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Philip Pickett
指揮 conductor

Sarah Crane
女高音 soprano

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藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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港樂聖誕夜

Christmas with the Philharmonic

畢克特

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conductor

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soprano

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和平

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快板

海頓

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雷奧波特·莫扎特

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M HAYDN

Pastorello

Andante

Allegro

HAYDN

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L MOZART

Toy Symphony

BIZET

L'arlésienne: Farandole

各位觀眾

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李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特 | Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia’s leading orchestras. Enriching Hong Kong’s cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven’s *Fidelio* opera-in-concert and Mahler’s *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic’s Principal Patron, enabling Maestro de Waart’s artistic vision for the Orchestra to be realized. Swire’s sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra’s history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。为了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。🏆

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HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🏆

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A Sound Commitment



Edo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

畢克特

Philip Pickett

指揮
conductor



畢克特是世界知名的新倫敦古樂團及寰宇音樂人的音樂總監兼創辦人，是現今最卓越的復古演奏先峰之一。

2003年11月，畢克特在倫敦南岸藝術中心指揮新倫敦古樂團演繹米拿製作的蒙台威爾第《奧菲歐》，贏得各方好評，其後於英格蘭、挪威及中國各大藝術節和巴黎音樂城載譽重演。2004年4月，他於里昂國家歌劇院指揮蒙台威爾第《奧菲歐》的新製作，2007年又參與標誌《奧菲歐》演出400周年的世界巡演。他是倫敦南岸藝術中心的藝術家(1996至2005年)。他又曾經與新倫敦古樂團到訪世界各地著名音樂廳，如：阿姆斯特丹皇家音樂廳、都靈連格托、巴塞隆拿加泰羅尼亞音樂宮、倫敦皇家節慶音樂廳及紐約林肯中心。近期演出包括鹿特丹愛樂、哥本哈根愛樂、奧斯陸室樂團、荷蘭電台室樂愛樂團、皇家比利時愛樂、南日德蘭半島交響樂團的首演演出。2009年3月，畢克特更在墨西哥國家歌劇院指揮《唐喬望尼》的新製作。

畢克特和新倫敦古樂團15年來都專為Decca唱片錄音，共製作超過40隻唱片，其中包括：蒙台威爾第的《奧菲歐》及《1610聖母晚禱》、巴赫的布蘭登堡協奏曲、管弦組曲和聖誕清唱劇、布魯的《維納斯與阿多尼斯》、泰勒曼的《水中音樂》和韋華第的《榮耀頌》。他又和寰宇音樂人合作，為Philips Classics灌錄一系列英國劇場音樂的專輯，包括：浦賽爾的《雅典的泰門》、《狄多與依尼阿斯》和《仙后》的選段，以及為科芬園莎士比亞復興(約1820)而奏的畢夏普的音樂。

畢克特是南岸藝術中心每年一度的早期音樂節的藝術總監(1996至2003年)，1995年，他獲任倫敦莎士比亞環球劇院的早期音樂總監。

Musical Director and founder of the world-renowned ensembles New London Consort and Musicians of the Globe, Philip Pickett is considered as one of today's most eminent advocates of period performance.

In November 2003, Philip Pickett conducted the New London Consort's acclaimed Jonathan Miller production of Monteverdi's *L'Orfeo* at London's South Bank Centre, with later revivals at major arts festivals in England, Norway and China, and at the Cité de la Musique in Paris. In April 2004, he conducted a new production of Monteverdi's *L'Orfeo* at Lyon National Opera. A world-wide tour of the production in 2007 marked the 400th anniversary of the first performance of *L'Orfeo*. He was the Associate Artists of London's South Bank Centre between 1996 and 2005. He has performed with the New London Consort in some of the most prestigious concert halls in the world, including the Concertgebouw Amsterdam, Lingotto Turin, Palau de la Música Catalana Barcelona, Royal Festival Hall London and Lincoln Center New York. Recent engagements include débuts with the Rotterdam Philharmonic, Copenhagen Philharmonic, Oslo Chamber Orchestra, Netherlands Radio Chamber Philharmonic, Royal Flemish Philharmonic and South Jutland Symphony Orchestra. In March 2009, Philip Pickett will conduct a new production of *Don Giovanni* at Mexico National Opera.

Philip Pickett and the New London Consort recorded exclusively for Decca for 15 years, making more than 40 CDs including Monteverdi's *L'Orfeo* and *1610 Vespers*, Bach's Brandenburg Concerti, Orchestral Suites and Christmas Oratorio, Blow's *Venus & Adonis*, Telemann's *Water Music* and Vivaldi's *Gloria*. With the Musicians of the Globe, he recorded a series of CDs of English theatre music for Philips Classics including Purcell's *Timon of Athens*, excerpts from *Dido & Aeneas* and *The Fairy Queen*, and Henry Rowley Bishop's music for the Covent Garden Shakespeare revivals around 1820.

From 1996 to 2003 Philip Pickett was Artistic Director of the South Bank Centre's annual Early Music Festival. In 1995 he was appointed Director of Early Music at Shakespeare's Globe Theatre in London.

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格菱

Sarah Crane

女高音
soprano



布里斯本女高音格菱是多項著名大賽的得獎者，包括：澳洲歌劇基金會1997德國歌劇大獎和澳洲地區總決賽大都會歌劇獎，後者更讓她成功打入1998年度大都會歌劇院的最後遴選。

1997年，格菱於昆士蘭音樂學院研究生文憑畢業，又曾獲得布里斯本市長演藝獎學金及1998年澳洲歌劇基金美國音樂學院獎學金，讓她能赴奧地利格拉茨進修。

2001年九月，格菱全職於德國弗萊堡歌劇院擔任獨唱家，曾演唱《魔笛》的帕米娜、韓德爾《艾里唐特》的吉奈芙拉、馬士納《吸血殭屍》的楊特和馬德納《許帕里翁》的女高音獨唱。該季，她亦曾到瑞士馬賽爾歌劇院演唱帕米娜，2000至2003樂季，她繼續參演弗萊堡歌劇院的演出，曾演唱《費黛里奧》的瑪爾澤琳、馬切羅《阿莉安娜》的主角和比才《卡門》的米卡葉拉。她又曾為弗萊堡歌劇院擔任馬田的《瑪莉亞三幕劇》和史曼諾夫斯基的《聖母悼歌》兩套節目的女高音獨唱。

返回澳洲後，格菱曾演唱《羅密歐與茱麗葉》的茱麗葉、《那布哥》的安娜、為昆士蘭歌劇院演唱《夜鶯之戀》、《魔笛》的侍女甲、為澳洲歌劇院演唱《水仙精靈》的林中仙子甲和《阿爾辛娜》的奧波杜。2008年的演出包括：為澳洲歌劇院演唱《奧蘭多》的安祖莉卡 and 《卡門》的米卡葉拉、為昆士蘭歌劇院演唱帕米娜、和與昆士蘭交響樂團合作演出韓德爾的《彌賽亞》。2009年，格菱會演唱《維特》的蘇菲、為澳洲歌劇院演唱帕米娜和為昆士蘭歌劇院演唱瑪爾澤琳。2010年，她將再度與昆士蘭歌劇院合作，演唱《風流寡婦》的華倫切娜。

Brisbane soprano Sarah Crane is the winner of several prestigious competitions, including Opera Foundation Australia's 1997 German Operatic Award and The Australian Regional Final of the Metropolitan Opera Award which enabled her to be a finalist in the 1998 Metropolitan Opera Auditions in New York.

In 1997, Sarah graduated with a Post Graduate Diploma in Opera Performance from the Queensland Conservatorium of Music and was a recipient of a Brisbane City Council Lord Mayor's Performing Arts Fellowship as well as receiving the 1998 American Institute of Musical Studies Award from Opera Foundation Australia which gave her the opportunity to study in Graz, Austria.

In September 2001, Sarah took up residency as a full time soloist with the Freiburg Opera in Germany, singing the role of Pamina in *The Magic Flute*; Ginevra in Handel's *Ariodante*; Janthe in *The Vampire* by Marschner and the soprano solo in Bruno Maderna's *Hyperion*. During the season, Sarah also made guest appearances in the role of Pamina for the Basel Opera in Switzerland. She continued her engagements in Freiburg for the 2000-2003 season with the role of Marzelline in *Fidelio*; the title role in Bernadetto Marcello's *Arianna* and Micaela in Bizet's *Carmen*. She also performed the soprano solos for Martin's *Maria-Triptychon* as well as for the *Stabat Mater* by Szymanowski with the Philharmonic Orchestra Freiburg.

Upon her return to Australia, she sang Juliette in *Romeo et Juliette*, Anna in *Nabucco* and Echo in *The Love of the Nightingale* for Opera Queensland and performed First Lady in *The Magic Flute*, First Wood Sprite in *Rusalka* and Oberto in *Alcina* for Opera Australia. 2008 saw appearances as Angelica in *Orlando* and Micaela for Opera Australia, Pamina for Opera Queensland and Handel's *Messiah* for the Queensland Symphony Orchestra. In 2009, Sarah sang Sophie in *Werther* and Pamina for Opera Australia and Marzelline for Opera Queensland. She returns to Opera Queensland in 2010 for performances as Valencienne in *The Merry Widow*.

香港兒童合唱團

The Hong Kong Children's Choir



音樂總監兼首席指揮 霍嘉敏

Music Director / Principal Conductor **Kathy FOK**

香港兒童合唱團 (簡稱「香兒」) 成立於1969年，為政府註冊非牟利慈善團體，多年來積極推動藝術教育，為香港音樂及文化界培育不少人才。現時「香兒」已成為世界上人數最多、組織最龐大的兒童合唱團，更發展為一個多元兒童藝術教育團體。在現任音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，團員進行饒富趣味的學習，並通過有系統的藝術訓練，了解到群體精神和處事嚴謹的重要性，為他們踏足社會作好準備。

「香兒」每年均獲不同團體邀請到外地演出，把愛與和平的訊息傳遍世界，足跡遍佈多個國家。團員精湛的演出令各地人士驚詫於小小的香港，竟能培養如此出眾的兒童合唱團，並被冠以「小小音樂親善大使」和「世界最傑出兒童合唱團之一」的美譽。「香兒」於2003年獲選為「中國十大少年合唱團」，更於匈牙利「Vivace 2006 國際合唱節」中奪得最高殊榮的「最受觀眾歡迎大獎」。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization and has made tremendous contributions for children's arts education in Hong Kong. HKCC is now the biggest choir in the world and has grown into a diversified arts education organization for children. Under the supervision of Kathy Fok, the current Music Director and Principal Conductor, and more than 100 professional tutors, choir members not only develop their artistic talents, but also learn the importance of team spirit through interesting and well organized practices.

HKCC is invited to perform overseas each year, spreading the message of love and peace in different parts of the world. The Choir has been well received and appreciated in many countries, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC was named "China's Top Ten Children Chorus" in 2003 and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary.



除外地演出，「香兒」亦積極參與各項慈善表演，包括1999年為聽障兒童籌款的「香港合唱馬拉松」、2001年為香港聾人協進會籌款的「2001慈善音樂會—橋」、2003年聯同「護幼教育基金」為沙士孤雛籌募教育經費而舉辦的「全賴愛：護幼音樂會」、2006年為香港中文大學籌款的「萬眾童心籌款音樂會」及2008年為「聯合國兒童基金會」募捐以幫助四川大地震受災兒童的「童聲傳千里·愛心暖蜀童」馬拉松音樂會。

作為本港最具代表性的兒童合唱團，「香兒」經常於香港的歷史性時刻演出，包括1997年香港政權交接儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮、2007年多場慶祝香港回歸十週年的活動及2008年一系列迎接北京奧運活動等。此外，「香兒」每年均會舉辦多場音樂會及舞蹈匯演，讓團員向各界展現他們的藝術才華。

Apart from touring abroad, HKCC also actively participates in local charitable events, including the 1999 "Chorathon" to raise fund for children with hearing disabilities, 2001 "Bridges of Friendship, Bridges of Songs" concert for the Hong Kong Association of the Deaf, 2003 "All for Love" fundraising concert for "We Care Education Fund" established for children who lost their parents in SARS, 2006 fundraising concert for the Chinese University of Hong Kong, and 2008 fundraising music marathon for UNICEF to help suffering children in Sichuan after the massive earthquake.

As the children's choir that best represents Hong Kong, HKCC took part in many historical moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, various performances to commemorate the 10th Anniversary of Hong Kong's reunification with China in 2007, and series of performances celebrating the 2008 Beijing Olympic Games. HKCC also organizes numerous concerts and performances each year for our members to show their artistry to the public audience.

韓德爾

George Frideric Handel

1685 - 1759

皇家煙火音樂，作品HWV351

序曲

布雷舞曲

和平

歡樂

小步舞曲I

小步舞曲II

一年將盡，又到大事回顧的時候了。音樂方面，2009年是兩位重要作曲家的週年紀念：分別是韓德爾逝世250週年紀念(1759年4月14日，倫敦)和海頓逝世200週年紀念(1809年5月31日)，因此今晚的音樂會便以兩人一些最出色的作品來為一年來的紀念活動畫上完美句號。

「奧地利王位爭奪戰」持續八年，令整個歐洲遭殃之餘，更直接導致美國建國及促使英國殖民印度。1748年戰爭結束，交戰各方簽訂亞琛和約，各國紛紛舉行慶祝活動。英國國王喬治二世下令放煙花讓公眾觀賞，並大肆慶祝戰事結束及簽訂和約。煙花匯演1749年4月27日在倫敦格林公園舉行，韓德爾獲委託撰寫配樂。但在這個鬧哄哄的場合、又有發射煙花的聲音干擾，再加上幾具發射器材著火爆炸，其實沒幾個人能聽得見韓德爾的音樂；可是六天前在沃克斯花園的綵排，卻有12,000人到場聆聽。

Music for the Royal Fireworks, HWV351

Ouverture

Bourrée

La Paix

La Réjouissance

Menuet I

Menuet II

As we approach the end of any year we tend to look back over the past 12 months. Musically, our recollections of 2009 have been dominated by two major anniversaries; the 250th anniversary of the death (in London on 14th April 1759) of George Frideric Handel, and the 200th anniversary of the death (in Vienna on 31st May 1809) of Franz Joseph Haydn. It is only fitting that we end the 2009 celebrations of these two major composers with a programme including extracts from some of their greatest works.

The War of Austrian Succession ran for almost eight years and affected not only just about all of Europe but directly led to the creation of the USA and to the establishment of British rule in India. As a result the Treaty of Aix-la-Chapelle which ended it in 1748 was a cause for great celebration, not least in Britain where King George II called for a mammoth public fireworks display to mark the signing of the Treaty and the end of the war. It was held in Green Park, London, on 27th April 1749, and Handel was commissioned to write music for the occasion. But with all the noise and confusion of fireworks going off and the added distraction of several of the launching machines themselves catching fire and exploding, few people on that occasion would have heard the music. However over 12,000 did turn up to hear it in rehearsal in Vauxhall Gardens six days earlier.

國王下令樂曲要採用24支雙簧管，12支巴松管、九支小號、九支圓號、三套定音鼓和小鼓；但後來在湯瑪士·科蘭棄嬰醫院籌款音樂會(1749年五月底)重演時，韓德爾卻加上了弦樂。

雖然今晚演出陣容較小(尤其木管聲部)，但旋律不失豪邁、效果依舊高貴而戲劇化、氣氛仍然熱烈——無論慶祝的是節日還是無人記得的和約也同樣合適。組曲先以莊嚴的序曲(國王和儀仗隊進場)開始，然後是連串歡欣愉快的舞曲，中間的一首是寓意明顯的和平，隨後的樂曲以歡樂為題，也很合宜。🍷

The King commanded that the work should be scored for 24 oboes, 12 bassoons, nine trumpets, nine horns, three timpani and side drums, but Handel subsequently added string parts for a concert in aid of Thomas Coran's Foundling Hospital in which guise it was performed in late May 1749.

Despite the somewhat reduced forces – not least in the wind section – we can nevertheless appreciate in today's performance of Handel's Music for the Royal Fireworks not only the expansive melodies and stately dramatic gestures but also the grand sense of celebration which seems as appropriate to this time of year as to any long-forgotten treaty. After the ceremonial Overture (designed to be played as the King's procession crossed Green Park) comes a series of joyful dances, the central one being, symbolically, entitled La Paix ("the Peace") and followed, appropriately enough, by La Réjouissance ("the Rejoicing"). 🍷

韓德爾

George Frideric Handel

1685-1759

《彌賽亞》選段，作品56

每年總會發生驚心動魄的事情，1741年也不例外。畢竟，奧地利王位爭奪戰正如火如荼，牽連英國、法國、普魯士、巴伐利亞、匈牙利和前捷克斯洛伐克；該年的年鑑上盡是陸戰海戰軍事衝突軍事聯盟...但現在都似乎不相干了。可是，有一件發生在1741年的事情影響力及於今日——可以說，要是沒有它，生活就會貧乏得多了：那就是韓德爾寫作神劇《彌賽亞》(1741年8月22日至9月14日)。

《彌賽亞》的歌詞由查爾斯·詹南斯(1700-1773)撰寫。他與韓德爾相識多年，這次從《新舊約聖經》精心挑選多段經文作為歌詞。這是韓德爾第一次按《聖經》經文譜曲，也料到倫敦審查官幾乎無可能批准上演。所以當愛爾蘭總督邀請韓德爾到都柏林參加1741至1742年冬季兩個音樂會系列時，韓德爾就決定讓《彌賽亞》移師都柏林上演。但即使在都柏林，事情也並非一帆風順：都柏林聖帕提克大教堂總鐸祖納森·史威夫特(也就是大名鼎鼎的《格列佛遊記》的作者)便禁止該教堂任何詩班成員參與是次演出。但無論如何，1742年4月13日《彌賽亞》在都柏林費沙姆寶街新音樂廳首演，而且大受歡迎。

Excerpts from *Messiah*, HWV56

The events of 1741 were as dramatic as any; after all the War of Austrian Succession was at its height with Britain, France, Prussia, Bavaria, Hungary and the former Czechoslovakia all deeply involved in it. The list of battles, naval and military engagements and alliances dominates any almanac for the year, but none of these seems to have much relevance today. One thing which did come out of 1741 has, however, survived to this day and we can safely say that without it, life would be very much the poorer; between 22nd August and 14th September of that year Handel composed his oratorio *Messiah*.

The text of *Messiah* was arranged with great care from passages in both the Old and New Testaments of The Bible by Charles Jennens (1700-1773), who had known Handel for many years. This was the first time that Handel had set actual words taken from The Bible and he was aware that this would make it almost impossible to get the work past the London censor. So, following an invitation from the Lord Lieutenant of Ireland to visit Dublin and participate in two concert series arranged there for the winter season of 1741-1742, Handel decided to have the work premiered there. Even so, controversy surrounded the performance. Jonathan Swift, Dean of St Patrick's Cathedral, Dublin (and better known to most today as the author of *Gulliver's Travels*) banned any members of the cathedral choir from taking part in that performance. Nevertheless on 13th April 1742 *Messiah* was first performed in the New Music Hall, Fishamble street, Dublin, and was a huge success.

詹南斯把歌詞編排得像歌劇一樣，分為三大部分，每部份再細分為場景。今晚演出的是第一部份，講述天使告訴牧羊人基督降生——也就是第一個聖誕節——以及著名的哈利路亞。英國審查官後來終於批准《彌賽亞》上演，馬上風靡英國，連英王喬治三世也到場觀看（那天的演出在倫敦舉行，韓德爾親自指揮）。據說國王在悶熱的劇院看了兩小時、全程都是韓德爾的演出後，顯然覺得累了，便站起來——有人說他覺得太悶所以離場、有人說他想去洗手間、有人說他不過想伸展一下雙腿而已——而按當時習俗，全場觀眾也要跟著站起來。傳說這件事剛好在哈利路亞時發生；因此時至今日，每逢聖誕節在鄉間演出《彌賽亞》時，觀眾都會緊隨傳統，在哈利路亞響起時站起來——那是英國人熱愛傳統的奇特表現方式。2009年的香港觀眾當然不會這麼做吧！🔥

Jennens had arranged the text very much as if it were an opera, with three distinct parts which are themselves subdivided into scenes. Today we hear that section of Part One which tells the story of the Angels appearing to the Shepherds and telling them of the birth of Christ – the first Christmas – along with the celebrated “Hallelujah Chorus”. When *Messiah* eventually managed to overcome the English censor’s objections, it quickly became established as a hugely popular work and on one King George III attended a London performance directed by Handel himself. The story goes that the king, clearly tired after two hours of undiluted Handel in a stuffy theatre, stood up - some say to leave the theatre out of boredom, some suggest to pay a visit to the toilet, others that he was merely stretching his legs – and, in accordance with proper custom at the time, the entire audience also rose to its feet. Legend has it that this happened during the “Hallelujah Chorus” and, as a quaint reflection on the English love of tradition, in provincial performances of the work at Christmas time to this day the audience loyally rises to its feet when this chorus is performed; an audience in 2009 Hong Kong is definitely not expected to do likewise! 🔥

韓德爾：《彌賽亞》選段

HANDEL: Excerpts from *Messiah*

田園間奏曲

宣敘調

在伯利恆之野地裡有牧羊的人，
夜間按著更次看守羊群。
有主的使者站在他們旁邊，
主的榮光四面照著他們；
牧羊的人就甚懼怕。
那天使對他們說：
不要懼怕！
我報給你們大喜的信息，
是關乎萬民的；
因今天在大衛的城裡，
為你們生了救主，
就是主基督。
忽然，有一大隊天兵
同那天使
讚美神說：

合唱

在至高之處榮耀歸與神！
在地上平安歸與
他所喜悅的人！

Pifa

Recitativo

There were shepherds abiding in the field,
keeping watch over their flocks by night.
And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them,
and they were sore afraid.
And the angel said unto them:
Fear not, for behold,
I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day
in the city of David a Saviour,
which is Christ the Lord.
And suddenly there was with the angel,
a multitude of the heavenly host,
praising God, and saying:

Chorus

Glory to God in the highest,
and peace on earth,
good will towards men.

詠嘆調

錫安的民哪，應當大大喜樂；
耶路撒冷的民哪，應當歡呼。
看哪，你的王來到你這裡！
他是公義的，並且施行拯救，
他必向列國講和平。

宣敘調

那時，瞎子的眼必睜開；
聾子的耳必開通。
那時，瘸子必跳躍像鹿；
啞巴的舌頭必能歌唱。

合唱

哈利路亞！
因為主——我們的神、全能者作王了。
世上的國
成了我主
和主基督的國；
他要作王，直到永永遠遠。
萬王之王，萬主之主。
哈利路亞！

Aria

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour,
and He shall speak peace unto the heathen.

Recitativo

Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped.
Then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.

Chorus

Hallelujah!
for the Lord God Omnipotent reigneth.
The kingdom of this world
is become the kingdom of our Lord,
and of His Christ;
and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
Hallelujah!

韓德爾

George Frideric Handel

1685 - 1759

水上音樂組曲，D大調第二組曲，

作品349

(序曲)

號笛舞風格

小步舞曲

慢板

布雷舞曲

Water Music Suite No. 2 in D,

HWV349

(Overture)

Alla Hornpipe

Menuet

Lentement

Bourrée

水上音樂共由三套組曲組成，是韓德爾為皇室在泰晤士河舉行的三次宴會（1715年8月22日、1717年7月17日和1736年慶祝威爾斯親王——也就是後來的喬治三世——大婚）所作的器樂作品結集。大家都不肯定哪個樂章是在哪次宴會演出、或何時把舞曲湊成三套組曲——事實上，韓德爾肯定把不少素材在三次宴會裡循環再用，而且他本人也不反對「借用」他人作品。儘管如此，我們手上卻有一份很棒的報導，描述第二次宴會的情況。1717年7月19日《每日新聞》寫道：

「週三晚上（1717年7月17日）約八時，國王陛下在白廳登上無頂大型遊艇，沿河西行前往切爾西，船上還有博爾頓公爵夫人、紐卡素公爵夫人、歌德芬伯爵夫人、奇曼塞克夫人和奧克尼伯爵。其他遊艇上載著許多達官貴人，而且船多得幾乎把河面全被覆蓋。樂師在城市公司的遊艇上演奏，樂隊有50多件各類樂器，由林伯特開始（遊艇隨著水漲航行，不用划船，直到切爾西），全程演奏最優秀的交響樂。這些曲子是韓德爾先生特別為是次盛會所作。國王陛下聽了十分

The three suites of Water Music were compiled from the various instrumental pieces Handel wrote for three separate royal parties held on the River Thames; on 22nd August 1715, 17th July 1717 and to celebrate the wedding of the Prince of Wales (later to become King George III) in 1736. We do not know for certain which movements were played on which occasion – indeed, Handel doubtless recycled much of the material and played it at all three, while he would not have been averse to “borrowing” movements from other composers – nor who or when the dances were formed into the three suites. But we do have a fascinating contemporary report about the second of those occasions published in *The Daily Courant* on 19th July 1717:

“On Wednesday Evening (17 July 1717), at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd. A City Company's Barge

喜歡，來回兩程已下令樂手演奏了三次之多。11時，國王陛下在切爾西登岸。夜宵已備，樂韻悠揚。至凌晨二時，國王陛下上船，沿原路回宮，途中不停地奏樂，直至國王登岸。」

水上音樂第二組曲，共由五個樂章組成。第一樂章序曲活潑好動，小號與圓號一呼一應，效果鮮明。第二樂章號笛舞風格最能令人聯想起在水面航行的感覺，圓號在此再次耀武揚威：然後是充滿王者風範的小步舞曲、精緻的慢板和輕快的布雷舞曲。🔥

was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At 11 his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Music, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed."

The five pieces which constitute the second of the *Water Music* suites open with a stirring Overture with vivid antiphonal effects between the trumpets and the horns after which comes that most nautical of dances, a Hornpipe (again giving the horns their moments of glory), a truly regal Minuet, a delicate slow dance and finally a brisk Bourrée. 🔥

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行板

快板

要是跟樂迷提起「海頓」，大部分人會馬上想起「約瑟夫·海頓」——著有交響曲逾百、還有《創世紀》和《四季》等出類拔萃的神劇的作曲家。約瑟夫·海頓無疑是古典時期（約始於韓德爾逝世時）重要作曲家之一，但他卻並非唯一一位姓「海頓」的音樂家。海頓的父親以製作馬車和車輪維生，既自學豎琴，又舉行家庭音樂會，對子女的音樂發展定有相當鼓勵作用：他有三個兒子後來成為專業音樂家：約瑟夫（排行第二）、米高（排行第六）和約翰·埃芬祖利斯特（排行第11）。兄弟三人童年時代都被送到維也納，在聖史蒂芬教堂唱詩班唱歌；約翰·埃芬祖利斯特後來成為職業歌手，其餘兩人都成了作曲家。約瑟夫·海頓的作品大家容後細賞，現在先來米高·海頓。米高·海頓定居薩爾斯堡，1763年8月14日獲聘為西格蒙特王侯大主教施拉頓巴赫伯爵宮庭樂團團長暨作曲家。其傳記作者寫道：「他在薩爾斯堡宮庭教堂扶搖直上，才華更勝當地所有前輩。」

上半場的韓德爾《彌賽亞》選段描述基督降生時的天使和牧羊人。學者李察·威爾一本關於海頓時代管弦樂的著作寫道：「18世紀歐洲中南部的聖誕音樂——以稱為『帕斯特羅』（牧人之歌）的聲樂和器樂作品尤甚——經常描繪牧羊人喚醒其他牧羊人，一同前往伯利恒的馬槽，演奏音樂來安撫嬰孩耶穌。」這些「牧人之歌」多採用當地流行（或至少當地人耳熟能詳）的聖誕旋律，而且明顯是很受歡迎的慶祝方式。米高·海頓的《帕斯特羅》寫於1766年12月23日（這時他定居薩爾斯堡才三年），共有兩樂章，採用了多個膾炙人口的薩爾斯堡旋律。樂譜上寫著「聖所」，因此很可能是在平安夜午夜時分、在薩爾斯堡大教堂禮拜中演出。🎵

Pastorello

Andante

Allegro

Mention the name Haydn to most music-lovers and they will instantly think of Joseph, the composer of over 100 symphonies and of such great oratorios as *The Creation* and *The Seasons*. Certainly he was one of the dominant composers of the Classical era (an era which began in music around the time of the death of Handel), but he was by no means the only musical Haydn. His father, a coachbuilder and wheelwright by profession, had taught himself to play the harp and organised family concerts which were obviously stimulating enough for three of the Haydn children to become professional musicians; Joseph (the second born), Michael (the sixth born) and Johann Evangelist (the 11th born). As boys all three were sent to Vienna to sing in the choir of St Stephen's Cathedral, and while Johann Evangelist went on to become a professional singer, the other two became composers. We shall hear more of Joseph soon but, for his part, Michael settled in Salzburg where, on 14th August 1763, he was appointed Concertmaster and Composer to the court of Prince-Archbishop Siegmund, Count von Schrattenbach. As one of his biographers commented; "He quickly rose to a position of prominence in the Salzburg Kapelle, surpassing by far the abilities of his older colleagues."

We heard in the first half of this concert an extract from Handel's *Messiah* concerning the role of the angels and the shepherds at Christ's birth. As Richard Will wrote in his book on the orchestral music of Haydn's time, "Christmas music of central and southern Europe of the 18th century abounds in shepherds waking one another, journeying to the manger at Bethlehem, and soothing the infant Jesus with music, particularly among the vocal and instrumental works termed *pastorella*." These *pastorella* (or *Pastorello*) often made use of Christmas melodies which were popular — or at least familiar — to the local audiences for which they were written, and they were clearly a very popular feature of Christmas celebrations. Michael Haydn's *Pastorello* was written on 23rd December 1766 — just three years after his arrival in the city — and makes use of familiar Salzburg themes in its two movements. Inscribed as being "Ein Heligstum" ("A Sanctuary"), it was probably intended for a performance during the midnight Christmas Eve service in Salzburg Cathedral. 🎵

海頓

Franz Joseph Haydn

1732-1809

《四季》：冬

約瑟夫·海頓在家鄉奧地利生活了差不多60年，當中大部份時間效力艾斯特赫茲家族。離開艾斯特赫茲家族後終於可以隨意到處去，又接受邀請造訪倫敦。1791年5月，海頓出席了倫敦西敏寺大教堂一場韓德爾紀念音樂會。當日差不多有1068位歌手和樂手參與，演繹韓德爾的神劇——這樣的演出陣容一定讓海頓印象深刻。(時人威廉)賈丁拿形容當時盛況道：「剛走進教堂，樂團的音量已令我目瞪口呆。樂團排得很高，一直達西窗頂部，比主要側廊上的拱門還要高。樂團席實在太陡峭了，走下來真的很危險，而且也出了幾次意外——但其中一次卻令人忍俊不禁。有人失足跌在側放的低音大提琴上，但人卻馬上消失不見——只見他雙腿從低音大提琴伸出來。好一陣子大家都捧腹大笑，沒有人能上前幫忙。這天海頓也在座。望遠鏡放在定音鼓附近的腳架上，我通過望遠鏡看到海頓——他就在國王包廂附近。」除了排場和陣容，更令海頓如癡如醉的是看見大群表演者一起頌讚上帝的榮耀。他稍後出席聖保祿大教堂一場音樂會時，看見四千名兒童唱出讚美詩，就在日記寫到：「這是一生中令我最感動的音樂——如此真摯、如此單純。」海頓在英國也許名利雙收，但他對多人一同歌唱讚美上帝的奇妙感覺心領神會；所以當喬治三世邀請海頓留在英國，成為德高望重的公民時，海頓回答說要回維也納，「寫一首能讓我名垂千古的作品。」

The Seasons: Winter

After nearly 60 years of living in his native Austria – most of that time spent in the service of the Esterházy family – Joseph Haydn found himself free to travel and took up an offer to visit London. It was there, in May 1791, that he attended a Handel Commemoration concert held in Westminster Abbey; with an estimated 1068 performers involved in various extracts from Handel's oratorios, he could not fail to have been impressed. (A contemporary report of the event was given by one William Gardiner; "On entering the Abbey I was filled with surprise at the magnitude of the orchestra; it rose nearly to the top of the west window and above the arches of the main aisle. The orchestra was so steep that it was dangerous to come down and some accidents occurred, one being of a ludicrous nature. A person falling upon a double bass, as it lay on its side, immediately disappeared; nothing was seen of him but his legs protruding out of the instrument. For some time no one could assist him for laughing. Haydn was present at this performance and with the aid of a telescope, which had been placed on a stand near the kettledrums, I saw the composer near the king's box.") But more than by the sheer spectacle of the event, Haydn was spellbound by the concept of massed performers singing to the glory of God. When he attended a concert in St Paul's Cathedral some time later he heard 4000 children singing a hymn and wrote in his diary, "No music has ever moved me so much in my life as this devout and innocent one". England may have secured for Haydn fame and fortune, but it also taught him the musical wonders which could be produced by many human voices singing in praise of God, and when King George III invited him to remain in England as a highly-respected and honoured citizen, Haydn responded that he needed to return to Vienna where "I want to write a work that will give permanent fame to my name in the world".

他說得出做得到：甫回到維也納便馬上著手寫作神劇《創世紀》，前後歷時三年——「因為我想它傳頌千古」——而且深得維也納觀眾歡心。《創世紀》1799年首演十分成功，而第二齣神劇《四季》也就立刻動筆，兩年後脫稿。《四季》1801年4月24日在維也納史瓦森堡宮首演，人物比《創世紀》要世俗一點。海頓跟出版商解釋道：「《創世紀》的人物是天使；《四季》的人物是農民。」

《四季》歌詞，選自蘇格蘭作家詹姆士·湯姆森一首詩作，述說一年四季如何影響依靠大地為生的人；由劇作家斯維登撰寫，通過三個主角來呈現內容。三個主角分別是農夫西蒙（男低音）、珍（西蒙的女兒，女高音）和盧卡斯（年輕農夫，男高音），另外還有鄉民和獵人（合唱團）。

無論海頓想起倫敦或是家鄉，《四季》中的第四個季節——冬季中的管弦樂引子所描繪的是「濃霧來襲，寒冬將至」，而珍的短曲繼續刻劃肅殺悲涼的冬季：

True to his word, once back permanently in Vienna Haydn set to work on his oratorio *The Creation*. It took him three years to write – “because I intend it to last a long time” – and it became an instant success with the Viennese public. He began work on his second oratorio, *The Seasons*, immediately after the triumphant première of *The Creation* in 1799 and completed it two years later. It was first performed in Vienna’s Schwarzenberg Palace on 24th April 1801 and differed from *The Creation* in that its character was more secular; as Haydn explained to his publisher, “In *The Creation* the characters are angels; in *The Seasons* they are peasants”.

The text was drawn from a poem by the Scottish writer James Thomson which became hugely popular during the 18th century, and dealt with the four seasons of the year and how they affect those who work on the land. Haydn’s librettist, Van Swieten, decided to project the narrative through three principal characters, a farmer, Simon (sung by the bass voice), his daughter Jane (soprano) and a young peasant, Lucas (tenor), with the chorus representing country folk and hunters.

Whether Haydn was remembering the time he was in London or whether his experiences were closer to home, the orchestral introduction to the fourth Season – Winter – depicts “the dense fog which marks the beginning of Winter” while Jane’s Cavatina continues with the meteorological tale of woe.



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海頓：《四季》：冬

HAYDN: *The Seasons*: Winter

珍

光明與生氣，都在哀傷中凋謝；
不可或缺的熱力與喜樂都離棄了我們。
白晝陰鬱沉重，
黑夜漫長淒苦。
黑夜漫長淒苦。

合唱

轉轉輪子，
讓它發出打鼾似的聲音！

珍

輕柔的輪子，轉得飛快，
紡出一根細長的紗線
用來編織端莊的輕紗！

合唱

轉轉輪子，
讓它發出打鼾似的聲音！

珍

溫柔的紡紗女，輕輕紡著，
織出細長的輕紗，又薄又端莊，
要披在美人兒身上一快完成了！

合唱

轉轉輪子，
讓它發出打鼾似的聲音！

珍

外面空白內裡純潔
那該是少女的胸懷；
與輕紗相襯。

合唱

轉轉輪子，
讓它發出打鼾似的聲音！

Jane

Light and life in sadness languish;
vital heat and joy for sake us.
After sullen, heavy days follow
long and dismal nights.
follow, follow long and dismal nights.

Chorus

Set the wheel a going,
make it snore a turning!

Jane

Quickly, whirling, gentle wheel,
twist a long and slender thread
for a modest veiling!

Chorus

Set the wheel a going,
make it snore a turning!

Jane

Gentle weaver, weave it slight,
thin and slight the modest veil
'gainst the fair, that's coming!

Chorus

Set the wheel a going,
make it snore a turning!

Jane

Blank without and pure within
ought the maiden's breast to be;
well fits it the veiling.

Chorus

Set the wheel a going,
make it snore a turning!

海頓：《四季》：冬

HAYDN: *The Seasons*: Winter

珍

外面空白內裡純潔
關切、柔順、誠實的少女 —
好新郎應當把她帶進來。

合唱

外面空白內裡純潔
關切、柔順、誠實的少女 —
好新郎應當把她帶進來。
好新郎應當把她帶進來！

珍

從前有個性格正直的鄉下姑娘，
得到領主垂青。
領主早想跟她說話，
有天終於讓他們單獨遇上。
他下馬對她說：
過來，給你的領主一吻！
過來，給你的領主一吻！
姑娘嚇得花容失色，大喊：天啊！
哦... 遵命。

合唱

哈哈，為甚麼不答
「不」？哈，怎麼不拒絕？
哈，怎麼不拒絕？

珍

領主說：美麗的小姑娘，別驚慌，
我心就在我身上！
我的愛真摯持久，
不是無聊輕佻的玩笑，
我會讓你開心：
把這皮包拿去，
把這戒指和金錶拿去；
你還想要甚麼 —
有求必應。

Jane

Blank without and pure within,
heedful, meek and upright maids
shall good suitors bring in.

Chorus

Blank without and pure within,
heedful, meek and upright maids
shall good suitors bring in.
shall good suitors bring in!

Jane

An honest country girl there was,
that pleased much her lord.
Long had he sought to speak with her,
as sole he once her met.
Dismounting soon his horse he said:
Come, give your lord a kiss!
Come, give your lord a kiss!
In fright and fear she cry'd alas!
O yes, with all my heart.

Chorus

Ha, ha, ha, why not answer:
no? ha, why not no?
ha, why not no?

Jane

Be calm, dear pretty lass, said he;
on me bestow my heart!
My love is true and constant too,
not idle, trifling sport,
thou shalt be happy:
take this purse,
this ring and golden watch;
and is yet, what thou wished for,
o name and ask it free.

合唱

呵呵呵呵，很棒的詭計啊，
很棒的詭計啊，
很棒的詭計啊！

接著講述一個旅人被大雪所阻，就走進一幢房子避風雪；房子裡面的婦女一邊紡紗一邊閒話家常。

珍

她說：不，這裡？太危險了；
會讓兄弟看到，
要是爸爸知道了，
就會把我帶走！
他就在不遠的田地耕作，
也許還有辦法 ...
在那邊的山崗上，
你會看見他在幹活。

合唱

啊！然後呢，
然後呢，
然後呢？

珍

領主走過去，四處張望，
姑娘突然一躍
翻身騎上他的馬，
一陣風似的騎著馬走了。
她高喊：再會了，仁慈的領主！
我的恥辱已得洗雪。
領主滿心羞愧，滿腹狐疑，
只知呆立當場，眼睜睜地看著她跑掉。

合唱

哈哈哈哈哈，做得好，
做得好！
哈哈哈哈哈，棒極了！
棒極了。

Chorus

So, so, so, so, the trick is fine,
the trick is fine,
the trick is fine!

The story goes on to tell of the traveller, caught out by the snow, who seeks refuge in a building full of women spinning wool and gossiping.

Jane

No, said she 'twere too great a risk;
my brother could us see,
and if then it my father knew,
he would it fare with me!
He ploughs well nigh in yonder field;
save that perhaps I might...
there o'er that rising ground
you may behold him at his work.

Chorus

What now! What's come to pass,
what's come to pass,
what's come to pass?

Jane

As now the lord goes on and looks,
with sudden jerk
the maid jumps on his nag,
and running flies like rapid wind away.
Farewell, she calls, my gracious lord!
So I revenge my wrongs.
In shame and wonder lost,
he stands and stares at her escape.

Chorus

Ha, ha, ha, ha, that was well done,
that was well done!
Ha, ha, ha, ha, well done indeed,
well done indeed.

雷奧波特・莫扎特

Leopold Mozart

1719-1787

玩具交響曲

莫扎特的名氣比其父雷奧波特・莫扎特大得多；而在莫扎特的傳記裡，父親的形象也一直不好。珍・葛羅夫在著作《莫扎特的女人》以女性主義的觀點，猛烈抨擊雷奧波特與兒子周遊列國，丟下妻子和女兒；而許多論者也指責雷奧波特利用子女——特別是兒子——來提升自己的社會地位和提高自己作品的地位。的確，孩子們一朝顯露音樂天份（莫扎特和姊姊娜娜都極早顯露罕見的音樂才華），雷奧波特便費盡心血和資源在子女身上，悉心栽培孩子，所費不菲；而且他為了推廣兒子的作品，不惜局限了自己本來不俗的作曲技能。

諷刺的是，雷奧波特・莫扎特最膾炙人口的作品，多年來卻一直被誤認為出自海頓手筆；事實上，至今仍有不少人以「海頓的玩具交響曲」稱之。玩具交響曲本是G大調室外組曲其中三個樂章（全套組曲共有七樂章），1786年為貝希特斯加登一場演出而作（這也是後人推測而已，不能確定）。貝希特斯加登位於薩爾斯堡以南約30公里，在巴伐利亞阿爾卑斯山的高地上；由於希特拉生前在當地避暑，所以20世紀後半葉這個地區變得聲名狼藉。但在雷奧波特・莫扎特的時代卻是薩爾斯堡皇室的避暑勝地。室外組曲似乎本為皇室人員（包括大批小孩子）提供輕鬆的娛樂而寫。樂曲採用弦樂團演奏，配搭各式各樣的獨奏樂器——包括玩具小號、玩具小鼓、撥浪鼓、布穀笛、鵲鴉笛和夜鶯笛。🐦

Toy Symphony

The figure of Leopold Mozart never seems to come out well in biographies of his more famous son, Wolfgang Amadeus. Jane Glover in her book *Mozart's Women* heaps feminist ire on him for leaving his wife and daughter behind when he went off on his travels with his son, and many other commentators accuse Leopold of using his children – and in particular his son – to increase his own standing in society and his own stature as a composer. Certainly Leopold lavished all the love and resources at his command on his children, and, as soon as they both showed a spark of musical genius (and both Mozart and his sister, Nannerl, were unusually gifted from a very early age), but undeniably he made huge financial sacrifices to nurture their talents and seriously curtailed his own not inconsiderable composing skills in order to promote those of his son.

Ironically, though, Leopold Mozart's most famous work was, for many years, attributed to Haydn; indeed it is still commonly referred to as "Haydn's Toy Symphony". It actually comes as the three central movements of a seven-movement *Cassation in G* which was composed (we think, but we cannot be certain) for a performance at Berchtesgaden in 1786. Situated high in the Bavarian Alps about 30kms south of Salzburg, Berchtesgaden gained a certain notoriety in the second half of the 20th century for being Adolf Hitler's summer residence, but in Leopold Mozart's time it was a delightful summer retreat for the court at Salzburg and it seems likely that the *Cassation* was produced as a light entertainment for the court and its many children. Scored for a string orchestra it includes solo parts for such diverse musical instruments as a toy trumpet, a toy drum, a rattle, a cuckoo whistle, a quail and a nightingale. 🐦

比才

Georges Bizet

1838-1875

《阿萊城的姑娘》：法朗多爾舞曲

比才年少時經常在家鄉巴黎蒙馬特區的劇院流連，後來獲邀為都德《阿萊城的姑娘》寫作劇樂時便一口答應：儘管製作經費有限、樂團只能聘請26人，他也毫不介意。可是這次製作並不成功。巴黎輕歌舞劇院的觀眾認為，在戲劇裡加插其他藝術形式（音樂）形同污染；總之，觀眾不大支持。此劇1872年10月1日開演，不到三星期便落幕了；儘管如此，本由27首樂曲組成的劇樂，經比才和其他作曲家改編成音樂會組曲後，其中數首一直流傳至今。其中一首是法朗多爾舞曲。法朗多爾舞曲本是法國阿萊城附近普羅旺斯地區的一種舞蹈——男男女女排成兩條隊伍，穿街過巷，蜿蜒魚貫而行，途中有人不斷加入，舞者越跳越起勁。那跟聖誕節有何關係？事實上，這個琅琅上口的曲調後來成了聖誕頌歌「國王進行曲」，待會大家也可以一起參與（「動口」而已，絕不是排成兩條隊伍在音樂廳走來走去）。🔥

L'arlésienne: Farandole

Bizet spent many of his formative years attending the theatres in the Montmartre district of his native Paris, and when he was invited to compose the incidental music for Daudet's play *L'arlésienne* ("The Girl from Arles") he leapt at the chance: this despite the severe financial constraints on the production which meant that the available orchestra was limited to just 26 players. Unfortunately the production was not a success. Audiences at Paris's Théâtre du Vaudeville objected to what they saw as the intrusion of an alien art form (music) into a piece of drama and in any case the show was not well supported. It opened on the 1st October 1872 and had closed within three weeks, but of the original 27 musical numbers, several have survived in concert suites made for full orchestra by both Bizet and others. Among these is the Farandole, which takes its name from a dance originating from the Provençale region around the French city of Arles. Two parallel processions of men and women wind their way in a chain through the streets and alleyways gathering more and more people along the way as they dance with ever increasing energy. And what has this has to do with Christmas? This wonderfully catchy tune has been turned into a Christmas Carol – the "March of Kings" – in which we can all join (vocally, rather than in two parallel processions around the hall), later in the concert. 🔥



Christmas Carols

March of Kings

One fine day I met along the way
The kings of East as they came slowly marching
One fine day I met along the way
The kings of East in all their fine array
The gifts of gold, frankincense and myrrh
Were guarded closely by a band of valiant warriors
Their shields and armor were shining bright
A gleam and sparkling in the morning light

One fine day I met along the way
The kings of East as they came slowly marching
One fine day I met along the way
The kings of East in all their fine array
The gifts of gold, frankincense and myrrh
Were guarded closely by a band of valiant warriors
Their shields and armor were shining bright
A gleam and sparkling in the morning light

Now I hear the sound of music clear
A page is singing with a voice of silver
Now I hear the sound of music clear
Such singing never hear I far or near
Oh tell me why in a stable nigh
They stoop so low to a baby in a manger
Oh tell me why in a stable nigh
They worship him who in a cross will die

One fine day I met along the way
The kings of East as they came
slowly marching
One fine day I met along the way
The kinds of East in all their fine array
The gifts of gold, frankincense and myrrh
Were guarded closely by a band of
valiant warriors
Their shields and armor were shining bright
A gleam and sparkling in the morning light
The gifts of gold, frankincense and myrrh
Were guarded closely by a band of
valiant warriors
Their shields and armor were shining bright
A gleam and sparkling in the morning light

Let It Snow

Oh the weather outside is frightful
But the fire is so delightful
And since we've no place to go
Let It Snow
Let It Snow
Let It Snow

It doesn't show signs of stoppin'
And I've bought some corn for poppin'
The lights are turned way down low
Let It Snow
Let It Snow
Let It Snow

When we finally kiss goodnight
How I'll hate going out in the storm
But if you'll really hold me tight
All the way home I'll be warm

The fire is slowly dying
And, my dear, we're still good byeing
But as long as you love me so
Let It Snow
Let It Snow
Let It Snow

When we finally kiss goodnight
How I'll hate going out in the storm
But if you'll really hold me tight
All the way home I'll be warm

Oh the fire is slowly dying
And, my dear, we're still good byeing
But as long as you love me so
Let It Snow
Let It Snow
Let It Snow



Jingle Bell Rock

Jingle bell, jingle bell, jingle bell rock
Jingle bells swing and jingle bells ring
Snowin' and blowin' up bushels of fun
Now the jingle hop has begun

Jingle bell, jingle bell, jingle bell rock
Jingle bells chime in jingle bell time
Dancing and prancing in Jingle Bell Square
In the frosty air

What a bright time, it's the right time
To rock the night away
Jingle bell time is a swell time
To go gliding in a one-horse sleigh
Giddy up jingle horse, pick up your feet
Jingle around the clock
Mix and amingle in the jingling feet
That's the jingle bell rock

What a bright time, it's the right time
To rock the night away
Jingle bell time is a swell time
To go a gliding in a one-horse sleigh
Giddy up jingle horse, pick up your feet
Jingle around the clock
Mix and a mingle in the jingling feet
That's the jingle bell
That's the jingle bell
That's the jingle bell rock



Christmas Carols

Rockin' around the Christmas tree

Rockin' around the Christmas tree
At the Christmas party hop
Mistletoe hung where you can see
Ev'ry couple tries to stop

Rockin' around the Christmas tree
Let the Christmas spirit ring
Later we'll have some pumpkin pie
And we'll do some caroling

You will get a sentimental feeling
When you hear voices singing
Let's be jolly, deck the halls
with boughs of holly
Rockin' around the Christmas tree
Have a happy holiday
Ev'ry one dancing merrily
In the new old fashion way

You will get a sentimental feeling
When you hear voices singing
Let's be jolly, deck the halls
with boughs of holly
Rockin' around the Christmas tree
Have a happy holiday
Ev'ry one dancing merrily
In the new old fashion way

Joy to the world!

Joy to the world! The Lord is come.
Let earth receive her King
Let ev'ry heart
Prepare him room
And heav'n and nature sing
And heav'n and nature sing
And heav'n and heav'n and nature sing

Joy to the world! The Saviour reigns
Let men their songs employ
While fields and floods
Rocks, hills and plains
Repeat the sounding joy
Repeat the sounding joy
Repeat, repeat, the sounding joy

He rules the world
With truth and grace
And makes the nations prove
The glories of his righteousness
And wonders of His love
And wonders of His love
And wonders, wonders of His love

We wish you a merry Christmas

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a Happy New Year

Good tidings we bring
To you and your kin
We wish you a merry Christmas
And a Happy New Year

Now bring us some figgy pudding
Now bring us some figgy pudding
Now bring us some figgy pudding
And bring some out here

Good tidings we bring
To you and your kin
We wish you a merry Christmas
And a Happy New Year

For we all like figgy pudding
We all like figgy pudding
For we all like figgy pudding
So bring some out here

Good tidings we bring
To you and your kin
We wish you a merry Christmas
And a Happy New Year

And we won't go till we've got some
We won't go till we've got some
And we won't go till we've got some
So bring some out here

Good tidings we bring
To you and your kin
We wish you a merry Christmas
And a Happy New Year





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We welcome enquiries,
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電郵 Email: ruby.pang@hkpo.com



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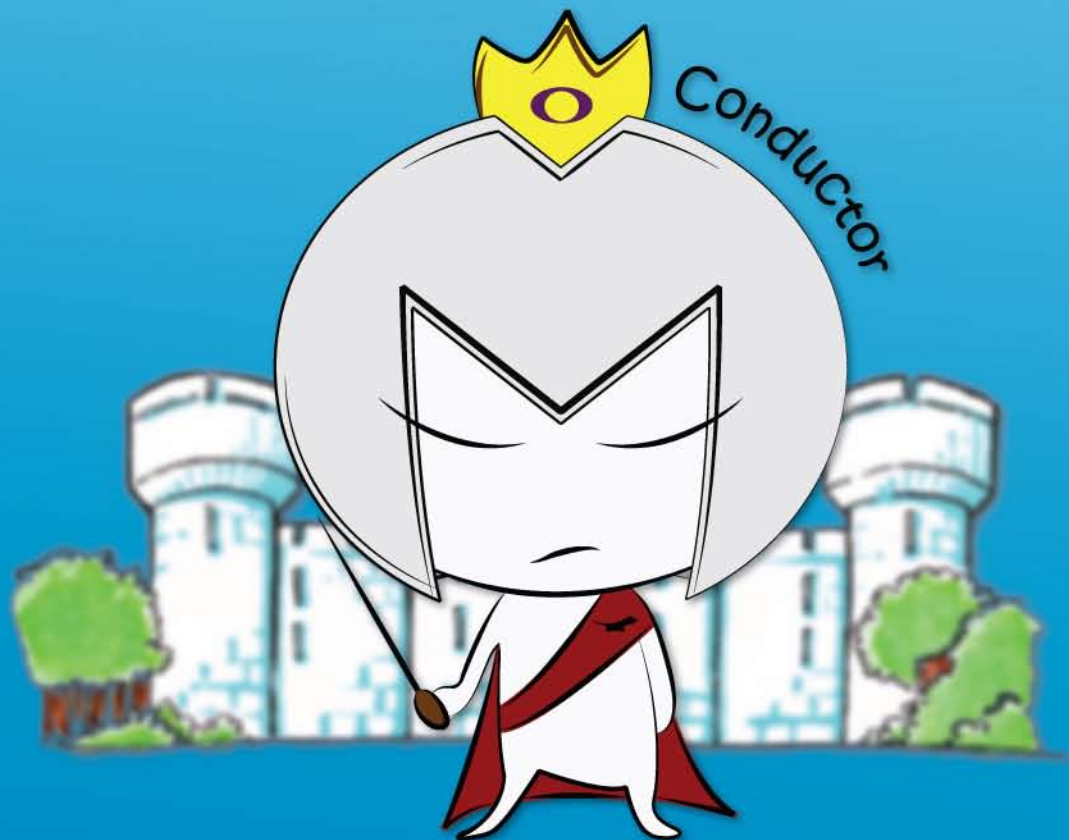


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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION



何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582 或電郵vanessa.chan@hkpo.com 與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

香港管弦樂團

Hong Kong Philharmonic Orchestra

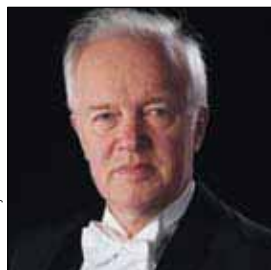


PHOTO Bobby Lee

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Edo de Waart

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Assistant Conductor
(Education and
Community Programmes)

第一小提琴
First
Violins



夏定忠
John Harding
團長 Concertmaster



梁建楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



王思恆
Wong Sze-hang
第二副團長
Second Associate
Concertmaster



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐烜
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴
Second
Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



洪依凡
Ethan Heath



金俊立
Jonathan Kim



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張妹影
* Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 林傑飛
Jeffrey Lehmberg



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林達僑
George Lomdaridze



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

* 「何鴻毅家族基金」
香港管弦樂團駐團學員培訓計劃樂手
* Fellows of The Robert H.N. Ho Family Foundation
Orchestral Fellowship Scheme

香港管弦樂團

Hong Kong Philharmonic Orchestra

長笛 Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳薦信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Trevorton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李妲妮
Natalie Lewis



李少霖
Homer Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 Bass Trombone



貝爾迪
Michael Priddy

大號 Tuba



● 陸森柏
Paul Luxenberg

定音鼓 Timpani



● 龐樂思
James Boznos

敲擊樂器 Percussion



● 泰貝桑
Shaun Tilburg



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 Harp



● 史基道
Christopher Sidenius

鍵盤 Keyboard



● 葉幸沾
Shirley Ip

特約樂手 Extra players

小號
Trumpet

莊伯富
Jacobus Chong

管風琴
Organ

嚴翠珠
Linda Yim

香港兒童合唱團
The Hong Kong Children's Choir

歐依諾	Au Yee-nok	何柁澄	Katrina Elizabeth Perry	龐希平	Pong Heather
歐陽晴怡	Au Yeung Ching-yi	姜凱唐	Kcung Hoi-tong	龐穎彤	Pong Wing-tung
陳祉彤	Chan Chi-tung Jacqueline	姜均霖	Keung Kwan-lam	潘皓欣	Poon Ho-yan
陳禧頤	Chan Claudia Renee	紀樂怡	Ki Lok-yee Natalie	余思晴	Shea Sze-ching
陳曉蕤	Chan Hiu-tsun Jasmine	高翠怡	Ko Tsui-yee	冼浩嵐	Sin Ho-nam Gabriel
陳國頌	Chan Kwok-chung	郭寶茵	Kwok Po-yan	蕭海妍	Siu Hoi-yin
陳樂天	Chan Lok-tin Donovan	郭于庭	Kwok Yu-ting	蘇樂恩	So Lok-yan Alice
陳銘琛	Chan Ming-sum	鄭曉欣	Kwong Hiu-yan Alice	戴可淇	Tai Ho-kei Kelly
陳思穎	Chan Sze-wing Janice	黎芷琛	Lai Chee-sum Tiffany	譚善允	Tam Sin-wan
陳芷柔	Chan Tsz-yau	黎曦明	Lai Hei-ming	譚昕婷	Tam Victora Alissa
陳穎芝	Chan Wing-chi Samantha	林倬琳	Lam Cheuk-lam Phoebe	鄧學嵐	Tang Nicolette
陳穎彤	Chan Wing-tung	林澄昕	Lam Ching-yan Hailey	丁沛兒	Ting Pui-yee
陳恩樂	Chan Yan-lok	林芷彤	Lam Chi-tung Rachel	杜瑋萱	To Wai-huen Ann
鄭洛澄	Cheng Lok-ching Nadia	林頌騫	Lam Chung-hin Chloe	曾浩文	Tsang Cristian
張樂妍	Cheong Noel	林熹瑤	Lam Hei-yiu Jessie	曾思惠	Tsang Sze-wai Vanessa
張嘉琪	Cheung Ka-ki	林文曦	Lam Man-hei Hayley	蔡思懿	Tsoi Sze-yi Celine
張文思	Cheung Man-sze Alison	林漫瀛	Lam Mann-ying	崔佩容	Tsui Pui-yung Tanya
張敏柔	Cheung Man-yau	林欣	Lam Yan Teresa	董詩彤	Tung Sze-tung
張雅瑜	Cheung Nga-yu	林應如	Lam Ying-yu	魏千仟	Wei Chin-chin
趙詠甯	Chiu Wing-ning	劉瑩	Lau Ying Kristen	黃芷寧	Wong Chee-ling Elaine
趙悅婷	Chiu Yuet-ting	羅子恩	Law Tsz-yan	黃緻恩	Wong Chi-yan Jane
曹靜悠	Cho Ching-yau	羅弋東	Law Yik-tung	黃頌驊	Wong Chung-wah
蔡欣悅	Choi Yan-yuet	李子琳	Lee Chi-lam Esther	黃穎妍	Wong Jocelyn
莊恩	Chong Yan	李慧心	Lee Shui-sum Alvina	黃競慧	Wong King-wai Kandy
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Contact us

Level 8, Administration Building, Hong Kong Cultural Centre,
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Tel: 2721 2030 Fax: 2311 6229

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Club Maestro 大師會

大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by **Mr Patrick Wang**

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

張爾惠先生 捐贈

• 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by **Mr Lowell Chang**

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

此計劃由「商藝匯萃」發起及組織。 This project is initiated and organized by Business for Art Foundation.

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香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of
the Hong Kong Philharmonic Society

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)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

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
- 德國華格納大號乙套
- 翼號乙支

Other instruments donated in support of the
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- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

重點推介 FEATURED CONCERT

維也納新年音樂會：世界首演復刻版 Viennese New Year's Gala

30&31 Dec 2009 wed & thu 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$380 \$280 \$200 \$120

懷德納，指揮

Johannes Wildner, conductor

節目 Programme

小約翰·史特勞斯 J STRAUSS II	《蝙蝠》：序曲 <i>Die Fledermaus</i> : overture 安娜波爾卡 Annen-Polka 《帕斯曼騎士》：查爾達斯舞曲 <i>Ritter Pásmán</i> : csardas 晨報圓舞曲 Morgenblätter-Walzer 輕如鴻毛快速波爾卡 Leichtes Blut, Polka schnell 維也納森林的故事圓舞曲 Geschichten aus dem Wienerwald-Walzer 《維也納的晨早、正午和夜晚》：序曲 <i>Ein Morgen, Mittag und Abend in Wien</i> : overture
蘇佩 von SUPPÉ	撥弦波爾卡 Pizzicato Polka
小約翰·史特勞斯 J STRAUSS II	中國人加洛普 Chineser Galop
約翰·史特勞斯 J STRAUSS I	常動曲
小約翰·史特勞斯 J STRAUSS II	Perpetuum mobile 埃及進行曲 Egyptischer Marsch 皇帝圓舞曲 Kaiser-Walzer
約瑟夫·史特勞斯 Josef STRAUSS	無憂無慮！快速波爾卡 Ohne Sorgen! Polka schnell



熱賣中 HOT PICK

《鱒魚》：鋼琴五重奏 Trout Quintet

8 Jan 2010

fri 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$240 \$180 \$140 \$100

夏定忠，指揮/領奏

John Harding, conductor/ director

凌顯祐，中提琴

Andrew Ling, viola

鮑力卓，大提琴

Richard Bamping, cello

林達僑，低音大提琴

George Lomdaridze, bass

陳薩，鋼琴

Chen Sa, piano

節目 Programme

全舒伯特節目	An all-Schubert programme
《鱒魚》五重奏	Trout Quintet
《羅莎蒙》：序曲	Rosamunde: overture
第二交響曲	Symphony No. 2



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