

CUHK 60TH ANNIVERSARY

YO-YO MA & HK PHIL

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香港中文大學
60周年呈獻：
馬友友與港樂



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Jaap van Zweden CONDUCTOR © Eric Hong

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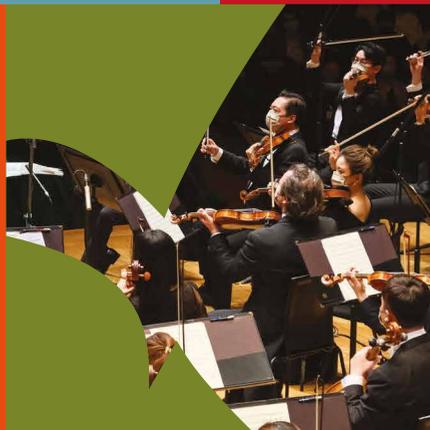
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Photo: Keith Hiro

獻辭 MESSAGE

霍品達

Mr Benedikt Fohr

香港管弦樂團行政總裁
Chief Executive
Hong Kong Philharmonic Orchestra

謹此祝賀香港中文大學（中大）成立60周年誌慶。適逢香港管弦樂團（港樂）於今個樂季迎來金禧之年，我們深感榮幸與中大共臻卓越。港樂很高興能在今晚呈獻音樂總監梵志登與大提琴家馬友友的音樂會，作為中大60周年誌慶活動之一。

港樂一直肩負古典音樂教育及推廣的重要使命。我們非常高興與中大合作策劃馬友友與港樂音樂會，並安排香港及深圳學生參與公開綵排活動，互有裨益。

全賴各界的支持，港樂得以邀請馬友友等享譽國際的獨奏家來港，為香港觀眾呈獻一系列精彩節目。對此，我們對中大作為今晚音樂會的冠名贊助致以衷心謝意。

港樂將繼續致力以世界級的音樂啟發觀眾，為香港帶來更多精彩節目。感謝大家蒞臨這場音樂會，並祝大家有個愉快難忘的晚上。

Congratulations to The Chinese University of Hong Kong (CUHK) on its 60th anniversary. As the Hong Kong Philharmonic Orchestra (HK Phil) celebrates its Golden Jubilee this season, we share the sentiments of such a remarkable achievement. The HK Phil is delighted to present tonight's concert with Music Director Jaap van Zweden and cellist Yo-Yo Ma as part of the CUHK 60th anniversary celebrations.

The education and promotion of classical music has always been an important part of HK Phil's mission. We are delighted to be partnering with CUHK for the Yo-Yo Ma & HK Phil concert and to be able to offer an exclusive open rehearsal for CUHK students from Hong Kong and Shenzhen on this occasion.

Bringing world-renowned soloists such as Yo-Yo Ma to Hong Kong and presenting an outstanding programme to Hong Kong audiences requires the support of many stakeholders. We are incredibly grateful to CUHK for being the title sponsor of tonight's concert.

The HK Phil will continue to inspire audiences with world-class music and bring more exceptional programmes to Hong Kong. We thank you all for joining us for this concert and wish you all an enjoyable and memorable evening.



獻辭 MESSAGE

查逸超教授

Professor John Chai Yat-chiu

香港中文大學校董會主席
Chairman of the Council
The Chinese University of Hong Kong



2023年欣逢香港中文大學成立60周年，我們深感榮幸與港樂攜手邀得世界著名大提琴演奏家馬友友來港演出。這位國際音樂巨匠與中大淵源至深，今晚將與港樂音樂總監梵志登指揮攜手合作，為各位獻上一場聽覺盛宴，齊賀中大鑽禧之喜。

中大結合傳統與現代，融會中西；從一所建於荒涼山坡上的新興院校，蛻變為與世界知名學府並駕齊驅的綜合研究型大學。過去60年，我們在社會上扮演舉足輕重的角色，與全球夥伴共建合作，致力貢獻社會，造福世界。除了科研與創新，中大也是傑出人才的搖籃，孕育無數藝術和音樂的精英，在國際舞台上大放異彩，成為音樂界的翹楚。

中大迎來新甲子之際，同時開展了大學邁步前行的新篇章。在大學發展及追求知識的道路上，我們將心懷鴻鵠之志，緊握卓越的研究碩果，秉持創校使命，任重志遠。

在這樂韻悠揚之夜，我藉此感謝各界友好的鼎力支持，60年來，與我們並肩同行。現誠邀在座各位一同見證，中文大學邁向嶄新里程，謹祝大家有一個難忘的晚上。

The year two thousand and twenty-three marks the 60th anniversary of The Chinese University of Hong Kong. To celebrate this milestone in CUHK's history with the sweetest euphony, I am delighted to welcome you all to this special concert that has united HK Phil Music Director, the esteemed Jaap van Zweden, and eminent cellist Yo-Yo Ma with his unique bond with the university.

CUHK is a world-class university where east fuses with west, and where tradition integrates with modernity. Growing from a humble beginning on barren hills to a comprehensive research university, CUHK has nurtured numerous bright talents that shine in the international arena. Renowned for its scientific research and innovation, the university has also fostered a diverse range of emerging artists and musicians. These gifted individuals have served the local and international communities with all their hearts, and some have grown to become leading players in their respective fields.

Across six decades, the university has played a pivotal role in generating societal impact and contributing to a better world. As we stride confidently into the new chapter with undimmed vision, we will remain at the forefront of research excellence and, through our unquenchable thirst for learning and discovery, go on to scale new heights with purpose and responsibility.

On this auspicious occasion, I am grateful to everybody who has encouraged our evolutionary journey, and I would like to take this opportunity to invite all of you to continue witnessing our growth in the years to come. I am very pleased to have the presence of many good friends from the public gathering to share in this remarkable evening. I wish you all an enjoyable and memorable night spent with the cello virtuoso.



獻辭 MESSAGE

段崇智教授

Professor Rocky S. Tuan

香港中文大學校長

Vice-Chancellor and President

The Chinese University of Hong Kong

段崇智

歡迎蒞臨「香港中文大學60周年呈獻：
馬友友與港樂」音樂會。

音樂既能觸動人心，撫慰心靈，又能超越界限，連繫世界。我與在座各位同樣熱愛音樂，很高興今晚能與大家聚首一堂，同度一趟愉悅的音樂之旅，共賞一場才華匯聚的音樂盛宴。

回想70年代，我在美國洛克菲勒大學求學，有幸欣賞馬友友博士在Caspary Auditorium的演奏，至今難忘。馬博士是中大創校校長李卓敏博士教授的外甥，曾於1977年到訪中大。他對上一次來校已是在1993年接受大學頒授文學榮譽博士學位的時候，距今已有30年。適逢中大60周年校慶，我們十分榮幸能再與舊友重逢，同賀鑽禧。

中大多年來堅守其作為知識殿堂的宗旨，以融會中國與西方為使命，任重道遠，致力為年輕一代帶來希望，協助他們一展抱負，燃點追求夢想的熱情。中大全人深信藝術及文化是締造美好生活的養分。今天，我們有幸得到馬友友博士，以及由梵志登先生指揮的香港管弦樂團聯手獻藝，而演藝界的中大校友也有參與，為中大鑽禧校慶添上萬分光彩，亦將為中大歷史寫下難忘篇章。

我謹此感謝中大校友們的熱心支持，讓音樂會得以成事，亦造就大學成立「60周年校慶藝術人才培育基金」，培育藝術人才投身音樂、藝術及文化管理行業。特別感謝60周年校慶馬友友訪問活動工作組顧問區藹芝校友，以及中大60周年校慶督導委員會主席殷巧兒女士的鼎力支持。

懇請各位細心享受今晚連串扣人心弦的樂章。祝願音樂會圓滿成功。

Welcome to “CUHK 60th Anniversary: Yo-Yo Ma & HK Phil”, a special concert in celebration of the diamond jubilee of The Chinese University of Hong Kong!

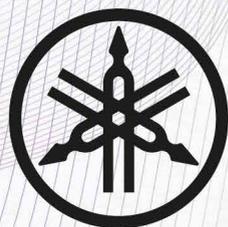
Music touches the soul and embodies the magic to heal, to connect and to transcend boundaries. As a music lover myself, I am thrilled to embark on a delightful musical journey tonight with members, guests and friends of CUHK and to witness a fusion of extraordinary talent.

During my graduate studies at the Rockefeller University in the United States in the 1970s, I had the fortune to attend Dr Yo-Yo Ma's performance at the Caspary Auditorium, which was a most memorable experience. Dr Ma's first visit to CUHK to meet with his uncle, Professor Li Choh-ming, our founding Vice-Chancellor, dated back to 1977. His last visit to CUHK was already 30 years ago when he came to receive the Honorary Doctor of Literature in 1993. The 60th anniversary of CUHK has now brought us an auspicious reunion with a dear friend of the University.

With its unique East-meets-West heritage and as an institution of knowledge, CUHK is committed to instilling hope and aspiration in our younger generation, and igniting their passion to pursue and realise their dreams. Members of the CUHK community share belief in the power of arts and culture to shape a better future. We are thus most grateful to Dr Yo-Yo Ma for gracing us with his distinguished performance, together with the HK Phil conducted by Mr Jaap van Zweden and alumni of CUHK who serve the performing arts, at tonight's concert, which will become an indelible and memorable episode in the history of the University.

I would like to express my sincere gratitude to CUHK alumni members who have not only helped to make the concert a reality, but also supported the establishment of the CUHK 60th Anniversary Artistic Talent Development Fund for nurturing talented students to pursue careers in music, arts and cultural management. In particular, my heartfelt thanks go to Ms Irene Au, Adviser of the Workgroup on Yo-Yo Ma's Visit for the Celebration Programmes of 60th Anniversary, and to Ms Lina Yan, Chairperson of the CUHK 60th Anniversary Celebration Steering Committee, for their extraordinary support.

Let us all create fond memories tonight that will resonate in our hearts for many years to come.



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香港中文大學60周年呈獻

馬友友與港樂

CUHK 60TH ANNIVERSARY

Yo-Yo Ma & HK Phil

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梵志登 | 指揮

Jaap van Zweden | Conductor

馬友友 | 大提琴

Yo-Yo Ma | Cello

貝多芬

《蕾奧諾拉》第三序曲

LUDWIG VAN BEETHOVEN

Leonore Overture no. 3

14'

柴可夫斯基

《意大利隨想曲》

PYOTR ILYICH TCHAIKOVSKY

Capriccio italien

15'

中場休息

INTERMISSION

德伏扎克

大提琴協奏曲

ANTONÍN DVOŘÁK

Cello Concerto

40'

I. 快板

I. Allegro

II. 不太慢的慢板

II. Adagio ma non troppo

III. 終曲：中庸的快板

III. Finale: Allegro moderato

電台錄音 RADIO RECORDING

2023年11月8日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2023年11月18日晚上8時播放，11月23日下午2時重播。The concert on 8 Nov 2023 will be recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 18 Nov 2023 at 8pm and 23 Nov 2023 at 2pm.



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貝多芬 (1770–1827)

《蕾奧諾拉》第三序曲，op. 72b

貝多芬作曲時幾乎總是不能一揮而就。跟莫扎特不同（除非整首作品已經了然於胸，否則莫扎特很少落筆），貝多芬的素描本裡盡是亂糟糟的潦草筆跡，還有一堆勾劃刪改過、重寫修正過的東西。《費黛里奧》是他唯一的歌劇，但差不多斷斷續續花了十年，才能讓這齣歌劇變成適宜搬演的模樣。可是他仍堅持不懈：他熱愛自由卻身處動盪的時代，於是下定決心要將歌劇寫得恰到好處。他晚年時也坦承，雖然《費黛里奧》不無缺陷，寫作過程也艱難萬分，但卻是他最喜歡的作品。

原因也不難理解。《費黛里奧》講述政治犯弗洛雷斯坦被囚禁，他忠誠的年輕妻子蕾奧諾拉不惜女扮男裝，化名「費黛里奧」（意為「忠誠的人」），不顧一切前來營救。無論在哪個時代、哪種文化，弗洛雷斯坦與蕾奧諾拉的故事，都令人既熱血沸騰又感動不已。貝多芬對此也深信不疑，在《費黛里奧》終訂版於1814年首演之前的十年內，他單單為了這一齣歌劇，就寫了不下四首序曲。《蕾奧諾拉》第三序曲（1806）實際上是四首序曲裡的第二首，有人甚至認為是最優秀的一首。慢速引子將高尚情操與悲劇效果共冶一爐（這時主人翁弗洛雷斯坦正在黑暗無光的地牢裡坐著，非常沮喪），然後是激動人心的快板，而且與貝多芬最激動的樂段相比也不遑多讓。後台傳出號角曲（在劇中代表「邁向自由」），之後進入序曲精采的結尾——那是一首歌頌自由的聖詩，既耀眼又歡欣。

那麼樂曲有甚麼問題呢？簡單來說，就是無以為繼！《費黛里奧》第一場就是調皮有趣的家居場景，這麼厲害的序曲完全將正文比下去。要簡單一點才行。要寫出這麼棒的曲子然後棄用，也絕非凡夫俗子所能為之，但這正是貝多芬的做法——於是樂曲就頂著《費黛里奧》那勇敢女主角的名字，成了一齣集勇氣、歷險與解放於一身的無言戲劇，讓大家今日得以好好聆賞。

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號（包括後台小號）、兩支長號、低音長號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Leonore Overture no.3, op. 72b

Beethoven almost never got it right first time. Unlike Mozart, who rarely set pen to paper until the whole piece was planned out in his head, Beethoven's sketchbooks are a chaos of scribbles, crossing-outs and re-workings. It took Beethoven over ten years of false starts to get his only opera, *Fidelio*, into a stageable form. And yet he persevered: as a lover of freedom in an age of political turmoil, Beethoven was determined to get it just right. In his last years, he confessed that – for all its faults, and all the trouble it had caused him – he loved *Fidelio* better than any of his other works.

It's not hard to see why. In any age, and any culture, the story of the political prisoner Florestan, and his devoted young wife, Leonore who – disguised as a young man called Fidelity (literally: "faithful one") – risks everything to rescue him, is a tale to stir both heart and soul. Beethoven believed in it passionately. During the decade before the premiere of *Fidelio* in its final form in 1814, he wrote no fewer than four different overtures for this one opera. The overture known as *Leonore* no. 3 (1806) was

actually his second attempt, and some would say that it's his greatest. The mixture of nobility and tragedy in the slow introduction (the music that accompanies Florestan as he sits, despairing, in a windowless dungeon) gives way to one of the most stirring allegros even Beethoven ever wrote. An offstage fanfare – the signal of approaching liberty in the opera – leads to the overture's brilliant finish, a dazzling and joyful hymn to freedom.

So what was the problem? Simply put, to follow that! *Fidelio* begins with a playful domestic scene, and an overture this powerful simply blew it out of the water. Something simpler was required. It takes an extraordinary kind of genius to ditch an overture as splendid as this, but that's what Beethoven did – leaving us to enjoy it today as a great wordless drama of courage, adventure and liberation under the name of *Fidelio's* courageous heroine.

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets (including offstage trumpet), two trombones, bass trombone, timpani and strings.

柴可夫斯基 (1840-1893) 《意大利隨想曲》，op. 45

俄羅斯作曲家都對南方的陽光情有獨鍾。1845年，「俄羅斯音樂之父」格林卡選取了幾個西班牙主題，寫了兩首色彩斑斕的序曲；自此，他的追隨者就肆意地縱情地中海。林姆斯基-高沙可夫在1887年寫作《西班牙隨想曲》，格拉祖諾夫著有《西班牙小夜曲》及根據希臘主題寫成的序曲，柴可夫斯基則在意大利的蔚藍天空下散心。有兩首作品能看出他在溫暖的意大利放鬆身心，兩首都屬於他最多姿多彩的作品——那就是活力充沛的弦樂六重奏《佛羅倫斯的回憶》和悅耳動聽的長青作品《意大利隨想曲》。

柴可夫斯基和兄弟莫德斯於1879年12月到達羅馬。雖然前幾個月柴可夫斯基壓力大得很，但隨著他身心放鬆，又吸收了意大利的氣氛之後，思緒又回到創作上去。1880年1月底，他寫信給贊助人梅克夫人，說自己計劃根據格林卡第二首《西班牙序曲》，寫作一首「意大利幻想曲」。一個月後，計劃中的作品就變成「意大利組曲」；不久更完成了全曲草稿。就這一次，他竟然滿意自己的作品。他難得樂觀地寫道：「我猜這首隨想曲應該有點前途。效果應該會很好的——全靠那些討人喜歡的意大利主題，那都是我花了好些工夫蒐集得來的。有些是來自曲調選集，有些則是我在街上聽到的。」到了5月，作曲家完成配器，同時定下了標題《意大利隨想曲》，12月在莫斯科舉行的首演也大獲好評。

他的眼光也很準。《隨想曲》效果棒極了，悅耳動聽得令人無法抗拒，也沒有理由懷疑旋律是否真正的意大利旋律——雖然能明確辨認的意大利旋律只有兩個，分別是開端的號角曲，以及最後的塔朗泰拉舞曲。根據莫德斯的說法，號角曲是他們兩兄弟每天早上都聽到的，從所住酒店隔壁的兵營傳出；至於塔朗泰拉舞曲，在意大利則稱為「西庫札舞曲」。柴可夫斯基只將主題簡單地接合起來，按照自己獨特的浮誇方式配器，再加上幾筆民歌色彩（試試在最後的塔朗泰拉舞曲中，聽聽雙簧管模仿風笛）。樂曲既非「原汁原味」，也毫不深刻——畢竟不是作曲家的本意。柴可夫斯基只是以《意大利隨想曲》邀請大家，跟他一起把腳抬起墊好，在意大利的陽光下享受一些輝煌的曲調罷了。

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

**PYOTR ILYICH
TCHAIKOVSKY** (1840–1893)
Capriccio italien, op. 45

Russian composers loved the sunshine of the South. Mikhail Glinka, known as the “Father of Russian Music”, wrote two colourful overtures on Spanish themes in 1845 and ever afterwards his followers felt free to indulge their love for the Mediterranean. Rimsky-Korsakov wrote a *Capriccio espagnol* in 1887, Glazunov wrote *Spanish Serenades* and overtures on Greek themes, and Tchaikovsky escaped from his worries under the blue skies of Italy. Two of his most colourful works show him relaxing in Italian warmth – the vibrant string sextet *Souvenir de Florence* and the tuneful, perennially popular *Capriccio italien*.

Tchaikovsky and his brother Modest arrived in Rome in December 1879. The previous months had been stressful, but as Tchaikovsky relaxed and absorbed the Italian atmosphere, his thoughts returned to composition. By late January 1880, he was writing to his patroness, Nadezhda von Meck, about an “Italian Fantasia” he was planning, based on Glinka’s second *Spanish Overture*. By the next month, it had become an “Italian Suite” and soon after that it was fully sketched

out. For once Tchaikovsky was happy with one of his own works. “I predict a good future for my *Capriccio*,” he wrote with uncharacteristic optimism. “It will be effective thanks to the delightful Italian themes which I managed to collect, partly from anthologies and partly with my own ears in the streets.” It was orchestrated in May, received its final title of *Capriccio italien* at the same time, and premiered to great acclaim in Moscow that December.

He was spot-on. The *Capriccio* is wonderfully effective and irresistibly tuneful. There’s no reason to doubt that the melodies are genuinely Italian, although only two have been positively identified – the opening fanfare, which (according to Modest) could be heard by the brothers each morning from a barracks next door to their hotel, and the closing tarantella, known in Italy as “Cicuzza”. Tchaikovsky simply stitches them together and scores them in his own inimitably flamboyant manner, with a few dashes of folk-colour (listen for the bagpiping oboes in the final tarantella). It’s not “authentic”, it’s not profound, and it’s not meant to be. *Capriccio italien* is simply Tchaikovsky’s invitation to join him, putting his feet up and enjoying some glorious tunes in the Italian sunshine.

Instrumentation

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion and strings.

德伏扎克 (1841–1904) B小調大提琴協奏曲，op. 104

- I. 快板
- II. 不太慢的慢板
- III. 終曲：中庸的快板

在尼亞加拉瀑布的一天

1893年夏末，德伏扎克到尼亞加拉瀑布遊覽，這時他來到美國也接近一周年了。身為音樂家，他面對大自然美景的反應也很有「音樂色彩」：「這化為B小調交響曲該多好啊！」於是人們通常假定這番話預告了「新世界」交響曲（1893）——雖則「新世界」交響曲其實以E小調寫成。不過短短一年後，德伏扎克也真的開始寫作一首大型管弦樂曲。這首新作不但情感充沛，規模宏大，而且靈感明顯來自大自然的各方面，從嬌柔的鳥語到洶湧的急流，莫不與大自然有關——那就是大提琴協奏曲，op. 104。樂曲以B小調寫成，對很多聽眾來說，這不但是史上數一數二優秀的大提琴協奏曲，更是德伏扎克一生中最出色的交響曲。

不過，這實在是意料之外，而最意外的莫過於作曲家本人。將大提琴當作獨奏樂器使用，其實他之前一直不太有信心。他說：「高音區鼻音重，低音區像低聲吼叫。」但到了1890年代，他的想法開始改變。那時他為波希米亞大提琴家威漢（Hanuš Wihan）寫作的兩首短曲（《寧靜的森林》和G小調輪旋曲，op. 94）皆大獲好評，所以威漢就催促德伏扎克多寫一些。1894年，德伏扎克在布魯克林區聽到美國輕歌劇作曲家赫伯特的大提琴協奏曲演出，還很好奇赫伯特如何將大提琴的高音與安靜的長號結合。隨

著「新世界」交響曲大受歡迎，德伏扎克也有了成功經驗，大概創作方面也因而更敢於嘗試。總之，他在1894年秋季動筆寫作大提琴協奏曲，並採用遊覽尼亞加拉瀑布時聯想到的調性。

缺席的朋友

這時，無論德伏扎克想創作甚麼，都能寫出一等一的樂曲來。但大提琴協奏曲還另有深意。他在美國時一直很掛念波希米亞；現在離鄉三年，思鄉病也變本加厲。雖然這首協奏曲規模宏大，高潮時也如瀑布傾瀉，流露出他對美國的欣賞之情，但樂曲的旋律和寧靜時刻，卻滿滿是對舊世界的依戀，而且充滿激情。聽聽高潮頂峰的傳令式號角曲、平靜樂段裡那充滿渴望的大提琴線條，還有樂曲中不時傳出的小噴泉潺潺水聲和木管樂的嚶嚶鳥語。他的心，從來未嘗遠離在威索卡（位於波希米亞郊區）的家，也未嘗遠離家裡的鴿舍。

德伏扎克的作品是如斯坦率討喜，很少需要詳細形容，大提琴協奏曲更不在話下。樂曲按照標準的三樂章古典協奏曲曲式寫成，但大家從憂鬱的開端聽下去，經過第一樂章的暴風雨和情歌（圓號奏出德伏扎克最優美的旋律之一，這時大提琴獨奏還未開始），到慢板的波希米亞郊區田園曲（三支圓號和鳥語似的長笛，為毫無炫技成分的短篇華采樂段掀開序幕），再到終曲激動人心的進行曲，相信大家也會同意：啟發作曲家寫作這首樂曲的情感，或是德伏扎克用以表達情感的音樂，皆沒有依循任何標準。

還鄉與心碎

為甚麼呢？因為寫作大提琴協奏曲期間，德伏扎克得悉自己的大姨子約瑟芬娜——也就是他年輕時的摯愛——在家鄉波希米亞病重。他擔心得要命，所以在協奏曲的第二樂章加插激烈的中段，並引用自己的歌曲《讓我靜一靜》（op. 82 no. 1）——這正是

約瑟芬娜最喜歡的歌曲。協奏曲完成後，他在1895年4月啟程返回歐洲，抵達不久就得悉約瑟芬娜已經香消玉殞。於是他把樂曲原本的結尾砍掉重寫，再次引用《讓我靜一靜》——這次由最甜美的小提琴獨奏奏出。

這個恍如日暮的漫長結尾，是德伏扎克跟約瑟芬娜的道別……嗯，這樣說吧，這是一首催人淚下的協奏曲。別聽我們說，聽聽其他人怎麼說吧。樂評人齊素爾 (Joan Chissell) 形容這是「史上最出色的大提琴協奏曲，不但是德伏扎克作曲技藝最登峰造極的作品，更是這位心靈脆弱的作曲家，將內心世界坦蕩蕩地呈現人前的時刻，實

在前所未見。」不過最大的讚譽來自德伏扎克的良師益友布拉姆斯。1897年3月，布拉姆斯（這時他已高齡六十四，一個月後便與世長辭）出席了樂曲在維也納的首演。這位當時最偉大的交響曲作曲家傷心地搖搖頭，說道：「我怎麼就不知道大提琴協奏曲可以寫得這麼棒呢！要是早知道，多年前我就會寫一首了！」

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、三支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。



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ANTONÍN DVOŘÁK

(1841–1904)

Cello Concerto in B minor, op. 104

I. **Allegro**

II. **Adagio ma non troppo**

III. **Finale: Allegro moderato**

A day at the Falls

In the late summer of 1893, at the end of his first year in the USA, Antonín Dvořák went to see Niagara Falls. As a musician, his reaction was musical: “What a Symphony in B minor that would make!” He’s usually assumed to have been predicting his “New World” Symphony (1893), although its key is actually E minor. But just one year later, Dvořák did begin to write a major orchestral work filled with deep feeling, built on a grand scale and very obviously inspired by nature in all its aspects, from delicate birdsong to raging torrents. That work was his Cello Concerto, op. 104. It’s in B minor, and for many listeners, it’s not just the finest concerto ever written for the cello – it’s the greatest symphony Dvořák never wrote.

No one would have been more surprised than Dvořák himself. He’d never been sure about the cello as a solo instrument – “Up high it sounds nasal, and down low it growls,” he remarked. But by the 1890s, he was starting to change his

mind. He’d written two short pieces for the Bohemian cellist Hanuš Wihan (*Silent Woods* and a Rondo in G minor, op. 94); they’d been well received, and Wihan was pressing him for more. In 1894, he also heard a Brooklyn performance of a cello concerto by the American operetta-composer Victor Herbert, and Dvořák noted with interest how Herbert set the cello’s high notes against quiet trombones. With the overwhelming public success of his “New World” symphony behind him, he might have felt more free to experiment. In any case, in the autumn of 1894, he began work on a Cello Concerto in the key suggested to him by Niagara Falls.

Absent Friends

By now, Dvořák could make a first-class job of anything he chose to write. But there was something more to the Cello Concerto. He’d missed Bohemia throughout his time in the USA; now after three years abroad, his homesickness was overwhelming. While his admiration for America comes through in the Concerto’s expansive scale and cascading climaxes, the work’s melodies and quiet moments are suffused with a passionate nostalgia for the Old World. Listen to the heraldic fanfares that crown the climaxes, the yearning cello line in the quiet passages, and the little fountains and trills of woodwind birdsong that break out throughout the Concerto. Dvořák’s heart was never far from his pigeon loft back home at Vysoká, in the Bohemian countryside.

Dvorák's music is so open and appealing that it rarely needs detailed description. And no piece needs it less than the Cello Concerto. It's in the standard three-movement classical concerto form, but follows its course from melancholy opening, through the storms and love-songs of the first movement (and the horn gives us one of Dvorák's most glorious melodies before the cello has played a single note), the Bohemian country idyll of the Adagio (three horns and a bird-like flute launch the concerto's brief, utterly unshowy cadenza) into the finale's stirring march, and you'll agree. There's absolutely nothing standard about the emotions that inspired this work, or the music with which Dvořák expressed them.

Homecoming and Heartbreak

And why? Because, while writing the concerto, Dvořák had learned that his sister-in-law Josefina, the great love of his youth, was seriously ill back in Bohemia. Deeply upset, he interrupted the Concerto's slow movement to add a stormy central section, quoting his own song *Lasst mich allein* (Leave Me Alone), op. 82 no. 1 – Josefina's favourite. With the Concerto complete, he sailed for Europe in April 1895, and shortly after arriving he received the news that Josefina had passed away. Abandoning the original ending of the concerto, he re-wrote it, once more quoting that song – this time as the sweetest of violin solos.

And that long sunset finish, Dvorák's farewell to Josefina...well, let's just

say this is a three-hankie concerto. Don't take our word for it. The critic Joan Chissell described it as "the greatest cello concerto ever written, not only revealing Dvořák at the height of his powers as a craftsman, but also laying bare his heart to a degree unprecedented even for so vulnerable a composer as he". But the greatest tribute of all came from Dvorák's old mentor and friend Johannes Brahms. In what was to be the last month of his life, March 1897, Brahms attended the first Vienna performance of the Concerto. The greatest symphonist of his time, then 64 years old, shook his head sadly: "Why on earth didn't I know it was possible to write a Cello Concerto like that! If only I'd known, I'd have written one years ago!"

All programme notes by Richard Bratby

Instrumentation

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

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盧洛達 主持/歌唱

Lio Kuokman CONDUCTOR / PIANO
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Richard Bamping CELLO
Vivian Yau SOPRANO
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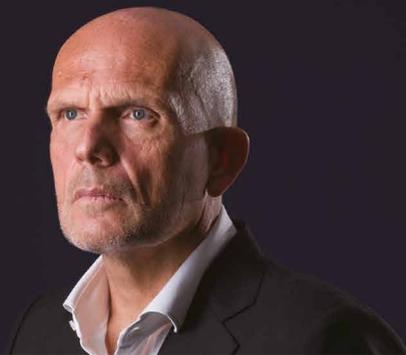
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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂樂團音樂總監，2024年將成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登的最新錄音於2020年推出，為紐約愛樂樂團世界首演大衛·朗的《國家的囚犯》，兩張專輯皆與紐約愛樂樂團合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，完成華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及最近灌錄的馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2023 Concertgebouw Prize.

Jaap van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

馬友友 YO-YO MA

大提琴 Cello

Photo: Jason Bell



馬友友深信文化具有建立信任和理解的力量，他在音樂事業的多元化發展便是最佳證明。無論是演奏全新或熟悉的大提琴作品，凝聚社群一起探索文化在社會中的角色，抑或參與形式新穎的音樂項目，他都致力促進人與人之間的聯繫，從而激發想像及培養人文精神。

最近馬氏展開了「我們的共同自然」計劃，他期望藉著一趟文化探索之旅，讓大家透過大自然團結起來，朝著共同的未來進發。此前，他亦曾推行「巴赫計劃」，在六大洲共36個社區巡迴演出，配合當地文化活動演奏巴赫大提琴組曲。兩個計劃均體現出馬氏的終身抱負，他致力突破音樂流派和傳統的限制，探索音樂如何幫助我們構想及建立更強大的社會。

馬氏於1955年生於巴黎，父母均為當地華僑。在父親啟蒙下，他由四歲起學習大提琴，七歲時隨家人移居紐約，繼續深造大提琴並取得人文學科學位。

馬友友至今錄製了逾120張唱片，獲得19項格林美獎，並先後為九位美國總統演奏，最近一次為現任美國總統拜登的就職典禮。馬氏獲獎無數，包括美國國家藝術獎章、美國總統自由勳章，以及尼爾森音樂獎。他自2006年起出任聯合國和平大使，並於2020年獲《時代》雜誌評為全球100名最具影響力的人物之一。

Yo-Yo Ma's multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Yo-Yo began Our Common Nature, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. Our Common Nature follows the Bach Project, a 36-community, six-continent tour of J. S. Bach's cello suites paired with local cultural programming. Both endeavors reflect Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society.

Yo-Yo Ma was born in 1955 to Chinese parents living in Paris, where he began studying the cello with his father at age four. When he was seven, he moved with his family to New York City, where he continued his cello studies before pursuing a liberal arts education.

Yo-Yo has recorded more than 120 albums, is the winner of 19 Grammy Awards, and has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. He has received numerous awards, including the National Medal of the Arts, the Presidential Medal of Freedom, and the Birgit Nilsson Prize. He has been a UN Messenger of Peace since 2006, and was recognized as one of *TIME* magazine's 100 Most Influential People of 2020.

VASILY PETRENKO MAHLER 4

佩特連科的馬勒四



佩特連科 指揮
Vasily Petrenko CONDUCTOR © Mark McKelby

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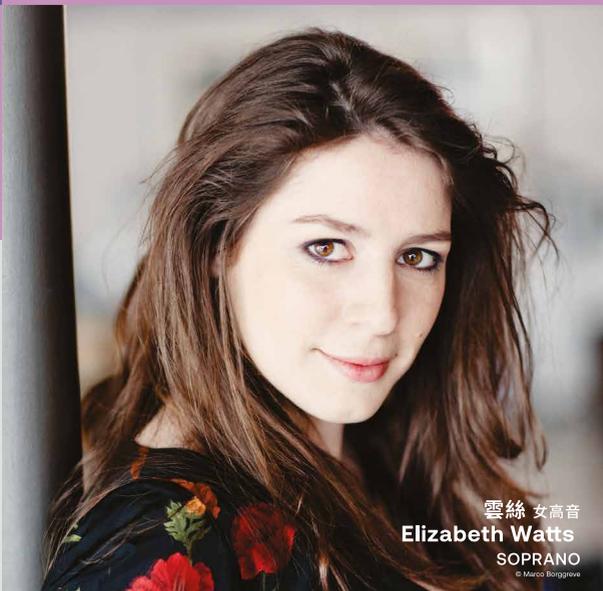
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雲絲 女高音
Elizabeth Watts
SOPRANO
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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。
For our 50th anniversary season house programmes, we have created this special column, “Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades related to our current exciting performances.

1974年，香港藝術節經小提琴家史頓 (Isaac Stern) 介紹，建議香港管弦樂團邀請馬友友演出，並參與香港藝術節於1975年2月舉行之音樂會，當時馬友友才18歲。可惜這次演出未能成事。1985年，港樂宣傳馬友友將於12月舉行音樂會，但馬友友因抱恙未能來港。終於，香港觀眾能在1986年12月3日及4日於大會堂音樂廳兩場音樂會中，一睹馬友友的風采。當年的指揮是作曲家蕭斯達高維契的兒子麥森 (Maxim Shostakovich)，而演奏的就是蕭斯達高維契難度極高的第一協奏曲。這是港樂的籌款音樂會，門票票價為\$100至\$250。

The first two attempts to bring Yo-Yo Ma to Hong Kong did not come to fruition. In 1974, through an introduction and suggestion from violinist Isaac Stern, the Hong Kong Arts Festival (HKAF) initially had considered inviting the then 18-year-old Yo-Yo Ma to perform with the Hong Kong Philharmonic Orchestra at an HKAF concert in February 1975. However, this collaboration did not materialise. Ten years later, Yo-Yo was scheduled to perform with the HK Phil in December 1985, but he ended up cancelling due to illness. Hong Kong audiences finally had the opportunity to witness Yo-Yo’s artistry in concerts held at the City Hall Concert Hall on 3–4 December 1986 with Maxim Shostakovich, son of composer Dmitri Shostakovich, conducting the HK Phil. Yo-Yo played Shostakovich’s massively challenging First Concerto. The concerts raised funds for the HK Phil, with ticket prices ranging from \$100 to \$250.



1986年馬友友音樂會的海報。
Poster for Yo-Yo Ma’s concert
in 1986.
(HK Phil Archive)



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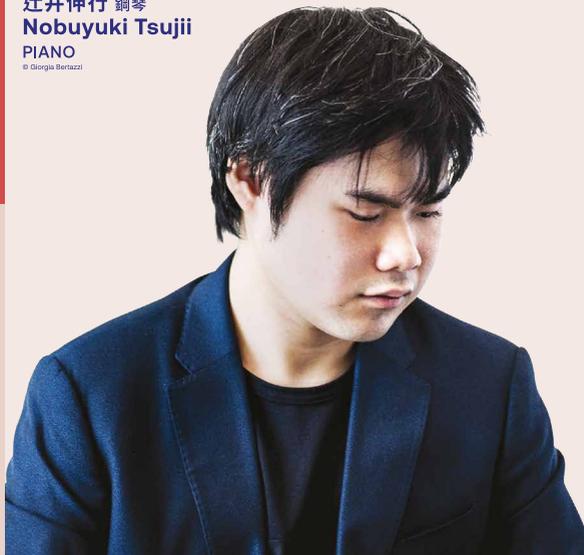
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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。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。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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 recognised as one of Asia's foremost classical orchestras. 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.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. 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.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

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、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、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、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特別行政區政府慷慨資助，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。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

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香港管弦樂團首席贊助：太古集團

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, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance 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.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

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

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FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

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

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



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Mao Hua



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Rachael Mellado

尹守廷
Soojeong Yoon

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



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Zhou Tengfei



賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

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Andrew Ling



■李嘉黎
Li Jiali



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Long-ching



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Woo Ho-ting

特約樂手

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中提琴：楊善衡
Viola: Andy Yeung

大提琴：梁卓恩
Cello: Vincent Leung

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- 聯合首席 Co-Principal
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the
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Rare instruments donated

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Mrs Bei de Gaulle, Third Associate Concertmaster
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Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by
Mr Domas Juškys, Co-Principal Second Violin

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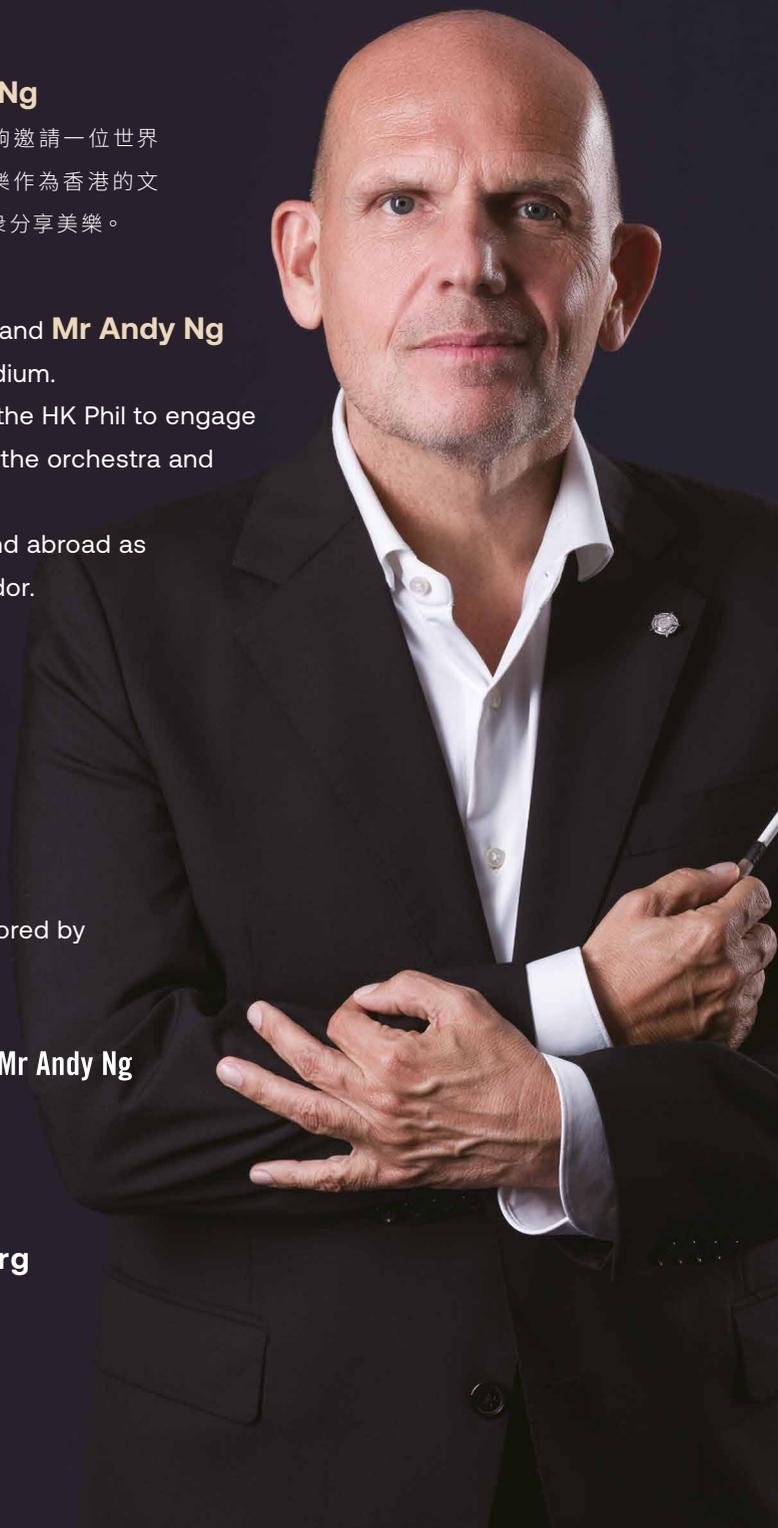
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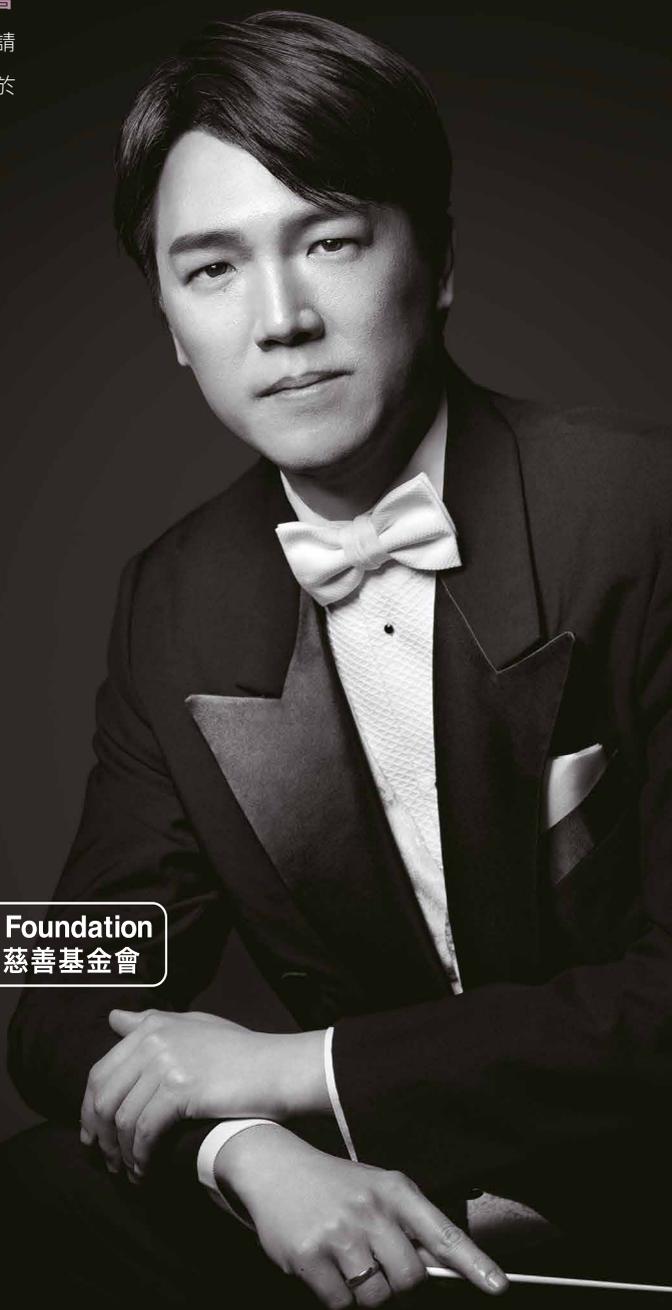
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《冬之呈獻》、《清晨》、《西西莉亞》
第四交響曲
Serenade
Five Lieder: *Das Rosenband, Ruhe, meine Seele,*
Winterweih, Morgen!, Cécilie
Symphony no. 4

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Piano Concerto no. 3
Symphony no. 3

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(film screening with live music)

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(film screening with live music)

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Nicholas Buc, conductor

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