

A JAZZ NIGHT WITH HIROMI

一夜爵士：
上原廣美

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23 & 24
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沼尻竜典 指揮
Ryusuke Numajiri CONDUCTOR

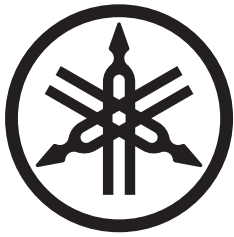
23 & 24 DEC 2019
MON & TUE
8PM

香港文化中心音樂廳
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P. 3 上原廣美 HIROMI

《腦力鍛練》	<i>Brain Training</i>
《顛倒》	<i>Reverse</i>
《身處之地》	<i>Place to Be</i>
《湯姆與謝利》	<i>The Tom and Jerry Show</i>
《螺旋》	<i>Spiral</i>

中場休息 INTERMISSION

鋼琴獨奏作品 Solo Piano Works

《邁步向前》	<i>Step Forward</i>
第一、二、三部	Parts 1, 2, 3

P. 6  上原廣美 作曲及爵士鋼琴 **HIROMI** Composer & jazz piano

P. 7  沼尻竜典 指揮 **Ryusuke Numajiri** Conductor



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一夜爵士：上原廣美

A JAZZ NIGHT WITH HIROMI

歡欣、戲謔、喧鬧、感人、昂首闊步、熱情洋溢——談到鋼琴技巧大師上原廣美的演奏，這些形容詞都十分常見。上原廣美大概是當今日本爵士樂壇最著名的音樂家，更認為自己的即興演奏風格好像差利卓別靈在電影中的「動作、動態及面部表情」（她在柏克萊音樂學院唸書時，經常根據差利卓別靈的默片即興伴奏，當作練習）。上原廣美的風格恍如大幅擺動的鐘擺，轉變時既明顯又急促；她經常在傳統風格（如散拍）和各種較新穎的風格之間遊走，所花時間相若，甚至採用飄逸而富電影感、但難以歸類的風格——上原廣美這時會流露較沉鬱自省的一面。

大家都會以為這位日本技巧大師對獨奏駕輕就熟；不過即使她過去20年不斷灌錄唱片，但第二張獨奏專輯《光譜》(Spectrum) 卻是約兩個月前才發行。儘管上原廣美彈獨奏的實況影片在網上大受歡迎，她其實說過彈獨奏感覺不佳，認為彈獨奏時總覺得脆弱不穩，但她現場演出的性質卻既炫耀又外向，兩者顯得格格不入。不過即使如此，她也說這種「無處可躲」的挑戰，也是「徹底享受這件樂器的最佳法門」，因為通常要整個樂隊才能做到的效果，獨奏時就迫使她單憑一人之力做到。上原廣美的創作靈感來自兩方面：一是色彩（這是昔日

Joyful, playful, romping, infectious, striding, exuberant. All have become common descriptions of the performances of virtuoso pianist, HIROMI, perhaps the most famous Japanese jazz musician alive today, who likens her own style of improvisation to the “action and motions and facial expressions” of Charlie Chaplin (whose films she used to improvise to as a student at the Berklee College of Music as an exercise). The pendulum of HIROMI’s style swings broadly and hastily from one influence to the next, often spending equal amounts of time on music as traditional as ragtime all the way over to an ethereal and cinematic style that resists classification, the latter of which finds the artist subdued by the more pensive and introspective side of her creativity.

One could easily imagine the Japanese virtuoso at ease in the isolation of solo playing, but it was just a couple of months ago that she released what is only her second solo album in a couple of decades of recording, *Spectrum*. In spite of what one might assume on account of the popularity of her videos online that feature live solo playing, she has expressed unease about the genre, likening it to a kind of vulnerability that could seem at odds with the otherwise flamboyant and extroverted nature of her live performances. Still, the challenge of “having nowhere to hide”, as she has described it, also presents the “best way to fully enjoy



一位恩師傳授的概念)，二是對40年人生的反思。今晚演出的獨奏曲目將由上原廣美在台上宣佈——大概會包括來自新專輯的選曲吧。

《腦力鍛練》(Brain Training) 選自傳奇低音結他手卡勒克的專輯《花園裡的爵士樂》(2009)。卡勒克邀請上原廣美加入自己的三重奏後，就在這張專輯收錄了上原廣美幾首作品，包括《腦力鍛練》。

動感強勁又不協和的《顛倒》(Reverse) 選自2006年的專輯《螺旋》(Spiral)。上原廣美將《顛倒》與另外三首樂曲合起來組成「組曲」，同時也是《螺旋》專輯的核心之作——這首組曲又名「三人大樂團的音樂」。上原廣美狂熱的風格

the instrument”，as she feels the medium strong-arms her to cover what would normally be done by the rest of the band. Inspired by colours – a conceptual approach instilled in her by one of her former teachers – and a reflection on the fourth decade of her life, we can hope to be treated from this new release among the solo songs she will announce from the stage.

Brain Training is from bass legend, Stanley Clarke’s album, *Jazz in the Garden* (2009). Clarke featured several of HIROMI’s compositions, including this one, on the recording after having invited her to join his trio.

The driving and dissonant *Reverse* is from the 2006 album, *Spiral*. HIROMI included it as part

不但在這裡發揮得淋漓盡致，更一度走向黑暗面。

《**身處之地**》(Place to be) 選自2009年的同名唱片，也就是上原廣美在《光譜》之前唯一的獨奏專輯。她在這張專輯回顧自己30至40歲間的遊歷經驗——樂曲似乎頗受古典音樂影響，令人想起薩替《裸體舞曲》。

《**湯姆與謝利**》(The Tom and Jerry Show) 標題來自以貓與老鼠為題材的同名卡通片，樂曲本身則選自上原廣美首張專輯暨得獎作品《另一種心思》(Another Mind, 2003)，首先惹人注目的是她活躍至極、火力全開一樣的技巧，隨後變得既喧鬧又精彩萬分。上原廣美在這裡令散拍脫胎換骨，明明是戲仿，聽起來卻更像炫技，彷彿將李斯特送到美國的散拍沙龍裡演奏一樣。

《**螺旋**》也是同名錄音專輯(2006)的標題作。樂曲在多種風格之間遊走，甚至離開爵士風格；放克風格較強的樂段則經常令聽眾搖頭擺腦，手舞足蹈。

上原廣美寫作鋼琴協奏曲《**邁步向前**》(Step Forward) 時才16歲，夢想有朝一日可以與樂團合奏；年長一點的她，卻把伴奏都改編好，演奏時連同獨奏一手包辦（正如今晚所有樂曲獨奏伴奏都是她親自演奏的）。

樂曲剖析中譯：鄭曉彤

of the four-song suite that is the centerpiece of the album, collectively dubbed, "Music for Three-Piece-Orchestra". Here, her frenetic style is on full display and takes a trip to the noir side.

Place to Be is from her album by the same name from 2009, her only other solo album, that looks back upon the travels of the third decade of her life. Here we can find an influence almost classical, Satie's *Gymnopédies* coming to mind.

The Tom and Jerry Show, named after the cartoon of the cat and mouse interplay, is a piece from her award-winning debut album, *Another Mind* (2003), drawing attention to her hyperactive, guns-a-blazin' technique. Here, she turns ragtime inside out, making music of parody sound more like music of virtuosity, as if Franz Liszt had been transported to perform at an American ragtime saloon.

Spiral is also a title track composition, from her studio album of 2006, a journey of styles that leads listeners beyond the jazz idiom, the funkier sections often pulling upon the listeners' feet and heads.

Step Forward is a piano concerto composed when HIROMI was just 16 years old, dreaming someday to perform it with full orchestra. She eventually provided the accompanying arrangement herself when she was older (just as she has provided all other arrangements in this programme).

Programme note by Samuel Ferrer



上原廣美 HIROMI

作曲和爵士鋼琴
Composer and
jazz piano



上原廣美生於日本靜岡濱松市，六歲起習琴，並於同年首次舉行獨奏會。她於1999年移居美國，並在波士頓柏克萊音樂學院進修。資深爵士貝斯手兼編曲家理查·伊文斯除了是她在柏克萊的導師外，更擔任她首張專輯《另一種心思》的聯合監製。她的第二張大碟《Brain》獲《搖擺日誌》讀者選為2005年度最佳專輯。2006年，上原廣美贏得波士頓音樂大獎最佳爵士樂表演獎，以及健力士爵士音樂節新星獎。同年發行的《螺旋》除了再獲《搖擺日誌》讀者票選的最佳專輯獎外，更為她贏得年度爵士人物及年度鋼琴家的美譽。2009年，上原同時發行兩張在東京錄製的演唱會影碟：《HIROMI Live in Concert》及《HIROMI's Sonicbloom Live in Concert》。

上原與資深爵士樂家安東尼·積遜（低音結他）及西蒙·菲利普斯（爵士鼓）組成三重奏，並灌錄2011年專輯《Voice》。他們於2014年發行的專輯《Alive》繼續合作無間：上原熱情靈巧的即興演奏，配合菲利普斯強勢卻充滿詩意的敲擊樂與積遜流暢而光芒萬丈的低音線條，渾然天成。2017年的《Live in Montreal》，盡顯她與哥倫比亞天才豎琴家卡斯塔內達音色上的無窮創意，二人迸發亮麗火花。上原廣美在音樂路上不斷求變，2019年《光譜》專輯是最新的里程碑。

Born in Hamamatsu, Shizuoka, Japan, HIROMI's piano lessons started when she was six, and she performed her first recital at that age. She moved to the US in 1999, and studied at the Berklee College of Music in Boston. Among her mentors at Berklee was the veteran jazz bassist/arranger Richard Evans, who co-produced her debut CD, *Another Mind*. Her second release, *Brain*, was named Album of the Year in *Swing Journal's* 2005 Readers Poll. In 2006 HIROMI won Best Jazz Act at the Boston Music Awards and the Guinness Jazz Festival's Rising Star Award. She also claimed Jazzman of the Year, Pianist of the Year and Album of the Year in *Swing Journal's* Readers Poll for her 2006 release, *Spiral*. In 2009 HIROMI simultaneously released two concert DVDs, both recorded in Tokyo: *HIROMI Live in Concert* and *HIROMI's Sonicbloom Live in Concert*.

For her 2011 album, *Voice*, she assembled a trio that included herself and two veteran players; contrabass guitarist Anthony Jackson and drummer Simon Phillips. *Alive*, released in 2014, also featured Jackson and Phillips. On *Alive*, Phillips' powerful, yet poetic percussion and Jackson's flowing, glow-in-the-dark basslines beautifully support HIROMI's ingenious and impassioned improvisations. In 2017, *Live in Montreal* found her exploring a wholly unique sonic palette in collaboration with the Colombian harp virtuoso Edmar Castaneda. Released in 2019, *Spectrum* is the latest chapter in HIROMI's ever-evolving musical life.



沼尻竜典 RYUSUKE NUMAJIRI

指揮 Conductor

沼尻竜典現為琵琶湖音樂廳藝術總監及東京三鷹愛樂樂團音樂總監。自贏得1990年貝桑松國際年青指揮大賽首獎以來，他獲眾多一流樂團頻繁邀約，包括倫敦交響樂團、蒙特利爾交響樂團、米蘭威爾第交響樂團、圖盧茲市政大廈樂團、巴黎室樂團、柏林德意志交響樂團、杜塞爾多夫交響樂團、威瑪國家樂團、達姆施塔特國家樂團、悉尼交響樂團、中國愛樂樂團等。1997年，他首度涉足歌劇，指揮莫扎特的《後宮誘逃》，自此獲邀於科隆歌劇院、柏林喜歌劇院、巴塞爾劇院、巴伐利亞國家歌劇院、澳洲歌劇院以及東京新國立劇場擔任客席指揮。2014年，他以作曲家身份將著名日本民間傳說《竹取物語》改編成歌劇，於橫濱、河內及大津演出。

沼尻竜典大力推崇當代音樂，曾與大提琴家羅斯托波維奇及倫敦交響樂團合作，為EMI錄製顧白杜琳娜的《太陽頌歌》。他曾為多套重要當代音樂作品的日本首演執棒，包括格拉斯的「和平交響曲」、布梭尼的鋼琴協奏曲及《浮士德博士》、哲林斯基的《侏儒》，以及荀伯格的《夜曲》。他亦向日本大眾介紹了梅湘、安德里森、高歷斯基、利格第、魯杜斯拉夫斯基、貝里奧、杜堤耶、史拿加斯、伯特威斯托、馬富士、羅特等作曲家的作品。

2017年，沼尻竜典榮獲日本天皇頒授紫綬褒章。

Artistic Director of Biwako Hall and Music Director of Tokyo Mitaka Philharmonia, Ryusuke Numajiri won 1st Prize in the Besançon International Competition in 1990. This resulted in invitations to conduct the London Symphony Orchestra, Montreal Symphony Orchestra, Orchestra Sinfonica di Milano Giuseppe Verdi, Orchestre National du Capitole de Toulouse, Orchestre de chambre de Paris, DSO Berlin, Düsseldorfer Symphoniker, Staatskapelle Weimar and Darmstadt, Sydney Symphony Orchestra and China Philharmonic Orchestra. Since making his debut as an opera conductor in 1997 with Mozart's *The Abduction from the Seraglio*, Numajiri has gone on to lead various productions at Cologne Opera, Komische Oper Berlin, Theater Basel, Bayerische Staatsoper, Opera Australia and New National Theatre Tokyo as guest conductor. In 2014 Numajiri composed an opera based on the famous Japanese folktale *Bamboo Princess*, also known as Princess Kaguya (Takekoto Monogatari), which has been performed in Yokohama, Hanoi and Otsu.

A strong advocate of contemporary music, Ryusuke Numajiri recorded *The Canticle of the Sun* by Sofia Gubaidulina for EMI featuring Mstislav Rostropovich and the London Symphony Orchestra. He also directed the Japanese premieres of several major contemporary works including Philip Glass' "Peace Symphony", Busoni's Piano Concerto and Doktor Faustus, Zemlinsky's *Der Zwerg* and Schoenberg's *Notturmo*. He also introduced to the Japanese public works by Messiaen, Andriessen, Górecki, Ligeti, Lutosławski, Berio, Dutilleux, Xenakis, Birtwistle, Matthews and Rott.

Numajiri was awarded Medal of Honour with the Purple Ribbon by Emperor of Japan in 2017.

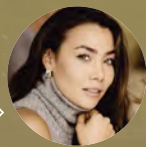


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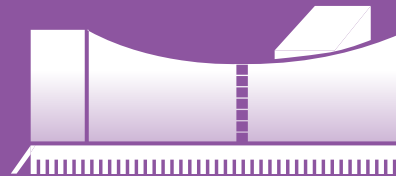
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香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，

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“You’re hearing one of the best Wagner orchestras in the world.”

The Times

THE HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has 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, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is also the 26th Music Director of the New York Philharmonic, a post he has held since the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

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

Following the success of its 2015 European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and Sydney in 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The full box-set of the entire cycle was released in November 2018.



非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》四部曲CD套裝全集的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，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。

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。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government 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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音樂總監 MUSIC DIRECTOR



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Jaap van Zweden

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此計劃由「商藝匯萃」發起及組織。

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪灝先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
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- 應琦泓先生

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansald Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the Ring Cycle

- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong,
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- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,
played by Mr Leung Kin-fung, First Associate Concertmaster

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Forge a personal connection with a musician like the **C. C. Chiu Memorial Fund** by supporting the chair endowment programme. You can enjoy unique benefits including inviting him/her to your events, complementary concert tickets and interval drinks coupons.

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2721 2030

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I hope more students can
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I find the idea of forging
a personal connection
with a musician exciting**

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贊助港樂樂師席位，協助港樂邁向卓越。贊助人可與港樂樂手建立聯繫、享有貴賓活動及與訪港音樂家會面的獨家邀請。

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請即登記，報名從速！

HK Phil musicians will share their
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Application for observers is
now open.



5 Jan 2020 (SUN)

香港文化中心後台 HKCC Backstage 7/F, CR2

10:30-12:00 韋雅樂 Jarod Vermette
長號 TROMBONE 首席 Principal

13:00-14:30 胡淑徽 Sophia Woo
敲擊 PERCUSSION

11 Jan 2020 (SAT)

香港文化中心後台 HKCC Backstage 7/F, CR1

09:30-11:00 江蘭 Lin Jiang
圓號 HORN 首席 Principal

11:30-13:00 王敬 Jing Wang
小提琴 VIOLIN 樂團首席 Concertmaster

14:00-15:30 史安祖 Andrew Simon
單簧管 CLARINET 首席 Principal

截止報名日期
Application Deadline
2 Jan 2020



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Symphonies nos. 1 - 5

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Rondo for Piano and Orchestra

Rudolf Buchbinder 畢比達
Piano Concerto no. 4

Nobuyuki Tsujii 辻井伸行
Piano Concerto no. 5,
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30 & 31 DEC 2019

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維也納新年音樂會 A Viennese New Year

小約翰·史特勞斯	《蝙蝠》序曲
小約翰·史特勞斯	《蝙蝠》：當我扮演天真的鄉村姑娘
莫倫	《出發點》(亞洲首演)
安德里森	《貝多芬的九首交響曲》(亞洲首演)
伯恩斯坦	《老實人》：紙醉金迷
小約翰·史特勞斯	《藍色多瑙河》
及更多	
J STRAUSS II	<i>Die Fledermaus Overture</i>
J STRAUSS II	<i>Die Fledermaus: Spiel ich die Unschuld vom Lande</i>
Robert MORAN	<i>Points of Departure</i> (Asia Premiere)
Louis ANDRIESEN	<i>The Nine Symphonies of Beethoven</i> (Asia Premiere)
BERNSTEIN	<i>Candide: Glitter and be Gay</i>
J STRAUSS II	<i>Blue Danube</i>
And more	

華倫格林, 指揮
裁莎蓮, 女高音
Christopher Warren-Green,
conductor
Sharleen Joynt, soprano

4 & 5 JAN 2020

Sat 8pm & Sun 3pm
CC
\$780 \$580 \$480 \$380

星球大戰：武士復仇音樂會 Star Wars: Return of the Jedi in Concert

約翰·威廉斯	《星球大戰：武士復仇》 足本電影播放(英語對白, 中文字幕) 配現場管弦樂演奏。
John WILLIAMS	<i>Star Wars: Return of the Jedi</i> Complete film screening (English with Chinese subtitles) with live orchestra performance.

羅菲, 指揮
Benjamin Northey, conductor

10 & 11 JAN 2020

Fri & Sat 8pm
CC
\$480 \$380 \$280 \$220

陳以琳與葛魯賓格：擊動·舞動 Elim Chan & Martin Grubinger: Rhythm & Dance

卡萊維·阿霍	《靈石》，敲擊樂協奏曲(亞洲首演)
史特拉汶斯基	《葬禮曲》
史特拉汶斯基	《彼得魯斯卡》(1947)
Kalevi AHO	<i>Sieidi, Percussion Concerto</i> (Asia Premiere)
STRAVINSKY	<i>Funeral Song</i>
STRAVINSKY	<i>Petrushka</i> (1947)

陳以琳, 指揮
葛魯賓格, 敲擊
Elim Chan, conductor
Martin Grubinger, percussion

16 & 18 JAN 2020

Thu & Sat 8pm
CC
\$1,880 \$1,480 \$980 \$580

梵志登的貝一 | 郎朗 JAAP's Beethoven 1 | Lang Lang

貝多芬	《艾格蒙》序曲
貝多芬	第二鋼琴協奏曲
貝多芬	第一交響曲
BEETHOVEN	<i>Egmont Overture</i>
BEETHOVEN	<i>Piano Concerto no. 2</i>
BEETHOVEN	<i>Symphony no. 1</i>

梵志登, 指揮
郎朗, 鋼琴
Jaap van Zweden, conductor
Lang Lang, piano

23 JAN 2020

Thu 8pm
CC
\$580 \$480 \$380 \$280

梵志登 | 浦羅哥菲夫五與勞斯五 JAAP | Prokofiev 5 & Rouse 5

譚樂希	《狂人日記》* (世界首演)
勞斯	第五交響曲(亞洲首演)
浦羅哥菲夫	第五交響曲
Alvin TAM Lok-hei	<i>A Madman's Diary</i> * (World Premiere)
ROUSE	<i>Symphony no. 5</i> (Asia Premiere)
PROKOFIEV	<i>Symphony no. 5</i>

*作品由香港管弦樂團「何鴻毅家族基金作曲家計劃」委約創作
Commissioned by the Hong Kong Philharmonic Orchestra under the Robert H. N. Ho Family Foundation Composers Scheme

梵志登, 指揮
Jaap van Zweden, conductor

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