

愛的禮讚

CONCERT IN THE PARK

A SALUTE TO LOVE 愛心園林音樂會

2025
24/Dec
WED 星期三 | 5PM
Olympic Square,
Hong Kong Park
香港公園奧林匹克廣場

Free Admission
免費入場

on a first-come-
first-served basis
座位有限，先到先得

Broadcast Details
播放詳情

Live on RTHK Radio 4,
RTHK TV32 and
RTHK's website
(rthk.hk)
香港電台第四台、
港台電視32及
香港電台網站
(rthk.hk) 現場直播

▶ PROGRAMME INFO & ARCHIVE
節目資料及重溫

Programmes subject to change without notice.
節目如有更改，恕不另行通知。

ABOUT THE ORCHESTRAL WORKS

Joseph Haydn was among Europe's most celebrated composers in the late 18th century, serving for many years as Kapellmeister at the Esterházy court. With the support of Prince Nikolaus, he was free to experiment with an orchestra of about twenty fine players. The results were remarkable: symphonies marked by balance, vivid contrasts, clear design, and graceful style. When Haydn was approaching his 60s, he accepted invitations to London, where he wrote 12 'London' Symphonies – the pinnacle of his symphonic career. Our concert programme includes the grand finale of No. 104, of which the folklike theme launches the evening's musical journey.

From Haydn we move to the late 19th century, when Romanticism reached its height. Many composers sought intense personal expression and extra-musical narratives, sometimes loosening traditional form and harmony. Others, however, remained devoted to classical ideals. Johannes Brahms emerged as the leading figure of this tradition: upholding the values passed down from Haydn and other masters, he continued composing in abstract forms governed by strict musical logic.

It seems only natural that Brahms would write a set of variations on a theme believed to have been written by Haydn. Musicologist Carl Ferdinand Pohl, a friend of Brahms, had brought to his attention a wind piece then attributed to Haydn (modern scholarship now questions the attribution). The second movement, known as 'St. Anthony's Chorale', with its pastoral woodwind writing and two unusual five-bar phrases, captivated Brahms. He used it as the theme for his Variations on a Theme of Haydn, crafting eight imaginative variations and a chaconne finale – a showcase of his mastery of variation technique.

Max Bruch, a contemporary of Brahms, was also a romantic classicist. Among his many lyrical works for orchestra, chorus and chamber ensembles, it is the Violin Concerto No. 1 in G minor that remains a staple of the concert repertoire. Its appeal is clear: a soaring, impassioned first movement, a noble and introspective slow movement, and a finale that concludes with brilliant violin fireworks.

The soloist for the concerto is Esther Yoo. A prize-winner at the International Jean Sibelius Violin Competition and the Queen Elisabeth Competition, she is one of today's most sought-after violinists. Yoo has served as a BBC New Generation Artist and Artist-in-Residence of the Royal Philharmonic Orchestra. The concert will be conducted by Wilson Ng, a rising star on the international scene. He holds conducting positions with the London Philharmonic, the Netherlands Radio Philharmonic, and the Hankyung arte Philharmonic, and previously served with the Seoul Philharmonic. His recent debut with the Radio Filharmonisch Orkest at the Concertgebouw in Amsterdam was highly acclaimed.

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管弦樂曲介紹

海頓是18世紀下半葉最受人愛戴的作曲家。盛年的他在遠離大城市的艾斯塔哈西宮廷任職，深得僱主信任，得以自在運用由二十多位優秀樂師組成的樂團，藉由交響曲來進行種種管弦樂實驗。海頓筆下的交響曲講求平衡與對比，曲式明確，氣質明朗典雅，成為當代典範。他在晚年兩次造訪英國，為倫敦之行創作的十二首交響曲，標誌這位「交響曲之父」成就的頂峰。第104交響曲的終曲樂章主題很有民歌味道，亦一如海頓的一貫風格，生氣勃勃又睿智。

音樂會由古典時期光輝的巔峰出發，邁入浪漫主義盛行的19世紀下半葉。為了呈現更激烈的情緒、展現轟烈動人的故事，那個年代的作曲家在和聲和曲式上「拆牆鬆綁」，形成改革的潮流。但在這股洪流中，仍有音樂家堅信音樂的內在價值，為繼承古典美學默默耕耘。布拉姆斯就是佼佼者。當李斯特發展出交響詩來表達畫面和故事的同時，布拉姆斯堅持以交響曲、變奏曲、奏鳴曲和弦樂四重奏等傳統形式創作，以嚴謹的音樂邏輯來說話。

布拉姆斯以海頓作品的主題譜寫變奏曲，看來合情合理。1870年，布拉姆斯的學者友人發現了一首管樂八重奏，認為是海頓的手筆。其中名為「聖安東尼聖詠」的第二樂章吸引了布拉姆斯的注意，後來就用它作為主題創作變奏曲。原樂章的管樂特質，令這個明亮愉悅的主題帶有田園風味；而且首兩個樂句的長度是五小節，相當特別。現在研究普遍認為這段聖詠其實與海頓無關。布拉姆斯以豐富想像力創作出八段變奏，終段更用上古老的夏康舞曲，最後主題以壯麗的合奏回歸，為璀璨多彩的變奏劃上句號。

德國作曲家布魯赫與布拉姆斯處於同一時代，音樂風格也是古典浪漫派。布魯赫留下很多抒情、細緻的管弦樂、合唱和室樂作品，但真正成為熱門音樂會曲目的作品，就只有G小調第一小提琴協奏曲。這首樂曲的獨奏部份很有魅力，第一樂章有氣魄宏大的旋律，中間的慢樂章高貴抒情，踏入炫技的第三樂章則處處迸發火花，令人熱血沸騰。

第四台很高興邀得技巧頂尖、深受樂迷愛戴的小提琴家柳愛莎擔任獨奏。柳愛莎曾在國際西貝流士小提琴大賽和伊莉莎伯王后大賽獲獎，此後演出不斷，曾獲邀擔任英國廣播公司新世代藝術家以及英國皇家愛樂樂團駐團藝術家。音樂會指揮吳懷世同樣是樂壇上炙手可熱的新星，先後於首爾愛樂樂團、韓經arte愛樂樂團、荷蘭電台愛樂樂團及倫敦愛樂樂團擔任指揮職位。最近他在著名的阿姆斯特丹音樂廳登台，演出大獲好評。

PROGRAMME

Richard RODGERS (Alex TAM arr.)

You'll Never Walk Alone

Rolf LØVLAND (Roger EMERSON arr.)

You Raise Me Up

Don BESIG

*Flying Free**

The Hong Kong Children's Choir

Corina Lin (piano)

*Hazel Tang Yu-sum (flute)

Ernest Hui (choral conductor)

曲目

羅卓士 (譚天樂編)

《從不孤單面對》

呂福蘭 (愛瑪遜編)

《你鼓舞了我》

比適

《自由飛翔》*

香港兒童合唱團

林菁 (鋼琴)

*鄧宇芯 (長笛)

許家臻 (合唱指揮)

HAYDN

Finale from Symphony No. 104 in D major,
Hob.I:104, 'London'

海頓

D大調第104交響曲，Hob.I:104，
「倫敦」(終曲樂章)

BRAHMS

Variations on a Theme of Joseph Haydn, Op. 56a

布拉姆斯

海頓主題變奏曲，作品56a

BRUCH

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

布魯赫

G小調第一小提琴協奏曲，作品26†

†Esther Yoo (violin)

City Chamber Orchestra of Hong Kong

Wilson Ng (conductor)

†柳愛莎 (小提琴)

香港城市室樂團

吳懷世 (指揮)