described by *Gramophone* as "a must-hear for all Brucknerians", and Mahler's Second Symphony.

陳蒨瑩

ANGELA CHAN

小提琴 Violin



陳蒨瑩以極感性的音樂和令人讚嘆的音色備受讚譽，她在2024年姚阿幸小提琴大賽獲得冠軍和最佳新作品演繹獎，在2017年路易斯·施波爾國際比賽奪得冠軍和最佳協奏曲演繹獎，並於上海艾薩克·斯特恩小提琴比賽及新加坡國際小提琴比賽獲獎。她創立AYA鋼琴三重奏組合，該三重奏在WDAV室樂比賽和黃泉室樂比賽獲得冠軍。

身為獨奏家，陳氏曾與德國北部電台愛樂樂團、威瑪國家樂團、中國愛樂樂團及新加坡交響樂團等眾多樂團合作演出。出生於香港，陳蒨瑩三歲起跟隨母親學習小提琴，及後師隨馬忠為，並於北京隨徐惟聆、於柯蒂斯音樂學院的阿殊堅納詩、弗蘭克和羅珊特學習。獲得全額獎學金後，她在新英格蘭音樂學院師從韋萊斯坦。她現在是比利時伊麗莎白王后音樂教堂的駐場音樂家。

陳蒨瑩是香港藝術發展局首位音樂及舞蹈卓越表現獎勵計劃得獎者，亦是香港賽馬會音樂及舞蹈基金及林耀基基金會的獎學金得獎者。

Angela Chan is acclaimed for her refined tone, expressive depth, and stylistic versatility. She is the winner of the prestigious 2024 Hannover Joseph Joachim Violin Competition and recipient of the prize for the best interpretation of commissioned work, first prize and winner of the best interpretation of concerto prize at the 2017 Louis Spohr Violin Competition, and laureate of the Singapore International Violin Competition and Shanghai Isaac Stern International Competition. She is the founder and violinist of the AYA piano trio, which has won first prize of the WDAV Chamber Music Competition and Yellow Spring Chamber Competition.

As a soloist, Angela has appeared with numerous orchestras including NDR Radiophilharmonie, Staatskapelle Weimar, Singapore Symphony Orchestra, China Philharmonic Orchestra. Born in Hong Kong, Angela Chan started playing the violin at the age of 3 under her mother. She continued her violin studies with Michael James Ma, Vera WeiLing Tsu in Beijing, China, and Shmuel Ashkenasi, Pamela Frank, and Aaron Rosand at the Curtis Institute of Music. With full scholarship granted, she received her master's degree with Donald Weilerstein at the New England Conservatory of Music. She is currently an Artist-in-Residence at the Queen Elizabeth Music Chapel in Belgium.

She is the first awardee of the Music and Dance Distinguished Performance Commendation Scheme of the Hong Kong Arts Development Council, and the scholarship recipient of the Hong Kong Jockey Club Music and Dance fund and the Lin Yao Ji Foundation.

巫崇璋 BENJAMIN BOO

打擊樂 Percussion



巫崇璋於2018年3月加入新加坡華樂團，於2022年10月起擔任打擊樂首席。他曾獲頒奈威·禾芬獎學金，於2016年以優異成績完成倫敦皇家音樂學院表演碩士學位，曾接受霍克尼、吳欣怡、馬特·佩里及薩爾明斯等著名敲擊演奏家指導。他憑傳統中國打擊樂的獨特經歷，讓他有機會於皇家音樂學院敲擊部門教授及演奏傳統中國打擊樂。在倫敦期間，他曾與愛樂樂團、皇家愛樂樂團及BBC交響樂團合作演出，並曾接受BBC交響樂團的專屬培訓(2014-15)。

巫崇璋曾於世界各地演出，包括德國Zappanale (法蘭克·扎帕音樂節)及澳洲的Mapping Melbourne。他代表新加坡華樂團赴中國、韓國、柏林、希臘及布拉格等地演出，以及參與在紐倫堡舉行的紐倫堡古典音樂露天音樂會演出，此音樂會吸引超過75,000名觀眾，獲得高度讚譽。

巫氏為新加坡打擊樂協會理事，亦為迴響吹打團的聯合創辦人及樂團首席，並為Innovative Percussion與Pantheon Percussion之藝人。

Benjamin Boo joined Singapore Chinese Orchestra (SCO) as a Percussionist in 2018 and was promoted to Percussion Principal in October 2022. He graduated from the Royal College of Music (RCM), London, with Master of Performance (Distinction) in 2016, under the support of the Neville Wathen Award. He was taught by renowned percussionists including David Hockings, She-e Wu, Matt Perry, and Ralph Salmins. His unique experiences in traditional Chinese Percussion allowed him to teach and perform traditional Chinese Percussion with RCM's Percussion Department. While in London, he also performed with The Philharmonia, Royal Philharmonic Orchestra, and the BBC Symphony Orchestra, with exclusive training under the BBCSO Pathway Scheme 2014-15.

Benjamin has performed worldwide, including Frank Zappa Music Festival "Zappanale" (Germany) and Mapping Melbourne (Australia). He has represented the SCO on tours to China, Korea, Berlin, Greece, and Prague, and was part of the SCO's performance at Klassik Open Air in Nuremberg — a critically acclaimed concert attended by over 75,000 people.

Benjamin is a Director of the Singapore Percussion Association, co-founder and Ensemble Principal of Chinese wind percussion ensemble Reverberance, and an artist with Innovative Percussion and Pantheon Percussion.

李浚誠

LEE JUN CHENG

笛子 Dizi



李浚誠九歲開始學習笛子，加入小學的華樂團，13歲隨鄒伯強學習，並曾得到李鎮、劉森及曲祥等老師指導。他2011年加入新加坡青年華樂團，並跟隨新加坡華樂團笛子樂師林信有學習。

2012年李氏考入中國音樂學院，師從張維良教授，2014年參與華夏民族樂團專輯錄音。2018年，他加入新加坡華樂團，擔任曲笛樂師，及後於2021年修畢碩士學位。

在校期間，李氏曾代表學校到多地演出，包括於法國、德國、英國、日本、韓國、新加坡及中國等地演出。他曾參與「大雅國風」及「遠古的呼喚」等大型演出，與愛樂樂團在伊莉莎白女王音樂廳合作，並與大衛·梅菲、霍夫曼、福田輝久、西川浩平等優秀音樂家合作。

Lee Jun Cheng started playing dizi at the age of 9 when he joined the Chinese Orchestra in his primary school. At the age of 13, he began learning under the tutelage of Zou Bo Qiang. He had also received guidance from various dizi masters like Li Zhen, Liu Sen and Qu Xiang. He joined the Singapore Youth Chinese Orchestra (SYCO) in 2011. At SYCO, he was under the tutelage of Singapore Chinese Orchestra dizi musician, Lim Sin Yeo.

In 2012, Lee was admitted into the China Conservatory of Music, under the tutelage of Professor Zhang Weiliang. In 2014, he recorded an album with the Hua Xia Chinese Orchestra as a dizi player. In 2018, he joined the Singapore Chinese Orchestra as a qudi (a type of dizi) player. In 2021, he completed his master's degree.

During his time at the music conservatory, Lee represented the school to perform worldwide, including France, Germany, England, Japan, Korea, Singapore and China. He participated in big event concerts like "SOUND OF HEAVEN New Era of Zhang Weiliang's Chinese Music" and "Call of the Ancient". He has also collaborated with the musicians of the Philharmonia Orchestra at the Queen Elizabeth Hall. He has worked with renowned musicians, conductors, composers such as David Murphy, Joel Hoffman, Teruhisa Fukuda and Kohei Nishikawa.

馬歡 MA HUAN

揚琴 Yangqin



馬歡四歲便開始隨魏硯銘學習揚琴。2022年考入中國音樂學院，師隨項祖華教授，並跟隨海倫察爾學習匈牙利揚琴和王以東教授學習打擊樂。2008年碩士畢業後受聘於中國戲曲學院。2010年，馬氏加入新加坡華樂團，擔任揚琴樂師；及後隨羅偉倫學習作曲和鄭朝吉博士學習指揮。她現擔任新加坡揚琴學會副主席。

身為揚琴演奏家，她以細膩深情與獨特風格贏得廣泛讚譽，其音樂足跡跨越亞洲與歐洲；她的藝術實踐不僅展現了揚琴的獨特魅力，也不斷拓展華樂在國際舞台上的影響力。2022年，她與德國紐倫堡交響樂團及指揮黃佳俊合作，首演黃佳俊改編的《圖畫展覽會》，奏響代表新加坡華樂的聲音。

馬歡也致力於教育與推廣，其學生亦屢獲新加坡華樂比賽冠軍，所指揮的學校華樂團在新加坡青年藝術節中屢次榮獲榮譽金獎。

Ma Huan began learning yangqin at the age of four under the tutelage of Professor Wei Yanming. She was admitted to the China Conservatory of Music in 2002 and became the protégé of renowned yangqin educator Xiang Zuhua. Furthermore, she learned the cimbalom from Viktoria Herencsar and studied percussion under Professor Wang Yidong. After graduating in 2008 with a master's degree, she was employed as an instructor by the Chinese Opera Institute. In 2010, she joined the Singapore Chinese Orchestra as a yangqin musician. After which, she learned composition from Singapore musician Law Wai Lun and conducting from local famed conductor Dr Tay Teow Kiat. She is currently the Vice Chairperson of Singapore Yangqin Association.

As a yangqin player, Ma Huan has earned widespread acclaim for her delicate expressiveness and distinctive style. Her musical journey spans Asia and Europe, where her artistic practice not only showcases the unique charm of the yangqin but also continuously expands the influence of Chinese music on the international stage. In 2022, she collaborated with the Nuremberg Symphony Orchestra and conductor Kahchun Wong to premiere Wong's arrangement of *Pictures at an Exhibition*, resounding the voice of the Chinese music of Singapore.

Ma Huan is also dedicated to education and promotion, her students have repeatedly won championships in Chinese music competitions in Singapore, and the school Chinese ensembles she conducts have earned multiple Gold Awards at the Singapore Youth Festival.

譚曼曼 TAN MANMAN

胡琴 Huqin



譚曼曼於1989年出生湖南長沙，六歲時先學習電子琴，七歲學習鋼琴，九歲隨父親譚小驛學習二胡。2002年，她考上中國音樂學院附中，師從劉虹；2008年考上中國音樂學院師本科師從國樂系副主任曹德維。在校期間副修了高胡、京胡。她曾先後獲得湖南省敦煌杯二胡大賽1999年至2001年三屆金獎，並獲由文化部舉辦的中國青年藝術比賽蒲公英銀獎。

2009年，譚氏在中國音樂家協會二胡學會舉辦的「名琴鑑賞，新秀吐芳」二胡專場音樂會擔任獨奏演出，2010年獲得由教育學會與音樂家協會舉辦的「敦煌盃」首屆全國青少年二胡大賽青年專業組A組銀獎第一名。2011年，譚氏擔任中國音樂學院華夏室內樂團二胡主任，榮獲「上海之春國際江南絲竹室內樂大賽」職業組金獎第一。大學期間，她隨中國音樂學院華夏民族樂團參加三場全國巡迴演出；又先後赴馬來西亞、新加坡演出，並隨華夏室內樂團赴法國演出。

譚氏於2012年畢業，同年考入新加坡華樂團擔任二胡演奏家，至今多次擔任獨奏，並兩度於籌款音樂會中亮相。在團期間，她以華樂五重奏形式與指揮黃佳俊合作赴德國與英國巡演，並與紐倫堡交響樂團、哈萊樂團及新加坡交響樂團合作演出。

Tan Manman is an accomplished erhu performer recognised for her work as both a soloist and orchestral musician. She received her training at the China Conservatory of Music, where she studied erhu under distinguished pedagogue Cao Dewei, with a minor in gaohu and jinghu. During her studies she served as principal erhu of the Conservatory's Huaxia Ensemble, which won the Gold Prize in the Professional Category at the Jiangnan Sizhu Ensemble Competition of the Shanghai International Spring Music Festival, and with whom she toured extensively across China and internationally, performing in Malaysia, Singapore, and France.

Tan first gained national recognition through major competitions in China, receiving multiple awards at the Dunhuang Cup Erhu Competition and earning a silver prize in the Youth Professional A category at the First National Youth Erhu Competition. She was also invited to appear as a soloist in the Appreciation of Instrument and New Talents concert organised by the China Musicians Association Erhu Society.

Tan joined the Singapore Chinese Orchestra (SCO) in 2012 and has since maintained an active presence as both orchestral musician and soloist, appearing regularly in the orchestra's regular concerts and fundraising gala performances. As one of five SCO soloists in Kahchun Wong's *Pictures at an Exhibition*, Tan has performed the work with the SCO, the Nuremberg Symphony Orchestra, the Hallé, and the Singapore Symphony Orchestra.

王思元 WANG SIYUAN

琵琶 Pipa



王思元2008年考入北京中央音樂學院附中，隨樊薇教授學習琵琶。2015年畢業後轉到新加坡，於南洋藝術學院隨新加坡華樂團琵琶首席俞嘉學習，同年加入新加坡國家青年華樂團，2023年加入新加坡華樂團，擔任琵琶樂師。

在南洋藝術學院就讀期間，王氏積極參與學校演出及交流活動。2017年11月，英國時任皇儲查理斯訪問南洋藝術學院，王思元代表學院華樂系為他演奏《春江花月夜》。2019年，王氏獲得南藝—睿華樂協奏曲大賽冠軍，同年3月於新加坡國家青年華樂團與新加坡華樂團合辦的「少年之銳」音樂會，演奏琵琶協奏曲《文武雙全》，演出廣獲讚譽。

2020年從南藝琵琶專業畢業後，王氏選擇繼續留校攻讀第二專業中阮，師隨俞嘉；2023年在新加坡南洋藝術學院繼續攻讀研究生課程。

Wang Siyuan was accepted into the Central Conservatory of Music Affiliated Middle School in 2008, where she studied the pipa under the tutelage of Professor Fan Wei. After her graduation, she moved to Singapore to continue her music studies in the Nanyang Academy of Fine Arts (NAFA) in 2015, where she studied under Yu Jia, Pipa Principal of the Singapore Chinese Orchestra; and joined the Singapore National Youth Chinese Orchestra in the same year. She joined the Singapore Chinese Orchestra as a pipa player in 2023.

Wang matured as a pipa player in the NAFA, and she participated actively in school performances and exchange programmes. In November 2017, Wang performed *Moonlight Over Spring River* for the then-Prince Charles when he visited the NAFA, on behalf of the academy's Chinese music department. In 2019, she won the Rave Concerto Competition; in March the same year, she was selected as the soloist for "Dauntless Spirit", an annual concert put up by the Singapore National Youth Chinese Orchestra and the Singapore Chinese Orchestra, and performed the Pipa Concerto *The Sword and the Scroll*. Her performances were very well received and highly acclaimed by the audience.

After graduating from the pipa major at the NAFA in 2020, she chose to stay and pursue a second major, the zhongruan, under the tutelage of Yu Jia. She later enrolled in a master's course at the NAFA.

新加坡華樂團 SINGAPORE CHINESE ORCHESTRA



新加坡華樂團成立於1996年，是新加坡唯一的全職專業華樂團。自2023年起由首席指揮郭勇德領軍，樂團以精湛演繹傳統華樂見稱，並透過新加坡多元文化的獨特視角加以創新詮釋。

秉持「傳承傳統、開拓創新」的概念，樂團足跡遍及亞洲與歐洲多個城市，包括北京、上海、香港、柏林、曼徹斯特、紐倫堡及布達佩斯等地。2023年，樂團與格林美獎得主小提琴家貝爾合作錄製的《梁祝》專輯，成功躋身英國古典音樂排行榜前二十名，創下佳績。樂團以新加坡大會堂為駐地，持續在國際舞台上推動華樂發展，展現其藝術活力與創新精神。新加坡華樂團與淡馬錫基金會攜手合作，推動外展及國際交流項目，透過音樂啟發各世代對華樂更深層的欣賞與探索。憑藉此合作，樂團以多元文化的藝術聲音促進跨文化認知與理解，進一步深化文化交流與連結。

Founded in 1996, the Singapore Chinese Orchestra (SCO) is the nation's only full-time professional Chinese orchestra. Led by Principal Conductor Quek Ling Kiong since 2023, SCO is celebrated for its mastery of traditional Chinese music, reimagined through Singapore's unique multicultural lens.

With a vision of preserving traditions while breaking new frontiers, the orchestra has toured extensively across Asia and Europe, performing in cities such as Beijing, Shanghai, Hong Kong, Berlin, Manchester, Nuremberg, and Budapest. In 2023, its recording of *Butterfly Lovers* with Grammy-winning violinist Joshua Bell made history by entering the Top 20 of the UK classical charts. Based at the Singapore Conference Hall, SCO continues to push boundaries and champion Chinese orchestral music on the world stage. In partnership with Temasek Foundation, SCO pursues outreach and international engagement activities, using music to inspire generations with a deeper appreciation and discovery of Chinese music. This partnership enables SCO to deepen cross-cultural awareness and understanding through its multicultural voice.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

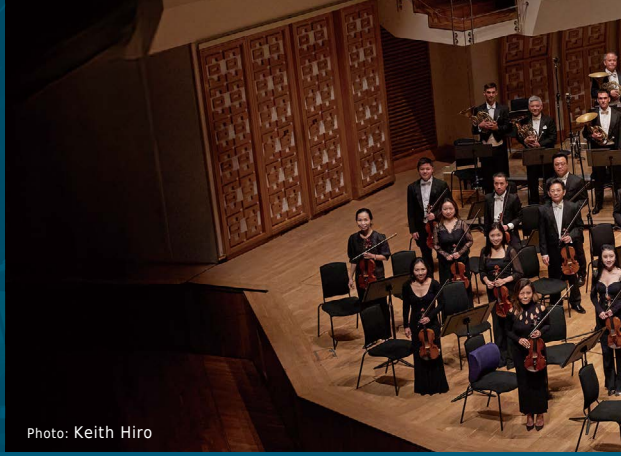


Photo: Keith Hiro

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。沙羅倫於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。樂團與德意志留聲機合作，發行由貝托祺指揮華格納（夫利格改編）的《指環》：管弦樂冒險。

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, Esa-Pekka Salonen is Composer-in-Residence.

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 collaborates with Deutsche Grammophon and releases Wagner's *The Ring: An Orchestral Adventure*, arranged by Henk de Vlieger and conducted by Tarmo Peltokoski.

The HK Phil has toured extensively across the Chinese Mainland. 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 toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50th anniversary. In the 2025/26 season, the orchestra will perform in Europe, Japan, Korea and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada,



演。港樂於第五十個職業樂季到歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。在2025/26樂季，樂團將再次到訪歐洲、日本、韓國及中國內地演出。

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

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

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, 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

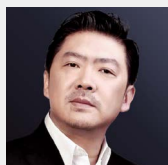
香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

候任音樂總監 MUSIC DIRECTOR DESIGNATE



貝托祺
Tarmo Peltokoski

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

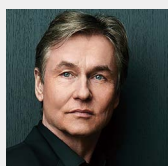
駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

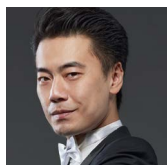
邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

駐團作曲家 COMPOSER-IN-RESIDENCE



沙羅倫
Esa-Pekka Salonen

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
The Sun Hung Kai & Co.
Foundation Chair



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



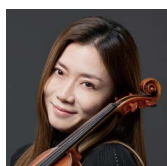
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



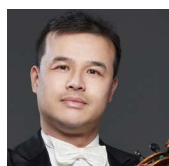
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



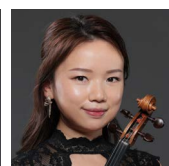
艾瑾
Ai Jin



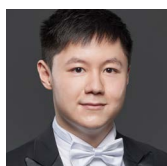
把文晶
Ba Wenjing



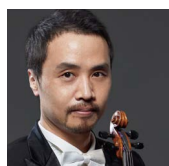
程立
Cheng Li



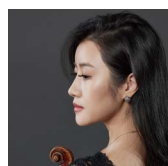
桂麗
Gui Li



賈舒晨
Jia Shuchen



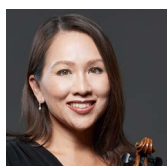
李智勝
Li Zhisheng



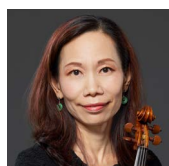
劉芳希
Liu Fangxi



毛華
Mao Hua

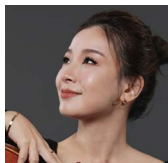


梅麗芷
Rachael Mellado



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna

Vincy and Samuel Leung
席位贊助
The Vincy and Samuel
Leung Chair



■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



章鈴木美矢香
Miyaka Suzuki
Wilson



田中知子
Tomoko Tanaka

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



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



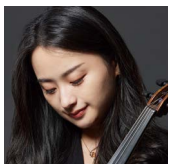
周騰飛
Zhou Tengfei

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



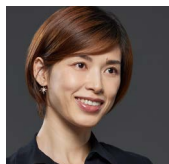
■李嘉黎
Li Jiali



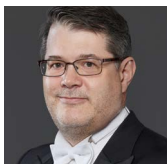
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪洪凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping

邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■方曉牧
Fang Xiaomu

Barbara and Anthony
Rogers 席位贊助
The Barbara and Anthony
Rogers Chair



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

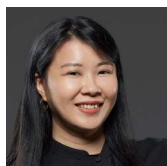
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



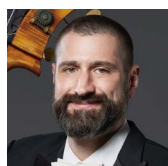
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

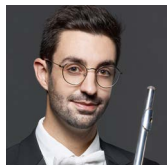
長笛 FLUTES



●史德琳
Megan Sterling
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■盧韋歐
Olivier Nowak



浦翹飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

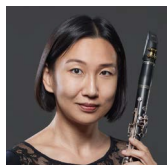
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo Iosco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond



■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee



◆ 崔祖斯
Adam Treverton Jones

低音巴松管 CONTRABASSOON

圓號 HORNS



● 江簡
Lin Jiang



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov

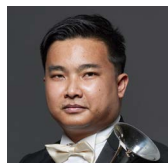


李少霖
Homer Lee

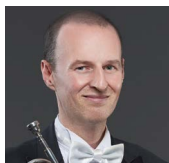


麥迪拿
Jorge Medina

小號 TRUMPETS



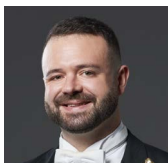
● 巴力勛
Nitiphum
Bamrunghanthum



■ 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



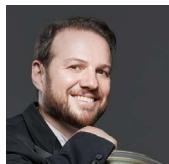
湯奇雲
Kevin Thompson



◆ 區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA

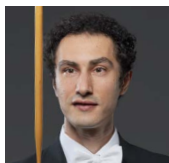


● 雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



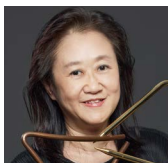
● 龐樂思
James Boznos



● 白亞斯
Aziz D. Barnard Luce

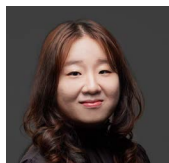


梁偉華
Raymond Leung Wai-wa



胡淑徽
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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)

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A woman with long black hair and bangs, wearing a black long-sleeved top, is smiling and playing a cello. The background is black with a dense field of small, golden-yellow stars. A large, light beige semi-circle is on the left side of the image.

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10 MAY 2026 SUN 10:30AM

Hong Kong Cultural Centre
香港文化中心

詳情 Details



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Piano Concerto no. 5 in E flat major, op. 73, *Emperor*

**BEETHOVEN
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François-Frédéric Guy,
conductor/piano

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BEETHOVEN *Leonore Overture no. 3*, op. 72
BEETHOVEN *Violin Concerto in D major*, op. 61
BEETHOVEN *Symphony no. 5 in C minor*, op. 67

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(選自《哈爾移動城堡》)
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HISAISHI *Symphonic Variation "Merry-Go-Round + Cave of Mind"*
(from *Howl's Moving Castle*)
HISAISHI *Viola Saga*
BRAHMS *Symphony no. 4 in E minor*, op. 98

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