

# XUEFEI YANG | SKETCHES OF SPAIN

楊雪霏  
西班牙掠影



路柏斯一法萊 指揮  
François López-Ferrer  
CONDUCTOR

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# 楊雪霏 | 西班牙掠影

# XUEFEI YANG | SKETCHES OF SPAIN

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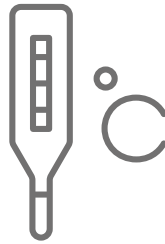
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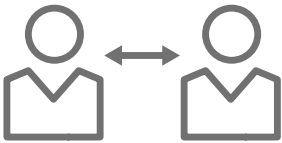
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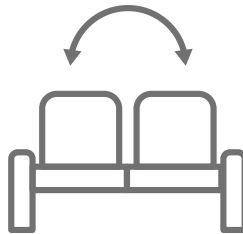
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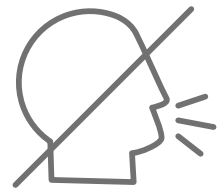
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## 圖利納

# JOAQUÍN TURINA

## 《露珠遊行》

### *La procesión del Rocío*

特利亞納的節日  
隊伍

Triana en fête  
Procession

在安達魯西亞，人們都會到埃羅西奧聖母聖殿朝聖，這既是一年一度的宗教節慶，也是連續24小時的派對。裝飾得美輪美奐的馬車載著朝聖者，車身鋪上花朵，由鼓手護送；在埃羅西奧村裡，煙花在夜空綻放，朝聖者在星空下露營，圍著營火，拿著法蘭明歌結他掃弦彈奏。來自鄰近社區艾蒙特的訪客，傳統上會跳過聖殿周圍的欄杆，眾人飲酒跳舞，興高采烈地唱歌，因為「白鴿子」（鍍銀的聖母像）已經放在牛車上，沿著村裡最繁華的街道走過。

圖利納生於塞維利亞，一年一度的「埃羅西奧節」是他自小已經十分喜歡的傳統。他自己也是個很有抱負的作曲家，原本的靈感來源是法國；可是偉大的西班牙作曲家亞爾班尼斯卻歌力勸他，叫他「勇敢地為我們國家的民族音樂奮鬥」——成果就是《露珠遊行》(1912)，也就是他第一首管弦樂作品。全曲分為兩部分，彷彿要以音樂刻劃這個既熱鬧又充滿陽光的節慶似的。第一部分是〈特利亞納的節日〉。特利亞納是塞維利亞市內的吉卜賽人聚居地。作曲家營造狂歡氣氛，代表朝聖者準備出發：他們在街上跳起塞桂第拉舞來，但也不無深思與禱告的時刻。然後就是〈隊伍〉本身：

In Andalucía, the annual pilgrimage to the shrine of the Virgin of El Rocío is both a religious festival and a 24-hour party. Brightly decorated wagons carry the pilgrims, covered in flowers and escorted by drummers. In the village of El Rocío itself, fireworks burst in the night sky, and travelling pilgrims camp beneath the stars, strumming flamenco guitars around campfires. Visitors from the neighbouring community of Almonte traditionally vault over the railing surrounding the shrine, and crowds drink, dance and sing for joy as the *Paloma Blanca* – the silver-covered image of the Virgin herself – is led through the bustling streets on an ox-cart.

Joaquín Turina was born in Seville, and the annual festival of El Rocío was a tradition that he'd loved since boyhood. As an aspiring composer, he looked to France for inspiration; it was the great Spanish composer Isaac Albeniz who urged him to "fight bravely for the national music of our country". *La procesión del Rocío* was the immediate result: Turina's first orchestral work, completed in 1912. It's an exuberant, sunlit musical picture of the festival, in two sections. In the first, **Triana en fête**, he conjures up the party atmosphere in La Triana, the gypsy quarter of Seville, as the pilgrims prepare to set out on their

嚴肅的聖詩代表聖物，但圍繞著聖物的是禱告和民歌曲調（由長笛和鼓奏出），還有只為歡快而舞動的音樂。嘹亮的小號傳來，鉞鏘鏘作響，這時一行人終於走進聖殿了，快樂的朝聖者都跪下祈禱感恩。

journey. They're dancing *seguidillas* in the streets, but there are moments of reflection and prayer as well. And then comes the **Procession** itself: a solemn hymn that represents the holy relic, but all around it swirl prayers, folk-tunes on flutes and drums, and music that simply dances for joy. Trumpets ring out and cymbals crash as the procession finally enters the shrine, and the happy pilgrims sink to their knees in thankful prayer.

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.



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盧狄高

## JOAQUÍN RODRIGO

《阿蘭胡埃斯》結他協奏曲

*Concierto de Aranjuez*

神氣的快板

慢板

雅致的快板

Allegro con spirito

Adagio

Allegro gentile

盧狄高《阿蘭胡埃斯》結他協奏曲雖然是樂迷最喜愛的結他協奏曲，但背後其實包含了好些驚人的矛盾：其一就是作曲家本人不懂彈結他；其二就是作曲家自幼幾乎完全失明，因此他說樂曲的靈感來自皇室夏宮阿蘭胡埃斯、來自宮中美麗的規整式庭園，但事實上他從來沒有親眼見過；其三，也是最令人詫異的，是樂曲寫於法國而非西班牙。1927年，盧狄高隨大批西班牙藝術家到巴黎留學去——初時這是一種新的刺激，還能認識新朋友，但西班牙內戰卻令作曲家有變成難民、變成流亡者之虞。1938年9月，他回到法國，在聖塞巴斯提安（位於巴斯克地區邊境）最後一次與結他演奏家辛德拉馬薩吃晚飯。那天的事他常常掛在口邊：

辛德拉馬薩突然說：「聽著，你回來的時候要帶上一首結他協奏曲」……我馬上灌了兩杯頂級里奧哈酒下肚，然後語氣肯定地高呼：「好吧，成交！」

他回到巴黎寓所之後：

我還記得，幾個月後有一天早上……突然有把聲音在我腦裡響起，完整地唱出〈慢板〉的主題。之後一刻也沒有停下，馬上唱出

One of the many extraordinary paradoxes behind Joaquín Rodrigo's *Concierto de Aranjuez* is that the composer of this best-loved of all guitar concertos did not play the guitar himself. Another is that – being almost completely blind since childhood – he never saw the beautiful formal gardens at the royal summer palace of Aranjuez that, he said, inspired the *Concierto*. And most surprisingly of all, he wrote the concerto not in Spain, but in France. In 1927, Rodrigo had followed many Spanish artists to study in Paris – initially a source of stimulation and new friendships. But the Spanish Civil War threatened to turn him into a refugee and an exile. Returning to France in September 1938, he enjoyed a final dinner in the Basque border town of San Sebastián with the guitarist Regino Sainz de la Maza. He often retold the story:

*All of a sudden, Regino said, "Listen, you have to come back with a Concerto for guitar and orchestra"...I quickly swallowed two glasses of the best Rioja, and exclaimed, firmly: "All right, it's a deal!"*

Rodrigo returned to his apartment in Paris:

*I also remember that one morning several months later...I suddenly heard a voice inside me singing the entire theme of the Adagio.*



第三樂章的主題。我立刻明白，大功告成了。在這些事情上，直覺不會騙人……

**第一樂章**是最後寫的；大家最早聽到的幾個音符，也是他最後想到的。樂曲開端之所以這般迷人，也許這就是原因：簡單的掃弦，彷彿要從夏日的空氣裡召喚結他精靈一樣，樂團只管逐步加上點點色彩（盧狄高採用莫扎特年代的樂團規模，所以結他一直清晰可聞）。盧狄高說他想營造巴洛克宮廷的氛圍，有「木蘭花的芳香、雀鳥的歌聲和噴泉的水聲」。然而**慢樂章**那令人難忘的旋律（先由英國管奏出，結他伴奏）卻出自西班牙的音樂靈魂的深處，令人想起古老的摩爾人在安達魯斯留下的一切，還有詩人洛卡的精神。隨著**終樂章**響起，大家又回到明媚的日光裡去，回到18世紀優雅的禮節裡去：優雅而有點不平衡的小步舞曲，讓整首協奏曲帶著笑意結束。

盧狄高開玩笑說，要是知道這首協奏曲如此受歡迎，他就會將同樣的把戲用於所有作品。樂曲1940年11月9日由辛德拉馬薩首演，然後就走遍世界了；樂曲令作曲家成了西班牙國寶；他90大壽時，西班牙國王卡洛斯一世將他封為貴族，封號為「阿蘭胡埃斯花園侯爵」。

*And immediately afterwards, without a break, the theme of the third movement. I realised quickly that the work was done. Our intuition does not deceive us in these things...*

The **first movement** was the last to be written, and the first notes we hear are the last that Rodrigo imagined. Perhaps that's why they work so magically: a simple strumming, as if summoning the spirit of the guitar out of the summer air, with the orchestra only gradually adding dashes of colour. (Rodrigo uses a Mozart-sized orchestra, so the guitar is always clearly audible). Rodrigo said that he wanted to evoke "the fragrance of magnolias, the singing of birds, and the gushing of fountains" at the baroque palace. But the haunting melody of the **slow movement** – played first by the cor anglais, with the guitar accompanying the song – dives deeper into Spain's musical soul; evoking the ancient Moorish legacy of *Al-Andalus*, and the spirit of Lorca. With the **finale** we're back in the bright sunlight and elegant formality of the 18<sup>th</sup> century: a graceful, slightly lopsided Minuet plays the *Concierto* out with a smile.

Rodrigo joked that if he'd known why the *Concierto* was so popular, he'd have used the same trick in all his works. Premiered by Sainz de la Maza in Barcelona on 9 November 1940, it has been performed around the world. In Spain, it made Rodrigo a national treasure, and on his 90<sup>th</sup> birthday, King Juan Carlos of Spain elevated him to the nobility, with the title of *Marqués de los jardines de Aranjuez*: Marquess of the Gardens of Aranjuez.

#### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、兩支圓號、兩支小號及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, two horns, two trumpets and strings.

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蕭斯達高維契 第九交響曲



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## 哈素 改編

Arr. **HAZELL**

《禁止的遊戲》：西班牙浪漫曲

*Jeux Interdits*: Spanish Romance

西班牙這個國家，背負著複雜而且經常很慘痛的歷史；既是強光之地，也是陰影之地；各種文化有如潮汐漲退——時而衝突、時而不捨，時而甚至相愛。所以，即使真的沒人知道〈佚名浪漫曲〉作者姓甚名誰，也不太重要了。〈佚名浪漫曲〉長約三分鐘，旋律哀婉，伴奏像漣漪似的；過去最少有九位作曲家被認為可能是原作者，包括19世紀好些最偉大的西班牙結他演奏家在內。今晚演出的是作曲家哈素2011年為米諾改編的版本；哈素還為樂曲取了新標題《禁止的遊戲》。不過樂曲仍然是那一首，同樣令人一聽難忘：既感傷又完美的片段，永遠象徵著結他的靈魂與永恆的西班牙精神。

Spain is a land with a complex and often tragic history, a land of fierce light and deep shade in which different cultures have ebbed and flowed – sometimes clashing, sometimes lingering, and sometimes falling in love. So perhaps it doesn't matter that no-one actually knows who wrote the piece of music known as Romance Anónimo – three minutes of yearning melody and rippling accompaniment that have been attributed to at least nine different composers, including some of the greatest Spanish guitarists of the 19<sup>th</sup> century. This version was made by the composer Chris Hazell for MILOŠ, in 2011; he gave it the (French) name *Jeux interdits* (Forbidden Games). But the piece remains unforgettably itself: a fragment of melancholy perfection, embodying forever the soul of the guitar and the eternal spirit of Spain.

編制 **INSTRUMENTATION**

弦樂組 Strings

1921-1992

# 皮亞佐拉

## ASTOR PIAZZOLLA

### 《自由探戈》 *Libertango*

皮亞佐拉1921年3月11日生於阿根廷馬德普拉塔。皮亞佐拉四歲時舉家移民紐約；七、八歲時，父親給他買來一個二手的班多紐琴——那是一件頗像手風琴的樂器，但體積較大，也是阿根廷舞曲樂隊經常採用的樂器；他十多歲的時候，全家返回阿根廷，然後他就開始作探戈舞曲的專業演出。後來，皮亞佐拉一步步發展，由探戈改革者到舉世知名的作曲家——這個故事，有時間在別處再說吧。現在既然要講他的故事，那麼靠作曲家本人的音樂來說就最傳神了：《自由探戈》熱情如火的和聲，強勁的推動力，以及棱角分明的節奏，皮亞佐拉彷彿活現眼前。那是1974年，皮亞佐拉為了找個既清靜又能刺激創作的環境，就搬到羅馬，這時已經住了三年——期間，他的意大利經理人不斷勸他寫作短篇但銷路好的新作。皮亞佐拉反對，還反駁道「貝多芬喜歡構思宏大的東西」；但經理人帕格尼卻說：「貝多芬去世時又窮又失聰。」之後《自由探戈》就出現在一張新專輯上，不但成了標題曲，還（破天荒）同時獲得《留聲機》和《花花公子》兩本雜誌的樂評嘉許。但對作曲家來說，《自由探戈》其實是首「自由之歌」，是他向一個新地方、新開始致敬之作，充滿新意念。

Astor Piazzolla was born on 11 March 1921 in Mar del Plata, Argentina. When Astor was four, the family moved to New York, and when he was seven or eight his father bought him a second hand bandoneón – the big, accordion-like instrument typical of Argentine dance bands. By the time he was in his mid-teens the family had returned to Argentina and he was performing tangos professionally. The tale of Piazzolla's rise from tango revolutionary to global phenomenon is for another time and another place – for now, his music is the most eloquent way to tell the story. And there's no better way to dive in the zesty harmonies and driving, angular rhythms of *Libertango*. The year was 1974; Piazzolla, seeking peace and a stimulating environment in which to compose, had moved to Rome for three years – where his Italian agent Aldo Pagani urged him to write short, marketable new pieces. Piazzolla objected – Beethoven, he retorted, preferred to think big. “Beethoven died deaf and poor,” replied Pagani, and *Libertango* became the title track on a new album that got rave reviews (surely a first) from both *Gramophone* and *Playboy*. For Piazzolla, it was “a song of liberty”, his salute to a fresh start in a new place, full of new ideas.

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#### 編制 INSTRUMENTATION

弦樂組 Strings

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1862-1918

## 德布西

# CLAUDE DEBUSSY

《意象》：伊伯利亞

*Images: Ibéria*

大街小巷  
夜來香  
節慶的清晨

Par les rues et par les chemins (Through the Streets and Alleys)  
Les parfums de la nuit (The Perfumes of the Night)  
Le matin d'un jour de fête (The Morning of a Festival Day)

德布西對繼子巴達德說：「把各種印象集起來，但別急著寫下來。」早在1901年，德布西就開始構思一套題為《意象》的曲子；1903年7月將第一套《意象》（一套三首鋼琴曲）交給自己的出版商佛洛蒙；但這時規模更宏大的構思也漸漸在他心中成形了。他告訴佛洛蒙，打算合共寫作四套《意象》。第三套是為「雙鋼琴或樂團而寫」，三個樂章的標題分別為〈伊伯利亞〉、〈哀傷的吉格舞曲〉和〈輪旋曲〉。可是這個計劃卻遲至1912才能完成；而且第三套《意象》這時已經擴充成德布西最大型單一純管弦樂作品，恍如三聯畫（triptych）般。〈伊伯利亞〉本身也由三個樂章組成，是這套《意象》的核心。

德布西向來喜歡視覺藝術，1916年曾跟維耶莫斯說過：「你說我是研究莫奈的人，我感到十分榮幸。」可是如果說他的音樂只是以聲音模仿畫作，卻並非實情。關於《意象》，德布西寫道：「我試著利用這些畫作『做點別的』，創造某種形式的現實——那就是那群蠢材口中的『印象派』。這個詞語用得很不準確，尤其藝評人用的時候。」簡言之，當某些意象或意念誘發出某些感覺的時候，德布西想做的，不是以音樂複製這些感覺，而是呈現感覺本身。孟德

“Gather impressions,” said Claude Debussy to his stepson Raoul Bardac, “but don’t be in a hurry to write them down”. He first began thinking about a set of works to be entitled *Images* as early as 1901; by July 1903, when he sent his first *Images* – a set of three piano pieces – to his publisher Fromont, a much more expansive vision was taking shape in his imagination. He told Fromont that there would be four sets of *Images* in total. The third set would be for “two pianos or orchestra” and its three movements would be entitled “Ibéria”, “Gigues tristes” and “Rondes”. It would be 1912 before he’d complete his plan. By then “Ibéria” had become a triptych in its own right, the central panel of Debussy’s single largest purely orchestral work.

Debussy was always attracted to the visual arts and in 1916 told Emile Vuillermoz that “You do me a great honour by calling me a student of Claude Monet.” But the idea that his music simply reproduced pictures in sound is misleading. “I tried to make ‘something else’ of them,” he wrote of *Images*, “to create, in some manner, *realities* – what fools call ‘impressionism’, a term used very inaccurately, especially by art critics.” In short, Debussy is trying to evoke not memories or replicas of the sensations created by certain images and

爾遜大致上演繹了箇中精粹：這種樂曲要表達的，都是必須靠音樂才能表達的感覺，不是因為這些感覺太含糊而說不清、道不明，而是因為太精確而無法言傳。

至於〈伊伯利亞〉——好吧，德布西一生總共在西班牙逗留了一天（他到巴斯克地區的度假勝地聖塞巴斯提安看鬥牛，當晚就過境回到法國）。但在20世紀最偉大的西班牙作曲家法雅看來，這一點根本無關重要：「德布西寫作西班牙音樂，但不認識西班牙——也就是說不認識西班牙這片土地，那是另一回事。德布西對西班牙的認識，來自閱讀、來自圖畫、來自歌曲，還有來自真正西班牙舞者所唱所跳的歌舞。」

陰影籠罩（或亮光照耀）的街道、隱約可聞的舞曲節奏、飄盪著濃重藥草香氣和柴火氣味的晚風，已足以為德布西帶來靈感。在〈**大街小巷**〉裡，這些印象恍如在眼前旋轉而過；〈**夜來香**〉將大家帶進詩意盎然、想像力豐富的世界裡，然後場景漸漸光亮起來，充斥著來自〈**節慶的清晨**〉的色彩和聲音——這是令人目眩的狂歡節，與圖利納在塞維利亞見到的節慶相似。德布西對於曲中的過渡段很是自豪——「聽起來甚至像沒有過渡段一樣」——〈伊伯利亞〉彷彿在一道陽光照射之下結束——那完全是想像出來的，但卻異常真實。

ideas – but the actual sensations themselves. As Mendelssohn almost put it, the music that deals with feelings that aren't too vague for words, but too precise.

As for “Ibéria” – well, Debussy spent exactly one day in Spain in his entire life (he watched a bullfight in the Basque resort of San Sebastián and was back across the border in France that same evening). To Spain's greatest 20<sup>th</sup> century composer Manuel de Falla, that was unimportant. “Debussy wrote Spanish music without knowing Spain, that is to say without knowing the land of Spain, which is a different matter. Debussy knew Spain from his reading, from pictures, from songs, and from dances with songs danced by true Spanish dancers.”

The idea of streets cloaked in shade, or ablaze with light, of half-heard dance rhythms and night air heavy with the fragrance of herbs and woodsmoke, were enough to inspire Debussy. **Par les rues et par les chemins** (Through the Streets and Alleys) is a whirl of such impressions; **Les parfums de la nuit** (The Perfumes of the Night) takes us deep into the poetic imagination, before the scene gradually starts to lighten and fill with the colours and sounds of **Le matin d'un jour de fête** (The Morning of a Festival Day) – a dazzling evocation of a carnival, not unlike the festivities that Turina saw in Seville. Debussy was proud of the transition – “it sounds like it wasn't even written” – and “Ibéria” ends in a blaze of sunlight that's wholly imaginary, but still unmistakably real.

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、短笛、兩支雙簧管、英國管、三支單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、銅片琴及弦樂組。

Three flutes (one doubling piccolo), piccolo, two oboes, cor anglais, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.

1876-1946

## 法雅

# MANUEL DE FALLA

## 《三角帽》第二組曲

### *The Three-Cornered Hat: Suite no. 2*

鄰里之舞

磨坊主人之舞

終舞曲

Danza de los vecinos (Neighbours' Dance)

Danza del Molinero (Miller's Dance)

Danza final (Final Dance)

大家如果在1917年7月走進科爾多瓦或塞維利亞的法蘭明歌酒吧，就有可能遇見三位沉著自信、衣冠楚楚的男士，其中一位看來比另外兩人更自在。這位特別自在的酒客是本地人——生於西班牙加的斯的作曲家法雅，原本已移居巴黎，但在第一次世界大戰期間返回西班牙。另外兩位則是狄亞吉列夫和梅先——兩人都來自舉世知名的俄羅斯芭蕾舞團。

法雅叫這兩位同伴做「莫斯科人」。「莫斯科人」早在第一次世界大戰之前，已經在巴黎注意到法雅了；現在法雅將會為一齣標準長度的芭蕾舞劇撰寫配樂，讓俄羅斯芭蕾舞團演出。舞劇根據阿拉爾孔作品《村官與磨坊主人的妻子》改編而成；《村官與磨坊主人的妻子》本身，也是根據一齣西班牙經典民間故事改編：講述作威作福的村官、狡猾的磨坊主人，還有磨坊主人那輕佻的年輕妻子的故事。情節如何？大家大概也猜得到吧。現在，法雅、狄亞吉列夫和梅先正在吸收西班牙的氣息。《三角帽》（那是村官官服的一部分）1919年6月在倫敦開演，舞台設計由一位備受矚目的西班牙藝壇新星負責——年輕藝術家畢加索。法雅也曾親自擔任排練琴師。

Wander into a flamenco bar in Córdoba or Seville in July 1917 and you might have encountered a trio of poised, elegantly-dressed men, one of whom seemed rather more at home than his companions. The native was the Cadíz-born composer Manuel de Falla, back in Spain for the duration of the First World War. His companions were Sergei Diaghilev and Leonid Massine of the world-famous *Ballet Russes*.

Falla called them “the Muscovites”. He’d caught their eye in Paris before the First World War; now he was writing a full-length ballet-score for their company based on Pedro Antonio de Alarcon’s story *El corregidor y la molinera* – a re-telling (by Gregorio Martinez Sierra) of an old Spanish tale about a pompous village magistrate (*corregidor*), a crafty Miller, and the Miller’s flirtatious young wife. The plot? You can probably work it out from that. For now, Falla, Diaghilev and Massine were absorbing Spanish atmosphere. *El sombrero de tres picos* (The Three-Cornered Hat – part of the *corregidor*’s official uniform) opened in London in June 1919, with designs by another rising Spanish star – a young artist called Pablo Picasso. Falla had acted as rehearsal pianist.



這套音樂會組曲篇幅不算長，但已經包括了舞劇後半的大部分音樂。法雅對真正的西班牙民歌瞭如指掌，尤其家鄉西班牙南部的「深歌」，所以在柔和的〈鄰里之舞〉裡，塞桂第拉舞曲節奏恍如從星空中傳來似的；〈磨坊主人之舞〉則精力充沛，以法魯卡舞曲節奏簡潔有力地推進劇情（梅先本人更飾演磨坊主人一角）。〈終舞曲〉以眾人大肆慶祝來結束整個故事：開始時音樂刻劃的是熙來攘往的鄉村廣場，然後不由自主地變成霍塔舞曲節奏——這時磨坊主人、他忠誠的妻子，還有整個社區都在慶祝，慶祝村官引誘計劃失敗。所有村民則興高采烈地將包裹在毛毯裡的村官扔來扔去；這時畢加索親手設計的帷幕徐徐降下。

樂曲剖析中譯：鄭曉彤

This short concert suite comprises most of the second half of the ballet. Falla had an intimate knowledge of authentic Spanish folk-song, particularly the *Cante jondo* of his native south, so the gentle **Neighbours' Dance** evokes the rhythm of *seguidillas* on a starlit night; and the feisty **Miller's Dance** carries the action punchily forward in the rhythm of a *farruca*. (Massine himself danced the role of the Miller). The **Final Dance** wraps up the story in general celebration, beginning in the bustle of a village square before swinging irresistibly into the rhythm of a *jota*, as the Miller, his faithful wife and the whole community celebrate the failure of the *corregidor's* seduction schemes in an exuberant general celebration. The whole village cheerfully tosses the *corregidor* in a blanket as Picasso's curtain falls.

All programme notes by Richard Bratby

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組。

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harps, piano doubling celesta and strings.



## 路柏斯－法萊 FRANÇOIS LÓPEZ-FERRER

指揮 Conductor

PHOTO: Noah Shaye

美籍西班牙裔指揮家路柏斯－法萊，自2018年於韋爾比耶音樂節初次亮相，頂替費沙爾，與歷圖爵士和塔卡奇－納吉合作演出後，旋即廣獲好評，在國際樂壇備受矚目。

作為炙手可熱的客席指揮，路柏斯－法萊近期與多個樂團首度合作，包括洛杉磯愛樂樂團、辛辛那提交響樂團、西班牙國家樂團、加利西亞交響樂團、伯納交響樂團、西班牙國家廣播樂團、卡斯提拉－萊昂交響樂團、瓦倫西亞樂團、納華拉交響樂團、威尼托帕多瓦交響樂團、溫達德管弦樂團、智利交響樂團、埃斯特雷馬杜拉管弦樂團、西班牙國家青年管弦樂團、加利西亞青年交響樂團、巴拉那交響樂團和阿雷格里港交響樂團等。

2015年，路柏斯－法萊於格施塔德曼紐因音樂節獲頒第一屆尼米·約菲獎，其後於2018年OFUNAM國際指揮大賽贏得季軍。他曾為地位顯赫的德國指揮論壇會員，且持有瑞士國立洛桑高等音樂院管弦樂指揮碩士學位及辛辛那提大學音樂學院音樂學士學位（主修作曲）。

路柏斯－法萊在2021/22樂季出任洛杉磯愛樂杜達梅駐團指揮；並於2022年度「華爾特國家指揮巡禮」中與路易斯安那愛樂樂團同台，為入選的六位指揮之一。

Spanish-American conductor François López-Ferrer came to international attention after a critically acclaimed debut at the 2018 Verbier Festival, where he jumped in for Iván Fischer in a shared programme with Sir Simon Rattle and Gébor Takács-Nagy.

In demand as a guest conductor, López-Ferrer's recent and upcoming highlights include debuts with the Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Orquesta Nacional de España, Orquesta Sinfónica de Galicia, Berner Symphonieorchester, Orquesta Sinfónica Radio Televisión Española (RTVE), Orquesta Sinfónica de Castilla y León, Orquesta de Valencia, Orquesta Sinfónica de Navarra, Orchestra di Padova e del Veneto, Musikkollegium Winterthur, Orquesta Sinfónica Nacional de Chile, Orquesta de Extremadura, Joven Orquesta Nacional de España, Orquesta Joven de la Sinfónica de Galicia, Orquesta Sinfónica do Paraná and the Orquesta Sinfónica de Porto Alegre.

López-Ferrer was winner of the inaugural 2015 Neeme Järvi Prize awarded at the Menuhin-Gstaad Festival and received third prize at the 2018 OFUNAM International Conducting Competition. He was a member of the prestigious Deutsche Dirigentenforum. López-Ferrer holds a Master's degree in Orchestral Conducting from the Haute École de Musique de Lausanne, and a Bachelor of Music degree in Composition from the University of Cincinnati College-Conservatory of Music.

For 2021/22 López-Ferrer is a Dudamel Fellow with the Los Angeles Philharmonic. He is one of six participants to be featured in the 2022 Bruno Walter National Conductor Preview with the Louisiana Philharmonic Orchestra.

# 楊雪霏

## XUEFEI YANG

結他 Guitar



楊雪霏為全球享負盛名的古典結他演奏家，14歲時於馬德里的首演，已獲盧狄高親臨欣賞。約翰·威廉斯聽了她的演奏，更把自己的兩件樂器捐予北京中央音樂學院。她曾應邀出訪50多個國家，在倫敦威格摩、倫敦艾爾拔、柏林愛樂、荷蘭皇家、維也納、西班牙國家、巴塞隆拿、紐約卡奈基等著名音樂廳以及林肯藝術中心等場地演出。她亦曾參與多個大型音樂節，如BBC逍遙音樂節、愛丁堡藝術節、上海夏季音樂節、北京國際音樂節。

楊雪霏定期與世界頂尖樂團合作，包括英國皇家愛樂樂團、倫敦愛樂樂團、皇家蘇格蘭國家樂團、皇家利物浦愛樂樂團、漢堡交響樂團、鹿特丹交響樂團、新西蘭交響樂團、底特律交響樂團、首爾愛樂樂團及中國愛樂樂團。近期重大演出包括首度與北京交響樂團和中國國家交響樂團合作，更與後者一起演奏由作曲家高斯專門為楊氏創作的《亞爾貝尼茲協奏曲》（亞洲首演）；以及與墨爾本交響樂團合作展開澳洲巡演，並呈獻譚盾結他協奏曲的澳洲首演。楊雪霏最新灌錄專輯為2021年11月推出的《Winters Song》及Decca於2020年發行的《Sketches of China》。

楊雪霏是次來港由香港管弦樂團與飛躍演奏香港合作邀約。  
楊雪霏已於11月30日與飛躍演奏香港合作演出獨奏會「楊雪霏結他獨奏會」。

Xuefei Yang is acclaimed as one of the world's finest classical guitarists. Her debut in Madrid at the age of 14 was attended by Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing's Central Conservatoire. She has been invited to play in more than 50 countries at numerous prestigious venues such as Wigmore Hall and Royal Albert Hall in London, as well as the Philharmonie Berlin, Concertgebouw Amsterdam, Konzerthaus Vienna, Auditorio Nacional de Espana, Barcelona Auditorium, Carnegie Hall and Lincoln Center New York. She has also appeared at major music festivals including BBC Proms, Edinburgh, Shanghai MISA and Beijing International Music festivals. Yang has regularly collaborated with leading orchestras including Royal Philharmonic, London Philharmonic, Royal Scottish National, Royal Liverpool, Hamburg Symphony, Rotterdam Symphony, New Zealand Symphony, Detroit Symphony, Seoul Philharmonic and China Philharmonic orchestras. Her recent highlights include debut performances with Beijing Symphony Orchestra, China National Orchestra giving the Asian premiere of the *The Albeniz Concerto* written for Yang by Stephen Goss, and an Australian tour with the Melbourne Symphony Orchestra which included performing the Australian premiere of Tan Dun's *Guitar Concerto*. Her latest recordings include an EP, *Winters Song* (Nov 2021) and a CD *Sketches of China*, released in 2020 on Decca.

Xuefei Yang is invited through a special collaboration between the Hong Kong Philharmonic Orchestra and Premiere Performances of Hong Kong. Xuefei Yang has performed in a recital with Premiere Performances of Hong Kong on 30 Nov in "Xuefei Yang Guitar Recital: Crossing Borders".

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陸鞅文  
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二胡 ERHU



左章  
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鋼琴 PIANO

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小號 TRUMPET



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CHEN Qigang

*Un Temps Disparu* for Erhu and Orchestra

伯恩斯坦 第二交響曲,「焦慮的年代」

BERNSTEIN

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鋼琴 PIANO

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鋼琴 PIANO

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貝多芬 第四鋼琴協奏曲

BEETHOVEN Piano Concerto no. 4

德伏扎克 第九交響曲,「新世界」

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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香港管弦樂團（港樂）獲譽為亞洲最頂尖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炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

## 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, SBS, 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 through the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

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

Lio Kuokman was appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region.

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



PHOTO: Cheung Wai-lok

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、弗萊明、侯夫、祈辛、拉貝克姊妹、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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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。

港樂獲香港特區政府慷慨資助，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

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 recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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 Government of the HKSAR 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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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden, SBS

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

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廖國敏  
Lio Kuokman

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Concertmaster

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樂團第一副首席  
First Associate Concertmaster

許致兩 Anders Hui  
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  
樂團第三副首席  
Third Associate Concertmaster

艾瑾 Ai Jin  
把文晶 Ba Wenjing  
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李思熹，低音大提琴  
Victor Lee, double bass

許嘉晴，長笛  
Alice Hui Ka-ching, flute

陳敬熙，巴松管  
Fox Chan King-hei, bassoon

陳健勝，小號  
Kinson Chan, trumpet

陳梓浩，敲擊樂器  
Samuel Chan, percussion

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Violin: Kitty Cheung

長笛：黃竣琛  
Flute: Wong Chun-sum

雙簧管：珍妮花  
Oboe: Jennifer Shark

首席客席小號：巴力勛  
Guest Principal Trumpet: Nitiphum Bamrungbanthum

敲擊樂器：王偉文、雲維華  
Percussion: Vong Wai-man & Wan Wai-wah

豎琴：譚懷理、施盈琳  
Harp: Amy Tam & Sze Ying-lam

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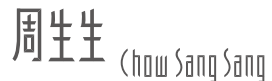


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## SPECIAL PROJECTS

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信託基金於一九八三年由以下機構贊助得以成立。

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴

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史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

#### 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

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

#### 香港管弦協會婦女會 捐贈

##### 所捐贈之罕有樂器

- 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·由倪瀾先生使用

##### 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, Mrs Catherine Wong
- 應琦泓先生

#### 劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

#### 胡百全律師事務所安排借出

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

#### 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, 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

## 駐團指揮席位贊助 RESIDENT CONDUCTOR PODIUM SPONSOR

衷心感謝**香港董氏慈善基金會**贊助駐團指揮席位。贊助港樂的指揮席位能有效、直接地支持樂團邀請優秀人才合作，在藝術水平上更臻卓越，以及為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **The Tung Foundation** for sponsoring the Resident Conductor Podium. Sponsorship of our conductors assists the HK Phil to engage outstanding conducting talent, helping the orchestra reach new heights of artistic excellence, as well as providing exemplary examples to aspiring young musicians.

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The Resident Conductor Podium for **Lio Kuokman** is sponsored by

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查詢 ENQUIRIES:

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## 樂團席位贊助 CHAIR ENDOWMENT

您也可以像**邱啟楨紀念基金**般贊助樂團席位，邀請樂師參與活動，從而建立緊密聯繫。贊助人同時可獲贈音樂會門票及中休酒會券，時刻享受精彩美樂。請即支持港樂席位贊助計劃。

The **C. C. Chiu Memorial Fund** forged a relationship with one of our musicians by supporting our Chair Endowment programme. You can do the same, and enjoy unique benefits, including inviting your supported musician to your events, and complimentary concert tickets.

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The following musician's chair is endowed by the **C. C. Chiu Memorial Fund**:

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● 網上節目  
ONLINE  
PROGRAMMES

● 青少年聽眾計劃及社區音樂會\*\*  
YOUNG AUDIENCE  
SCHEME & COMMUNITY  
CONCERTS

● 管弦樂精英訓練計劃  
THE ORCHESTRA  
ACADEMY HONG KONG

● 室內小組到館表演 \*  
ENSEMBLE VISITS

● 大堂節目  
FOYER PERFORMANCES

● 太古社區音樂會  
SWIRE  
COMMUNITY  
CONCERTS

● 學校專場音樂會  
SCHOOL CONCERTS

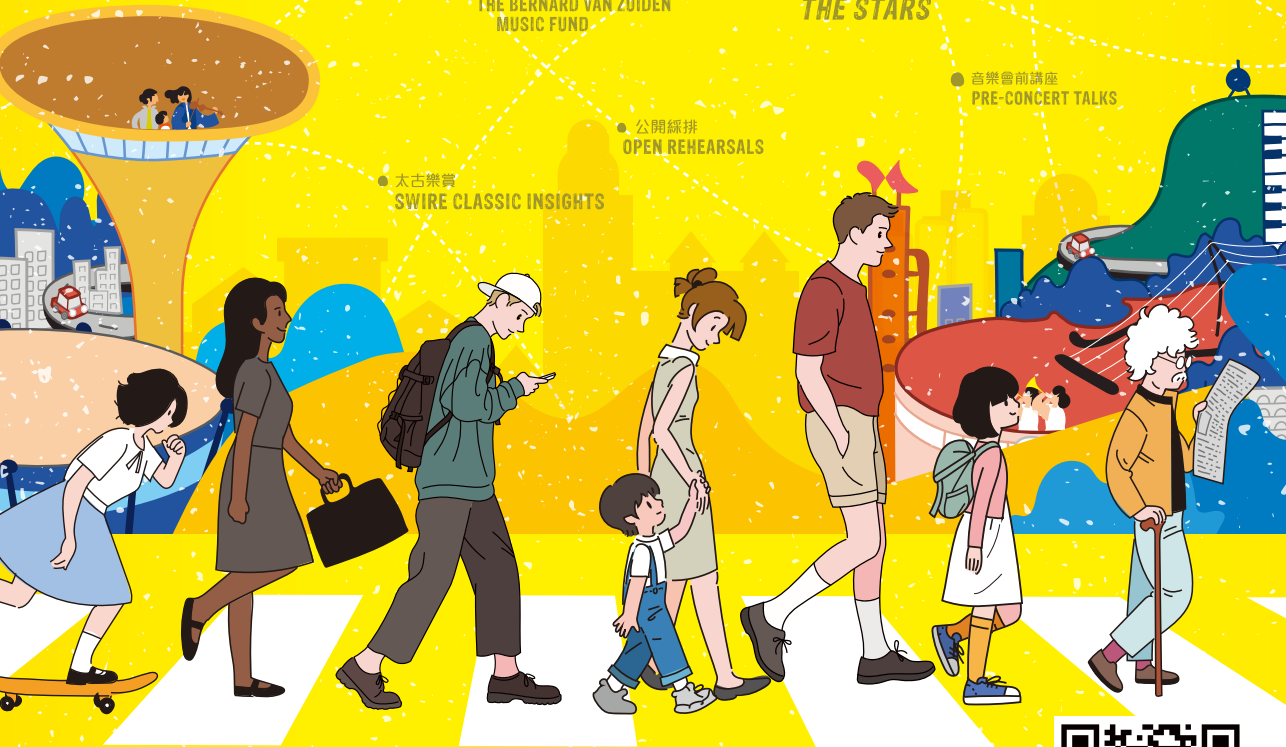
● 太古「港樂·星夜·交響曲」  
SWIRE  
SYMPHONY UNDER  
THE STARS

● 萬瑞庭音樂基金  
THE BERNARD VAN ZUIDEN  
MUSIC FUND

● 音樂會前講座  
PRE-CONCERT TALKS

● 公開綵排  
OPEN REHEARSALS

● 太古樂評  
SWIRE CLASSIC INSIGHTS



\* 此活動為賽馬會音樂密碼教育計劃的活動，由香港賽馬會慈善信託基金贊助  
This programme is part of The Jockey Club Keys to Music Education Programme,  
sponsored by The Hong Kong Jockey Club Charities Trust

\*\* 由香港董氏慈善基金會贊助  
Sponsored by The Tung Foundation

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2021/22  
YOUNG  
AUDIENCE  
SCHEME

聽眾計劃  
青少年

贊助 Sponsored by

The Tung Foundation  
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年齡 AGES  
6-25

# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

13  
DEC 2021

MON 8PM

戲曲中心茶館劇場  
Tea House Theatre,  
Xiqu Centre

門票於西九文化區發售  
Tickets available at West  
Kowloon Cultural District  
www.westkowloon.hk  
\$250

## 茶館室樂系列：香港管弦樂團「八色·鱒魚」 Tea House Chamber Music Series: Hong Kong Philharmonic Orchestra – Eight Colours & Trout Quintet

譚盾  
舒伯特  
TAN Dun  
SCHUBERT  
《弦樂四重奏的八種顏色》  
A大調鋼琴五重奏，「鱒魚」  
*Eight Colours for String Quartet*  
*Piano Quintet in A, Trout*

王敬，小提琴  
趙瀟娜，小提琴  
凌顯祐，中提琴  
鮑力卓，大提琴  
林達僑，低音大提琴  
李嘉齡，鋼琴  
Jing Wang, violin  
Zhao Yingna, violin  
Andrew Ling, viola  
Richard Bamping, cello  
George Lomdaridze, double bass  
Colleen Lee, piano

售罄  
SOLD  
OUT

17 & 18  
DEC 2021

FRI & SAT 8PM  
CC

\$480 \$380 \$280 \$220

## 牛牛與拉赫曼尼諾夫 Niu Niu Plays Rachmaninov

陳銀淑  
拉赫曼尼諾夫  
蕭斯達高維契  
Unsuk CHIN  
RACHMANINOV  
SHOSTAKOVICH  
《突然使勁》(亞洲首演)  
第二鋼琴協奏曲  
第九交響曲  
*Subito con Forza (Asia Premiere)*  
*Piano Concerto no. 2*  
*Symphony no. 9*

路柏斯一法萊，指揮  
牛牛，鋼琴  
François López-Ferrer, conductor  
Niu Niu, piano

23 & 24  
DEC 2021

THU & FRI 8PM  
CC

\$480 \$380 \$280 \$220

## 聖誕幻想曲 Christmas Fantasia

蘇佩  
法朗克  
何崇志  
比才  
柴可夫斯基  
韓德爾  
佛瑞  
久石讓  
安德森  
SUPPÉ  
FRANCK  
Steve HO  
BIZET  
TCHAIKOVSKY  
HANDEL  
FAURÉ  
Joe HISAISHI  
ANDERSON  
《輕騎兵》序曲  
《天使之糧》  
《河邊有隻羊》  
《卡門》：鬥牛士之歌  
《胡桃夾子》選段  
《彌賽亞》選段  
《約翰拉辛的詩歌》  
《龍貓》  
《聖誕佳節》  
*Light Cavalry Overture*  
*Panis Angelicus*  
*Christmas Express*  
*Carmen: Votre toast, je peux vous le rendre*  
*Nutcracker excerpts*  
*Messiah excerpts*  
*Cantique de Jean Racine*  
*My Neighbour Totoro*  
*Christmas Festival*

售罄  
SOLD  
OUT

黃日珩，指揮/低男中音  
香港管弦樂團合唱團  
香港兒童合唱團  
Apollo Wong,  
conductor/bass-baritone  
Hong Kong Philharmonic Chorus  
The Hong Kong Children's Choir

29 & 30  
DEC 2021

WED & THU 8PM  
CC

\$480 \$380 \$280 \$220

## 新年音樂會 New Year Celebration

韋伯  
洛依  
小約翰·史特勞斯  
王丹紅  
克萊斯勒  
里夏  
小約翰·史特勞斯  
聖桑  
傅人長  
白寧  
拉威爾  
WEBER  
LOEWÉ  
J. STRAUSS II  
Danhong WANG  
KREISLER  
LEHÁR  
J. STRAUSS II  
SAINT-SAËNS  
FU Renchang  
John BRUNNING  
RAVEL  
《邀舞》  
《窈窕淑女》：I Could Have Danced All Night  
《喋喋不休》波爾卡  
《我的祖國》  
《中國花鼓》  
《金銀》圓舞曲  
《雷電》波爾卡  
《參孫與大利拉》選段  
《可愛的一朵玫瑰花幻想曲》  
第三浪漫曲及第四浪漫曲(世界首演)  
《波萊羅》  
*Invitation to the Dance*  
*My Fair Lady: I Could Have Danced All Night*  
*Tritsch-Tratsch Polka*  
*My Motherland*  
*Tambourin Chinois*  
*Gold and Silver Waltz*  
*Thunder & Lightning Polka*  
*Samson and Delilah excerpt*  
*Fantasy on "A Lovely Rose"*  
for Guitar and Orchestra  
Romances no. 3 & Romances no. 4  
(World Premiere)  
*Boléro*

余隆，指揮  
葉葆菁，女高音  
張吟晶，女中音  
楊雪霏，結他  
陸軼文，二胡  
Yu Long, conductor  
Yuki Ip, soprano  
Samatha Chong, mezzo-soprano  
Xuefei Yang, guitar  
Yiwen Lu, erhu

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