

20.11.2025

星期四 Thu 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

2025
音樂盛會
Great Music

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ORCHESTRA
DELL'ACCADEMIA NAZIONALE DI
SANTA CECILIA - ROMA
羅馬聖切契利亞管弦樂團

21/11

星期五 Fri 8pm
香港文化中心音樂廳
Concert Hall,
Hong Kong Cultural Centre
\$1,450, \$1,250, \$1,050,
\$850, \$650, \$450



2025
Great Music
音樂盛會



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Kwangchul Youn
男低音 Bass

克勞斯·弗洛里安·福茨
Klaus Florian Vogt

男高音 Tenor

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"his voice cut through the orchestra and
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ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA - ROMA 羅馬聖切契利亞管弦樂團

威爾第
Verdi

《西西里晚禱》序曲
Overture to *Les vêpres siciliennes*

威爾第
Verdi

《命運之力》序曲
Overture to *La forza del destino*

羅西尼
Rossini

《威廉泰爾》序曲
Overture to *William Tell*

華格納
Wagner

《女武神》第一幕
Die Walküre, Act I



丹尼奧·哈汀
Daniel Harding

指揮 Conductor

節目詳情
Programme Details



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20/11

星期四 Thu 8pm

威爾第 Verdi

《西西里晚禱》序曲

Overture to *Les vêpres siciliennes*

拉威爾 Ravel

G大調鋼琴協奏曲

Piano Concerto in G

鋼琴獨奏 Piano Soloist: 沈靖韜 Aristo Sham

— 中場休息20分鐘 Intermission of 20 minutes —

拉赫曼尼諾夫 Rachmaninov

E小調第二交響曲，作品二十七

Symphony No. 2 in E minor, Op. 27

節目長約2小時，包括中場休息20分鐘。

The performance will run for about 2 hours including a 20-minute intermission.

節目 PROGRAMME



羅馬聖切契利亞管弦樂團 Orchestra dell'Accademia Nazionale di Santa Cecilia - Roma

羅馬聖切契利亞管弦樂團是意大利第一隊以演奏交響樂曲為宗旨的樂團，首演了多首20世紀的傑作，例如雷史碧基的《羅馬之泉》和《羅馬之松》。自1908年以來，樂團曾與無數傳奇音樂大師合作，包括指揮家馬勒、德布西、理查·史特勞斯、史達拉汶斯基、西貝流士、亨德密特、托斯卡尼尼等。樂團的歷任首席指揮包括莫利納里、費拉拉、皮弗塔里、馬爾克維治、施柏斯、先諾浦利、格提、鄭明勳及帕帕諾爵士等。1983至1990年間，伯恩斯坦是樂團的榮譽主席。自2024年起，英國指揮家丹尼奧·哈汀接任音樂總監。

樂團曾於多個重要音樂節演出，如英國廣播公司逍遙音樂會、琉森音樂節、聖彼得堡白夜音樂節和薩爾茨堡音樂節等，樂團亦曾在柏林愛樂音樂廳、德累斯頓森柏歌劇院、漢堡易北愛樂廳、維也納的音樂協會和音樂廳、阿姆斯特丹音樂廳、倫敦皇家愛爾拔音樂廳、

巴黎普萊耶爾音樂廳等著名音樂廳演出。2024年，樂團與合唱團為薩爾茨堡復活節音樂節的駐節嘉賓。

近年，樂團的錄音活動屢獲國際殊榮。由帕帕諾爵士指揮的最新錄音包括與阿嘉莉殊合作的聖桑《動物嘉年華》、《伯恩斯坦交響曲全集》；與戴安娜·達姆嬌合作的《都鐸王后》；與貝特朗·夏馬尤合作的史特勞斯《英雄生涯》和《詠諧曲》（華納古典發行）、威爾第《奧賽羅》（索尼古典發行）、羅西尼《光榮彌撒》（華納古典發行）、與約納斯·考夫曼和盧多維克·特吉耶合作的《在一起—歌劇二重唱》（索尼古典發行）；以及與桑德拉·拉德瓦諾夫斯基和約納斯·考夫曼合作的浦契尼《杜蘭朵》，這錄音最近獲得國際古典音樂獎「最佳歌劇」獎。樂團亦發行了一套27張唱碟的合集，匯集了在帕帕諾爵士指揮下共18年來樂團與合唱團錄製的多部聖樂和交響樂作品。最新由丹尼奧·哈汀指揮錄製的浦契尼《托斯卡》於2025年3月由德意志留聲機公司發行。

聖切契利亞音樂學院感謝菲拉格慕的支持。

The Orchestra dell'Accademia Nazionale di Santa Cecilia - Roma was the first in Italy to dedicate itself exclusively to the symphonic repertoire, promoting premieres of 20th-century masterpieces, including *Fontane di Roma* and *Pini di Roma* by Ottorino Respighi. Since 1908, it has collaborated with some of the greatest musicians of the century and has been conducted by figures such as Mahler, Debussy, Richard Strauss, Stravinsky, Sibelius, Hindemith, Toscanini and more. Its chief conductors have included Bernardino Molinari, Franco Ferrara, Fernando Previtali, Igor Markevitch, Thomas Schippers, Giuseppe Sinopoli, Daniele Gatti, Myung-Whun Chung, Sir Antonio Pappano and more. From 1983 to 1990, Leonard Bernstein served as its Honorary President. Since 2024, the British conductor Daniel Harding has become the Music Director of the Orchestra.

The Orchestra has performed at major festivals such as the BBC Proms, the Lucerne Festival, the White Nights Festival in St Petersburg, and the Salzburg Festival, as well as in prestigious concert halls, including the Berlin's Philharmonie, Semperoper Dresden, Elbphilharmonie Hamburg, the Musikverein and Konzerthaus in Vienna, the Concertgebouw in Amsterdam, Royal Albert Hall in London, Salle Pleyel in Paris and more. In 2024, the Orchestra and Choir were resident guests at the prestigious Salzburg Easter Festival.

In recent years, the Orchestra's extensive recording activities have garnered prestigious international awards. Among the latest recordings conducted by Sir Antonio Pappano are *The Carnival of the Animals* by Saint-Saëns with Martha Argerich, the complete *Bernstein Symphonies*, *Tudor Queens* with Diana Damrau, *Strauss: Ein Heldenleben/Burleske* with Bertrand Chamayou (Warner Classics), Verdi's *Otello* (Sony Classical), Rossini's *Messa di Gloria* (Warner Classics), *Insieme-Opera Duets* with Jonas Kaufmann and Ludovic Tézier (Sony Classical), and Puccini's *Turandot* with Sondra Radvanovsky and Jonas Kaufmann, which recently won the ICMA Award for "Best Opera". The Orchestra has also released a box set of 27 CDs, compiling the sacred and symphonic repertoire recorded under the baton of Sir Antonio Pappano in the eighteen years. The latest recording of the Orchestra conducted by Daniel Harding was Puccini's *Tosca*, released in March 2025 by Deutsche Grammophon.

The Accademia Nazionale di Santa Cecilia thanks Ferragamo for its support.



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丹尼奧·哈汀 Daniel Harding

指揮 Conductor

丹尼奧·哈汀由2024年起擔任羅馬聖切契利亞管弦樂團及合唱團音樂總監。他在2007至2025年擔任瑞典廣播交響樂團音樂及藝術總監；曾於2016年至2019年擔任巴黎管弦樂團音樂總監；並於2007年至2017年間擔任倫敦交響樂團首席客席指揮。他與馬勒室樂團合作超過二十年，獲授予樂團終身桂冠指揮頭銜。由2024年起他成為了粵港澳大灣區國際青年音樂周的音樂總監，任期五年。

哈汀經常受邀執棒世界頂級樂團，包括維也納愛樂樂團、柏林愛樂樂團、荷蘭皇家音樂廳樂團、巴伐利亞廣播交響樂團、德累斯頓國家管弦樂團、倫敦交響樂團、斯卡拉愛樂樂團、波士頓交響樂團及紐約愛樂樂團等。

2005年，他指揮新版《依多美尼歐》，為米蘭史卡拉歌劇院的樂季揭幕。其後，他先後指揮該院製作的《莎樂美》、《囚徒》、《鄉村騎士》，並憑《小丑》獲頒意大利音樂評論家「艾比亞提」獎。此外，他多次在頂級音樂節如薩爾茨堡音樂節及普羅旺斯艾克斯音樂節中指揮多個備受讚譽的作品。

哈汀的錄音作品廣受讚譽，其中他與維也納愛樂樂團合作的馬勒《第十交響曲》及與巴伐利亞廣播交響樂團合作的奧爾夫《布蘭詩歌》，均由德意志留聲機公司發行，獲得高度評價。此外，他為維珍 / 百代唱片錄製的馬勒《第四交響曲》（馬勒室樂團）及布拉姆斯《第三、四交響曲》（不來梅德意志室內愛樂樂團）亦大受好評。他與倫敦交響樂團錄製的《比利·巴德》更榮獲格林美「最佳歌劇錄音」大獎。他最新執棒與羅馬聖切契利亞管弦樂團錄製浦契尼《托斯卡》於2025年3月由德意志留聲機公司發行。

哈汀於2002年獲法國政府授予「文學與藝術騎士勳章」，並於2017年晉升為「文學與藝術軍官勳章」。2012年，他獲選為瑞典皇家音樂學院院士，2021年則獲英女王頒授「大英帝國司令勳章」（CBE）。指揮以外，他還是一名具備資格的航空公司飛行員。

Daniel Harding took up the Music Director position of the Orchestra and Chorus of the Academia Nazionale di Santa Cecilia in 2024. He was the Music and Artistic Director of the Swedish Radio Symphony Orchestra from 2007 to 2025, the Music Director of the Orchestre de Paris from 2016 to 2019 and the Principal Guest Conductor of the London Symphony Orchestra from 2007 to 2017. He is honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra, with whom he has worked for over 20 years. In 2024, he took up the position of the Music Director of the Youth Music Culture the Greater Bay Area for a five-year term.

He is a regular visitor to the world's foremost orchestras, including Vienna Philharmonic Orchestra, Berliner Philharmoniker, Royal Concertgebouworkest, Bavarian Radio Symphony Orchestra, Staatskapelle Dresden, London Symphony Orchestra, Orchestra Filarmonica della Scala, Boston Symphony Orchestra, New York Philharmonic and more.

In 2005, he opened the season at Teatro alla Scala in Milan conducting a new production of *Idomeneo*. He has also conducted *Salome*, *Il Prigioniero*, *Cavalleria Rusticana* & *Pagliacci* for which he was awarded the prestigious Premio della Critica Musicale 'Franco Abbiati'. He has also conducted many acclaimed productions at Music festivals such as the Salzburg Festival and the Aix-en-Provence Festival.

His recordings for Deutsche Grammophon, Mahler's *Symphony No. 10* with the Vienna Philharmonic Orchestra and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra both received widespread critical acclaim. For Virgin/EMI he has recorded Mahler's *Symphony No. 4* with the Mahler Chamber Orchestra, Brahms's *Symphonies Nos. 3 & 4* with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording). His last recording with the Orchestra dell'Accademia Nazionale di Santa Cecilia - Roma was Puccini's *Tosca*, released in March 2025 by Deutsche Grammophon.

In 2002, Harding was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2017 nominated to the position Officier Arts et Lettres. In 2012, he was elected a member of The Royal Swedish Academy of Music. In 2021, he was awarded a CBE in the New Year Honours. Beyond Being a conductor, he is also a qualified airline pilot.



沈靖韜 Aristo Sham

鋼琴 Piano

沈靖韜以令人驚異的思維、扣人心弦的感情表達見稱，兼具高雅的修養、親和的魅力，既敢於挑戰鋼琴經典鉅作，又能散發自然的即興感。他對世界與各地文化的濃厚興趣，成就了他獨特的藝術氣質。他小小年紀已是國際矚目的天才，現時常常往返三大洲之間表演。

2025年，他在被美國《紐約時報》譽為「古典樂壇地位最崇高的比賽之一」的范·克萊本國際鋼琴比賽中，迎來突破時刻，勇奪冠軍及觀眾獎。樂評人對他的演出盛讚不絕，形容他是「刻劃人物的奇才」、「大氣十足」、「榮登勇者之列的鋼琴家」、「舞台上氣度雍容的貴族身影」以及「令人期待再次聽到的鋼琴家」（《達拉斯晨報》、《留聲機》、《德薩斯經典之聲》）。僅僅兩個月內，他已出現在超過800篇新聞報導，比賽演出的影片更於全球125個國家累計獲超過200萬次點擊。

沈氏是2009年英國第四台的紀錄片《世界最偉大的音樂天才》收錄的人物之一，曾為多國皇室成員（包括當年的英國查理斯王儲）演出，2020年《紐約時報》讚譽他「演奏清晰優雅，技藝精湛」。他曾在亞洲、歐洲及美國舉行音樂會，與倫敦交響樂團（歷圖爵士指

揮)、香港管弦樂團(迪華特指揮)、英國室樂團(力柏特爵士指揮)、洛桑室樂團及明尼蘇達樂團等合作。

2025/26樂季是他首度以「2025年范·克萊本比賽冠軍得主」的身份作巡迴演出，地點包括南韓、中國、以及在美國阿斯本音樂節、拉荷亞音樂協會 / 康拉德音樂廳、加州大學聖塔芭芭拉分校藝術與講座，及西北大學 Skyline 鋼琴家系列舉辦的獨奏會。

Aristo Sham exudes astounding intellect and a deep emotional resonance alongside a cultivated sophistication and an immediately engaging presence. He has a penchant to take on the great monuments of the piano repertoire and a natural, infectious spontaneity. This unique makeup is fueled by his fascination with the world and its rich cultures. As an international prodigy, he is a voracious student of wide-ranging interests, and currently splits his time between three continents.

At the 2025 Van Cliburn International Piano Competition, Sham found his breakthrough moment, taking home both the gold medal and the audience award at “one of the most prestigious contests in classical music” (*The New York Times*). The critics showered him with imaginative praise, calling him “a marvel of deft characterisation,” “consistently authoritative,” “a card-carrying risk taker,” “a dapper, aristocratic figure on stage,” “a pianist I look forward to hearing again” (*The Dallas Morning News*, *Gramophone*, *Texas Classical Voice*). In just two months’ time, he was mentioned in more than 800 news articles, and his Cliburn performance videos were streamed 2 million times across 125 countries.

Sham was featured in the 2009 documentary *The World’s Greatest Musical Prodigies* on Channel 4 in the United Kingdom, and has performed for royalty including King Charles, and was hailed by *The New York Times* in 2020 as an artist “whose playing combines clarity, elegance and abundant technique.” He has concertised across Asia, Europe, and the United States, with major highlights including the London Symphony Orchestra under Sir Simon Rattle, Hong Kong Philharmonic Orchestra under Edo de Waart, English Chamber Orchestra under the late Sir Raymond Leppard, Orchestre de Chambre de Lausanne and Minnesota Orchestra.

Sham’s 2025-2026 debut season as Cliburn winner includes a major tour of Asia through South Korea and China, and U.S. recitals for Aspen Music Festival, La Jolla Music Society/The Conrad, UCSB Arts and Lectures, and the Skyline Piano Artist Series at Northwestern University.

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Prelude and Fugue in C Major, BWV846
C大調前奏曲及賦格曲，BWV846

Brahms 布拉姆斯
Piano Sonata No 1 in C Major, Op 1
C大調第一鋼琴奏鳴曲，作品1

Chopin 蕭邦
Prelude in F-sharp Major, Op 28 No 13
升F大調前奏曲，作品28/13

Brahms 布拉姆斯
Piano Sonata No 2 in F-sharp minor, Op 2
升F小調第二鋼琴奏鳴曲，作品2

Schumann 舒曼
"Träumerei" from *Kinderszenen*, Op 15 No 7
〈夢幻曲〉，選自《兒時情景》，作品15/7

Brahms 布拉姆斯
Piano Sonata No 3 in F minor, Op 5
F小調第三鋼琴奏鳴曲，作品5

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《西西里晚禱》序曲

威爾第 (1813-1901)

要選一位作曲家來代表意大利歌劇（甚至正如有些人說：代表意大利這個國家），沒有一個能比得上威爾第。在他早期的創作生涯中，他多部歌劇都不避忌地反映意大利當時四分五裂，多個地區仍受外國統治的狀況。1855年在巴黎首演的《西西里晚禱》，是威爾第有意打進法國正歌劇界的雄心之作，以1282年西西里對抗法國統治的歷史起義為背景，歌劇名稱由是得來。故事在愛國情操、愛情、責任與家族之間糾結交織。《西西里晚禱》首演之日，西西里仍隸屬於法國波旁王朝。

這劇的序曲，較一般歌劇的序曲為長，濃縮並展現整部歌劇的戲劇張力，結合抒情、武打，以及俐落的戲劇感。威爾第引入劇中主要旋律，包括與女主角海倫及起義事件有關的主題，預告之後出現的劇情。柔情似水和哀傷憂鬱的時刻，被突然湧起的洪亮及凱旋銅管號角所取代。音樂開始時的極緩板帶出希望與信念，但動盪不安的「激動的快板」突然插進來，暗示大規模反抗出現；第二主題那段宏闊的大提琴旋律，流露着父愛。

雖然相比威爾第其他歌劇的流程度，《西西里晚禱》的上演率很低，但它的序曲卻是音樂會的熱門曲目，至今仍能激起聽眾的熱情與愛國之心。

Overture to *Les vêpres siciliennes*

Giuseppe Verdi (1813-1901)

No composer epitomises Italian opera or even, some might say, Italy itself, more than Giuseppe Verdi. During the first part of his career, much of what is now a united Italy remained under foreign rule to which several of Verdi's operas made only slightly-veiled references. "*Les vêpres siciliennes*" ("The Sicilian Vespers"), which debuted in Paris in 1855 and marked Verdi's ambitious foray into French grand opera, is based on a very real event—the eponymous 1282 Sicilian revolt against French rule—and centered on story about the conflicts of patriotism, love, duty and family. At the time of the opera's premier, Sicily was still under the Bourbon dynasty.

The overture (lengthier than most) encapsulates and distills the opera's dramatic scope, blending lyricism, martial vigor and theatrical flair. Verdi introduces musical themes from the opera, including those associated with the heroine Hélène and the popular uprising itself, mirroring the drama to come. Moments of tenderness and melancholy are overtaken by surging crescendos and triumphant brass fanfares. The introductory largo evokes hope and faith, before erupting into a turbulent *allegro agitato*, alluding to popular revolt and paternal love (in the broad cello melody that constitutes the second theme).

Although the opera is, by Verdian standards, a relative rarity, the overture is a concert favourite, still stirring both patriotism and passion.

G 大調鋼琴協奏曲

拉威爾（1875-1937）

明朗的快板

甚慢板

急板

讓我們回到這首《巴斯克狂想曲》：此曲標題耐人尋味，或許拉威爾藉此想把他兩種深厚的音樂熱情融合在一起。儘管作品在形式上參照莫扎特與聖桑，但整體而言，它仍屬於一首新古典風格的鋼琴與管弦樂協奏曲，只是其中的音樂理念極為現代，與美國的新潮音樂遙相呼應，並注入濃厚的伊比利亞民俗色彩。這種混合正是拉威爾風格的精髓，將深沉情感的真摯表達與冷靜、疏離的風格拼貼遊戲合而為一。

在這種結合了西班牙與爵士元素的雙重語彙之外，拉威爾又加入第三種元素：馬戲與音樂廳以娛大眾的音樂，即是一種輕快、幽默、充滿活力的表演類型。當時美國的流行舞如狐步舞與歐洲的舞曲，界線模糊；一切都融入那些熱鬧歡騰的娛樂邏輯之中，舞蹈、幽默與華麗效果交織，而這一切又由大膽的配器手法串連起來：從長號的滑奏、單簧管的尖叫、喇叭的翻騰，到打擊樂的轟鳴，全都用上了。史達拉汶斯基在《彼特羅什卡》中早已完美捕捉了這種精神；拉威爾的協奏曲起首時亦以同樣的氣息展開，如一場絢爛奪目的管弦煙火，直至鋼琴聲進入才稍見平息。這是一個極為獨特的時刻：與其說是為鋼琴而作，不如說更像佛蘭明哥結他的撥弦聲和藍調式的觸感緊密呼應。那些同時包含大三度與小三度的和聲、突如其來的下行調轉換，以及如流星般劃過樂團的單簧管哀訴，皆為藍調的標誌性語彙。在這曲中，蓋希文的影子清晰可見，但拉威爾的個性卻在這些具西班牙特色的樂段中閃耀，創造出前所未有的綜合語言，與大西洋彼岸的爵士音樂家傑利·羅爾·摩頓所追求的風格遙遙呼應。

拉威爾以鋼琴與樂團之間的對比遊戲為樂，不斷在前景與背景之間切換，交替變換獨奏與合奏的角色。第一樂章的發展部是他展示奇妙音色組合的舞台：眾所周知，拉威爾是二十世紀最富幻想力的配器大師之一。特別值得注意的是幾種「純粹色彩」的出現：前述的單簧管、以藍調式哀訴上行的低音管（或許讓人想起米堯《世界的創造》中薩克斯風的運用），以及最引人注目的豎琴，其聲音閃爍著夢幻般的虹彩。機械性節奏與抒情片段交錯進行—史達拉

汶斯基、西班牙與藍調的精神輪流接棒，最終導向一個光輝燦爛的高潮。

接下來的行板，形容為我們這個時代最偉大的傑作之一也毫不為過，同時也是任何具備抒情與沉思氣質的鋼琴家所能面對的最高挑戰之一。在那幾乎無可察覺、如漂浮般的三拍節奏中，一條無盡的旋律緩緩展開，長達近七分鐘，每一步都既可預料又出人意表，既合乎邏輯又令人錯愕。這個樂章那種令人心折的優雅，顯然來自莫扎特的啟發，源自一種神奇的和聲進程：聽聽這些和弦，嘗試預測它們的走向，而就在你確信它將往某個方向前進時，它卻突然以細微而驚喜的轉折偏離軌道，重新開啟旋律的流動。這就像一場我們能夠理解卻又不斷被引向更深層強度的對話。難怪爵士樂手對這一段懷有幾近膜拜的敬意，因為它的和聲想像力永不枯竭。這首行板同時也是對二十年後前衛派嚴苛主張「調性已枯竭」的最佳反駁—拉威爾的創意顯然遠遠未枯竭。

最後一樂章迅疾如電、短小卻炫目，又引入全新的語調。樂曲起首再度帶有史達拉汶斯基式的氣息，然後突然爆發出一段塔朗泰拉舞曲，當中既有那不勒斯風情，也帶著馬戲般的色彩，把舞蹈與歡樂的氣氛推向地中海世界；然而那閃耀而愉悅的幽默感，始終貫穿其中，將輕盈的語調與形式的完美結合。鋼琴以驚人速度疾馳，樂團則竭力追趕（請細聽巴松管的聲部！）。此時，藍調與巴斯克的影子皆已消失—結尾是一場純粹的「嬉遊曲」，講究的是清澈透明的音樂語言、結構分明的段落，以及被鋼琴攪動的樂團所散發出的勃勃生氣。最終，在經歷了首樂章的張力與行板的阿波羅式深度（理性、澄明、和諧）之後，拉威爾以一個純粹表面的動作為協奏曲畫上句點，彷彿要阻止我們凝視那曾被它稍縱即逝地揭示出的內心深處。

Piano Concerto in G

Maurice Ravel (1875-1937)

Allegramente

Adagio assai

Presto

The *Basque Rhapsody*: a telling title for the concerto, through which Ravel perhaps sought to bring together two of his deepest musical passions. Since the formal model refers to Mozart and Saint-Saëns, we are still within the realm of a neoclassical concerto for piano and orchestra—yet one nourished by thoroughly modern ideas, in tune with American innovations and infused with a generous dose of Iberian folklore. It is a mixture, quintessentially Ravelian, of heartfelt emotional involvement with a profound inner voice, immediately cooled and distanced by a combinatorial play of contrasting styles.

To this double register of Hispanic and jazz elements, Ravel adds a third component: circus and music-hall music—a genre of entertainment that is lively, humorous, and spontaneous. In those years, the boundary between the new American dances, like the foxtrot, and their European counterparts was exceedingly thin: all fell within a sparkling logic of entertainment, dance, and humour, bound together by a bold use of instrumental colour—from the trombone's glissando to the clarinet's shriek, from the trumpet's bubbling to the thunder of the percussion. Igor Stravinsky had already captured this spirit perfectly in *Petrushka*—and it is precisely with this same spirit that Ravel's Concerto opens, a kind of orchestral firework display that subsides only with the entrance of the piano. This is a singular moment: more than pianistic writing, it evokes the rasgueado strumming of a flamenco guitar, immediately answered by a touch of blues. The harmonies that contain both major and minor thirds, the sudden modulation to the subdominant, and the plaintive clarinet phrase that crosses the orchestra like a falling star—these are all unmistakably blues gestures. Gershwin's shadow is clearly visible here, yet Ravel's individuality shines through in the Spanish thrill of these passages, achieving an unprecedented synthesis akin to what Jelly Roll Morton was doing in jazz on the other side of the ocean.

Ravel plays with the piano in relief against the orchestra, constantly alternating between foreground and background, exchanging the roles of soloist and ensemble. The development of the first movement provides an opportunity to display marvellous timbral solutions: as is well known, Ravel was one of the most dazzling orchestrators of the 20th century. Note in particular the emergence of several pure colours: the clarinet already mentioned, the bassoon climbing in blues-tinged laments (perhaps recalling the use of the saxophone in Milhaud's *La création du monde*), and above all the harp, gleaming with visionary iridescence. Motoric energy alternates with lyrical

interludes; Stravinsky, Spain and the blues pass the baton in a round dance, leading to an exultant conclusion.

The following *Andante* is—pardon the emphasis—one of the supreme masterpieces of our time, and among the highest challenges for any pianist endowed with lyrical and meditative sensibility. In a floating triple metre, almost imperceptible, an endless melody unfolds slowly over nearly seven minutes, a journey in which every step is at once predictable and surprising, logical and disorienting. The disarming grace of this movement, clearly inspired by Mozart, springs from a magical succession of chords: listen to the harmony, try to anticipate how each chord leads to the next—and just when you are certain of its destination, it veers unexpectedly, with a subtle, surprising twist that reopens the unfolding of the melody. It is like a discourse we follow and understand, yet which at every turn shifts its axis, leading us to deeper levels of intensity. It is no coincidence that jazz musicians nurture a kind of veneration for this page, drawn by its inexhaustible harmonic imagination. This *Andante* also stands as the finest answer to those who, in the most unyielding avant-garde circles twenty years later, claimed that tonal harmony had been exhausted. Ravel's imagination was anything but.

The final movement—swift and lightning-like, brief and dazzling—introduces a new and unexpected tone. After an opening that again recalls Stravinsky, a tarantella suddenly bursts forth, tinged at times with Neapolitan colour, at others with a circus-like flair, shifting the mood of dance and amusement toward the Mediterranean—yet always with that sparkling, joyful humour that combines lightness of tone with formal perfection. The piano races forward at breakneck speed, while the orchestra struggles to keep pace across treacherous terrain (listen to the bassoons!). Here, there is no longer any trace of either the blues or the Basque spirit: the conclusion is pure divertissement, where what matters is the crystalline clarity of the discourse, the transparent architecture of its episodes, and the energetic gust of the orchestra, tousled by the piano. In the end, after the tensions of the first movement and the Apollonian depth of the *Andante*, Ravel seals the concerto with a purely surface gesture—as if to block our gaze from the unspoken depths he had allowed us to glimpse.

E 小調第二交響曲，作品二十七

拉赫曼尼諾夫（1873-1943）

緩板—中庸的快板

極快板

慢板

活潑的快板

拉赫曼尼諾夫的 E 小調第二交響曲，作品二十七在首演時大獲好評，對作曲家來說，是撫平了他心中的舊創傷。這部作品以「後浪漫主義」的理想表達而成型，在悠長而輝煌的音樂傳統中地位崇高。柴可夫斯基與林姆斯基—高沙可夫的影響顯而易見，即音樂堅守於調性體系之內，追求在創作情感、表達與溝通之間建立直接的聯繫，並巧妙地以情感的衝擊打動聽眾。所以這首由四個古典樂章構成、第三樂章為慢板的樂曲，似乎是直接取材自柴可夫斯基的交響樂模式，遵循以「主題變化」為基本動機的內在演化原則。第一樂章的慢引子完全建立在這基本動機上：即那是一個七音旋律，或許取自東正教的禮儀唱詠，首先由低音弦樂呈示，隨後成為全曲高潮與低迴交替的主角，整個樂團加入，尤以小提琴的抒情為主線。

接著展開正式的呈示部，第一主題具有敘事歌謠般的節奏感，由小提琴在木管的襯托下奏出，素材可視為基本動機的轉化。這一部分缺乏明確的主題對比（第二主題較為熱情卻片段化），而各種音樂意念的連續轉換，主要是為了從不同角度點明同一種表現原則。管樂的和聲與小提琴的如歌旋律隨後漸漸消失於大提琴的抒情樂句之中。相對而言，發展部由第一小提琴獨奏開啟，並未呈現明確的主題，而是以一連串不安的片段浮現，依照張力與鬆弛交替的過程推進，間或穿插銅管的點綴。正如柴可夫斯基的《悲愴》交響曲一樣，再現部不再強調第一主題，而是讓位於第二主題，最終導向一段堅定的尾聲，或許在結構的平衡上略顯緊湊。第二樂章是一首諧謔曲，其主要主題取

材自葛利果聖詠《震怒之日》，這旋律貫穿於拉赫曼尼諾夫多部交響及合唱作品中（例如《死之島》、清唱劇《鐘聲》、鋼琴與管弦樂《帕格尼尼主題狂想曲》以及晚期的《交響舞曲》）。這一樂章把幻想的內容與進行曲節奏結合，其間插入一段猶如過門的長篇小提琴抒情旋律。中段（類似三聲中部）化為強烈節奏的「永動」樂思，帶有賦格式風格，並逐漸滑回再現部。在尾聲部份，銅管重現基本動機的片段，最後音樂緩緩消逝於寂靜之中。第三樂章的慢板則是整部交響曲的情感核心。篇幅宏大、分為三個主要部分。開頭由小提琴引出主題，隨即展開長長的單簧管歌唱線條。中央段以樂器間的對話為基礎，起首再度出現基本動機，形成對比。在短暫停頓之後，再現部強化了主題的表情：在此，拉赫曼尼諾夫把他的抒情力量盡情發揮，讓音樂素材逐漸消融至無。

交響曲的「循環結構」原則在終樂章中得到最合理的確認。前此各樂章的主題—基本動機、諧謔曲與慢板—依次重現，而拉赫曼尼諾夫選擇以回旋曲的形式收束全曲，這是最適合於主要主題與多個次要主題的交替對比。這樂章所展現的生命力與熱情，不再僅限於俄羅斯模式，而更接近理察·史特勞斯的管弦技法；這並不令人意外，因為這部交響曲正是在與史特勞斯淵源深厚的德累斯頓完成。終樂章的第二主題以其濃烈的激情對比主題的活力，最終導向一個扣人心弦和熱情的結尾，所有修辭效果均經過完美平衡，充分體現了後浪漫主義的美學精神。

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninov (1873-1943)

Largo-Allegro moderato

Allegro molto

Adagio

Allegro vivace

The warm success achieved by the *Symphony No. 2 in E minor, Op. 27* marked, for Rachmaninov, the definitive healing of a wound. This score, shaped by the expressive ideals of post-Romanticism, takes its place with authority in a long and illustrious tradition. The examples of Tchaikovsky and Rimsky Korsakov are central: music firmly grounded in the tonal system, seeking to establish a direct link between creative feeling, expressivity, and communication, and skillfully playing on the listener's emotional response. It is no coincidence that this symphony—structured in the four classical movements, with a slow movement in third position—seems to draw directly on Tchaikovsky's symphonic model, adhering to the principle of inner evolution based on the transformation of a fundamental theme, a kind of motto upon which the slow introduction of the first movement (*Largo*) is built. A seven-note melody, perhaps derived from an Orthodox liturgical chant, is first presented in the lower strings. It then becomes the protagonist of a process of climax and anticlimax that involves the whole orchestra, relying above all on the lyricism of the violins.

Thus begins the true exposition (*Allegro moderato*), whose first, ballad-like theme—played by the violins over the support of the woodwinds—derives from a transformation of the motto. A genuine thematic dialectic is absent (the second theme is more passionate and fragmented), and the succession of ideas instead serves to illuminate the same expressive principle in different lights. The blends of the winds and the song of the violins then fade into the expressive phrase of the cellos. Conversely, the development section, opened by the solo first violin, does not present a clearly affirmed theme, but rather the continuous and restless resurfacing of fragments, following a process of tension and relaxation within the *phrase*, at times punctuated by brass interjections. As in Tchaikovsky's *Pathétique*, the recapitulation does not linger on the first theme but gives prominence to the second, leading to an assertive coda—perhaps too tightly balanced in its construction. The second movement is a Scherzo whose principal theme is inspired by the Gregorian chant *Dies Irae*, the true fil rouge running through much of Rachmaninov's symphonic and choral output (as in *The Isle of the Dead*, *The Bells*, *Rhapsody on a Theme of Paganini* for piano and orchestra, and the late *Symphonic Dances*).

This movement combines a fantastic character with the rhythm of a march, interrupted, like a parenthetical interlude, by a long lyrical melody for the violins. The central section—a kind of Trio—takes the form of a vigorously rhythmic *perpetuum mobile* with a fugal aspect, which gradually slides back into the reprise.

In the coda, the brass echo fragments of the motto before the movement dies away into silence. The slow movement, however, stands as the key page of the symphony. Exceptionally extended and divided into three main sections, it begins with the principal theme hinted at by the violins, followed immediately by a long clarinet cantilena. The central section, built on dialogues among various instruments and reintroducing the motto at its outset, provides contrast. After a brief pause, the recapitulation intensifies the expressive character of the main idea: here Rachmaninov concentrates all his lyricism, carrying his material toward a gradual exhaustion.

The principle of cyclical construction in the symphony finds its logical affirmation in the finale, where themes from the preceding movements reappear—the motto, the Scherzo, and the slow movement. Appropriately, Rachmaninov adopts the rondo form, best suited to the alternation of secondary ideas around a principal one. Yet the vitalistic exuberance of this movement recalls, more than Russian models, the orchestral techniques of Richard Strauss—Rachmaninov being fully attuned to developments on the European scene (after all, the symphony was composed in Dresden, a city closely associated with Strauss). The second idea of the finale, passionate in contrast to the main theme's vitality, leads to a thrilling and enthusiastic conclusion, perfectly balanced in its rhetorical effects and fully embracing the aesthetics of post-Romanticism.

音樂總監 / 指揮

Music Director/ Conductor

丹尼奧·哈汀 Daniel Harding

第一小提琴 First Violins

Carlo Maria Parazzoli*
Andrea Obiso*
Ruggiero Sfregola**
Marlène Prodigio**
Elena La Montagna
Paolo Piomboni
Barbara Castelli
Silvana Dolce
Jalle Feest
Lavinia Morelli
William Chiquito Henao
Soyeon Kim
Ylenia Montaruli
Simona Cappabianca
Nicola Bossone
Federico Piccotti
Claudio Mansueto
Razvan Negoita
Marco Norzi
Alice Notarangelo

第二小提琴 Second Violins

Alberto Mina*
David Romano*
Ingrid Belli**
Leonardo Micucci
Daniele Ciccolini
Andrea Vicari
Cristina Puca
Giovanni Bruno Galvani
Manuela Costi
Brunella Zanti
Svetlana Norkina
Annamaria Salvatori
Damiano Nesci
Elena Nunziante
Matteo Baldoni
Veronica Schifano
Ludovico Mealli
Elena Pavoncello

中提琴 Violas

Simone Briatore*
Stefano Trevisan**
David Bursack**
Sara Simoncini
Carla Santini
Fabio Catania
Ilona Bálint
Lorenzo Falconi
Luca Manfredi
Federico Marchetti
Margherita Fanton
Alfonso Bossone
Marco Venturi

大提琴 Cellos

Luigi Piovano*
Amedeo Cicchese*
Carlo Onori**
Diego Romano**
Francesco Di Donna
Matteo Michele Bettinelli
Sara Gentile
Giacomo Menna
Roberto Mansueto
Giuseppe Scaglione
Nasim Saad
Francesco Marini
Laura Pascali
Alessandro De Feo

低音大提琴 Double Basses

Antonio Sciancalepore*
Libero Lanzilotta*
Anita Mazzantini**
Simona Iemmolo**
Paolo Cocchi
Marko Lenza
Francesco D'Innocenzo
Vieri Piazzesi
Pamela Massa
Valerio Silveti
Jorge Villar Paredes

長笛 Flutes

Andrea Oliva*
Adriana Ferreira*
Nicola Protani

短笛 Piccolos

Davide Ferrario
Isabel Carmona Quiles

雙簧管 Oboes

Fabien Thouand*
Anna Rita Argentieri
Marta Hernandez Santos

英國管 English Horn

Maria Irsara

單簧管 Clarinets

Alessandro Carbonare*
Stefano Novelli*
Simone Sirugo
Stasys Makštutis

低音單簧管 Bass Clarinet

Niccolò Venturi

巴松管 Bassoons

Andrea Zucco*
Daniel Axel Handsworth*
Fabio Angeletti

低音巴松管 Contrabassoon

Alessandro Ghibauda

圓號 Horns

Alessio Allegrini*
Guglielmo Pellarin*
Mirko Landoni
Alessio Bernardi
Fabio Frapparelli
Giuseppe Accardi
Lorenzo Petroni
Marco Antonicelli
Leonardo Feroletto
Michelangelo Acierno
Francesco Massimiani

小號 Trumpets

Andrea Lucchi*
Alfonso Gonzalez Barquin*
Ermanno Ottaviani
Remo D'Ippolito
Emanuele Spina

長號 Trombones

Andrea Conti*
Andrea Maccagnan*
Esteban Mendez
Vittorio Grassi
David Joseph Yacus

大號 Tuba

Gianluca Grosso

定音鼓 Timpani

Antonio Catone*

敲擊樂 Percussions

Edoardo Albino Giachino
Andrea Santarsiere
Davide Tonetti
Carlo Alberto Chittolina

豎琴 Harps

Silvia Podrecca*
Anna Astesano

* 聲部首席 Principal player

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*Source: Euromonitor International Limited, Consumer Appliances 2024 edition,
Panasonic in the Personal Care Appliances category, retail volume in units, 2023 data.



信興集團 信興電器貿易有限公司

顧客服務熱線：2833 0955 www.panasonic.hk

產品資料



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回音樂廳時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

謝謝蒞臨欣賞「羅馬聖切契利亞管弦樂團」。若您對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

Thanks for attending "Orchestra dell'Accademia Nazionale di Santa Cecilia – Roma". Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

電子表格 E-form



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<https://www.lcsd.gov.hk/tc/artist/>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <https://www.lcsd.gov.hk/en/artist>

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



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