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的布魯赫

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HK Cultural Centre Concert Hall

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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Sarah Chang

violin

節目

約翰·亞當斯

《黑色貢多拉船》

布魯赫

G小調第一小提琴協奏曲，作品26

序曲：中庸的快板

慢板

終曲：活力充沛的快板

— 中場休息 —

布拉姆斯

C小調第一交響曲，作品68

略慢—快板—比快板慢

稍慢的行板

優雅而略快的小快板

慢板—稍快的行板—不太快但輝煌的快板

Programme

JOHN ADAMS

The Black Gondola

BRUCH

Violin Concerto No. 1 in G minor,
Op. 26

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

— Intermission —

BRAHMS

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto – Allegro – meno Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più andante – Allegro non troppo
ma con brio

各位觀眾

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李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師於十月指揮港樂的精彩演出，更讓廣大樂迷留下深刻印象。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia’s leading orchestras. Enriching Hong Kong’s cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven’s *Fidelio* opera-in-concert and Mahler’s *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. Last October, the audiences were thrilled with the performance of the HKPO under the baton of the legendary Gennadi Rozhdestvensky.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic’s Principal Patron, enabling Maestro de Waart’s artistic vision for the Orchestra to be realized. Swire’s sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra’s history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。🎵

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HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🎵

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香港管弦樂團
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EDO DE WAART
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Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

弦

諾

A Sound Commitment



Edo de Waart



香港管弦樂團
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Principal Patron 首席贊助



SWIRE

德爾弗斯

Andreas Delfs

指揮
conductor



魅力非凡的指揮家德爾弗斯，剛於上個樂季卸任密爾沃基交響樂團總監，他任職的十二年內，為美國新一代音樂總監樹立典範。自2007起，德爾弗斯擔任檀香山交響樂團首席指揮。

他曾領導多個傑出的樂團，包括聖保羅室樂團、漢諾威交響樂團及歌劇院、巴黎伯恩歌劇院、以及於早年領導著名的瑞士青年樂團等。作為客席指揮，德爾弗斯與皇家愛樂、倫敦愛樂、德累斯頓愛樂、費城樂團、三藩市交響樂團、洛杉磯愛樂、悉尼交響樂團、NHK交響樂團、台北愛樂（包括《海角七號》音樂會）等合作。獨奏家方面，則曾與艾斯、貝爾、馬友友、宓多里、普爾文、波里尼、羅斯卓波維契及弗萊明等巨星合作。

德爾弗斯特別注重當代音樂的發展，由茱莉亞音樂學院時代起已經和當代作曲家結下深厚淵緣，柯里紀安勞、格拉斯等音樂家對其啟發良多。他又曾指揮大量歌劇作品，包括於斯圖加特溫特保國家劇院演出《鹿王》、紐約市歌劇院演出《卡門》、於阿斯本音樂節指揮四套歌劇、及匈牙利作曲家利格蒂的《死神》瑞士首演，贏得作曲家的特別讚許。

他灌錄過的大碟包括指揮密爾沃基交響樂團演出波多黎各作品《拉丁彌撒》、指揮倫敦交響樂團及鋼琴家奧康拿演奏貝多芬協奏曲、弗萊明的聖歌選集、指揮密爾沃基演奏童話歌劇《韓賽兒與葛蕾特》等。2005年，他更帶領密爾沃基成為首個於iTunes發佈現場錄音的美國樂團。

德爾弗斯於漢堡音樂學院接受訓練，20歲時成為漢堡大學樂團歷來最年輕的指揮，之後再前往美國茱莉亞音樂學院深造。他現與妻子愛瑪及四名子女於德國定居。🍷

Garnering accolades for his electrifying podium presence all over the world, Andreas Delfs served for twelve years until last season as Music Director of Milwaukee Symphony, where he fashioned a model for the next-generation music directors in America. Since 2007, Andreas Delfs has been Principal Conductor of Honolulu Symphony.

Delfs has held chief artistic positions with distinguished institutions such as St Paul Chamber Orchestra, Hannover Symphony and Opera, Bern Opera, and at an early age, the celebrated Orchestre Suisse des Jeunes. As a guest conductor, he has led the Royal Philharmonic, London Philharmonic, Dresden Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Sydney Symphony, NHK Symphony, Taipei Philharmonic and more. He has collaborated with many of the world's most renowned artists, including Emanuel Ax, Joshua Bell, Yo-Yo Ma, Midori, Perlman, Pollini, Rostropovich and Renée Fleming.

A highlight in Delfs's career is his commitment to contemporary music. Since his student days at the Juilliard School, he has established a deep connection with living composers and counts among his inspirations musicians such as John Corigliano and Philip Glass. Delfs has also conducted many outstanding opera productions, including *Koenig Hirsch* with Württemberg State Theatre in Stuttgart, *Carmen* with New York City Opera, four productions at Aspen Music Festival, and the Swiss premiere of György Ligeti's *Le Grand Macabre*, which received special praises from the composer.

Delfs' recordings include *Missa Latina* with Milwaukee Symphony, Beethoven Piano Concerti with London Symphony and John O'Connor, a collection of sacred songs with Renée Fleming, and *Hänsel und Gretel* with Milwaukee Symphony. In 2005, Andreas led Milwaukee to become the first American orchestra to distribute live recordings online through iTunes.

Delfs studied at the Hamburg Conservatory and became the youngest ever Music Director of the Hamburg University Orchestra at age 20, before enrolling into the Juilliard School. He now lives with his wife Amy and their four children in Germany. 🍷

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張永宙

Sarah Chang

小提琴
violin



張永宙是當代最具魅力及天賦才華的小提琴家之一，由得天獨厚的神童，發展為成熟的藝術家，音樂理解深邃、技巧出眾、表現各種音樂情緒揮灑自如。

活躍於世界舞台的她，曾與各大頂尖樂團合作：紐約愛樂、柏林愛樂、費城樂團、維也納愛樂、阿姆斯特丹皇家音樂廳樂團、倫敦交響樂團、日本NHK交響樂團等等；合作過的指揮大師有歷圖、杜達梅爾、杜托華、楊遜斯、馬素亞、梅達、格杰夫、凱亨、利雲、馬錫爾、梅狄、狄遜多馬士、洗文等。

她曾於甘迺迪中心、巴比肯中心、柏林愛樂廳及阿姆斯特丹皇家音樂廳等演出獨奏會，又於歐洲及美國巡演中特別演奏為她而作、紀念已故音樂大師史頓的奏鳴曲。

作為室樂演奏家，她曾與蘇嘉文、沙華利舒、阿殊堅納西、布朗夫曼、亞嘉莉殊、柯雅契維奇、馬友友及史頓等合奏。她亦曾以領奏身份，巡迴世界演出韋華第的《四季》。

她是EMI古典唱片專屬演奏家，於2009推出布拉姆斯/布魯赫協奏曲專輯。其他大碟包括：高踞美國Billboard流行榜、風行全球的韋華第《四季》大碟；與歷圖爵士及柏林愛樂合作浦羅哥菲夫及蕭斯達高維契協奏曲；與杜鳴高及柏林愛樂合作《Fire and Ice》短曲大碟；與戴維斯爵士及倫敦交響樂團灌錄德伏扎克協奏曲；此外還有其他室樂及奏鳴曲大碟，作品多不勝數。

她曾獲《Newsweek》雜誌選為2006二十大領導女性、及世界經濟論壇(WEF)選為2008全球年輕領袖之一。她又與網球家森柏斯及爵士樂家馬沙利斯同為廣告代言人、為奧運聖火火炬手、並且是美國荷里活露天劇場名人殿堂最年輕的一員。張永宙獲獎無數，包括演奏家最高榮譽：艾華利·費沙獎。

One of most captivating and gifted violinists of any generation, Sarah Chang has matured from a prodigy into an artist whose musical insight, technical virtuosity, and emotional range continue to astonish.

Appearing in the world's music capitals, she has collaborated with most major orchestras: New York Philharmonic, Berlin Philharmonic, Philadelphia Orchestra, Vienna Philharmonic, Royal Concertgebouw, London Symphony and NHK Symphony orchestras among others, with such esteemed conductors as Rattle, Dudamel, Dutoit, Jansons, Masur, Mehta, Gergiev, Haitink, Levine, Maazel, Muti, Tilson Thomas and Zinman.

In recital, she has performed in Kennedy Center, Barbican Centre, the Philharmonie and the Concertgebouw. In a U.S. and Europe tour, she performed a new sonata commissioned for her in memory of the late Isaac Stern.

As a chamber musician, she has collaborated with Zukerman, Sawallisch, Ashkenazy, Bronfman, Argerich, Kovacevich, Yo-Yo Ma and Isaac Stern. As violinist/director, she performed Vivaldi's *Four Seasons* on a world tour.

An exclusive EMI Classics artist, she recently released a Brahms/Bruch's concerti album in 2009. Her numerous recordings also include Vivaldi's *Four Seasons*, a U.S. *Billboard* and international best-seller; Prokofiev and Shostakovich concerti live with Berlin Philharmonic under Sir Simon Rattle; a collection of shorter pieces *Fire and Ice*, with Domingo conducting Berlin Philharmonic; Dvořák Concerto with London Symphony and Sir Colin Davis, as well as chamber works, sonatas and countless other concerti albums.

She was named by *Newsweek* as one of the Twenty Top Women on Leadership in 2006 and a Young Global Leader for 2008 by the World Economic Forum. Along with Pete Sampras and Wynton Marsalis, she has been featured in a global advertising campaign. She was an Olympic Torch runner in New York, and the youngest person to enter Hollywood Bowl's Hall of Fame. Among numerous other awards is the Avery Fisher Prize, one of the most prestigious awards for instrumentalists.

約翰·亞當斯

John Adams

生於 b.1947

《黑色貢多拉船》

《紐約人》形容亞當斯創造了「靈活而能寫出大型作品的新語言，既引人入勝又立意新奇。」法國報章《世界報》形容他的音樂「給人的印象，是久違了的自由、是敞開著的一扇門，讓強風把新鮮空氣吹進。」亞當斯是公認的極簡主義代表作曲家之一。20世紀下半葉，複雜和聲和織體已令當代音樂變得曲高和寡，作曲家都熱衷於極端實驗主義，於是極簡主義作曲家致力擺脫這種情況，一方面效法風靡美國年輕人的搖滾樂和流行音樂，一方面吸收其他文化的特色。不過，其實他們也深受另一批作曲家影響，不過似乎從未明言——那就是19世紀末的作曲家，尤其華格納（20世紀作曲家之所以熱衷尋找新的音樂語言，皆源自華格納斑駁濃豔的和聲與織體掀起的音樂革命）。可是此曲卻明確地把一位極簡主義的佼佼者與一位風格濃豔的19世紀作曲家連結起來。

李斯特（1811-1886）不但是浪漫派極端主義先鋒——為了刻劃鮮明的音樂意象、表達最深刻最廣泛的人類情感，不惜打破傳統和聲與結構的界限——也是華格納的岳父。華格納與世長辭的時候，李斯特就寫了他最後一首鋼琴獨奏曲《哀傷的貢多拉船》。1882年底，李斯特與華格納一家在威尼斯大運河畔文德拉明宮作客時，夢見運河上有一艘黑色的貢多拉船載著棺材行駛，後面是一列送葬隊伍，一同前往威尼斯的墓地。李斯特根據這個夢寫了一首船歌；1883年2月13日華格納逝世時，李斯特意識到那個夢其實是個預兆，就在樂曲裡引用華格納《崔斯坦與伊索爾德》的選段，以輕柔地晃動的船歌節奏襯托。一如以往，李斯特寫了多個版本，包括鋼琴與小提琴（或大提琴）合奏版，卻從未考慮寫作管弦樂版本。


The Black Gondola

The New Yorker has described John Adams as the creator of a “flexible new language capable of producing large-scale works that are both attractive and strongly fashioned”, while the French paper *Le Monde* has described his music as “giving the impression of a rediscovered liberty, of an open door which lets in the fresh air in great gusts”. Certainly Adams is universally regarded as one of the leading lights of the Minimalist school of composers who, during the latter half of the 20th century, aimed to rid contemporary music of its inaccessible harmonic and textural complexities and its passion for extreme experimentation. The Minimalists took their cue from the huge popularity of rock and pop music among America’s youth while drawing on influences from other cultures. An influence which no Minimalist composer seems to have acknowledged to any great extent is those late 19th century composers – Wagner chief amongst them – whose very extravagance in terms of harmony and texture sparked the revolution which led to the 20th century’s search for a new musical language. Yet here we have an unequivocal connection between a leading Minimalist composer and one of the 19th century’s most extravagant composers.

Franz Liszt (1811-1886) was not only a pioneer of Romantic extremism, taking music beyond the barriers of traditional harmony and structure in order to paint vivid musical pictures and express the most profound and wide-reaching of human emotions, he was also Wagner’s father-in-law, and it was his son-in-law’s death which inspired him to compose one of his last works for solo piano, *La Lugubre Gondola*. While staying with the Wagners at the Palazzo Vendramin by the Grand Canal in Venice in late 1882, Liszt had a dream in which he saw a coffin being borne on a black gondola at the head of a silent funeral procession heading along the canal to the city’s cemetery. On 13th February 1883 Wagner died, and realising that his dream had been a premonition, Liszt added quotations from Wagner’s *Tristan und Isolde* to the gently rocking rhythms of a Barcarolle which he had already set down as a musical depiction of the dream. As usual he made several different versions of the work, including one for violin or cello and piano, but he never contemplated turning it into an orchestral piece.

改編成管弦樂曲這一步，就留待亞當斯來做了。亞當斯被樂曲大膽的和聲吸引(鋼琴家侯活說：「樂曲原創性極高，因此特別淒涼悲戚。」)，認為樂曲「彷彿叫喊著，想要變成管弦樂曲」。管弦樂版本1989年6月8日由聖保羅室樂團在明尼蘇達首演。音樂學者馬爾科姆·米勒寫道：「朦朧的琶音織體、哀婉的低音區、有力的旋律和模稜兩可的和聲，不但令人聯想起拍擊在貢多拉船兩邊的海浪，更超越了晚期的浪漫主義，前瞻馬勒、甚至荀伯格的現代主義風格。」🔥

That was left to John Adams who, attracted particularly by the piece's adventurous harmonies ("so original that the sense of tragedy is exceptionally desolate", according to the pianist Leslie Howard), felt that it "calls out for an orchestral treatment". It's first performance was given in Minnesota by the St Paul Chamber Orchestra on 8th June 1989 and, as the musicologist Malcolm Miller has written, "with its hazy arpeggio textures, lugubriously low registers, sinewy melody and ambiguous harmony, the piece evokes not just the waves lapping the sides of the gondola, but looks beyond later Romanticism to the modernism of Mahler and even Schoenberg". 🔥



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布魯赫

Max Bruch

1838-1920

G小調第一小提琴協奏曲，作品26

序曲：中庸的快板

慢板

終曲：活力充沛的快板

布魯赫1838年1月6日生於科隆，孩提時代已顯露出過人音樂天份，母親（著名音樂教師兼女高音）又大力支持他發展音樂事業。布魯赫第一批作品（包括一首序曲和數首室樂作品）寫於11歲生辰前後；14歲時（1852年）憑著第一首交響曲和一首弦樂四重奏贏得法蘭克福莫扎特基金會獎，之後陸續創作了兩齣歌劇、12齣清唱劇和約100首合唱及聲樂作品（雖然布拉姆斯曾極不客氣地當面狠批其神劇《阿米尼烏斯》）。此外，他身兼作曲家、指揮家和教師（他把佛漢威廉士和雷史碧基視為自己的學生），在英國享有盛譽，獲劍橋大學頒發榮譽博士學位。1890年代，他在祖家德國也獲肯定，既成為柏林皇家藝術學院榮譽會員，也被委任為柏林學院教授。然而，雖然他早年在作曲方面似乎前途無可限量，到了這時卻已江郎才盡。他1920年10月2日逝世後，聲望也迅速下跌；時至今日，大家幾乎只記得他的第一小提琴協奏曲——儘管他共寫作了三首小提琴協奏曲。

第一小提琴協奏曲是布魯赫26歲時的作品，大受歡迎之餘卻也令他深深不忿——因為論受歡迎程度，他後來的作品實在望塵莫及，令他覺得無人認真看待過那些作品。無論他身在何方，第一小提琴協奏曲的成就總是纏著他。樂曲問世約40年後，他在意大利的所見所聞絕對是其寫照——他語帶怒氣地給朋友寫信道，「人就在那兒，在每個街角——人人都想要為我拉奏第一協奏曲。見鬼！好像我沒有寫過其他同樣優秀的協奏曲似的。」

Violin Concerto No. 1 in G minor, Op. 26

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

Max Bruch was born in Cologne on 6th January 1838. He was something of a child prodigy who was encouraged in his pursuit of a musical career by his mother, a well-established music teacher and soprano. His first compositions, which included an overture and some chamber works, date from around the time of his 11th birthday and in 1852, at the age of 14, he was awarded the Frankfurt Mozart Foundation Prize for his first symphony and for a string quartet. Two more operas, a dozen cantatas and around 100 other choral and vocal works followed (although Brahms rudely dismissed his oratorio, *Arminius*, to the composer's face) and his reputation as a composer, conductor and teacher (he counted Vaughan Williams and Respighi among his pupils) spread to the UK where he was awarded an honorary doctorate from the University of Cambridge. In his native Germany he was also recognised in the 1890s with honorary membership of the Royal Academy of Arts in Berlin and a professorship at the Berlin Academy, but by then much of his early promise as a composer had worn off and, following his death in Berlin on 2nd October 1920, his reputation quickly fell into decline. Today he is remembered almost exclusively for the first of his three violin concertos.

That Concerto was composed when Bruch was 26 and it was a source of deep dissatisfaction to him that he was never able to repeat its phenomenal success; he felt that nobody took seriously anything he composed subsequently. He was dogged by its success everywhere he went. A visit to Italy some 40 years after the Concerto's composition was typical; "There they all are," Bruch wrote angrily to a friend, "at every street corner, ready to play me my first Concerto. The devil with the lot of them! As if I hadn't written other, equally good concertos".

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布魯赫：第一小提琴協奏曲 BRUCH: Violin Concerto No. 1

第一小提琴協奏曲1864年完成，1866年4月24日在德國科布倫茨福音婦女會首演，作曲家親自擔任指揮，肯尼格史羅擔任獨奏。可是首演也算不上十分成功。為了改良樂曲，他把樂譜交給姚阿辛過目，姚阿辛於是提議他修改這修改那一事實上，姚阿辛的提議極多，多得令布魯赫把兩人互通的信件藏起來，企圖掩飾姚阿辛在此曲的重要性。可是樂曲改頭換面後，1868年1月5日在不萊梅由姚阿辛首演，旋即成為炙手可熱的音樂會曲目——其成功原因也不難看出。

全曲三樂章一氣呵成，篇幅短小的引子類似讚美詩，小提琴浮現。引子過後是主題，旋律激越澎湃，由小提琴獨奏以雙弦音奏出，樂團在低音區奏出激昂的伴奏。稍後的慢板展現了小提琴中音區的圓潤音色，旋律美不勝收，樂團伴奏以管樂及低音弦樂為主，加強其夢幻氣氛。樂團奏出一陣令人興奮的漸強音，引入活潑有力的終樂章，獨奏小提琴奏出剛健而稜角分明的吉卜賽風格旋律，蹦蹦跳跳的，不時刺激樂團，令樂團變得豪邁奔放。🔥

Completed in 1864, the First Violin Concerto was first performed on 24th April 1866 at an Evangelical Women's Society concert in Koblenz, Germany with the composer himself conducting and Otto von Königlöw as the soloist, but it was not an unqualified success. In a bid to improve it Bruch sent the score to Joseph Joachim who advised him to make a number of revisions. In fact so extensive were Joachim's suggestions, that Bruch suppressed all the correspondence which had taken place between them, in an attempt to play down Joachim's involvement in the work. However in its new guise, premièred by Joachim in Bremen on 5th January 1868, it quickly established its place in the repertoire, the reasons for its success not hard to find in the three movements which run without a break.

At the start the violin emerges from the briefest of hymn-like introductions, which then leads into the principal theme, a melody of real emotional power, given out by the soloist in double-stopping above a dramatic accompaniment in the low register of the orchestra. This is followed by the Adagio which exhibits the violin's rich middle register in a melody of unusual beauty, its dreamlike quality enhanced by an orchestra comprising principally wind and lower strings. A thrilling orchestral crescendo introduces the thrilling and energetic finale, the soloist emerging from this with a virile, angular Gypsy-style theme which hops and skips about occasionally whipping the orchestra up into a kind of benign frenzy. 🔥

布拉姆斯

Johannes Brahms

1833-1897

C小調第一交響曲，作品68

略慢 — 快板 — 比快板慢

稍慢的行板

優雅而略快的小快板

慢板 — 稍快的行板 — 不太快但輝煌的快板

拜華格納所賜，音樂成了人類過剩情感的載體，表現凡間英雄與天界壓迫者之間的巨大鬥爭——在這樣的時代，布拉姆斯就被許多人視為不合時宜。大力擁護華格納的指揮家魏因加特納曾在公開演講說道：「整體來看，布拉姆斯的音樂可稱為『科學的音樂』——如果這兩個詞可以這樣運用。我細心研究他的音樂時，無時無刻對其作法和藝術架構讚嘆不已——那種喜悅，就像醫師面對一具生長良好的屍體，把它的肌肉組織看得一清二楚的時候。但要是我想讓一刻的印象主宰我，就會萬分氣餒地醒悟——就像醫師竟然冒失得要令一具屍體死而復生的時候。」把布拉姆斯的音樂視為「古代遺風」的也絕不止魏因加特納一人；連布拉姆斯本人也很清楚自己的音樂擬古多於創新——這一點在他的第一交響曲再明顯不過。

18世紀時，作曲家常常要在很短時間內寫出新的交響曲，而他們也將之視作等閒——莫扎特在四日內完成一首交響曲，成為千古美談。然而布拉姆斯卻花了20多年才寫出第一交響曲：他1855年動筆，雖然早在1866年已完成了第一、二、三樂章，但1876年11月4日樂曲首演前數天仍在寫作第四樂章。他說：「交響曲不是開玩笑的。」此外也經常提到自己要走在貝多芬走過的路上，十分沮喪。

儘管華格納支持者在1878年一次演出中不斷喝倒彩，第一交響曲很快就贏得樂壇重視。華格納支持者甚至向某音樂廳施壓，企圖迫使該音樂廳在樂季開鑼時公佈所有音樂會節目表（今時今日這是理所當然的事，但一百年前卻是聞所未聞）：只要節目有布拉姆斯的交響曲，就取消訂票。

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto – Allegro – meno Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più andante – Allegro non troppo ma con brio

In an age when music had, thanks largely to Wagner, become a vehicle for expressing the excesses of human emotions and portraying the titanic struggle between the human hero and his super-human oppressors, Brahms was seen by many as an anachronism. The avidly pro-Wagnerian conductor Felix von Weingartner gave a public lecture in which he stated; “Brahms’ music regarded as a whole is, if the expression may be permitted, scientific music. When dissecting his music, I was always able to admire its workmanship and construction and to derive the same type of enjoyment from it that a physician may experience in laying bare the musculature of a well-grown corpse. If, however, I tried to submit to a spontaneous impression I would experience that paralysing disillusion which would befall the physician who had the temerity to try to bring the corpse back to life.” He was by no means alone in seeing Brahms’s music as something of a relic from the past: Brahms himself was well aware that his music owed more to the past than to the age in which he lived, and nowhere was this more evident than with his First Symphony.

18th century composers took it as a matter of course that they were expected to turn out a new symphony often at a moment’s notice: Mozart famously wrote one in under four days. Brahms, however, spent more than 20 years on his First Symphony. It was begun in 1855, the first three movements were completed by 1866 and just days before the première on 4th November 1876 he was still working on the final movement. “A symphony is no joke” he said, and spoke often of his despair at having to tread the same ground as Beethoven.

The First Symphony quickly earned respect despite the best endeavours of the Wagnerians who staged something of a demonstration by hissing through a performance in 1878. There was even an attempt made to compel one concert hall to publish all programmes at the beginning of the season (something which, whilst it is now a matter of course,

但不少人認為第一交響曲理所當然地繼承了貝多芬交響曲的成就，甚至有人公開宣稱這是「貝多芬第十交響曲」——布拉姆斯對此十分滿意。樂評人漢斯力克（不是華格納支持者）寫道：「布拉姆斯與貝多芬的藝術淵源，明眼人一望而知。」

第一交響曲以陰森的慢速引子開始，充滿悲劇氣氛，鼓聲一下一下的響起，彷彿不祥預兆似的。隨著速度加快，悲劇氣氛消失，但樂章仍保留了沉重壯麗的特質。華格納也親自聆賞過第一交響曲。據他後來憶述，他對這個規模宏大的樂章（演出時間接近20分鐘）頗不耐煩，一直在等待「一個能以壯麗的效果和情感填滿宇宙、令人無法抗拒的樂思或旋律。」

第二樂章開始。弦樂奏出抒情的主題（儘管還是有點沉重），稍後一個哀愁的旋律在雙簧管響起。小提琴和圓號奏出感人肺腑的二重奏，既為樂章劃上安寧的句號，也迎來輕盈優雅、滿心欣喜的小快板。小快板演出時間只有五分鐘，是全曲最短的樂章。

終樂章響起；氣氛回復陰沉悲痛，仿如第一樂章的開端。圓號奏出光輝的旋律，像自烏雲裡透出陽光，迎接樂章讚美詩似的主題（與貝多芬第九交響曲終樂章的著名主題相似），樂曲最後得意洋洋地完結。🔥

was unheard-of 100 years ago) so that, in the event of a Brahms Symphony appearing on the schedule, concert-goers could cancel their subscriptions. But Brahms had the satisfaction of having the work recognised by many as the natural successor of Beethoven's, some referring to it openly as "Beethoven's Tenth", while the critic Hanslick (no friend of Wagner) wrote "Brahms' artistic kinship with Beethoven must be plain to every observer".

The Symphony opens in a mood of grim tragedy with a slow introduction over an ominous beating drum. The speed increases, the mood of tragedy passes, but the movement retains a sense of weightiness and pomposity. Wagner, attending a performance of the work, later described his impatience with this substantial movement (almost 20 minutes in length) while he waited for "an idea, a melody that irresistibly fills the universe with grandeur and emotion."

The second movement begins with a lyrical, if again rather weighty, theme from the strings before the oboe leads off with a plaintive melody. A touching duet between violin and horn brings the movement to a peaceful close and heralds the start of the light, gentle and deeply happy Allegretto which, at less than five minutes's duration is the shortest of the Symphony's movements.

With the opening of the finale the mood changes back to the dark and tragic atmosphere of the work's opening. Then a glorious horn melody, like a ray of sunshine blazing through dark clouds, heralds the movement's main theme, a chorale-like melody closely related to the famous theme from the last movement of Beethoven's ninth Symphony. The work ends on a note of unequivocal triumph. 🔥



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HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION



何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身成為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582 或電郵vanessa.chan@hkpo.com 與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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Cheung Chi Wai & Keith Hiro

第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



梁建楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



王思恆
Wong Sze-hang
第二副團長
Second Associate
Concertmaster



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐垣
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



洪依凡
Ethan Heath



金俊立
Jonathan Kim



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張妹影
* Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
+ Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 林傑飛
Jeffrey Lehmberg



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林達僑
George Lomdaridze



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

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○ 署理首席 Acting Principal

■ 聯合首席 Co-Principal

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* Fellows of The Robert H.N. Ho Family Foundation
Orchestral Fellowship Scheme

香港管弦樂團

Hong Kong Philharmonic Orchestra

長笛 Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳薦信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Trevorton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李妲妮
Natalie Lewis



李少霖
Homer Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 Bass Trombone



貝爾迪
Michael Priddy

大號 Tuba



● 陸森柏
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The best interpretations of Tchaikovsky, Bach and Beethoven



Paul Lewis

下周起，港樂邀得三位當時得令的鋼琴家，為大家演出三套精彩節目。俄羅斯鋼琴家比拉索夫斯基，是享譽國際柴可夫斯基大賽的冠軍，該大賽歷年來孕育多位偉大鋼琴家：范・克萊本、阿殊堅納西、奧格東等。闊別十多載，今次這位俄國鋼琴名家將為香港觀眾帶來首本名曲柴可夫斯基第一鋼協，萬勿錯過。

加拿大鋼琴家休伊特被《衛報》譽為「當今最頂尖的巴赫鋼琴家」，她花了11年時間，灌錄巴赫全套主要鍵盤作品，被《星期日泰晤士報》譽為「當代唱片史上最輝煌成就之一」，為她帶來大批忠實樂迷。5月1及2日，她將以鋼琴領奏，讓巴赫完美結合的對位織體與莫扎特表現力豐富的鋼琴協奏曲互相輝映。

英國鋼琴家李維斯的全套貝多芬鋼琴奏鳴曲專輯，張張都是《留聲機》編輯之選，其中的壓軸大碟，更為他贏得《留聲機》年度演奏家及年度最佳專輯大獎，是公認的最佳貝多芬詮釋者之一。5月7及8日，「帝皇」鋼協氣勢迫人。

The Hong Kong Philharmonic is proud to invite three most sought-after pianists to perform with us in the coming weeks. Russian pianist Boris Berezovsky is one of the winners of the International Tchaikovsky Piano Competition among Van Cliburn, Vladimir Ashkenazy and John Ogdon. Next Friday and Saturday, don't miss the most authentic Tchaikovsky First Piano Concerto by "the truest successor to the great Russian pianists".

Hailed as "the pre-eminent Bach pianist of our time" (*The Guardian*), Angela Hewitt's eleven-year project to record all major keyboard works of Bach has been described as "one of the record glories of our age" (*The Sunday Times*) and won her a huge following. Directing from the keyboard on 1st & 2nd of May,

Hewitt contrasts the closely woven contrapuntal textures of Bach's concertos with Mozart's eloquent and expansive dialogue between piano and orchestra.

Paul Lewis is widely regarded as one of the finest Beethoven interpreters of today. Every volume of his complete Beethoven sonatas cycle is a *Gramophone* Editor's Choice and the last of which made him the *Gramophone* Instrumentalist Award and Record of the Year. Sense the heroic power of the *Emperor* concerto on 7th & 8th of May. 🎹

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感受大師架勢，迪華特與「命運」的抗爭

Celebrated Beethoven interpreter Paul Lewis's unmissable *Emperor*

Experience the tremendous momentum of de Waart's *Fate* Symphony

15&17.5 千錘百煉、嘔心瀝血傑作，未聽過，別說喜歡貝多芬

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Club Maestro 大師會

大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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- 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by **Mr Patrick Wang**

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所捐贈之罕有樂器 –

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- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

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- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

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Berezovsky · 柴可夫斯基 Berezovsky plays Tchaikovsky

23&24 Apr 2010 Fri & Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$420 \$320 \$220 \$160

蘇柏軒，指揮

Perry So, conductor

比拉索夫斯基，鋼琴

Boris Berezovsky, piano

節目 Programme

| | |
|-------------|---------------------------|
| 利亞多夫 | 《魔湖》 |
| 柴可夫斯基 | 第一鋼琴協奏曲 |
| 浦羅哥菲夫 | 第五交響曲 |
| LIADOV | <i>The Enchanted Lake</i> |
| TCHAIKOVSKY | Piano Concerto No. 1 |
| PROKOFIEV | Symphony No. 5 |



熱賣中 HOT PICK

Angela Hewitt : 莫扎特與巴赫 Angela Hewitt's Mozart & Bach

1&2 May 2010

Sat & Sun 8pm

香港大會堂音樂廳

HK City Hall Concert Hall

HK\$420 \$320 \$220 \$160

休伊特，領奏/鋼琴

Angela Hewitt, director/piano

節目 Programme

| | |
|--------|--|
| 巴赫 | F小調鍵盤協奏曲，作品1056 |
| 莫扎特 | 降B大調第27鋼琴協奏曲，作品595 |
| 巴赫 | G小調鍵盤協奏曲，作品1058 |
| 莫扎特 | D小調第20鋼琴協奏曲，作品466 |
| BACH | Keyboard Concerto in F minor, BWV1056 |
| MOZART | Piano Concerto No. 27 in B flat, K595 |
| BACH | Keyboard Concerto in G minor, BWV1058 |
| MOZART | Piano Concerto No. 20 in D minor, K466 |



熱賣中 HOT PICK

Paul Lewis · 貝多芬 Paul Lewis plays Beethoven

7&8 May 2010

Fri & Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$480 \$320 \$220 \$160

艾度·迪華特，指揮

Edo de Waart, conductor

李維斯，鋼琴

Paul Lewis, piano

全貝多芬節目

An all-Beethoven programme

《蕾奧諾拉》：序曲，第三首

第五鋼琴協奏曲「皇帝」

第五交響曲

Leonore : Overture No. 3

Piano Concerto No. 5 *Emperor*

Symphony No. 5



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