

ELIM CHAN & MARTIN GRUBINGER: RHYTHM & DANCE

10 & 11
JAN
2020

陳以琳與葛魯賓格：
擊動・舞動



10 & 11 JAN 2020
FRI & SAT
8PM

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Hong Kong Cultural Centre
Concert Hall

陳以琳 指揮
Elim Chan CONDUCTOR

葛魯賓格 鼓擊
Martin Grubinger PERCUSSION

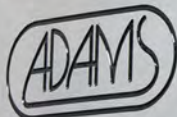


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陳以琳與葛魯賓格：擊動·舞動

ELIM CHAN & MARTIN GRUBINGER: RHYTHM & DANCE

- P. 4 **卡萊維·阿霍 Kalevi AHO** 36'
《靈石》，敲擊樂協奏曲（亞洲首演）
Sieidi, Percussion Concerto (Asia Premiere)
- 中場休息 INTERMISSION
- P. 8 **史特拉汶斯基 STRAVINSKY** 12'
《葬禮曲》
Funeral Song
- P. 10 **史特拉汶斯基 STRAVINSKY** 34'
《彼得魯斯卡》（1947）
Petrushka (1947)
- P. 14  **陳以琳** 指揮 **Elim Chan** Conductor
- P. 15  **葛魯賓格** 敲擊 **Martin Grubinger** Percussion

2020年1月10日晚的音樂會由香港電台第四台（FM97.6-98.9兆赫及rthk.hk）現場直播，並將於2020年1月15日（星期三）下午2時重播。電視錄影將於港台電視31的《演藝盛薈》中播出，詳情請留意香港電台網站tv.rthk.hk稍後公布之節目時間表。The concert on 10 January 2020 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk) and with a repeat on 15 January (Wed) at 2pm. The TV version will be broadcast on RTHK31 "Arts on Air". Details of broadcast schedule will be announced later at tv.rthk.hk.



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PHOTO: Willeke Machiels

前言

今晚，音樂廳將會充滿節奏動感，讓人手舞足蹈！很興奮可以為您帶來史特拉汶斯基的《彼得魯斯卡》，這是他為狄亞芝列夫傳奇的俄羅斯芭蕾舞團寫的第二齣芭蕾舞劇，寫於1910年令人眩目的《火鳥》和1913年前衛革新的《春之祭》之間。雖然史特拉汶斯基創作《彼得魯斯卡》時只得28歲，年紀輕輕卻如音樂魔術師般揮灑自如，以色彩繽紛的音樂訴說故事主人翁——木偶彼得魯斯卡——的生命、掙扎、死亡，還有他的幽靈再現。在這之前，您將聽到史特拉汶斯基向已故恩師林姆斯基－高沙可夫致敬的《葬禮曲》。

想再劇力萬鈞一點？天才敲擊樂演奏家葛魯賓格將叫你拍案叫絕，他演奏卡萊維·阿霍的敲擊樂協奏曲《靈石》，精彩生動地將不同國度、不同傳統的祭典活現眼前。

回到香港這個家，與本地觀眾分享我對音樂的熱情，於我來說意義非凡。而我亦很高興與傑出的港樂再度合作。我想藉此恭賀港樂榮獲《留聲機》年度樂團大獎！

陳以琳 指揮

FOREWORD

Tonight, rhythm and dance fill up the concert hall! I am thrilled to bring you *Petrushka*, Stravinsky's second ballet for Sergei Diaghilev's legendary Ballets Russes, coming between the dazzling *Firebird* of 1910 and the revolutionary *Rite of Spring* of 1913. Here is music by a youthful 28-year-old Stravinsky, though he shows himself as a fully flourished music wizard in this dazzling score that tells of the life, struggles, death and ghostly reappearance of its eponymous puppet hero. Preceding the ballet you will hear Stravinsky's *Funeral Song*, a memorial tribute to his dear teacher Nikolai Rimsky-Korsakov.

And if all that high drama was not enough, percussion wizard Martin Grubinger will excite us with his performance of Kalevi Aho's percussion concerto, *Sieidi*, a masterpiece which conjures up rituals and colours from various worlds and traditions.

It is very meaningful for me to return to my hometown Hong Kong and share my passion with audience here, and it is always a pleasure to work with the fabulous HK Phil, to whom I would love to congratulate for being named Orchestra of the Year by the Gramophone Classical music awards!

Elim Chan Conductor

b. 1949年出生

卡萊維·阿霍 KALEVI AHO

《靈石》，敲擊樂協奏曲

Sieidi, Percussion Concerto

(亞洲首演 Asia Premiere)

- 1949年3月9日生於芬蘭霍沙
- 樂曲2010年為蘇格蘭敲擊樂演奏家居利而寫
- 2012年4月18日在倫敦皇家節慶音樂廳首演，由范斯克指揮倫敦愛樂樂團演出，居利負責獨奏
- Born Forssa, Finland, 9 March 1949
- Composed during 2010 for Scottish percussionist Colin Currie
- First performed in the Royal Festival Hall, London on 18 April 2012 by Currie with the London Philharmonic Orchestra conducted by Osmo Vänskä

背景

阿霍先後在赫爾辛基大學和西貝遼士音樂學院執教近20年，之後全身投入創作，除了大量較短篇的樂曲以外，還有許多大型作品，包括五齣歌劇、17首交響曲，還有31首協奏曲。他創作上其中一項非常矚目的成就，就是為交響樂團每一件樂器都寫作協奏曲。今晚演出的敲擊樂協奏曲由倫敦愛樂樂團、哥德堡交響樂團和洛斯圖古典音樂節一同委約創作。「洛斯圖古典音樂節」是個在芬蘭北部偏遠山區舉行的音樂節；音樂節的介紹也寫道：「當你躺在一大片石楠花上、吃着藍莓的時候，音樂就來擁抱你。音樂廳也由大自然所建造——荒野裡的斜坡、冰河時期的河流，還有森林裡的深

THE BACKGROUND

After spending almost 20 years teaching, first at the University of Helsinki and subsequently the Sibelius Academy, Kalevi Aho devoted himself to composition, producing, in addition to a plethora of smaller works, many large-scale scores including five operas, 17 symphonies and 31 concertos. One of his most impressive achievements as a composer has been to write concertos for every single instrument found in a symphony orchestra. The commission for this concerto for percussion came from the London Philharmonic and Gothenburg Symphony orchestras as well as from the Luosto Classic Festival held in the remote mountain regions of northern Finland. As the festival itself puts it, "the music embraces you as you lay on a bed of heather, eating blueberries. The concert halls are venues shaped by nature – a slope of a fell, an ice age river and a deep forest pond." It is this ancient landscape, home to the indigenous Sámi people, which provides the concerto's title; the Sámi word *sieidi* means an ancient mountain-side place of cult and ritual. Aho believes that the Sámi would traditionally have used Luosto for that purpose, writing in his own note on the work that "the djembe and darabuka drumming at the beginning and end is by nature shamanistic, and the listener could well imagine it taking place at the foot of precisely one such *sieidi*."

芬蘭作曲家卡萊維·阿霍
Finnish composer Kalevi Aho
© Maarit Kytömäki

水池塘。」這裡是北歐原居民薩米人的家園；協奏曲的標題正與這種古老的景色息息相關：「sieidi」是薩米語，意謂「用以舉行祭典的山區地方」。阿霍相信，薩米人傳統上會在洛斯圖進行祭典；作曲家也在有關這首樂曲的筆記上寫道：

「樂曲開始和結束時的詹貝鼓、中東鼓段落，本質上很有薩滿巫醫的特色，聽者很容易聯想，一切都正在其中一塊靈石腳下發生。」

音樂

這種恍如原始祭典的感覺瀰漫全曲。雖然樂曲只有一個樂章，但卻包含幾個截然不同的部分，既展示了敲擊樂豐富多變的效果，也可見樂曲對演奏者的技巧要求極高。阿霍指出：「這首樂曲對獨奏者來說非常吃力，因為要在不同技巧之間不斷轉換：用手部打詹貝鼓和中東鼓的技巧，一方面與筒鼓技巧或鼓棒技巧都大相逕庭，另一方面與固定音高敲擊樂器（如馬林巴琴和電顫琴）也相去甚遠。樂曲的重要元素之一就是視覺效果：將敲擊樂器在台前一字排開。台前共有三位敲擊樂演奏家；台左、台右各一位，負責演奏多種敲擊樂器，但這兩位演奏家只留在原位演奏，而且負責樂器也沒有與獨奏者的樂器重複。獨奏者則負責九件敲擊樂器——九件樂器按材質和常見的使用方式排列。首先從最右邊（從觀眾席望向舞台計算）開始：那是兩件赤手演奏的樂器——詹貝鼓和中東鼓——之後依次是用鼓棒演奏的樂器、木製樂器、金屬樂器，最後是最左邊的鑼。



THE MUSIC

That sense of almost primitive ritual dominates the concerto, which is cast in a single movement. However, that single movement encompasses several distinctly different sections which also showcase both the variety of the percussion instruments and the physical demands put on the player. Aho points out: "For the soloist it is extremely demanding, because he is constantly having to switch from one technique to another; Djembe and Darabuka playing with the hands differs radically from that of tom-tom or drumstick technique, and from that of pitched percussion instruments such as the marimba and vibraphone." An essential element of this concerto is the visual aspect of the instruments set out generically along the front of the stage. Framed by two static percussionists who play various instruments not included among the nine laid out for the soloist, the instruments are arranged according to the material of their construction and the way in which they are usually played. Starting at the extreme right (as you look at the stage) are the two instruments played with the hands – the djembe and the darabuka – followed by those played with drumsticks, instruments made of wood and those made with metal, ending with the tam-tam (gong) on the extreme left.

開端的詹貝鼓獨奏過後，獨奏者就走向旁邊的五個筒鼓和小鼓（用鼓棒演奏），再到木製樂器——馬林巴琴、響筒和木魚。這時氣氛突然一轉，馬林巴琴為樂曲帶來片刻平靜，獨奏英國管在其上奏出令人難忘的旋律。之後張力漸增，直至（在舞台較後位置的）定音鼓加入，與筒鼓和木魚對答時卻充滿不祥預感。獨奏者在舞台遊走的盡頭，就是金屬樂器；這裡有電顫琴氣氛獨特的華采樂段（隨後樂團以薩克管為首，奏出充滿異國情調的插段），還有鑼的激烈華采樂段，之後（在獨奏者用弓來演奏鑼和電顫琴的時候開始）踏上歸途，從左至右逆序逐一演奏台上各種敲擊樂器。筒鼓與小鼓響起的當兒，樂曲也達到瘋熱的高潮；樂曲結束時既陰暗又神秘，詹貝鼓最後的寥寥數語漸漸消散，最後只剩一對兩聲筒（裝著乾豆子的長型木筒）柔和的伴奏。

After the opening djembe solo, the soloist then moves across to the five tom-toms and the snare drum (played with sticks), and then onto the wooden percussion – marimba, woodblocks and temple blocks. Here, the concerto takes on a wholly different character, with the marimba providing a moment of repose above which the cor anglais plays a haunting solo. The tension mounts back up until the timpani (at the back of the stage) sets up an ominous dialogue with the woodblocks and temple blocks. The final stage of the soloist's journey across the stage sees him reach the metal instruments; there is an atmospheric cadenza on the vibraphone (followed by an exotic interlude from the orchestra led by the saxophone) and a violent one on the tam-tam, before (signified by the soloist using bows to play tam-tam and vibraphone), he moves back through the instruments in reverse order. It reaches a frenetic climax with the tom-toms and snare drum, while the work ends in darkness and mystery, the final utterances from the djembe fading away to the gentle accompaniment of a pair of rainsticks (long wooden tubes containing dried beans).

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、敲擊樂器、中音薩克管及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, percussion, alto saxophone and strings.

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— Texas Classical Review



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Jaap van Zweden CONDUCTOR

Alvin TAM Lok-hei
A Madman's Diary (World Premiere)

Commissioned by the Hong Kong Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation Composers Scheme

ROUSE
Symphony no. 5 (Asia Premiere)

PROKOFIEV
Symphony no. 5

譚樂希《狂人日記》(世界首演)

由香港管弦樂團「何鴻毅家族基金作曲家計劃」委約創作

勞斯 第五交響曲 (亞洲首演)

浦羅哥菲夫 第五交響曲

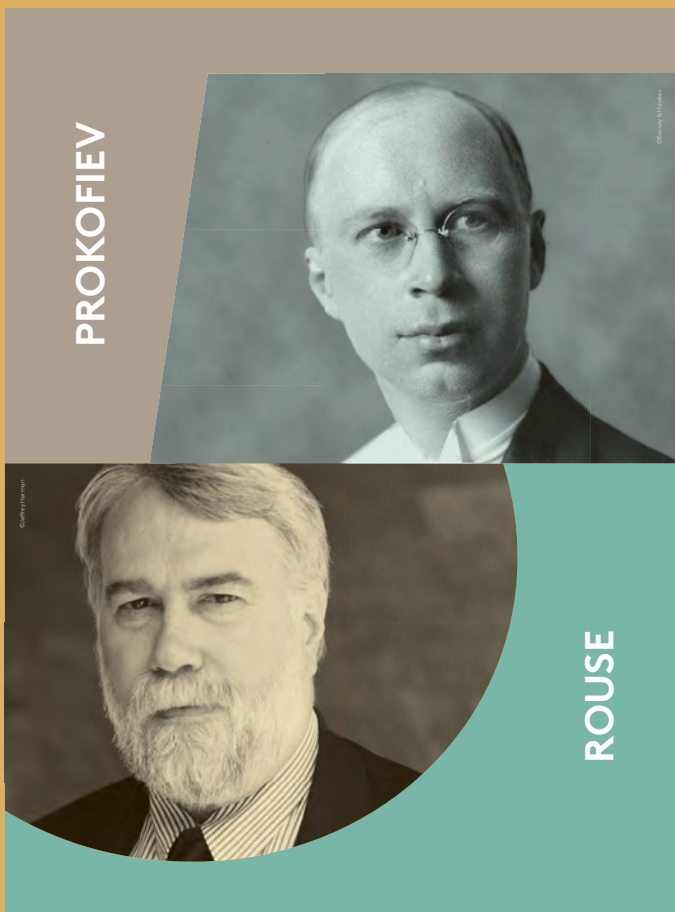


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史特拉汶斯基 IGOR STRAVINSKY

《葬禮曲》，op. 5 *Funeral Song*, op. 5

- 1882年6月17日生於俄國奧拉寧鮑姆（鄰近聖彼得堡）
- 1971年4月6日卒於紐約
- 樂曲為紀念林姆斯基–高沙可夫而寫
- 1909年1月17日在聖彼得堡音樂學院大禮堂首演，由布魯曼菲德指揮雪萊米塔夫伯爵的樂團演出
- Born Oranienbaum near St Petersburg 17 June 1882
- Died New York 6 April 1971
- Composed in memory of Nikolai Rimsky-Korsakov
- First performed in the Great Hall of the St Petersburg Conservatory on 17 January 1909 by Count Sheremetev's orchestra conducted by Felix Blumenfeld

背景

史達拉汶斯基原本在聖彼得堡大學唸法律，1905年離校，翌年成家立室，生兒育女。不過作曲才是他的真正志向。在林姆斯基–高沙可夫支持下，史達拉汶斯基兩首作品1908年6月在聖彼得堡公演，狄亞芝列夫也是席上觀眾之一。音樂會後，狄亞芝列夫非常欣賞史達拉汶斯基，就邀請他為舞團寫作音樂——往後的事，都已是人所共知，毋須多說。音樂會後四天，林姆斯基–高沙可夫與世長辭。由於林姆斯基–高沙可夫生前是聖彼得堡音樂學院教授，所以學院將舉行紀念音樂會。史特拉汶斯基這時急不及待要向這位了不

THE BACKGROUND

In 1905 Stravinsky concluded his studies (in law) at the University in St Petersburg. He married the following year and for the next three years seems to have spent his time building a home for his growing family. Composing, however, had long been his real passion and, with the support of Nikolai Rimsky-Korsakov, two of his works were performed publicly in St Petersburg in June 1908. Seated in the audience was Serge Diaghilev, who was sufficiently impressed with what he heard that he hired Stravinsky to write music for his ballet troupe; the rest, as they say, is history. Just four days after that concert, Rimsky-Korsakov died and Stravinsky, anxious to pay tribute to his great mentor, wrote a *Funeral Song* which he hoped would be performed at the Conservatory's memorial concert to one of its former professors. However domestic politics intervened as the eminent Stravinsky scholar, Stephen Walsh, relates; Stravinsky "was a private Rimsky pupil, not in the Conservatory swim... No wonder he was desperate to have his *Funeral Song* included among the tributes to the great panjandrum of St Petersburg musical life." It took him a great deal of persuasion, but in the end the authorities relented. The composer himself thought it to be quite a good piece. However, he never kept a score, the parts were put away into the Conservatory library, and

起的良師益友致敬，於是寫作了《葬禮曲》，希望能在紀念音樂會上演出。可是，根據知名史特拉汶斯基學者華舒所言，校內勢力這時介入：

「史特拉汶斯基是林姆斯基-高沙可夫的私人學生，並非學院的一分子……。林姆斯基-高沙可夫是聖彼得堡樂壇大老，這場音樂會將演出多首向他致敬的作品，難怪史特拉汶斯基拼命要《葬禮曲》在這次音樂會演出了。」史特拉汶斯基為此花了大量唇舌，幸而最後校方態度軟化。作曲家認為樂曲寫得不錯——但他沒有保存樂譜，分譜都放在音樂學院圖書館裡。布爾什維克革命時期，政局動盪；樂譜就此淹沒無聞，直至2015年才重見天日。經過芭拉珍斯卡雅將樂譜整理重組過後，樂曲2016年12月作第二次公演，由吉格耶夫指揮馬林斯基歌劇院樂團演出，地點同樣是聖彼得堡音樂學院——事實上，首演與這次演出之間相距108年之久。

音樂

《葬禮曲》開始時，氣氛有點像旋轉的迷霧，非常陰暗幽深，忙亂的木管偶然響起，低音銅管樂則奏出雄渾的和弦。音樂深沉憂鬱，只有在獨奏圓號奏出孤獨的旋律時，才變得明亮一點；後來陰森的進行曲響起，孤獨的旋律才交給其他樂器演奏。作曲家希望樂曲描繪這樣一個影像：

「樂團裡所有獨奏樂器，都在大師的墳墓前列隊，魚貫走過。每件樂器將自己的旋律當成花圈，放在大師墳前；背景則是深沉的顫音，恍如不斷啾啾細語似的，活像合唱團男低音唱歌時地震動。」終於，大提琴和低音大提琴響起，其他樂器應聲停下，音樂再度掉進既深沉又無法排解的痛苦之中。

in all the chaos of the Bolshevik Revolution, they were forgotten. Discovered in 2015 and reassembled by Natalya Braginskaya, the work's second public performance was given in December 2016 by Valery Gergiev and the Mariinsky Orchestra again in the Conservatory at St Petersburg after 108 intervening years.

THE MUSIC

Funeral Song begins in an atmosphere of swirling mists and profound gloom, with occasional flurries from the woodwind and sonorous chords from the low brass. This is dark, sombre music, only slightly enlightened by the appearance of a solo horn and a forlorn melody which is taken up in a grim march by other instruments. Stravinsky wanted this portray an image in which "all the solo instruments of the orchestra filed past the tomb of the master in succession, each laying down its own melody as its wreath against a deep background of tremolo murmurings simulating the vibrations of bass voices singing in chorus." This is eventually broken off by the cellos and basses, plunging the music back into a mood of dark, inconsolable grief.

編制 INSTRUMENTATION

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

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

史特拉汶斯基 IGOR STRAVINSKY

《彼得魯斯卡》 *Petrushka*

- 樂曲寫於1910至1911年間
- 完整芭蕾舞劇1911年6月13日在巴黎首演
- 1946年改編成管弦樂組曲，1947年出版
- Composed between 1910 and 1911
- Complete ballet first performed 13 June 1911 in Paris
- Adapted as an orchestral suite in 1946 and published in 1947

背景

狄亞吉列夫是20世紀初音樂界舉足輕重的人物。他生於俄羅斯，1909年在巴黎成立俄羅斯芭蕾舞團，成員幾乎全是流亡海外的俄羅斯舞蹈家。俄羅斯芭蕾舞團成立初期，便以精湛的劇樂、華美的舞衣、富麗堂皇的布景和令人瞠目結舌的高超舞藝，看得觀眾如癡如醉；翌年，狄亞吉列夫籌備芭蕾舞劇新作，原先委約利亞多夫撰寫劇樂；但利亞多夫後來背約，狄亞吉列夫就請史特拉汶斯基接手——這就是1910年6月25日在巴黎首演的《火鳥》。《火鳥》馬上讓史特拉汶斯基廣受多國樂評讚賞；不久，他想像出一個少女在異教祭典中不停跳舞，直至氣絕身亡的景象——那就是史上最受爭議、最激烈的芭蕾舞劇樂《春之祭》，還令史特拉汶斯基在國際樂壇變得聲名狼藉。

在《火鳥》和《春之祭》之間，狄亞吉列夫也邀請史特拉汶斯基為另

THE BACKGROUND

Serge Diaghilev had been one of the most influential figures in early 20th century music. Born in Russia, he established a ballet company in Paris in 1909 made up almost entirely of émigré Russian dancers, the Ballets Russes, whose first productions were greeted with rapturous enthusiasm as much for their glittering musical scores as for their lavish costumes, opulent scenery and stunning choreography. The following year he asked Igor Stravinsky to take over the task of composing music for a new ballet from Anatoly Lyadov, who had failed to fulfil a commission. That ballet, *The Firebird*, premiered in Paris on 25 June 1910, brought Stravinsky immediate international acclaim. Shortly afterwards Stravinsky had a vision in which he saw a girl dancing herself to death in a pagan rite. This he made into one of the most controversial and violent ballet scores ever written, *The Rite of Spring*, which propelled Stravinsky to international notoriety.

Between *The Firebird* and *The Rite of Spring* Diaghilev asked Stravinsky to write music for another ballet, *Petrushka*, inspired by the sawdust puppets which were a popular feature of Russian travelling fairs. Stravinsky described it as “a picture of a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of



弦外之音 EXTRA

史特拉汶斯基聲稱，自己之所以製作管弦樂組曲，「有兩個目的：其一是為了獲得版權，其二是改編成適合中型樂團演奏的樂曲」。不過此後組曲卻比原劇樂更著名。

Stravinsky claimed that he compiled the orchestral suite with “the dual purpose of copyrighting it and of adapting it to the resources of medium-sized orchestras”, but it has since become better-known than the original ballet score.

史特拉汶斯基與飾演彼得魯斯卡的著名舞者尼金斯基合照。
Stravinsky with Vaslav Nijinsky in costume for the 1911 ballet *Petrushka*.

一齣芭蕾舞劇《彼得魯斯卡》寫作劇樂。《彼得魯斯卡》靈感來自俄羅斯流動集市常見的木偶戲。史特拉汶斯基自言樂曲描繪「木偶突然被賦予生命，邪惡地把大推琶音排山倒海地湧向樂團，令樂團不勝其煩。」《彼得魯斯卡》有許多鋼琴炫技樂段；這與史特拉汶斯基當時正寫作鋼琴協奏曲不無關係——不過那首鋼琴協奏曲卻始終沒有脫稿面世。

音樂

全曲四部分毫無間斷，一氣呵成。

懺悔節集市。1830年聖彼得堡一次狂歡節。市集裡人山人海，有街頭藝人在拉手風琴，有少女在跳舞，還有一群人在尋歡作樂。鼓手上場，告訴眾人有個邋遢的老藝人來到。老藝人拿起笛子奏出荒誕的小曲，令觀眾中了魔咒，木偶戲才開始——舞台上，三個木偶（彼得魯斯卡、黑木偶和舞姬）跳起狂熱的舞來。

彼得魯斯卡的房間。像牢房一樣的小室。門猛然打開，彼得魯斯卡被踢進房間，臉朝下直挺挺地摔了一

arpeggios.” The prominent virtuoso role given to the piano in *Petrushka* is a legacy of a piano concerto Stravinsky had begun to write at the time, but was never to complete.

THE MUSIC

The four sections are played without a break.

The Shrovetide Fair. A carnival in St Petersburg in 1830. Surging crowds, an organ-grinder, a dancing girl and a group of revellers. Drummers appear and announce an old and gnarled showman who, before putting on his puppet show, plays a nonsensical little tune on his flute which casts a spell over the audience. On the stage of the puppet theatre three puppets – *Petrushka*, the *Blackamoor* and the *Ballerina* – perform a frantic dance.

In *Petrushka's* Room. A small prison-like cell. The door bursts open and *Petrushka* is kicked inside, falling flat on his face. His pathetic attempts to escape are depicted by fluttering arpeggios from the piano. The door opens and the *Ballerina*, with whom *Petrushka* is in love, dances in.

In the *Blackamoor's* Room. The *Ballerina* admires the handsome and powerful



俄羅斯藝術家貝努瓦為《彼得魯斯卡》設計場景。

Petrushka's Room
by Alexandre
Benois.

(Wikipedia Commons)

跤；鋼琴以顫抖的琶音刻劃他嘗試逃走卻又徒勞無功。門打開了，彼得魯斯卡的心上人——舞姬——翩然而至。

黑木偶的房間。舞姬仰慕強壯英俊的黑木偶，就來到他的房間。兩個木偶在舒適豪華的房間內擁抱。彼得魯斯卡闖入，但被黑木偶攆走。

懺悔節集市——夜幕。木偶劇場一陣騷動；只見彼得魯斯卡自帷幔後衝出，黑木偶在後面窮追不捨，然後把彼得魯斯卡殺死。眾人大驚，魔咒隨之解除。老藝人提醒觀眾彼得魯斯卡不過是個木偶。市集結束，老藝人正在整理收拾，彼得魯斯卡突然現身威嚇老藝人；老藝人嚇得拔足狂奔，在黑夜中消失。

樂曲剖析中譯：鄭曉彤

Blackamoor and goes to his luxurious room where they embrace. Petrushka bursts in but is chased away by the Blackamoor.

The Shrovetide Fair – evening. There is a commotion in the puppet theatre and Petrushka rushes out from behind the curtain chased by the Blackamoor who kills Petrushka in front of a dismayed crowd. The spell is broken and the showman reminds the crowd that Petrushka is only a puppet. But after the fair has shut and the showman is clearing up, Petrushka appears and threatens him. Terrified the showman runs off into the night.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、三支單簧管（其一兼低音單簧管）、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、鋼琴、鐘琴及弦樂組。

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

BEETHOVEN 2

JAAP'S
梵志登的貝二——畢比達



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RUDOLF



陳以琳 ELIM CHAN

指揮 Conductor

PHOTO: Willeke Machiels

炙手可熱的年輕指揮家陳以琳憑著富「戲劇性與親切感、力量與靈巧」（《赫里福德時報》）的精湛表現而備受讚賞。她是首位贏得多娜泰拉·弗里克國際指揮大賽的女指揮，自本樂季開始擔任安特衛普交響樂團的首席指揮。此外，她從2018/19樂季起擔任皇家蘇格蘭國家樂團的首席客席指揮。

陳以琳2019/20樂季的演出繁多，除指揮威爾斯BBC國家交響樂團於BBC逍遙音樂節亮相外，亦包括與法國現代樂集、柏林音樂廳樂團、科隆居策尼茲樂團、哥德堡交響樂團、荷蘭愛樂樂團、瑞典電台交響樂團、多倫多交響樂團，以及英國國家青年樂團的首演。早前，她於阿姆斯特丹荷蘭皇家音樂廳與多特蒙德音樂廳，指揮荷蘭皇家音樂廳管弦樂團的樂季開幕音樂會；她亦為愛樂管弦樂團、倫敦交響樂團、澳洲青年樂團等眾多樂團擔任客席指揮。

2019年，她與費城樂團以及柏林德意志交響樂團的首演，均獲媒體稱譽。上一樂季其他重要的合作包括：不萊梅德意志室樂團、皇家斯德哥爾摩愛樂樂團、悉尼交響樂團，以及與洛杉磯愛樂樂團和鹿特丹愛樂樂團再度合作。陳以琳在2015/16樂季擔任倫敦交響樂團的助理指揮，並於2016/17樂季入選洛杉磯愛樂「杜達美駐團指揮計劃」。

One of the most sought-after of the young conductors and widely admired for her unique combination of "drama and tenderness, power and delicacy" (*Hereford Times*), Elim Chan became the first female winner of Donatella Flick Conducting Competition and has now been appointed Chief Conductor of the Antwerp Symphony Orchestra. In addition, she also holds the position as Principal Guest Conductor of the Royal Scottish National Orchestra since 2018/19.

The 2019/20 season features many highlights, starting off with an appearance at the BBC Proms where she conducted the BBC National Orchestra of Wales, followed by her debuts with the Ensemble intercontemporain, Konzerthausorchester Berlin, Gürzenich-Orchester Köln, Gothenburg Symphony and Netherlands Philharmonic orchestras, Swedish Radio and Toronto Symphony orchestras, and the National Youth Orchestra of Great Britain. She returns to the Royal Concertgebouw Orchestra for its season opening concerts at the Amsterdam Concertgebouw and Dortmund Konzerthaus, as well as to the Philharmonia Orchestra, London Symphony Orchestra and the Australian Youth Orchestra.

Celebrated by the press for her debuts with the Philadelphia Orchestra and Deutsches Symphonie-Orchester Berlin in 2019, other highlights last season included engagements with Deutsche Kammerphilharmonie Bremen, Royal Stockholm Philharmonic and Sydney Symphony orchestras alongside returns to Los Angeles Philharmonic and Rotterdam Philharmonic orchestras. Chan became Assistant Conductor of the London Symphony Orchestra in 2015/16 and was appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic in 2016/17.



葛魯賓格 MARTIN GRUBINGER

敲擊 Percussion

PHOTO: Simon Pauly

葛魯賓格是現今世上最出色的敲擊樂演奏家之一，曲目範圍特別廣泛，涵蓋獨奏作品、室樂（與多個合作伙伴演出，包括由他創立的敲擊星球合奏團），以至敲擊樂協奏曲。他演奏的音樂範疇多元化，灌注熱情，技巧已臻完美，使聽眾引頸以待，並將本來在樂團後方的敲擊樂帶到舞台焦點所在。

葛魯賓格在本樂季率先為維也納音樂廳演出名為《伯恩斯坦體驗》的多重敲擊樂節目；接著聯同王羽佳及由他創立的敲擊星球合奏團於紐約卡內基音樂廳及安娜堡的希爾演奏廳亮相。他稍後將分別與悉尼交響樂團及哥德堡交響樂團巡迴歐洲演出，並首度與柏林愛樂合演。他亦將與蘇黎世市政廳樂團、德累斯頓愛樂樂團、瑞士意大利語區樂團等眾多樂團再度合作。

為葛魯賓格創作的音樂作品與日俱增，例如2007年多曼的《隨時間凍結》、2008年切哈的《協奏曲》，以及2012年譚盾的協奏曲《大自然的眼淚》。2014年春季，他與馬勒室樂團為伊歐沃斯的《會說話的鼓》進行德國首演。作曲家薩爾以及比亞納爾森均為葛魯賓格撰作敲擊樂協奏曲，並於2018/19樂季作世界首演。他眾多敲擊樂節目，如《敲擊星球》、《敲擊樂世紀》及《加勒比對決》等皆獲好評，進一步印證他的多才多藝。

Possibly the best multi-percussionist in the world, Martin Grubinger possesses an unusually broad repertoire ranging from solo works and chamber music, with partners including his own Percussive Planet Ensemble, to percussion concertos. His technical perfection, enthusiasm and musical versatility make his performances “must-see” events and has brought the percussion from the back of the orchestra to the middle of the stage.

Starting off the season at Wiener Konzerthaus with a multi-percussion programme entitled *The Bernstein Experience*, Grubinger then joins forces with Yuja Wang and his Percussive Planet Ensemble for appearances at Carnegie Hall and Hill Auditorium in Ann Arbor. Later this season he is on tour in Europe with the Sydney Symphony Orchestra and later with the Gothenburg Symphony before making his debut with the Berlin Philharmonic. Reinventions see him return to Tonhalle Orchestra Zürich, Dresden Philharmonic and Orchestra della Svizzera italiana amongst many others.

Amongst the growing number of works written for Grubinger are Avner Dorman's *Frozen in Time* (2007) and Friedrich Cerha's *Concerto* (2008) as well as Tan Dun's concerto, *Tears of Nature* (2012). Spring 2014 saw the German premiere of Eötvös' *Speaking Drums* with the Mahler Chamber Orchestra. 2018/19 sees world premieres of new percussion concertos dedicated to Martin Grubinger by Fazil Say and Daniel Bjarnason. His renowned percussion projects, including *The Percussive Planet*, *Century of Percussion* and *Caribbean Showdown*, are further examples of his versatility.

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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.



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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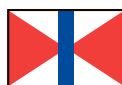
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安素度·普基 (1910) 小提琴 • 由張希小姐使用

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

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

香港管弦協會婦女會 捐贈

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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
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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

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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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

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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- 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

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

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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
\$580 \$480 \$380 \$280

折扣優惠#
DISCOUNT OFFER#

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	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 FEB 2020

Sat 8pm

9 FEB 2020

Sun 3pm

TW
\$380 \$320 \$260 \$180

恐龍音樂之旅

The Dinosaur Footprints

太古週日家 + 賞系列

恐龍音樂之旅

Swire Sunday Family Series

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	《賊鷗》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

齊亞齊亞尼尼·指揮
文嘉祺博士·恐龍專家
Mariano Chiacchiarini,
conductor
Dr Michael Pittman,
dinosaur expert

恐龍專家文嘉祺博士將以廣東話和英語講解，適合三歲及以上大小朋友。
Presented in Cantonese and English by dinosaur expert Dr Michael Pittman.
Suitable for aged three and above.

17 Feb 2020

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂 x 大館：室樂音樂會系列

貝多芬遇上莫扎特 (鋼琴管樂五重奏)

HK Phil x Tai Kwun: Chamber Music Series Beethoven Meets Mozart (Piano & Wind Quintet)

莫扎特	降E大調五重奏，為鋼琴和木管而作，K. 452
貝多芬	升C小調鋼琴奏鳴曲，「月光」
貝多芬	降E大調五重奏，為鋼琴和木管而作，op. 16
MOZART	Quintet for Piano & Winds in E-flat, K. 452
BEETHOVEN	Piano Sonata in C-sharp minor, no. 2, Moonlight
BEETHOVEN	Quintet for Piano & Winds in E-flat, op. 16

韋爾遜·雙簧管
史安祖·單簧管
莫班文·巴松管
江蘭·圓號
李偉安·鋼琴
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn
Warren Lee, piano

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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

購買指定音樂會並出示促銷編碼「2019ORCHESTRAOFTHEYR」均可享九折優惠。只適用於A及B票價之門票。

We are offering our music fans a 10% discount when purchasing tickets for the concerts with the promo code "2019ORCHESTRAOFTHEYR". Only apply to Price A and B tickets.

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