

Concert by The

12 Cellists

of the ———
Berliner Philharmoniker

柏林愛樂12把大提琴演奏會



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12 Cellisten
der Berliner Philharmoniker

9.7.2025

星期三 Wed 8pm

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

14/9

魯根斯基
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柏林愛樂12把大提琴

The 12 Cellists of the Berliner Philharmoniker

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柏林愛樂 12 把大提琴

The 12 Cellists of the Berliner Philharmoniker

「柏林愛樂12把大提琴」是國際樂壇上素負盛名的弦樂室樂組合。1972年，柏林愛樂樂團的大提琴家在電台節目中錄製了尤利烏斯·柯倫格的作品《讚美詩》，成為這弦樂室樂組合誕生的契機。他們卓越的音色和精湛的技藝很快令世界各地的音樂會觀眾傾心，今天已在全球各地均有樂迷無數。不論是演奏經典作品，抑或爵士、探戈、前衛音樂，聽眾無不為這十二把大提琴獨特而醉人的音色而著迷。他們的演奏風格兼具嚴肅與幽默、深沉與輕盈，跨越年齡界限，觸動不同層面的樂迷。不少當代作曲家曾為樂團作新曲，計有鮑里斯·布拉赫、古利爾、迪恩、譚盾、彼得·艾特華殊、尚·法朗塞、古拜杜蓮娜、基斯蒂安·約斯特、威廉·凱撒·林德曼、帕特·里姆、凱婭·莎莉亞荷、弗蘭吉斯·阿里一莎德、彼得里斯·華斯克斯、澤納基斯及齊默曼。樂團亦曾擔任柏林的文化大使，陪同德國總統出訪。唱片更多次登上古典音樂排行榜，並於2001年、2005年及2017年榮獲迴音古典音樂獎。

「柏林愛樂12把大提琴」堪稱獨一無二。當然，每個交響樂團都有大提琴聲部，但在世界其他地方，卻無法找到另一個如此大型且獨立的弦樂室樂組合，堪稱「樂團中的樂團」，並且享譽全球。正因如此，即使樂迷未必能立即說出他們隸屬的樂團，卻能立刻認出「柏林愛樂12把大提琴」的音樂魅力。他們已自成一家。

樂團自1972年成立以來，以室樂團形式演出，經常於柏林及世界各地舉行音樂會，並頻繁展開大規模巡演。歲月流轉，樂團成員歷經更迭，創團成員陸續退休，新一代樂手亦相繼加入。然而，這個組合始終在傳承與創新之間維持完美平衡——觀眾可從每場演出中親身感受這份音樂的生命力。

今晚音樂會的表演者為布魯諾·迪勒佩萊、基斯杜化·伊高布寧克、克努特·韋伯、路德維希·昆特、馬田·羅爾、莫里茨·胡馬、尼古勞斯·羅米施、奧拉夫·曼寧加、麗素·赫勒-西姆科克、蘇蓮妮·科馬雷克、史提芬·孔茲及烏拉茲米爾·辛基維奇。



The 12 Cellists of the Berliner Philharmoniker have long been a distinguished institution in international musical life. The ensemble was founded in 1972, following a radio production of Julius Klengel's *Hymnus* for twelve cellos featuring members of the Philharmoniker. Their exceptional tonal and virtuosic qualities soon captivated audiences worldwide, and today, the 12 Cellists enjoy a remarkable international following. Whether performing the classics or jazz, tango and avant-garde works, audiences are invariably fascinated by the wide spectrum of unique and intoxicating timbres these twelve cellos produce. Their blend of seriousness and humour, depth and lightness, resonates with listeners of all ages. Many leading contemporary composers have written works especially for the "12", including Boris Blacher, Sebastian Currier, Brett Dean, Tan Dun, Péter Eötvös, Jean Françaix, Sofia Gubaidulina, Christian Jost, Wilhelm Kaiser-Lindemann, Arvo Pärt, Wolfgang Rihm, Kaija Saariaho, Frangis Ali-Sade, Pēteris Vasks, Iannis Xenakis and Udo Zimmermann. The ensemble has also performed as cultural ambassadors for Berlin, accompanying the German president on official engagements. Their recordings frequently top the classical charts, and in 2001, 2005 and 2017, they were awarded the ECHO Klassik prize.

"The 12 Cellists" are unique. Every symphony orchestra has a cello section, but nowhere else in the world have these deep, sonorous strings formed an independent ensemble—an orchestra within an orchestra—and enjoyed such resounding success. This is why music lovers instantly recognise the "The 12 Cellists", even if they cannot immediately name their parent orchestra. They are an institution.

Since their founding in 1972, the ensemble has performed regularly, sometimes in Berlin, often further afield, and frequently travelling great distances. While the group's constituent members have changed over the years, with founding members retiring and younger musicians joining, continuity and renewal have remained the driving forces behind their artistic evolution, as can be heard in their performances today.

Today's concert performers are Bruno Delepelaire, Christoph Igelbrink, Knut Weber, Ludwig Quandt, Martin Löhr, Moritz Huemer, Nikolaus Römisch, Olaf Maninger, Rachel Helleur-Simcock, Solène Kermarrec, Stephan Koncz and Uladzimir Sinkevich.

G大調《讚美詩》，作品五十七 *Hymnus G major, Op. 57*

尤利烏斯·柯倫格
Julius Klengel (1859-1933)

許多時候，柏林愛樂12把大提琴都會將柯倫格的 G 大調《讚美詩》作品五十七作演奏會的第一首曲子。此曲對他們來說意義不凡，因為它是這合奏團1972年成立的催化劑。

德國大提琴演奏家柯倫格不僅留下豐富的探討技術的著作，還由於他培養出許多傑出的大提琴家而留名。柯倫格15歲便加入萊比錫布業大廳管弦樂團，他幾乎只為大提琴創作樂曲，展現這樂器的卓越。1920年，為慶祝他的好友、柏林愛樂樂團首席指揮雅他·尼基施65歲生辰，他寫了給十二支大提琴的《讚美詩》。這作品是一首豐富、抒情的冥想曲，具有洪亮的質感與華麗的和聲。

這首作品在尼基施的葬禮（1922年1月）上演奏後，就被遺忘了。半世紀之後，它重新被發現，激發了人們對這位萊比錫演奏家兼作曲家的興趣；奧地利電台製作專題節目，柏林愛樂樂團的大提琴組受邀錄製此曲。反應熱烈，催化了「12把大提琴」合奏團的成立。

Many concerts of the 12 Cellists of the Berliner Philharmoniker start with Julius Klengel's *Hymnus G Major, Op. 57*. This piece of music holds a special meaning for the 12 Cellists as it served as the catalyst for their founding back in 1972.

The German cello virtuoso Julius Klengel was known not just for his technique-building volumes but also for significant contributions as a teacher. He joined the Leipzig Gewandhaus Orchestra at 15 and composed mostly for the cello, showcasing its capabilities. In 1920, Klengel wrote *Hymnus for 12 Celli* for the 65th birthday of his dear friend Arthur Nikisch, the principal conductor of the Berliner Philharmoniker. The piece is a rich, lyrical meditation with lush chords, sonorous textures, and spiritual harmonies.

Hymnus was played at Nikisch's funeral in January 1922 and then forgotten. 50 years later, its rediscovery sparked interest in this Leipzig virtuoso and composer, leading to a radio production. The Berliner Philharmoniker's cello section was invited to record it, and the response was enthusiastic, inspiring the founding of a 12-cello ensemble.

藍調、西班牙風、愛樂倫巴（1972/73） *Blues, Espagnola, Rumba Philharmonica (1972/73)*

鮑里斯·布拉赫
Boris Blacher (1903-1975)

《藍調、西班牙風、愛樂倫巴》（1972/73）這作品的起源很有趣。某日傾盆大雨，「12把大提琴」的創始成員魯道夫·溫斯海默在柏林的路中接載了一位搭便車的女孩子，發現她原來是著名作曲家鮑里斯·布拉赫的女兒。當女孩問她該如何報答他時，溫斯海默建議：「說服你父親為12把大提琴寫一部作品吧」——布拉赫照辦了，就是這首融合美國黑人和拉丁美洲音樂元素

的曲子，通過充滿活力的節奏和對比鮮明的聲音集群，展示了作曲家的精湛技藝。

「藍調」樂章情緒憂鬱，而「西班牙風」的中間部分則融合了西班牙舞蹈節奏和民間音樂的影響。相反，「愛樂倫巴」沒有很強的流行拉丁舞之元素。整體而言，這首曲子構思巧妙，體現布拉赫的「平等」原則，即賦予十二位演奏家同等的重要性。

The origin of *Blues, Espagnola, Rumba Philharmonica* (1972/73) is noteworthy. Rudolf Weinsheimer, a founding member of the 12 Cellists, gave a ride to a hitch-hiker in the pouring rain in Berlin, who turned out to be the daughter of the composer Boris Blacher. When the girl asked how she could thank him, Weinsheimer suggested that Blacher compose a piece for the ensemble, leading to *Blues, Espagnola, Rumba Philharmonica*.

The work combines elements of Black American and Latin American music, showcasing Blacher's craftsmanship through harmonics, vibrant rhythms, and contrasting sound clusters. The "Blues" movement exudes melancholy, the "Espagnola" incorporates Spanish rhythms, while the "Rumba" movement is less representative of the Latin dance. Overall, the piece is virtuosic and skillfully composed, emphasizing the equality of all twelve players.

《孔雀舞曲》，作品五十（1887）

Pavane, Op. 50 (1887)

佛瑞 Gabriel Fauré (1845-1924)

（威廉·凱撒·林德曼編

Arr. Wilhelm Kaiser-Lindemann）

佛瑞創作的升 F 小調《孔雀舞曲》是簡短但一聽難忘的曲子，最初是為鋼琴而寫，後來因其管弦樂版而廣受歡迎。自首演以來便深受觀眾喜愛，還啟發了里昂奈德·馬仙尼於1917年為羅宋芭蕾舞團創作了齣一舞劇，讓人回想起西班牙的黃金時代。威廉·凱撒·林德曼（1940-2010）為「12把大提琴」編排的版本進一步展示了它的多樣性。

是晚節目中，由威廉·凱撒·林德曼編排的多達六首作品。作為一位知名作曲家，他總是對「12把大提琴」的藝術才華著迷，為樂團做了許多編曲；甚至在沒有受委託的情況下寫了《巴薩諾瓦十二人：巴西變奏曲》題獻予他們。

The *Pavane* in F-sharp minor, Op. 50 by Gabriel Fauré is a concise yet impactful piece, originally for piano and later arranged for orchestra, captivating audiences since its premiere. It inspired Léonide Massine's 1917 ballet for the Ballets Russes, highlighting themes reminiscent of Spain's Golden Age. Wilhelm Kaiser-Lindemann's (1940-2010) arrangement for the 12 Cellists further highlights its adaptability.

In tonight's programme, up to six pieces were arranged by Kaiser-Lindemann. An established composer, he was always fascinated by the artistry of the 12 Cellists, and made many arrangements for the ensemble. He even composed *Die 12 in Bossa Nova: Variações brasileiras*, a non-commissioned work inspired by them.

皮加勒 Pigalle

喬治·烏爾默 Georges Ulmer (1919-1989)
(大衛·里尼加編 Arr. David Riniker)

喬治·烏爾默是一位出生於丹麥的作曲家，在西班牙長大後加入法國籍。1944年，他創作了歌曲《皮加勒》，展現了該巴黎社區的活力精髓。這首迷人的華爾茲，有著流暢的主題和狂想曲式的獨奏，讓人想起黑白電影中的場景：舞者沉浸在煙霧繚繞的舞廳裡親密的時刻。《皮加勒》被許多名歌星翻唱過，包括保羅·安卡、兵·哥羅斯比和佩圖拉·克拉克等。今晚我們聽的是由「12把大提琴」成員大衛·里尼加做的編曲。

Pigalle by Danish-born French composer Georges Ulmer beautifully captures the vibrant essence of the Parisian district in 1944. The enchanting waltz, with its flowing theme and rhapsodic solos, evokes a black-and-white film scene of dancers lost in intimate moments within a smoky ballroom. *Pigalle* has been covered by artists like Paul Anka, Bing Crosby, and Petula Clark, etc. Tonight, we are listening to an arrangement by David Riniker, himself a member of the "12 Cellists".

選自電影《鐵達尼號》 From Film *Titanic*

占士·賀納 James Horner (1953-2015)
(威廉·凱撒·林德曼編
Arr. Wilhelm Kaiser-Lindemann)

占士·賀納憑藉為電影《鐵達尼號》創作的配樂，兩度榮獲奧斯卡獎。該配樂專輯至今仍是管弦樂電影配樂中最暢銷的。賀納有紮實的古典音樂基礎，這在他的電影配樂中得到充分體現，尤其是對主導動機的運用：他在《鐵達尼號》中為不同的人物、事件、地點和想法開發了獨特的主題。

James Horner won two Academy Awards for his musical score for the film *Titanic*, which remains the best-selling orchestral film soundtrack. Horner's classical background is evident in his use of leitmotifs, which he developed for various characters, events, locations, and ideas.

搖擺德伏扎克 Swing on Dvořák

史提芬·孔茲
Stephan Koncz (b. 1984)

《搖擺德伏扎克》是柏林愛樂樂團的大提琴手史提芬·孔茲的創作，他不僅以出色的演奏聞名，還因在 YouTube 上以引人入勝且富有洞察力的方式講解音樂而廣為人知。孔茲將原本帶沉思性的德伏扎克名作《幽默曲》，改編成一段充滿活力的上世紀二十年代搖擺之旅，捕捉到了那個充滿活力的時代之精髓。

Swing on Dvořák is a work of Stephan Koncz, a cellist with the Berliner Philharmoniker who is renowned not only for his exceptional cello skills but also for a talent for explaining music in an

engaging and insightful manner on YouTube. Koncz transforms Antonín Dvořák's well-known *Humoresque* originally tentative and reflective, into a vibrant journey through the Swinging Twenties, capturing the essence of that lively era.

天使組曲 Engeltrilogie

皮亞梭拉 Astor Piazzolla (1921-1992)
(荷西·卡里編 Arr. José Carli)

天使之死 *La Muerte del Angel*

天使的米隆加 *Milonga del Angel*

天使的復活 *Resurrección del Angel*

《天使組曲》是皮亞梭拉最神秘、最受珍視的作品之一，前身是為阿根廷劇作家阿爾貝托·羅德里格斯·穆尼奧斯的戲劇作品《天使的探戈》創作的插樂，該劇講述一位天使振興陷入困境的布宜諾斯艾利斯街區的故事。

三個樂章分別是《天使之死》、《天使的米隆加》和《天使的復活》，每一個都體現了與其標題相符的不同情感。《天使之死》透過動態的三聲部賦格曲展示了皮亞梭拉對探戈的創新手法，以強勁的低音線為標誌，引入了暴力和動蕩的主題——因為天使最終被刺死。《天使的米隆加》溫柔而抒情，以其甜美的旋律為特色。

皮亞梭拉為這部戲劇寫的序奏音樂如今很少上演，也鮮為人知；另一方面，在該劇首演三年後，作曲家添加了《天使的復活》，為這套組曲創造了一個令人振奮的結局。這首活潑的樂曲在歡快的主題和米隆加舞的懷舊變奏之間交替，為三部曲畫上圓滿的句號。

Engeltrilogie (The Angel Trilogy) is one of the most enigmatic and cherished works by the Argentine composer Astor Piazzolla. The music was originally created for a theatrical production titled *Tango del Angel* (Angel's Tango) by Argentine playwright Alberto Rodríguez Muñoz, which tells the story of an angel revitalizing a struggling Buenos Aires neighborhood.

The suite consists of three movements: *La Muerte del Angel* (The Death of an Angel), *Milonga del Angel* (The Angel's Milonga) and *Resurrección del Angel* (Resurrection of an Angel); each embodies distinct emotions aligned with their titles. *La Muerte del Angel* showcases Piazzolla's innovative approach to tango through a dynamic three-voice fugue, marked by a powerful bass line and introducing themes of violence and turmoil, as the angel is ultimately stabbed to death. *Milonga del Angel* is gentle and lyrical, characterized by its sweet melodies.

While the Introduction to the play is rarely played and known today, three years after the premiere of the play Piazzolla added *Resurrección del Angel*, creating a more uplifting finale to the suite. This lively composition alternates between joyful themes and nostalgic variations of the milonga, making it a brilliant closure to the trilogy.

巴黎天空下 Sous le ciel de Paris

胡貝爾·吉羅 Hubert Giraud (1920-2016)
(威廉·凱撒·林德曼編
Arr. Wilhelm Kaiser-Lindemann)

《巴黎天空下》由胡貝爾·吉羅作曲，尚·德雷雅克填詞，頌揚巴黎這座城市，首次於1951年的一齣電影中唱響。它以法國「小風笛華爾滋」風格描繪巴黎的生活，讓人聯想到巴黎聖母院和塞納河等地標。多年來，包括茱麗葉·葛芮柯、伊迪絲·琵雅芙及「三大男高音」在內的許多藝術家都曾演唱過這首曲子，提升了它作為巴黎國際象徵的地位。

Sous le ciel de Paris (Under the Sky of Paris), composed by Hubert Giraud with lyrics by Jean Dréjac, honors the city and debuted in the 1951 film. Written in a musette waltz style, it evokes images of landmarks like Notre-Dame and the Seine. Its fame grew through covers by Juliette Gréco, Édith Piaf, and the Three Tenors, etc., and is recognized globally as a symbol of Paris.

《晨歌》— 急板 Aubade - Presto

尚·法朗塞
Jean Françaix (1912-1997)

尚·法朗塞的《晨歌》是他獻給柏林愛樂樂團大提琴聲部之作，將俏皮的優雅與引人入勝的音樂性結合。它有六個樂章。樂譜中，每個樂章都配有一行法國作家喬治·桑在旅行中寫下的文字。「急板」配的那一行是：願那些喋喋不休、嗓子像感冒青蛙一樣的老傢伙們走開。

《晨歌》的技術要求很高。法朗塞指出，終曲（急板）類似於勒芒（作曲家的家鄉）賽車的轟鳴聲，可以令聽障觀眾鼓掌：「因為看到十二位表演者電光火石的運弓，和臉上惡魔般的表情。」

Aubade by Jean Françaix is a six-movement piece dedicated to the Berliner Philharmoniker's cello section, combining playful elegance with engaging musicality. The movements are Andantino, Allegro ritmico, Allegretto amabile, Vivacissimo, Andante, and Presto, each accompanied by a line from French novelist George Sand's writings during her travels. The one for Presto is: "May those old chatterers, with voices like frogs with a cold, go away." (Qu'ils fuient, ces vieux bavards, avec leurs voix de grenouilles enrhumées.)

Aubade makes a lot of technical demands on the players, and the finale, reminiscent of racing cars in Le Mans (the composer's hometown), inspires enthusiastic applause "even from deaf audience members", captivated by "the sight of the flashing bows and demonic expressions on the faces of the twelve performers".

無人知曉 Nobody Knows

讓我的子民離開 Let My People Go

靈歌 Spiritual
(威廉·凱撒·林德曼編
Arr. Wilhelm Kaiser-Lindemann)

《無人知曉》是一首起源於奴隸制時代的美國黑人靈歌，直到1867年才得以出版。這首曲子被許多藝術家廣泛錄製，包括瑪麗安·安德森、保羅·羅伯森、路易·阿姆斯壯和山姆·庫克等。

《摩西下山吧》又是一首靈歌，講述了希伯來人的出埃及經歷。這首歌悲傷的旋律反映了對自由的渴望，強烈的歌詞重複著：「讓我的子民離開！」。(這個給12把大提琴做的編曲抽取了這一短句，作為曲名。) 黑奴對這產生了深刻共鳴。由於其深具影響力的信息，被許多奴隸主列為禁歌。

Nobody Knows is an African American spiritual from the era of slavery, published in 1867. The song had been recorded by artists like Marian Anderson, Paul Robeson, Louis Armstrong, and Sam Cooke, etc.

The spiritual *Go Down Moses* recounts the Hebrew Exodus. The song's mournful melody reflects sorrow and a longing for freedom, repeating the powerful phrase 'Let My People Go!'. (This arrangement uses this phrase as the title.) Enslaved African Americans deeply resonated with this narrative, leading to its prohibition by many enslavers due to its impactful message.

來拍掌！ Clap Yo' Hands

蓋希文 George Gershwin (1898-1937)
(米高·齊格京編 Arr. Michael Zigutkin)

蓋希文的《來拍掌！》在1926年的音樂劇《哦，凱！》中首次亮相，之後出版的蓋希文鋼琴獨奏曲集也輯入它。弗雷德·雅士提和凱·湯普森在電影《甜姐兒》(1957年)中一段令人難忘的歌舞表演，使這首歌名聞遐邇。今晚，我們聽到的是米高·齊格京的編曲。

George Gershwin composed *Clap Yo' Hands* for his musical *Oh, Kay!* and the song was later put in Gershwin's Song-book for Solo Piano. It gained fame through a sing-and-dance performance by Fred Astaire and Kay Thompson in the film *Funny Face*. The arrangement for 12 cellos is by Michael Zigutkin.

大篷車 Caravan

胡安·迪索爾 Juan Tizol (1900-1984)

艾靈頓公爵 Duke Ellington (1899-1974)

(威廉·凱撒·林德曼編 Arr. Wilhelm Kaiser-Lindemann)

《大篷車》是迪索爾和艾靈頓公爵創作的一首經典美國爵士樂曲，由巴尼·畢格與他的爵士樂團於1936年在荷里活首次錄製。根據一項統計，截至2024年為止《大篷車》是史上被翻唱次數最多的歌曲，錄製版本超過500個。今晚演出的版本是由威廉·凱撒·林德曼編曲。

Caravan is a classic American jazz song by Juan Tizol and Duke Ellington, first recorded in Hollywood in 1936. It features an instrumental performance by Barney Bigard and his Jazzopators. As of 2024, it is the most covered song in history, with over 500 recorded versions. The version to be played tonight is forged by Wilhelm Kaiser-Lindemann.



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回音樂廳時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

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