

A VIENNESE NEW YEAR



華倫格林 指揮
Christopher
Warren-Green CONDUCTOR



裁莎蓮 女高音
Sharleen Joynt SOPRANO

30 & 31
DEC
2019

維也納新年音樂會



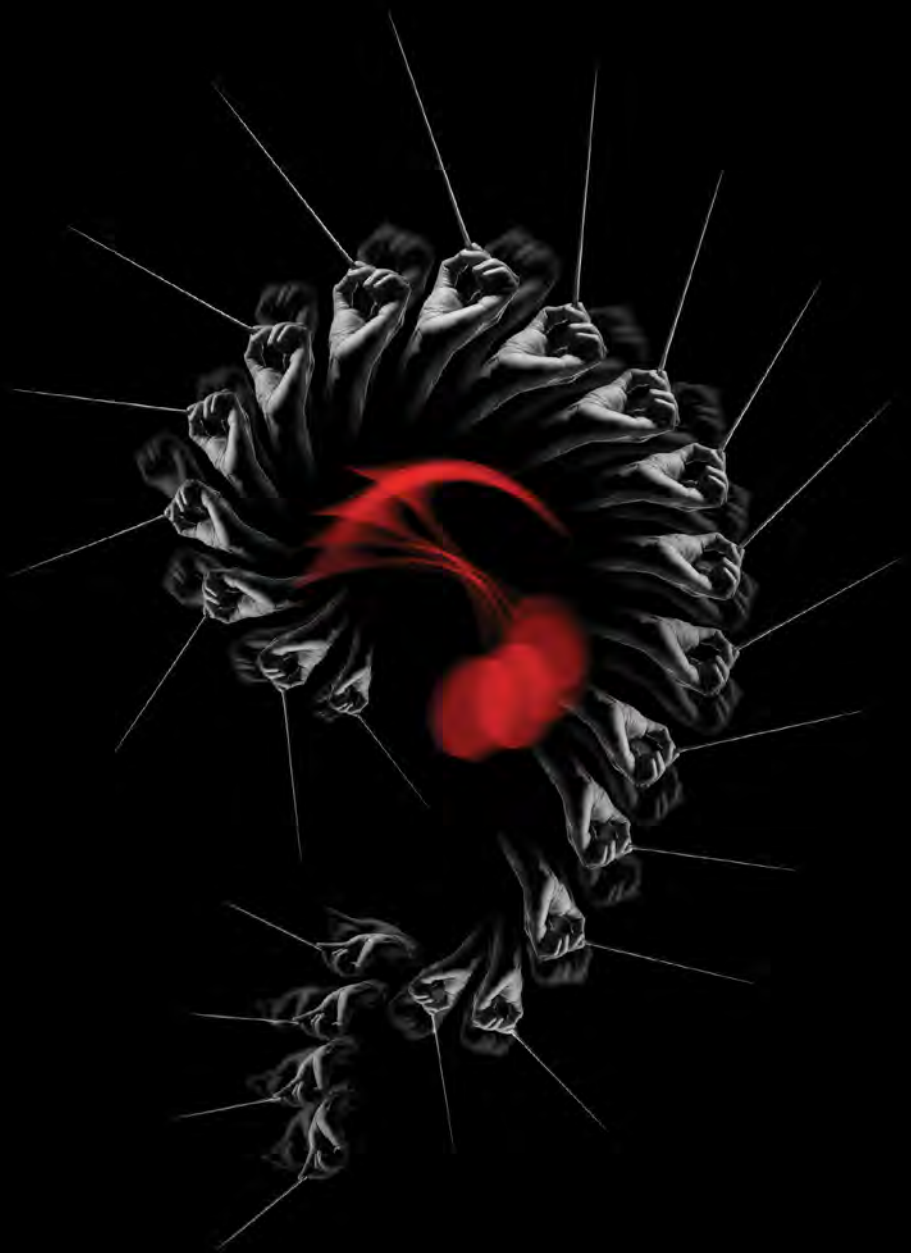
30 & 31 DEC 2019
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香港文化中心音樂廳
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A SOUND COMMITMENT 弦諾

維也納新年音樂會

A VIENNESE NEW YEAR

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- 約瑟夫·史特勞斯 JOSEF STRAUSS 3'
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- 中場休息 INTERMISSION
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《貝多芬九首交響曲》(亞洲首演) *The Nine Symphonies of Beethoven (Asia Premiere)*
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維也納新年音樂會

A VIENNESE NEW YEAR

對很多古典樂迷來說，2020年都是非常重要的年份——因為那是貝多芬誕生250週年紀念。其實大家都不知道他確實在哪天出生，只知他1770年12月17日在波恩受洗。那年頭，小孩一般是出生後數天內受洗，因此可以推測他生於1770年12月某天！儘管他在波恩長大，但卻是1792年移居維也納之後，才成為偉大的作曲家暨音樂家；此外，正是貝多芬、他兩位師長（莫扎特和海頓），還有一位對他景仰萬分的作曲家（舒伯特），令維也納成為世上最顯赫的音樂重鎮。

在海頓、莫扎特、貝多芬和舒伯特之後100年，維也納再度在樂壇獨領風騷。這次的樂壇領袖是土生土長的維也納家族——史特勞斯家族。19世紀下半葉維也納人的音樂生活，都被史特勞斯家族主宰著：首先是約翰·史特勞斯（1804-1849）。他本身是小提琴家，創辦了自己的樂團，又開始寫作舞曲，讓自己的樂團在維也納各大酒館演出。他的長子同樣名為「約翰」（現在一般以「小約翰」來稱呼他），差不多學會走路時已對音樂極有興趣，六歲前已寫成他第一首圓舞曲。老約翰當上作曲家的兒子還有兩個，分別是約瑟夫和愛德華。愛德華的兒子同樣名叫「約翰」，後來也投身作曲及指揮。不過他卻因為拖欠債務弄得聲

The year 2020 is a highly significant one for all lovers of classical music, for it marks the 250th anniversary of Beethoven's birth. We do not precisely know when he was born, but we do know that he was baptised in Bonn on 17 December 1770, and in most cases children were baptised within days of their birth, so we know he must have been born sometime in December 1770! Although he was brought up in Bonn, he only really came into his own as a great composer and musician after he had moved to Vienna in 1792, and, along with two of his teachers, Mozart and Haydn, as well as one of his greatest admirers, Schubert, was responsible for establishing Vienna as the greatest musical city in the world.

100 years after Haydn, Mozart, Beethoven and Schubert, Vienna again rose to musical prominence. This time the leader in the field was a native Viennese family, the Strausses. The Strauss family dominated musical life in Vienna throughout the last few decades of the 19th century, beginning with Johann Strauss (1804-1849) who became a violinist, formed his own orchestra and began to write dances for it to perform in the inns of Vienna. Johann's first son, also called Johann (and nowadays referred to as Johann the Second), turned to music almost as soon as he could walk and by the age of six had written his first waltz. Johann (the first) had two more composer sons, Josef and Eduard. Eduard had a son, also called Johann, who turned



名狼藉，更因此丟了工作。所以到1939年，維也納的史特勞斯音樂世家就漸漸沒落了；然而這時維也納又再次成為樂壇頭條——這一次的主人翁是一群統稱為「第二維也納學派」的作曲家。

小約翰·史特勞斯 (1825-1899) 生於維也納，自小住在羅法蘭巷的家族大宅。他父親其實反對他以音樂為業，所以他一直受訓準備當銀行家，同時卻又瞞着父親，隨父親樂團的團長學習小提琴。1842年，他搬離家族大宅後開始認真鑽研音樂，兩年後獲發官方許可證，可以舉行公開音樂會。1844年10月，他首次充當職業指揮，帶領一個24人的樂團，在維也納一個餐舞會上演出。當日節目中包括他自己六首作品，其中一首反應熱烈，馬上就徇眾要求加演了19次。後來他漸漸成為維也納各大舞會場地的寵兒，創作的舞曲數以百計，當中大部分是圓舞曲和波爾卡：維也納人對這些衣香鬢影、極盡奢華又以社交舞為主的社交場合需求甚殷，小約翰幾百首舞曲，正是為滿

今晚的曲目大部分來自圓舞曲之王——小約翰·史特勞斯。

Johann Strauss II, the Waltz King

(by Fritz Luckhardt) source: gallica.bnf.fr

to composing and conducting but, disgraced by unpaid debts, he lost his job and so, in 1939, the Viennese musical Strauss family died out; but by then Vienna had hit the musical headlines once again with a group of composers who collectively became known as the “Second Viennese School”.

Johann Strauss II (1825-1899) was born in Vienna and brought up in the family's home at Rofranogaße. His father was against him taking up a career in music and so he trained as a banker while having violin lessons from the leader of his father's orchestra, behind his father's back. When he left the family home in 1842, he studied music seriously and, two years later, was granted an official licence to give public concerts. His professional debut as a conductor was with a 24-piece orchestra he had assembled for a dinner-dance in Vienna in October 1844. In that programme he included six of his own compositions, one of which proved to be so popular that it was encored 19 times, and he went on to become the darling of Vienna's ballroom-circuit, producing hundreds of dances – mostly waltzes and polkas – to feed the seemingly insatiable appetite of the Viennese for glittering, spectacular social events centred around ballroom dances. But he also created a new musical craze in Vienna, the operetta, and we begin this concert with the **Overture** to the most famous of all his operettas, *Die Fledermaus* (The Bat). In just “42 days and nights” (according to the Viennese newspaper *Die Presse*) between August and October 1873, Strauss composed the entire score and it was premiered in April 1874. The Overture begins with a summary call-to-arms after which we hear a number of themes culminating with a great waltz theme.

足這種需求而寫的。同時，他也在維也納開創了另一種新的音樂風潮——「輕歌劇」。今晚的音樂會就是以最著名的輕歌劇《蝙蝠》序曲掀開序幕。據維也納報章《報館》所述，作曲家在1873年8月至10月間，花了「42個晝夜」完成整齣歌劇，並在1874年4月首演。序曲以戰爭號令似的扼要音型開始，然後大家會聽到幾個主題，最後推進至卓爾不凡的圓舞曲主題。

老約翰·史特勞斯本來希望次子約瑟夫·史特勞斯（1827-1870）從軍，但兒子卻違背父命學習機械工程，後來當上建築繪圖員及管工，不但在行內非常出色，更在藝術、繪畫、詩詞創作、劇本創作、聲樂、作曲以及發明方面，都展露高超的技能：在發明方面，他設計了一輛用馬匹拉動的特種車，是現今旋轉刷頭洗街車的前身；此外也出版了兩本數學教科書。可是在1853年，兄長小約翰的醫生要求小約翰長期休養時，約瑟夫就不得不執掌史特勞斯樂團。雖然後來兄長重返樂團時，約瑟夫一度從「臨時指揮」的職務退下來，但不久他還是放棄了原本的事業，全職投身家族的音樂「生意」裡。約瑟夫是個非常多才多藝、天才橫溢又多產的作曲家（小約翰曾說：「論天份，約瑟夫比我高；我只是較受歡迎而已」），留下的原創舞曲及進行曲達300餘首，還有500多首根據他人作品製作的改編曲。今晚獻上他的波爾卡《蜻蜓》（op. 204, 1866年10月在維也納首演）。音樂果真反映出標題「蜻蜓」的意象：彷彿蜻蜓雙翼颼颼作響，在水面上輕輕掠過的模樣。樂曲首演時大受歡迎，立刻徇眾要求加演四次。

The second of the older Johann Strauss' sons, **Josef Strauss** (1827-1870), initially studied mechanical engineering, going against his father's wish that he should join the army. He embarked on a career as an architectural draughtsman and foreman, in which field he soon distinguished himself, while he also showed impressive skills as an artist, painter, poet, dramatist, singer, composer and inventor – he designed the horse-drawn forerunner of today's revolving-brush street-sweeping vehicles – and also published two textbooks on mathematical subjects. But when his brother's doctor prescribed for him a lengthy rest cure in 1853, Josef was coerced into taking over the direction of the Strauss Orchestra. Although temporarily relinquishing the post of "interim conductor" on Johann's return, Josef soon abandoned his own career and joined the family music "business" full time. A remarkably versatile, gifted and prolific composer – Johann II once said of him: "Josef is the more gifted of us two; I am merely the more popular" – Josef left more than 300 original dances and marches, as well as 500 arrangements of music by other composers. Today we hear one of his Polkas, *Die Libelle* (The Dragonfly), op. 204 first performed in Vienna in October 1866, whose title is reflected in music which seems to imitate the whirring of the wings of a dragonfly as it skims effortlessly over the surface of the water. It was so well-liked at its premiere that it had to be encored four times.

Returning to *Die Fledermaus*, we meet Adele, a servant girl, who disguises herself as a wealthy daughter in order to attend a glittering ball. She attracts the attention of the prison Governor, who is also in disguise and pretending to be a wealthy patron of

現在回到《蝙蝠》。大家遇上侍婢艾德莉：這個女子假扮千金小姐，參加一個衣香鬢影的舞會。舞會上，艾德莉得到一個富有的藝術贊助人青睞——怎料這人卻是監獄長假扮。艾德莉嘗試遊說富翁（監獄長）為自己在劇院找差事，於是唱出這首「試音之歌」（〈當我扮演天真的鄉村姑娘〉，歌詞刊於第10至11頁）。

雖然今晚沒有來自第二維也納學派作曲家的選曲，但有美國作曲家莫倫（1937年生）的作品。他在維也納居留期間鑽研過第二維也納學派的作曲技巧。不過《出發點》卻未見該學派的影子，反而歌頌舞蹈（樂曲1987年構思時原為芭蕾舞劇音樂），音樂風格更接近20世紀中葉美國的極簡主義，不但與第二維也納學派風格大相逕庭，與史特勞斯家族的著名舞曲也差天共地。

李察·史特勞斯（1864-1949）雖然同樣姓「史特勞斯」，但他與維也納的史特勞斯家族毫無血緣關係。李察·史特勞斯來自巴伐利亞，父親是著名圓號演奏家，李察本人也是非常著名的歌劇指揮家，1919至1924年間擔任維也納國家歌劇院首席指揮。他創作的歌劇，也獲譽為20世紀早期的珠玉之作。《阿拉貝拉》1933年7月在德累斯頓首演，故事以19世紀中期的維也納為背景。故事本身既長篇又複雜，但全劇高潮則在假面舞會：舞會上，窮家女阿拉貝拉（阿拉貝拉雙親負債纍纍，唯有指望女兒嫁給富裕的求婚者，一家人才有機會脫貧）獲「馬車女郎」推崇（舞會中的「馬車女郎」由穿戴華美的少女擔任，職責是為舞會皇后加冕）。「馬車女郎」唱出華麗的〈馬車女郎詠嘆

the arts, and tries to persuade him to find her a job in the theatre by performing this “Audition Song” (Spiel ich die Unschuld vom Lande; please see pp. 10-11 for lyrics).

Although we do not include in this concert music by any of the composers from the “Second Viennese School,” we do have a work by **Robert Moran** (b. 1937), an American composer who studied their techniques while living in Vienna. However, his *Points of Departure* does not show much of that influence. Instead it celebrates the dance (it was conceived as a ballet in 1987) in a musical style which is more inspired by the American minimalists of the mid-20th century and is a world away, not only from the Second Viennese School, but from the dances made famous by the Strauss family.

Despite his name, **Richard Strauss** (1864-1949) was not related to the Viennese Strauss family. He originated from Bavaria, where his father was a noted horn player and he himself became a celebrated opera conductor; from 1919 to 1924 he was Principal Conductor of the Vienna State Opera. The operas he himself composed are considered some of the finest of the early 20th century. *Arabella*, which was premiered in Dresden in July 1933, is set in Vienna during the middle years of the 19th century. The story is long and complicated, but the high point comes at a masked ball (or *Fiakerball*) where Arabella, the daughter of impoverished parents (whose marriage to a wealthy suitor is the only way they can think of to rid themselves of their crushing debts), is honoured by the *Fiakermilli* (an extravagantly dressed young girl whose job is to crown the Queen of the Ball). She sings a spectacular song – the “*Fiakermilli’s Aria*” – proclaiming Arabella the ball queen, and set to the rhythm of a polka.

調》，宣布阿拉貝拉獲選為舞會皇后。樂曲採用了波爾卡節奏。

《玫瑰騎士》1911年1月在德累斯頓首演，但故事卻以19世紀維也納為背景。李察·史特勞斯將整齣歌劇建基於圓舞曲，甚至加插了許多風格極接近維也納史特勞斯家族的圓舞曲，可以看到作曲家頑皮幽默的一面。在**第一圓舞曲群**裡，管弦樂引子非常閃爍耀眼，圓號又高聲呼叫；引子過後，大家會聽到當中幾首圓舞曲，每首都披上色彩鮮艷、隆重華麗的管弦樂外衣。

荷蘭作曲家**安德里森**（1939年生）年輕時力求打破交響樂音樂會的種種習俗，而且常在大庭廣眾面前行事，有一次甚至因為不滿荷蘭皇家音樂廳樂團藝術政策極端保守，就令荷蘭皇家音樂廳樂團一場音樂會腰斬，因此早年已薄有名氣。不過，他也像過去兩世紀以來所有作曲家一樣，非常留意貝多芬的巨大影響力。1970年，安德里森為了抗議貝多芬在交響樂的霸權，就寫出《**貝多芬的九首交響曲**》，採用交響樂團以及雪糕小販的響鈴演奏，之後就發誓永遠不再為交響樂團寫任何作品。樂曲實際上是「名曲選段」大雜燴，包括來自貝多芬所有九首交響曲的樂思，而且按順序排列，還有來自貝多芬和其他作曲家的名曲片段——留意一下《給愛麗



In *Der Rosenkavalier*, first staged in Dresden in January 1911 but also set in 19th century Vienna, Richard Strauss showed his impish sense of humour by building the entire opera around the waltz, and incorporated into it a great many waltzes worthy of any member of the Viennese Strauss family. In the **Waltz Sequence no. 1**, after a dazzling orchestral introduction complete with whooping horns, we hear several of those waltzes opulently dressed in lavish orchestral colour.

Louis Andriessen (b. 1939) is a Dutch composer who, in his youth, made something of a name for himself through his very public rebellion against many of the conventions of symphony concerts – even, at one stage, disrupting a concert by the Concertgebouw Orchestra, whose artistic policy he regarded as reactionary. However, like all composers over the past 200 years, he has been acutely aware of the powerful influence of Beethoven, and in 1970, as a protest against the dominance of Beethoven in symphonic music, produced *The Nine Symphonies of Beethoven* for symphony orchestra and ice-cream vendor's bell. He vowed never to write anything else for symphony orchestra ever again. Essentially a collage of musical quotations, the work includes ideas from all nine Beethoven symphonies in sequence along with other famous pieces by Beethoven – listen for *Für Elise* as well as the *Moonlight* and *Pathétique* sonatas – and others: Rossini's *Barber of Seville* crops up cleverly juxtaposed with a passage from Beethoven's Eighth Symphony, while the Socialist anthem, *The Internationale*, is interwoven with the Dutch national anthem, and there is even a burst of a famous number by The Beatles. As the conductor John Kennedy

安德里森 Louis Andriessen

© Marco Borggreve

斯》、《月光》奏鳴曲和《悲愴》奏鳴曲；羅西尼《塞維利亞理髮師》突然傳出，但巧妙地與貝多芬第八交響曲的選段並列；至於社會主義頌歌《國際歌》，也與荷蘭國歌交織在一起；連披頭四的名曲片段也會現身。正如指揮家肯尼迪寫道：「安德里森的做法顛覆了聽眾的期望，利用不對稱的插入句，以及來自流行音樂的技法如『逆拍』，干擾原本耳熟能詳的旋律。他令聽眾以為將會聽到貝多芬一首交響曲，然後暗中破壞聽眾的體驗，利用來自流行文化的素材來褻瀆原作。所以他究竟是否在戲仿貝多芬，還是戲仿的，其實是主流對貝多芬的諷刺？」安德里森後來顯然說過，他因為一首這樣的舊作而感到「難為情」，可是樂曲真的很好玩：對了，大家真的可以在這裡放聲大笑！

我們再次返回小約翰·史特勞斯的《蝙蝠》——選自第二幕的〈笑聲之歌〉，這下可笑聲不斷：艾德莉正在戲弄僱主——舞會上，艾德莉的僱主遇上酷似艾德莉的少女，但難以確定對方就是艾德莉。

1869年蘇彝士運河開通，所泛起的漣漪威力也不侷限於歐亞之間的航線。蘇彝士運河為音樂界帶來的影響，最著名者就是威爾第歌劇《阿依達》——《阿依達》原本就是為慶祝蘇彝士運河開通而寫的。另一首與蘇彝士運河有關連的樂曲，雖然規模小得多，但論名氣其實也不惶多讓——小約翰·史特勞斯《埃及進行曲》，op. 335。小約翰·史特勞斯之所以創作這首樂曲，並非為了運河途經又熱又乾的地帶，而是俄羅斯：1869年夏季，他帶著樂團到俄羅斯帕弗洛夫斯基小住。

has written: “Andriessen’s approach subverts the listener, by disturbing familiar melodies with asymmetrical interjections, as well as by inserting tropes from pop music such as backbeats. He sets up the listener to hear a Beethoven symphony, and then undermines the listener’s experience by desecrating the original with material from pop culture. So is he parodying Beethoven, or is he parodying the mainstream caricature of Beethoven?” Apparently Andriessen has subsequently said that he feels “ashamed” of having written it, but it is a lot of fun, and yes, you are allowed to laugh out loud!

More musical laughter follows with the famous “Mein Herr Marquis” (The Laughing Song) from Act 2 of Johann Strauss II’s *Die Fledermaus*. Here Adele is making fun of her employer who is uncertain whether it really is she who he sees in disguise at a ball.

The opening of the Suez Canal in 1869 created ripples which spread far beyond the shipping routes between Europe and Asia. Its best-known musical consequence was Verdi’s opera *Aida* composed for the celebrations marking the Canal’s opening, but on a much smaller scale, but no less popular, was Johann Strauss II’s *Egyptian March*, op. 335. Strauss wrote it, not for the hot and arid land through which the Canal flows, but for the summer residency in Pavlovsk, Russia, with his orchestra in 1869. It opens with some soft and mysterious pseudo-Arabic music, before breaking into an energetic march which, at one point, calls for those members of the orchestra who aren’t actually doing anything with their mouths at the time, to sing a chorus.

In 1956 Leonard Bernstein (1918-1990) wrote a comic operetta of his own – *Candide* – but

弦外之音 EXTRA

當《藍色多瑙河》響起，寇比力克經典巨著《2001太空漫遊》可能立刻映入眼簾：太空船靜謐地穿梭太空這一幕，成為了電影史上其中一個最引人入勝的畫面。

The Blue Danube was one of the pieces of classical music Stanley Kubrick included in the soundtrack to his iconic film *2001: A Space Odyssey*. It accompanied a spaceship floating serenely through space in one of the most remarkable scenes in cinema.



(youtube.com)

樂曲開始時既柔和又神秘，扮成阿拉伯音樂的樣子，然後突然搖身一變，變成活力充沛的進行曲，更一度要求樂團裡一眾不用吹奏的樂手開腔演唱。

1956年，**伯恩斯坦** (1918-1990) 親自創作了輕喜歌劇《**老實人**》。可是這齣劇的命運卻時好時壞，現時劇中最著名的選段有二：其一是序曲，其二就是閃爍的花腔女高音歌曲《**紙醉金迷**》。

要是沒有最著名的圓舞曲《**藍色多瑙河**》，那就不是真正的新年音樂會了。對於《藍色多瑙河》的寫作緣起，尤其樂曲原本附有的歌詞，一直以來都有大量迷思。樂曲似乎最先在皇家騎術學校（名種馬「利皮札馬」的老家）禮堂演出——那是1867年2月一個慶祝維也納市安裝電燈的場合；至於不帶合唱的版本（即今晚演出的版本），則似乎是1867年9月在倫敦漫步音樂會首演的。1872年，波士頓有過一次非常著名的演出：由百名副指揮，率領三萬樂手一同合奏。今晚的演出大概不會像當日那麼混亂。

樂曲剖析中譯：鄭曉彤

it led a chequered life and is today known largely for its Overture and for the dazzling coloratura song, "**Glitter and Be Gay**".

It would not be a true New Year concert without the most famous waltz of them all, the **Blue Danube**. A whole host of myths have grown up around the origins of this work, not least the sung text which originally went with it. But it seems to have been first heard in the hall of the Imperial Riding School (home of the famous Lipizzaner stallions) in February 1867 at an event marking the installation of electric lights in Vienna, and the version without chorus (which is what we hear today) seems to date from September 1867 when it was performed at the London Proms. One famous performance took place in Boston in 1872 directed by a team of 100 sub-conductors directing over 30,000 musicians. Tonight's performance should be somewhat less chaotic.

Programme note by Dr Marc Rochester

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Funeral Song

STRAVINSKY

Petrushka (1947)

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)

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that I know in the world?
It's the young man Martin Grubinger."
— John Williams

〈當我扮演天真的鄉村姑娘〉

當我扮演天真的鄉村姑娘，
自然會穿上短裙
到處蹦蹦跳跳，
像隻松鼠一樣；
要是有俊朗的青年走過，
我就朝他眨眼微笑，
卻用手指捂著嘴，
像個純情小姑娘一樣。
又拉拉圍裙的帶子—
村裡人就這樣捉麻雀的啦。
要是他跟著我走，
我就天真地說：「你真壞！」
然後坐在草地上，就在他身旁，
最後開始唱歌了；
啦啦啦……
看到這裡
你也要承認
這件事真的很可惜—
擁有這樣的才華，這樣的才華，
但我竟然沒能登台演戲！

當我扮演女王的時候，
就昂首闊步，散發王者氣派，
朝這邊點點頭，朝那邊點點頭，
對啊，就是那麼極盡尊榮！
人人都為我讓路；
人人都聽我歌唱，
我以仁愛治國，
我是出類拔萃的女王！
啦啦啦……
看到這裡
你也要承認
這件事真的很可惜—
擁有這樣的才華，這樣的才華，
但我竟然沒能登台演戲！

當我扮演巴黎貴婦的時候，啊，
那是侯爵夫人呢，啊，
有個年輕伯爵來訪，啊，
這人對我有意，啊，
兩幕了，我仍不為所動。
可是到了第三幕，啊，我心軟了；
然後，門突然打開，
天啊！是我的夫君；
那我會有甚麼下場？
「原諒我。」
我尖叫著，他也原諒我，啊
到了最後一場，人們在呼喊；
好啊！好啊！

“SPIEL ICH DIE UNSCHULD VOM LANDE”

Spiel ich die Unschuld vom Lande,
Natürlich im kurzen Gewande,
So hüpf' ich ganz neckisch umher,
Als ob ich ein Eichkätzerl wär;
Und kommt ein saub'rer junger Mann,
So blinze ich lächelnd ihn an,
Durch die Finger zwar nur
Als ein Kind der Natur,
Und zupf' an meinem Schürzenband—
So fängt man Spatzen auf dem Land.
Und folgt er mir, wohin ich geh',
Sag ich naiv: Sie Schlimmer, Sie,
Setz' mich zu ihm ins Gras sodann
Und fang' auf d'Letzt zu singen an;
Lalalalalala...
Wenn Sie das gesehn,
Müssen Sie gestehn,
Es wär der Schaden nicht gering,
Wenn mit dem Talent, mit dem Talent
Ich nicht zum Theater ging'!

Spiel' ich eine Königin,
Schreit' ich majestätisch hin,
Nicke hier und nicke da,
Ja ganz, ja in meiner Gloria!
Alles macht voll Ehrfurcht mir Spalier;
Lauscht den Tönen meines Sangs,
Lächelnd ich das Reich und Volk regier'
Königin par excellence!
Lalalalalala...
Wenn Sie das gesehn,
Müssen Sie gestehn,
Es wär der Schaden nicht gering,
Wenn mit dem Talent, mit dem Talent
Ich nicht zum Theater ging'!

Spiel ich 'ne Dame von Paris, ah,
Die Gattin eines Herrn Marquis, ah,
Da kommt ein junger Graf ins Haus, ah,
Der geht auf meine Tugend aus, ah!
Zwei Akt hindurch geb'ich nicht nach,
Doch ach, im dritten werd' ich schwach;
Da öffnet plötzlich sich die Tür,
O weh, mein Mann,
Was wird aus mir, ach!
Verzeihung!
Flöt ich, er verzeiht, ah,
Zum Schluss-Tableau, da weinen d'Leut;
Ja, ach, ja!

“WHEN I PLAY THE INNOCENT COUNTRY GIRL”

When I play the innocent country girl,
 Naturally in a short dress,
 I hop and skip about,
 Just like a squirrel;
 And if a smart young man comes along,
 I wink at him, smiling
 Though only behind my fingers,
 Like a child of nature,
 And I pull at my apron-strings –
 That’s how country-folk catch sparrows.
 And if he follows me as I walk around,
 I say innocently; "You wicked man, you!"
 Then I sit beside him on the grass
 And finally start to sing;
 La la la la la ...
 When you see that
 You must admit,
 It would be an awful shame
 If with this talent, with this talent
 I were not in the theatre!

When I play a queen,
 I stride majestically,
 Nodding here and nodding there,
 Yes indeed, in all my glory!
 Everyone makes way for me;
 They all listen to my song,
 I reign kindly over all the people,
 A queen par excellence!
 La la la la la ...
 When you see that,
 You must admit,
 It would be an awful shame
 If, with this talent, with this talent
 I were not in the theatre!

When I play a lady from Paris, ah,
 The wife of a marquis, ah,
 And a young count visits the house, ah,
 He has designs on my virtue, ah,
 For two acts I don’t give in,
 But, ah, in the third, I weaken;
 Then suddenly the door opens,
 Oh dear, my husband;
 What will become of me, oh?
 "Forgive me,"
 I squeak; he forgives, ah
 In the final scene, people are crying;
 Yes, oh yes!

〈馬車女郎詠嘆調〉

維也納眾紳士都懂
一切關於天文的事：
他們大概是觀星者派來的，
除此以外甚麼都不懂！
不久它們找到一顆新星，
這些不耐煩的維也納紳士們，
他們決定要找個王后
照亮自己的蒼穹：
所以他們現在全體同意了：
你就是今晚的舞會王后。

〈笑聲之歌〉

親愛的侯爵，像你這種男士
應該更清楚吧！
奉勸閣下，看人
要看得仔細點！
這玉手太嫩滑了，哈哈
這美足這麼小巧，哈哈
我的措辭談吐、
我的腰肢、我的裙撐，
這一切，永遠無法
在侍婢身上找得到啊！
你必須承認，
這個錯誤實在太滑稽！
對，太滑稽了，哈哈
這件事，哈哈
請見諒，哈哈
要是我大笑，哈哈！

侯爵，你太滑稽了！
這個古希臘式的側面，
活脫脫是大自然的禮物；
要是這張臉孔還說不清，
看看我的體態！
拿起你的長柄眼鏡看看吧，啊
這一身的打扮，啊
依我看，愛情
已經蒙蔽了你雙眼，
你家侍女的樣子，
似乎在你心中縈繞！
現在，你到哪裡都看見她，
這境況太滑稽了！
對，太滑稽了，哈哈
這件事，哈哈
請見諒，哈哈
要是我大笑，哈哈！

“FIAKERMILLI'S ARIA”

Die Wiener Herrn verstehen sich
auf die Astronomie:
Die könnten von der Sternwart sein
und wissen gar nicht wie!
Sie finden einen neuen Stern
gar schnell heraus die Wiener Herrn
den machen sie zur Königin
an ihrem Firmament:
Zu der dann schallt es im Verein:
du sollst unsres Festes Königin seint.

“MEIN HERR MARQUIS”

Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehn!
Darum rate ich, ja genauer sich
Die Leute anzusehen!
Die Hand ist doch wohl gar so fein, hahaha.
Dies Füßchen so zierlich und klein, hahaha.
Die Sprache, die ich führe
Die Taille, die Tournüre,
Dergleichen finden Sie
Bei einer Zofe nie!
Gestehn müssen Sie fürwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!

Sehr komisch, Herr Marquis, sind Sie!
Mit dem Profil im griech'schen Stil
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend spricht,
So sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ah,
Sich diese Toilette nur an, ah
Mir scheint wohl, die Liebe
Macht Ihre Augen trübe,
Der schönen Zofe Bild
Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
Sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!

"FIAKERMILLI'S ARIA"

The Viennese gentlemen understand
all about astronomy:
They could be sent from the star gazer
and they have no other ideas!
They soon find a new star,
these impatient Viennese gentlemen,
they choose to make a queen
for their firmament:
So all of them now agree:
you shall be our festival queen.

"THE LAUGHING SONG"

My dear marquis, a man like you
Should know better than that!
I advise you to look more
Closely at people!
This hand is surely far too fine, hahaha
This foot so dainty and small, hahaha.
The manner of speaking which I have,
My waist, my bustle,
These would never be found
On a lady's maid!
You really must admit,
This mistake was very comical!
Yes, very comical, hahaha,
Is this matter, hahaha.
So pardon me, hahaha,
If I laugh, hahaha!

You are very comical, Marquis!
With this profile in Grecian style
Being a gift of nature;
If this face doesn't say enough,
Just look at my figure!
Just look through your lorgnette, ah
At this outfit, ah
It seems to me that love
Has clouded your eyes,
The image of your chambermaid
Has quite filled your heart!
Now you see her everywhere,
This is truly a very comic situation!
Yes very comical, hahaha
Is this matter, hahaha,
So pardon me, hahaha,
If I laugh, hahaha!

〈紙醉金迷〉

紙醉金迷，
那是我的份內事；
現在身處法國巴黎，
我的靈魂也迫不得已
向卑賤的勾當低頭，
都是困境所害，為勢所迫。
天啊！要是留在
我那貴婦母親身邊，
那麼貞潔就不會蒙污，
直至我那少女之手，
讓某某大公爵之類來牽走。

唉，沒希望的了；
殘酷的現實
把我帶進這鍍金的籠牢。
我出身高貴，
但在這裡我卻垂下雙翼，
唉，唱出無法排解的哀愁。

但當然，我寧願尋歡作樂，
哈哈！
我也不太抗拒香檳啊，
哈哈！
我的衣服名貴得要命，
哈哈！
也許根本不應該埋怨……
夠了，夠了，
不要再卑微地落淚！
我要表現自己輝煌的一面，
表現得快活又歡欣！
哈哈哈哈哈！哈！

珍珠也好，紅寶石指環也好……
唉，身外物又怎能
彌補失去的榮譽？
難道可以補償
我這墮落的身世，
何況那是我付出這種可怕代價來買的？

手鐲……項鍊垂飾，
可以抹乾我的眼淚嗎？
可以令我不再感到羞恥嗎？
最漂亮的胸針，
可以為我抵擋恥辱嗎？
最純淨的鑽石，
可以令我的名字潔淨如初嗎？

“GLITTER AND BE GAY”

Glitter and be gay,
That's the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,
My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.

Ah, 'twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,
Ha ha!
I have no strong objection to champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!
Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I'll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honour lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?

Bracelets...lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond
purify my name?

不過當然，這些小飾物很討人喜歡啊。
哈哈！
啊，我很高興自己的藍寶石是顆星，
哈哈！
也蠻喜歡那枚二十卡的耳環，
哈哈！
要是我不純潔，至少我的珠寶純潔啊！

夠了！夠了！
我會拿他們的鑽石項鍊，
表現自己輝煌的一面，
表現得快活又滿不在乎！
哈哈哈哈哈！哈！

看我如何勇敢地隱藏
內心那可怕的羞恥感。
哈哈哈哈哈！

And yet of course these trinkets are endearing,
Ha ha!
I'm oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I'm not pure, at least my jewels are!

Enough! Enough!
I'll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha! Ha!

Observe how bravely I conceal
The dreadful, dreadful shame I feel.
Ha ha ha ha!

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華倫格林 CHRISTOPHER WARREN-GREEN

指揮 Conductor

PHOTO: Jeff Cravotta

英國指揮家華倫格林活躍於歐洲及北美樂壇，目前是倫敦室樂團及北卡羅來納州夏洛特交響樂團的音樂總監。

他在2019/20樂季帶領倫敦室樂團於東南亞巡迴演出，到訪老撾、泰國、汶萊、馬來西亞、柬埔寨及越南。他曾與老家英國的愛樂管弦樂團、倫敦愛樂、皇家利物浦愛樂及皇家蘇格蘭國家樂團合作。在北美，他曾指揮費城樂團、明尼蘇達樂團、華盛頓國家交響樂團，以及底特律、侯斯頓、聖路易、多倫多、密爾沃基、西雅圖、溫哥華交響樂團等。過去30年，他曾擔任世界各地眾多著名樂團的客席指揮。

除國際邀約不絕外，他亦為2011年威廉王子與凱特於西敏寺舉行的婚禮，以及2018年哈里王子與梅根於溫莎堡聖喬治教堂的婚禮擔任指揮。他曾在德路利里皇家劇院及白金漢宮，分別為慶祝英女王伊利沙伯二世90歲壽辰以及英國王儲查理斯60歲壽辰的音樂會，指揮愛樂管弦樂團演出。

小提琴家出身的華倫格林曾擔任愛樂管弦樂團的樂團首席。他曾為Sony、Philips、Virgin EMI、Chandos、Decca、Deutsche Grammophon等品牌灌製唱片，現由Signum Classics發行他與倫敦室樂團合作的錄音。

Working extensively in Europe and North America, British conductor Christopher Warren-Green is Music Director of both the London Chamber Orchestra and Charlotte Symphony in North Carolina.

In the 2019/20 season, he leads the London Chamber Orchestra on a tour of Southeast Asia with concerts in Laos, Thailand, Brunei, Malaysia, Cambodia and Vietnam. In the UK he has also worked with the Philharmonia, London Philharmonic, Royal Liverpool Philharmonic and Royal Scottish National orchestras. In North America he has conducted the Philadelphia Orchestra, Minnesota Orchestra, Detroit, Houston, St Louis, Toronto, Milwaukee, Seattle and Vancouver symphony orchestras, and Washington's National Symphony Orchestra. Over the last 30 years he has worked with eminent orchestras around the world as guest conductor.

In addition to his international commitments, he has been invited to conduct at the weddings of the Duke and Duchess of Cambridge at Westminster Abbey in 2011 and the Duke and Duchess of Sussex at St George's Chapel, Windsor, in 2018. He conducted the Philharmonia Orchestra for HM The Queen's 90th birthday concert at Theatre Royal, Drury Lane, as well as HRH The Prince of Wales' 60th birthday concert in Buckingham Palace.

A violinist by training, he eventually took up the position of Concertmaster of the Philharmonia Orchestra. He has recorded extensively for Sony, Philips, Virgin EMI, Chandos, Decca and Deutsche Grammophon, and records with the London Chamber Orchestra for Signum Classics.



裁莎蓮

SHARLEEN JOYNT

女高音 Soprano

PHOTO: Kevin Tun

花腔女高音裁莎蓮在本樂季除了首度與港樂合作外，亦將演出《弄臣》的吉爾達（愛民頓歌劇院）、《納克索斯島上的阿莉雅德》的齊卞妮達（卡加利歌劇院）以及杜法《航班》的控制員（維多利亞太平洋歌劇院）。近期首度亮相鄧肯活音樂節，在《老實人》中飾演古妮岡蒂；並曾在佛羅里達州、阿拉斯加州以及伊利諾伊州的拉維尼亞音樂節演出此角。近年，她為聖路易巴赫協會擔任女高音獨唱，演出難得一聽的古鐸《永恆之光：安魂曲》。裁莎蓮曾在大都會歌劇院、奧格斯堡歌劇院、卡爾斯魯厄巴登國家劇院、海德堡歌劇院和聖加侖歌劇院演出，擔演《納克索斯島上的阿莉雅德》的齊卞妮達、《後宮誘逃》的布蘭特、《女人皆如此》的德斯賓娜、《蝙蝠》的艾德莉等角色。其他演出還包括歌劇《福爾摩斯奇案：倒下的巨人》中的扎米拉（美國抒情劇院）及孟德爾遜的《仲夏夜之夢》（聖地牙哥的主要莫扎特音樂節）。

裁莎蓮畢業於紐約曼尼斯音樂學院，並獲頒聲樂表演碩士學位。她曾是卡加利歌劇院的青年藝術家計劃成員，並曾獲德語歌唱協會基金會比賽、佐治·倫敦聲樂比賽、青年音樂家國際比賽、莉絲雅·阿爾巴尼斯—浦契尼基金會比賽、棕櫚灘歌劇院聲樂比賽的獎項。

In addition to her debut this season with the HK Phil, coloratura soprano Sharleen Joynt stars as Gilda in *Rigoletto* for the Edmonton Opera, Zerbinetta in *Ariadne auf Naxos* for Calgary Opera and as the Controller in Jonathan Dove's *Flight* for Pacific Opera Victoria. She recently made her Tanglewood debut in *Candide* as Cunegonde, a role that she has performed in Florida, Alaska and for the Ravinia Festival in Illinois. In the 2017/18 season she was soprano soloist in the rarely heard Goodall's *Requiem* for The Bach Society of St Louis. She has been engaged by the Metropolitan Opera, Augsburg Opera, Badisches Staatstheater Karlsruhe, Heidelberg Opera and Oper St Gallen for such roles as Zerbinetta (*Ariadne auf Naxos*), Blonde (*The Abduction from the Seraglio*), Despina (*Così fan tutte*) and Adele (*Die Fledermaus*). Further credits include Zamira in *Sherlock Holmes and the Case of the Fallen Giant* presented by the American Lyric Theater at Merkin Hall, and she was featured in Mendelssohn's *A Midsummer Night's Dream* with the Mainly Mozart Festival in San Diego.

A former Calgary Opera Emerging Artist, Joynt graduated from Mannes College of Music, New York, with a Master's degree in Vocal Performance. She is a prize-winner in the Liederkrantz Foundation Competition, the George London Competition, the Young Concert Artists International Auditions, the Licia Albanese-Puccini Foundation Competition and the Palm Beach Opera Vocal Competition.

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Jaap van Zweden 梵志登
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Rondo for Piano and Orchestra

Rudolf Buchbinder 畢比達
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Nobuyuki Tsujii 辻井伸行
Piano Concerto no. 5,
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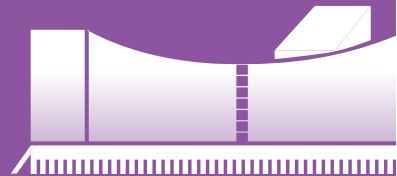
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香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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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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.



PHOTO: Cheung Wai-lok

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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梵志登
Jaap van Zweden

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



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Yu Long

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Concertmaster

梁建楓 Leung Kin-fung

樂團第一副首席
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樂團第二副首席
Second Associate Concertmaster

王 亮 Wang Liang

樂團第二副首席
Second Associate Concertmaster

朱 蓓 Bei de Gaulle

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Third Associate Concertmaster

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凌顯祐 Andrew Ling ●

李嘉黎 Li Jiaili ■

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蔡書麟 Chris Choi

崔宏偉 Cui Hongwei

付水淼 Fu Shuimiao

洪依凡 Ethan Heath

黎 明 Li Ming

林慕華 Damara Lomdaridze

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Percussion: Lily Hoi, Eugene Kwong,
Raymond Vong

豎琴：譚懷理
Harp: Amy Tam

鍵盤：嚴翠珠
Keyboard: Linda Yim

結他：梁弋文
Guitar: Leung Yik-man

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Loaned by Mr Laurence Scofield

Ansaldo 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

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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
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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



港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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 *Star Wars: Return of the Jedi*
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 *Seidi, Percussion Concerto (Asia Premiere)*
STRAVINSKY *Funeral Song*
STRAVINSKY *Petrushka (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
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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 *Egmont Overture*
BEETHOVEN *Piano Concerto no. 2*
BEETHOVEN *Symphony no. 1*

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

23 JAN 2020

Thu 8pm
CC
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JAAP | Prokofiev 5 & Rouse 5

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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 *A Madman's Diary* (World Premiere)*
ROUSE *Symphony no. 5 (Asia Premiere)*
PROKOFIEV *Symphony no. 5*

*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

31 JAN & 1 FEB 2020

Fri & Sat 8pm
CC
\$680 \$580 \$480 \$380

梵志登的貝二 | 畢比達

JAAP's Beethoven 2 | Rudolf Buchbinder

貝多芬 《雅典的廢墟》序曲
貝多芬 第四鋼琴協奏曲
貝多芬 第二交響曲
BEETHOVEN *Ruins of Athens Overture*
BEETHOVEN *Piano Concerto no. 4*
BEETHOVEN *Symphony no. 2*

梵志登，指揮
畢比達，鋼琴
Jaap van Zweden, conductor
Rudolf Buchbinder, piano

8 & 9 FEB 2020

Sat 8pm & Sun 3pm
TW
\$380 \$320 \$260 \$180

恐龍音樂之旅

The Dinosaur Footprints

約翰·威廉斯 《侏羅紀公園》主題
聖桑 《動物嘉年華》：化石
葛利格 《皮爾金》：在山妖大王宮中
羅西尼 《賊鴿》序曲
穆索斯基 《荒山之夜》
John WILLIAMS *Jurassic Park Main Theme*
SAINT-SAËNS *Carnival of the Animals: Fossils*
GRIEG *Peer Gynt: In the Hall of the Mountain King*
ROSSINI *La gazza ladra Overture*
MUSSORGSKY *Night on Bald Mountain*

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Presented in Cantonese and English by dinosaur expert Dr Michael Pittman.
Suitable for aged three and above.

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium

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