

# NYO USA 美國國家青年交響樂團

National Youth Orchestra of the United States of America

28.7.2025 (一 Mon) 7:30pm

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

指揮 Conductor  
詹安德列亞·諾斯達  
Gianandrea Noseda

小提琴 Violin  
陳銳 Ray Chen



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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。此外，請勿在場內飲食。多謝合作。

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## 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「美國國家青年交響樂團」演奏會。若您對這場演出有任何意見，請填寫問卷。

Thanks for attending concert by 'National Youth Orchestra of the United States of America'. Please give us your views on this performance by filling in the survey.

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# 節目 Programme

卡洛斯·西蒙 節慶號曲和序曲

孟德爾遜 E 小調小提琴協奏曲，作品六十四

— 中場休息二十分鐘 —

拉赫曼尼諾夫 E 小調第二交響曲，作品二十七

Carlos Simon *Festive Fanfare and Overture*

Mendelssohn *Violin Concerto in E minor, Op. 64*

— Intermission of 20 minutes —

Rachmaninov *Symphony No. 2 in E minor, Op. 27*

節目全長約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

音樂會由香港電台第四台（FM97.6-98.9 兆赫及 [radio4.rthk.hk](http://radio4.rthk.hk)）錄音，將於2025年9月26日（星期五）晚上8時「音符出少年」節目播出及於2025年10月2日（星期四）下午3時重播。

The concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and [radio4.rthk.hk](http://radio4.rthk.hk)) and will be broadcast on RTHK Radio 4's *Youth in Harmony* on 26 September 2025 (Fri) at 8pm with a repeat on 2 October 2025 (Thu) at 3pm.

# 美國國家青年交響樂團

## National Youth Orchestra of the United States of America

每年夏季，卡奈基音樂廳魏爾音樂中心召集國家最優秀的年青樂手（年齡由16至19歲），組成美國國家青年交響樂團。通過全國選拔，樂手們在紐約州立大學帕切斯學院表演藝術中心進行集訓，導師們都是美國各大交響樂團聲部首席。樂團隨即在卡奈基音樂廳舉行音樂會，然後啟程到世界各地的音樂重鎮巡演，晉身為美國音樂大使。樂團巡演的緊密旅程包括與當地樂手交流與合作，體驗不同文化，豐富國際視野。

《紐約時報》曾稱讚美國國家青年交響樂團的演出「散發着生命力與信心」。每年度的樂團在卡奈基音樂廳演出後，出發至亞洲、歐洲、拉丁美洲或美國本土巡演。從2013年開始，樂團獲邀到訪全球各大音樂節及聲名顯赫的藝術殿堂亮相，包括倫敦英國廣播公司逍遙音樂節、國家大劇院、阿姆斯特丹皇家音樂廳、漢堡易北愛樂廳、首爾樂天音樂廳、琉森音樂節及布宜諾斯艾利斯劇院等。樂團曾與多位卓越的指揮與客席藝人合作，包括馬琳·阿爾索普、埃馬努厄爾·艾斯、約書亞·貝爾、安德魯·戴維斯爵士、喬伊斯·迪多納托、安東尼奧·帕帕諾爵士、卡洛斯·米格爾·普列托、大衛·羅拔森，吉爾·沙漢姆、讓·伊夫·蒂博代，米高·狄信·湯瑪士與阿麗莎·韋勒斯坦。

美國國家青年交響樂團是卡奈基音樂廳三支青年樂團之一，其餘兩支為美國國家青年第二交響樂團（年齡由14至17歲）及美國國家青年爵士樂團（年齡由16至19歲）。過去十年來，超過一千五百名年青人曾參與這三支樂團，締造了一個獨一無二的音樂社群，聚焦美國各地的音樂才華，改變眾多青年的人生軌跡。



Each summer, Carnegie Hall's Weill Music Institute brings together the finest young musicians from across the country (ages 16 to 19) to form the National Youth Orchestra of the United States of America (NYO-USA). Following a comprehensive audition process and a training residency at Purchase College, State University of New York (SUNY), with faculty made up of principal players from top professional US orchestras, these remarkable teenagers perform at the Carnegie Hall and embark on a tour to some of the great music capitals of the world, serving as America's music ambassadors. As part of their travel schedule, NYO-USA musicians meet and collaborate with local musicians and experience the richness of other cultures.

NYO-USA has been praised for “exuding vitality and confidence” (*The New York Times*) in its performances. Following annual concerts at the Carnegie Hall, NYO-USA has toured Asia, Europe, South America and North America. Since 2013, the orchestra has been invited to perform at leading international festivals and on landmark stages around the world, including the BBC Proms in London, National Centre for the Performing Arts, Concertgebouw in Amsterdam, Elbphilharmonie in Hamburg, Lotte Hall in Seoul, Lucerne Festival, and Teatro Colón in Buenos Aires, among many others. In the more than ten years since the ensemble's creation, NYO-USA has worked with extraordinary conductors and guest artists, including Marin Alsop, Emanuel Ax, Joshua Bell, Sir Andrew Davis, Joyce DiDonato, Daniel Harding, Sir Antonio Pappano, Carlos Miguel Prieto, David Robertson, Gil Shaham, Jean-Yves Thibaudet, Michael Tilson Thomas, and Alisa Weilerstein.

NYO-USA is one of Carnegie Hall's three acclaimed national youth ensembles, which also includes NYO2 for outstanding classical musicians (ages 14 to 17), and NYO Jazz for the nation's finest jazz instrumentalists (ages 16 to 19). Over the last decade, more than 1,500 young musicians have performed in the three ensembles, creating a unique musical community, spotlighting musical excellence found across the United States and transforming countless lives.

資料由表演團體提供  
Information provided by the arts group

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Support for the National Youth Orchestra of the United States of America is provided by the following organisations and individuals:

Lead Donors: Hope and Robert F. Smith, The Kovner Foundation, and Beatrice Santo Domingo.

Global Ambassadors: Michael ByungJu Kim and Kyung Ah Park, Hope and Robert F. Smith, and Maggie and Richard Tsai.

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Additional funding has been provided by Sarah Arison, The Jack Benny Family Foundation, Mary I. and John E. Hull, Poongsan Corporation, and Xiaoshan Ren.

NYO is led by the H.S. Beau Bogan and Elliot M. Friedman Conductor's Chair.

## 詹安德列亞·諾斯達 Gianandrea Nosedà



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詹安德列亞·諾斯達是當今樂壇炙手可熱的指揮之一，其在音樂廳與歌劇院的藝術造詣均享譽全球。2024-25 樂季是他擔任美國國家交響樂團音樂總監的第八個樂季。

諾斯達的卓越領導為以甘迺迪藝術中心為基地的美國國家交響樂團注入了全新活力，自此重獲矚目，不僅贏得卡奈基音樂廳及世界級音樂廳的邀演，更促成數位串流平台及由倫敦交響樂團現場演出廠牌發行的唱片合約——諾斯達同時以倫敦交響樂團首席客座指揮身份為該廠牌錄製唱片。其個人唱片目錄已逾 80 張，其中包含為德意志留聲機和山度士等知名廠牌錄製的數十張廣受好評的專輯，合作樂團及曲目極為廣泛。

2021 年 9 月，諾斯達就任蘇黎世歌劇院音樂總監，並於 2024 年 5 月迎來重要藝術里程碑——指揮霍莫基全新製作的《指環集》，獲得極高評價。他更因對華格納作品的精湛詮釋，被德國歌劇大獎評委會授予「最佳指揮」殊榮。2007 至 2018 年間執掌都靈皇家歌劇院期間，諾斯達開創了該劇院的黃金時代。

諾斯達曾指揮世界頂級交響樂團、歌劇院及音樂節，並歷任英國廣播公司愛樂樂團（首席指揮）、以色列愛樂樂團（首席客席指揮）、馬林斯基劇院（首席客席指揮）、意大利廣播公司國家交響樂團（首席客席指揮）、匹茲堡交響樂團（維克托·德·薩巴塔榮譽席位）、鹿特丹愛樂樂團（首席客席指揮）以及斯特雷薩音樂節（藝術總監）等重要職位。

諾斯達以提攜青年音樂家為其藝術使命。2025 年夏季，他將帶領美國國家青年交響樂團進行亞洲巡迴演出。2024 年夏季，他率領歐盟青年交響樂團展開國際音樂節巡演，首度亮相愛丁堡藝術節與琉森音樂節。2019 年，他被任命為格魯吉亞齊南達利音樂節暨泛高加索青年交響樂團的創團音樂總監。

這位米蘭出生的指揮家榮獲意大利共和國功績勳章，彰顯其對意大利藝術的卓越貢獻。諾斯達更先後獲評為《音樂美國》雜誌「年度指揮家」（2015 年）與國際歌劇大獎「年度指揮家」（2016 年）。2023 年，他榮膺普契尼大獎，該獎項往屆得主包括歌劇傳奇卡拉絲、尼爾森與巴伐洛堤。

Gianandrea Nosedà is one of the world's most sought-after conductors, equally recognised for his artistry in both the concert hall and opera house. The 2024–25 season marks his eighth as Music Director of the National Symphony Orchestra.

Nosedà's leadership has inspired and reinvigorated the National Symphony Orchestra, which makes its home at the Kennedy Center. The renewed artistic recognition and critical acclaim has led to invitations to Carnegie Hall and international concert halls, as well as digital streaming and a record label distributed by London Symphony Orchestra (LSO) Live, for which Nosedà also records as principal guest conductor of the LSO. Nosedà's discography spans over 80 recordings, including dozens of critically acclaimed albums with a wide range of orchestras and repertoire for various labels, including Deutsche Grammophon and Chandos.

Nosedà became General Music Director of the Zurich Opera House in September 2021 and reached an important milestone in May 2024, conducting two highly praised complete *Ring Cycles* in a new production by Andreas Homoki. He was recognised as “Best Conductor” by the jury of the German OPER! AWARDS, specifically for his Wagner interpretations. From 2007 to 2018, Nosedà served as Music Director of the Teatro Regio Torino, where his leadership marked the opera house's golden era.

Nosedà has conducted the most important international orchestras, opera houses, and festivals, and had significant roles at the BBC Philharmonic (chief conductor), Israel Philharmonic Orchestra (principal guest conductor), Mariinsky Theatre (principal guest conductor), Orchestra Sinfonica Nazionale della RAI (principal guest conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (principal guest conductor), and Stresa Festival (artistic director).

Working with the next generation of musicians is important to Nosedà. In summer 2025, he will lead the National Youth Orchestra of the United States of America on a tour of Asia. He led an international festival tour with European Union Youth Orchestra in summer 2024 which included concerts at the Edinburgh Festival and the Lucerne Festival, marking a debut for Nosedà. In 2019, he was appointed the founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Nosedà is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honoured as *Musical America's* Conductor of the Year (2015) and International Opera Awards Conductor of the Year (2016). In 2023, he received the Puccini Award, whose past recipients include legendary opera stars Maria Callas, Birgit Nilsson, and Luciano Pavarotti.

## 陳銳 Ray Chen



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小提琴家陳銳重新定義了二十一世紀古典音樂家的含義，他善用網絡媒體把數以百萬的古典樂迷維繫起來，以卓越的音樂才能與國際一流樂團在世界各地音樂廳合作演出，啟發新一代古典音樂樂迷。演藝以外，他亦致力於慈善、流行文化及教育科技的領域作出貢獻。

陳氏在2008年英國曼奴軒大賽及2009年比利時伊利沙伯女皇大賽均贏得冠軍，從而聲名大噪，繼而在歐洲、亞洲、美國以及澳洲建立知名度。早年在新力唱片公司旗下推出過三張唱片，均贏得熱烈好評，其中一張《名家》更獲頒「迴音古典音樂獎」。2017年與迪卡古典唱片公司簽下合約後，同年夏季與倫敦愛樂樂團錄製唱片，大獲好評。

陳氏獲《史特拉》及《留聲機》雜誌評為「不可錯過的音樂家」，亦入選福布斯「三十位最有影響力的三十歲以下亞洲人士」，並且獲阿瑪遜邀請在「叢林中的莫扎特」電視節目系列中作客席演出。此外，他亦曾在法國的國慶日（現場觀眾達八十萬）、斯德哥爾摩的諾貝爾獎頒獎典禮（電視轉播至全歐洲）和英國廣播公司 BBC 逍遙音樂會上獻藝。

曾與陳氏合演過的樂團有倫敦愛樂樂團、美國國家交響樂團、洛杉磯愛樂樂團、紐約愛樂樂團、匹茨堡交響樂團、柏林電台交響樂團，以及巴伐利亞電台室樂團。曾合作的指揮家包括沙伊、儒洛夫斯基、康涅克、格提、皮贊高等。

最近，陳氏與伙伴共同創立音樂應用程式「Tonic」，旨在推動全球音樂家和學習者一起切磋琴技。儘管應用程式推出不久，但已經建立了一個高度互動及支持的社群。陳氏極之重視音樂教育，親自製作了一系列短片，結合喜劇、教育及音樂，力求啟發新一代的音樂學生，將以往從沒接觸古典音樂的新世代帶入音樂廳。

陳氏十五歲時考進寇蒂斯音樂學院，隨羅山德學習，並獲得了青年演奏基金的贊助。現時陳氏用以演奏的樂器，是製於1714年的「海豚」史塔第發利小提琴，這具樂器曾為著名小提琴家海費茲所擁有，現獲日本音樂基金會借出使用。

Violinist and online personality, Ray Chen redefines what it means to be a classical musician in the 21st century. With a global reach that enhances and inspires a new classical audience, Chen's remarkable musicianship transmits to millions around the world, reflected through his engagements both online and with the foremost orchestras and concert halls around the world. Beyond the performing arts, his work has also contributed to philanthropy, popular culture and educational technology.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, Chen has built a profile in Europe, Asia, and the USA as well as Australia. Signed in 2017 to Decca Classics, the summer of 2017 has seen the recording of the first album of this partnership with the London Philharmonic Orchestra as a succession to his previous three critically acclaimed albums on SONY, the first of which ("Virtuoso") received an ECHO Klassik Award.

Profiled as "one to watch" by the *Strad* and *Gramophone* magazines, Chen's profile has grown to encompass his featuring in the Forbes list of 30 most influential Asians under 30, appearing in major online TV series "Mozart in the Jungle", and performing at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

He has appeared with the London Philharmonic Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Pittsburgh Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Manfred Honeck, Daniele Gatti, Kirill Petrenko, and many others.

More recently, Chen co-founded "Tonic", an independent startup that aims to motivate musicians and learners around the world to practice their craft together. Although new, the innovative app has cultivated a highly engaged and supportive community. His commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy, education and music. Through his online promotions his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1714 "Dolphin" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed violinist, Jascha Heifetz.

## 樂曲介紹

### 節慶號曲和序曲

卡洛斯·西蒙（生於 1986 年）

作曲家的話

這首樂曲是為慶祝安德里斯·尼爾森斯擔任波士頓交響樂團音樂總監十周年並續約五年而寫的。尼爾森斯在與樂團合作期間，積極推廣蘇聯／俄羅斯作曲家蕭斯達高維契（1906–1975）的作品。為了營造喜慶氛圍，我特別在開篇寫下以蕭斯達高維契風格構思的銅管號曲。樂曲以明快的切分節奏貫穿各聲部，昂然前進，最終在全樂團的齊奏中達至勝利凱旋的結尾。除了向尼爾森斯致敬外，此作亦標誌着我成為首任愛德蒙森作曲家的開始。

卡奈基音樂廳委約此曲作為 2025 年美國國家青年交響樂團亞洲巡演的曲目，由指揮家諾斯達帥領演出，亦標誌着我和諾斯達及美國國家交響樂團多年來多場首演及錄音的深厚合作關係。我很高興樂團的年輕音樂家能在卡奈基音樂廳及亞洲各地的演出中，將這首作品的節慶氣息與澎湃活力傳遞給觀眾。

### E 小調小提琴協奏曲，作品六十四

孟德爾遜（1809–1847）

*很熱情的快板*

*行板*

*不太快的稍快板——很活潑的快板*

有爭議的完美

孟德爾遜的 E 小調小提琴協奏曲普遍被譽為近乎完美的作品：配器與旋律、結構與情感、形式與內容、浪漫派的情感與古典派的克制渾然合一，作曲家對獨奏樂器的優勢與局限亦拿捏得恰到好處。然而，在音樂領域中，「完美」不一定被視為單純的美德：多年來，莫扎特正因其音樂過於完美、不夠「粗獷」與「痛苦」而被認為不及貝多芬深刻。孟德爾遜也遭遇了相同的命運；他的機智與精緻往往被視為過於完美，用蕭伯納的話來說，就是「無可救藥的斯文」，因此未被某些評論家視為真正偉大。

這種偏見在文學中較少出現：很少讀者會抱怨珍·奧斯汀或華萊士·史蒂文斯作品的「文明完美」。然而，美國文化評論家亨利·路易斯·孟肯曾評論孟德爾遜的協奏曲「偶有紫羅蘭色的詩意時刻，讓人覺得他外表雖穿着入時，或許內心潛藏着真正的詩人」，但整體而言「過於文明」，未做到「深切動人」。或許可這樣回答：正如莫扎特的音樂，就是這種打磨精緻的表面孕育出深沉的情感。這首協奏曲正是最清晰、最感人的例證，展現孟德爾遜如何憑藉形式上的完美，釋放出浪漫的抒情力量。

魔法的延續

這首協奏曲的結構——奏鳴曲式的首樂章、深情的〈行板〉與輕盈的終樂章——清晰地承襲古典傳統，但亦蘊含巧妙的創新，增強音樂源源不絕的流動感。獨奏者一開始便直接進入，而非先由樂團鋪陳引子；第一樂章的華采樂段置於再現部之前自然地發展成連貫的樂章，而

非置於之後；三個樂章之間無間斷銜接，如詹姆斯·萊昂斯說的「似乎不忍打破這道魔咒」。在終樂章，木管樂器得以大放異彩，這種魔幻氛圍令人聯想到《仲夏夜之夢》的仙境，而首兩個樂章則飽含浪漫的優美。如果孟德爾遜並非是在三十八歲英年早逝，或許能將這份深情推向更高境界。

艱辛的修訂

孟德爾遜十三歲時曾為他的老師愛德華·里茲創作過一首較早期的小提琴協奏曲，里茲其後成為柏林愛樂協會的創辦人之一。相比之下，這首更成熟的 E 小調協奏曲則由他潛心雕琢多年。儘管作品聽來自然而流暢，他實於 1838 年便開始構思，一直到 1844 年才完成，期間經常向童年摯友、小提琴家費迪南·大衛請教。大衛是他擔任萊比錫布業大廳樂團指揮時親自聘任的樂團首席，並在孟德爾遜早逝後仍擔此職三十七年。

旋律的執念

這首協奏曲之所以誕生，部分原因是孟德爾遜被一段旋律深深纏繞揮之不去。他在 1838 年寫信給大衛說：「我很想為你寫一首協奏曲，其中有一段 E 小調的旋律一直縈繞腦海，使我無法思考其他事情。」他希望大衛能幫助他解決技術難題，創作出真正「屬於小提琴」的作品（第一樂章中，當木管吹奏第二主題時，小提琴持續演奏持續音，正是絕妙的例子）。

1845 年，大衛首演此曲，演出大獲成功，可惜孟德爾遜因病未能到場，一年半後便與世長辭。該樂曲亦自此成為深受喜愛的經典曲目，至今盛演不衰。

### 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*

藝術抒解憂鬱

也許最早、最令人印象深刻的心理治療「廣告」之一，就是拉赫曼尼諾夫的親身經歷。1890 年代末期，他深陷嚴重抑鬱，幾乎無法正常生活。這輪生命中的低潮起因於他第一交響曲的災難性首演：演出途中，他驚恐地離場，隨後將樂譜銷毀。評論更雪上加霜，最惡毒的一篇來自作曲家庫伊，他嘲諷道：「若地獄有音樂學院，拉赫曼尼諾夫的歌聲必獲第一名。」

友人憂心他日益衰頹，勸他向心理分析與催眠治療先驅、同時也是業餘音樂家的達爾醫生求助。治療成效卓著，至 1900 年夏天，拉赫曼尼諾夫寫道：「新的靈感開始在我心中醞釀。」這些靈感最終孕育出第二鋼琴協奏曲，這首至今仍是協奏曲曲目中其中最備受喜愛的樂曲，亦讓他鼓起勇氣，再次創作交響曲。

# Programme Notes

儘管如此，經歷過第一交響曲的創傷後，他仍需隱居才能重新提筆。他辭去莫斯科皇家大劇院指揮一職，推掉鋼琴演出邀約，舉家移居德累斯頓兩年，專心作曲。人們往往忽略，他不只是偉大的作曲家與鋼琴家，亦是位傑出的指揮家，他曾獲波士頓交響樂團邀請出任音樂總監。在寧靜生活與幸福婚姻的支持下，拉赫曼尼諾夫完成了第二交響曲，1908年於聖彼得堡自任指揮首演，演出大獲成功。1909年首次美國巡演期間，他亦與費城樂團合作演出此曲，日後更在同團首演《交響舞曲》。拉赫曼尼諾夫濃豔的樂韻與費城樂團飽滿的音色相得益彰，堪稱天作之合。

抒情的總結

第二交響曲或許是拉赫曼尼諾夫所有大型交響創作中最抒情、最坦然展現「俄羅斯風」的作品，處處可聞俄羅斯聖歌與進行曲的呼應，並充滿那些「罪惡般甜美」的宏大旋律，讓他聽起來就像荷里活尚未出現前的電影音樂作曲家。（事實上，他晚年確曾定居荷里活，但從未為電影寫配樂。）在相對簡短明快的美國時期作品——即第三交響曲、第四鋼琴協奏曲、《交響舞曲》——問世之前，第二交響曲是一部兼具規模與深情的早期風格總結。終樂章的第二主題與慢板的主題是他一生中寫過篇幅最長的旋律之一，開頭的深沉慢板則像不絕的憂鬱之歌。作品規模龐大，不少指揮家因此選擇刪節演出。

潛伏的陰鬱

這是他三首交響曲中最不憂鬱的一部，但畢竟是拉赫曼尼諾夫，即使在最愉悅的段落，仍可感受到隱隱的陰鬱氣息。拉赫曼尼諾夫深受愛倫·坡的美學理論啟發，他最喜愛的交響作品《鐘》正是對坡的致敬。坡主張「對美的追求中必潛藏一絲憂傷」，這種觀點與作曲家性情不謀而合。即使在熱烈歡騰的快板（銅管和鈴鼓宛如舞蹈）結尾，也會再次響起第一樂章開首的陰鬱動機。整部交響曲都被這主題籠罩，彷彿命運的幽暗力量，令人聯想到柴可夫斯基第四交響曲的類似構思。

樂團的極致展現

此曲配器鮮明華麗，兼具獨奏與重奏段落，以及氣勢磅礴的全奏效果。第三樂章長篇的單簧管獨奏悠遊自如，彷彿是贈予演奏者展現其藝術天賦的禮物；第一樂章神秘的開端中，層層疊疊的弦樂由陰鬱漸趨透明，讓小提琴盡展色彩；第二樂章與終樂章的定音鼓和敲擊樂所營造的顫動感，僅在《交響舞曲》中得見。終章的宏大尾聲中，全樂團的音色如同綻放、擴展，將全曲貫穿的短調主題最終化解為大調，然後以一段令人屏息的輕快結尾作結。作為一位集大成的音樂匠人，拉赫曼尼諾夫總會將最豐美的樂章留在最後。

樂曲介紹由卡洛斯·西蒙及傑克·沙利文撰寫

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## Festive Fanfare and Overture

Carlos Simon (B. 1986)

In the Composer's Own Words

This piece is written to celebrate the decade of leadership by Maestro Andris Nelsons with the Boston Symphony Orchestra and the renewal of his contract for another five years. In his tenure with the orchestra, Nelsons has championed the works of Soviet-Russian composer Dmitri Shostakovich (1906–1975). To create a celebratory mood, I have also composed a brass fanfare at the beginning of the work in the style of Shostakovich. The piece moves gallantly with rhythmic syncopation across the various orchestra families before coming to a triumphant close with the entire ensemble. In addition to celebrating Maestro Nelsons, this composition marks the beginning of my tenure as the inaugural Edmundson Composer Chair.

The opportunity for Carnegie Hall to join in commissioning this work for the 2025 tour of its National Youth Orchestra of the USA (NYO-USA) with Gianandrea Noseda allows the piece to celebrate also the many years of fruitful collaboration I have enjoyed across several premieres and debut recordings with Maestro Noseda and the National Symphony Orchestra. I am delighted the young musicians of NYO-USA will have the opportunity to convey the festive spirit and high energy of the work both at Carnegie Hall and a series of concerts across Asia.

## Violin Concerto in E minor, Op. 64

Felix Mendelssohn (1809–1847)

*Allegro molto appassionato*

*Andante*

*Allegretto non troppo – Allegro molto vivace*

A Controversial Perfection

Felix Mendelssohn's Violin Concerto in E minor is by common consent a near-perfect piece – one where orchestration and melody, structure and feeling, form and content, Romantic sensibility and Classical restraint are indivisibly united, and where the strengths and limitations of the solo instrument are expertly gauged. Yet in music, perfection is not always considered an unambiguous virtue: for years, Mozart was judged inferior to Beethoven precisely because his music was more perfect, less “gnarled” and “tortured”. Mendelssohn has suffered a similar fate; his wit and refinement are often considered too perfect (“confoundedly genteel”, in the words of George Bernard Shaw) to be truly great.

This prejudice is less pronounced in literature: not many readers complain about the “civilised” perfection of Jane Austen or Wallace Stevens. Yet H. L. Mencken was capable of writing that

the Mendelssohn Violin Concerto has “purple moments which suggest a true poet may have lurked beneath the fashionable exterior,” but that the overall effect is “too civilised” to be “truly moving”. One might answer that (as in the music of Mozart) it is precisely the polished surface that gives birth and shape to deep feeling. This concerto offers the clearest and most moving example of how formal perfection in Mendelssohn releases lyrical, Romantic content.

#### Maintaining the Magic Spell

The layout of the concerto – a sonata-form first movement, a poignant *Andante*, and a lighthearted finale – is lucidly classical, but with deft touches of originality that enhance a constant sense of flow. The soloist enters immediately, without the usual orchestra introduction; the first-movement cadenza comes before rather than after the recapitulation, growing organically from the development section and providing continuity rather than interruption; and all three movements drift into each other without a break – “as if loath”, in the words of James Lyons, “to break the magic spell”. In the finale, where the woodwinds are allowed to shine, this spell is akin to the fairy land enchantment of *A Midsummer Night’s Dream*, whereas in the first two movements it is saturated with a Romantic beauty Mendelssohn might have deepened even more had he lived longer than his 38 years.

#### Arduous Revisions

Mendelssohn wrote an earlier violin concerto at age 13 for his teacher Eduard Rietz, who later became a founder of the Berlin Philharmonic Society. The composer worked on refining this far more mature piece for several years; the concerto sounds sublimely spontaneous, but he conceived it in 1838 and did not complete it until 1844, consulting regularly with his boyhood friend violinist Ferdinand David, whom he appointed concertmaster of the Leipzig Gewandhaus Orchestra when he became its conductor and who continued in the position for 37 years – long after Mendelssohn’s early death.

#### Obsessed with a Melody

Part of the reason this concerto exists is that Mendelssohn was obsessed with a melody that entered his imagination and wouldn’t leave it. “I would like to write a concerto for you”, he wrote to David in 1838, “one with an E-minor theme that keeps running through my head, preventing me from thinking about anything else”. He wanted David to help him resolve technical problems to produce a work that was truly “violinistic”. (The violin pedal point while woodwinds sing out the second theme of the first movement is a particularly exquisite example).

When David premiered the concerto in 1845, it was a huge hit, though Mendelssohn – who died a year and half later – was too sick to attend. It has been a beloved cornerstone of the repertoire ever since.

## Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninov (1873–1943)

*Largo – Allegro moderato*

*Allegro molto*

*Adagio*

*Allegro vivace*

#### Art Lifts Depression

Surely one of the earliest and most impressive advertisements for psychotherapy is the case of Sergei Rachmaninov. Throughout the late 1890s, Rachmaninov was plunged into a terrible state of depression that left him barely able to function. This state was occasioned by the disastrous premiere of his First Symphony, during which he had fled from the hall in horror, later destroying the score. Nor could Rachmaninov have been cheered by the reviews, the most notorious of which was composer César Cui’s: “If there were a conservatory in Hell, Rachmaninov would get the first prize for his symphony.”

Rachmaninov’s friends were so concerned about his debilitated state that they talked him into seeing Dr. Nikolai Dahl, a pioneer in psychoanalysis and hypnosis as well as an amateur musician. So dramatically successful was Dr. Dahl’s therapy that by the summer of 1900, Rachmaninov found “new ideas stirring within me”. These became the genesis of the Second Piano Concerto, now one of the most popular works in the repertoire, the success of which enabled him to take another, formerly dreaded plunge into writing a symphony.

Even so, Rachmaninov apparently needed seclusion to try another symphony after the traumatic reception of his First. He resigned from his position as conductor of the Imperial Grand Opera in Moscow, as well as from piano engagements, and moved to Dresden for two years to devote himself exclusively to composition. (It is sometimes forgotten that Rachmaninov was a great conductor as well as composer and pianist, enough so to be offered the job of music director of the Boston Symphony Orchestra.) Freed from distractions and buoyed by an apparently happy marriage, Rachmaninov completed his Second Symphony, conducting the successful premiere in St. Petersburg in 1908; during his first American tour in 1909, he conducted the work with The Philadelphia Orchestra, with which he later premiered his *Symphonic Dances*. Rachmaninov’s lush idiom found a happy counterpart in the sumptuous sound of the Philadelphians; the two seemed made for each other.

#### A Lyrical Summation

The Second Symphony is perhaps the most lyrical and unabashedly “Russian” of Rachmaninov’s large-scale symphonic works, full of allusions to Russian chants and marches and stuffed with the sinfully luscious big tunes that make Rachmaninov sound like a Hollywood composer before Hollywood. (He actually did settle in Hollywood after emigrating from Russia, though he never

wrote for the movies.) Written before the relatively fleet and concise American works – the Third Symphony, the Fourth Piano Concerto, the *Symphonic Dances* – the Second Symphony is an expansive summation of Rachmaninov’s early style. The second subject of the finale and the main theme of the slow movement are two of the most extended tunes he ever wrote, and the soulful opening movement is a continual stream of brooding melody. The epic nature of the symphony has led some maestros to make cuts.

Brooding Undercurrents

This is the least morose of the three symphonies, but it’s still Rachmaninov, and a brooding undercurrent haunts the music even in the happier sections. Rachmaninov was strongly influenced by the aesthetic theories of Edgar Allan Poe (celebrated in his favourite symphonic work, *The Bells*), who advocated an underlying melancholy in all quests for the beautiful, and whose ideas about art were a perfect match for Rachmaninov’s temperament. Even the celebratory *Allegro molto*, with its dance-like brass and tambourines, concludes with a reference to the gloomy motif that opens the first movement. Indeed, the entire symphony is haunted by this idea, suggestive of a dark force of fate that recalls Tchaikovsky’s similar device in the Fourth Symphony.

Showing Off the Orchestra

The orchestration is forceful and colourful, full of generous solos and chamber sections as well as massed orchestral effects. The extended clarinet solo in the third movement, an idea that expands and meanders with remarkable freedom, is a gift to clarinetists; the layered strings in the mysterious opening of the first movement move from dankness to poetic transparency, allowing the violins to show off their full colours; the timpani and percussion in the second movement and finale have a shivery frisson we find only in the *Symphonic Dances*. In the sweeping coda, the entire orchestra seems to brighten, expand, and open up, as the minor-key motif that binds the symphony together finally resolves into the major before a breathless scamper to the finish line. A consummate musical chef, Rachmaninov always saved the most sumptuous course for the end.

Programme notes by Carlos Simon and Jack Sullivan  
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James Ross  
Orchestra Director  
Micah Gleason  
Assistant Conductor  
Sean Shepherd  
Composition

#### 器樂導師 Instrument Faculty

Juliana Athayde  
Concertmaster, Rochester  
Philharmonic Orchestra  
Ying Fu  
Associate Concertmaster, National  
Symphony Orchestra  
Christian Colberg  
Principal Viola, Cincinnati  
Symphony Orchestra  
Mark Kosower  
Principal Cello,  
The Cleveland Orchestra  
Robin Kesselman  
Principal Bass, Houston Symphony  
Judy Dines  
Principal Flute, Houston Symphony  
Erik Behr  
Principal Oboe, Rochester  
Philharmonic Orchestra  
Victoria Luperi  
Associate Principal Clarinet,  
Pittsburgh Symphony Orchestra  
Fei Xie  
Principal Bassoon, Minnesota Orchestra  
Nikolette LaBonte  
Principal Horn, Calgary  
Philharmonic Orchestra  
Billy R. Hunter Jr.  
Principal Trumpet, The Met Opera  
Peter Sullivan  
Principal Trombone, Pittsburgh  
Symphony Orchestra  
Kyle Turner  
Principal Tuba, American Symphony  
Orchestra and Orchestra of St. Luke's  
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