



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



SWIRE

3 DIVAS

GLAMOUR

Anna Caterina
Antonacci

安冬娜琪
女高音 soprano

25&26

9 | 2009

Fri & Sat 8 PM

香港文化中心音樂廳

HK Cultural Centre

Concert Hall

尼爾遜

John Nelson

指揮 conductor

The singing actress

歌劇女神

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

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助 • 香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre

Originally from Japan

柏斯琴行
PARSONS MUSIC



最高の水準へ



KAWAI 中國 - 香港及澳門區代表人
Colleen Lee 李惠蘭



K-3 專業高身立式琴 **\$29,800**
 另加運費 \$688



廣西實業公司

KAWAI



万能全顺日本制 **K系列** 三缸 58/80-4E 缸径行程41mm

www.parsonsmusic.com

柏斯麗書店 黃埔聚寶坊 2365 7078

香港總行 銅鑼灣時代廣場2506 1383

九龍銀行 九龍塘又一城 2265 7882

[麗石山](#) [荷葉活蟹塘](#) [旺角](#) [新世紀廣場](#) [藍田](#) [離港城](#) [荔枝角](#) [屏欣苑](#) [紅磡](#) [漁人碼頭](#) [維多利亞](#) [新都城](#) [將軍澳中心](#) [沙田](#) [新城市廣場](#) [沙田](#) [馬鞍山廣場](#) [屯門](#) [屯門市廣場](#)

大馬路 八號花園 大馬路 大元商場 大馬路 旺角中心 大馬路 錦福坊 大馬路 葵涌商場 大馬路 東堤灣畔 大馬路 翠濠庭 大馬路 和富中心

歌劇女神 The singing actress

Anna Caterina Antonacci

尼爾遜

指揮

John Nelson

conductor

安冬娜琪

女高音

Anna Caterina

Antonacci

soprano

節目

海頓

D大調第86交響曲

慢板

隨想曲：廣板

小步舞曲：小快板及中段

終曲：精神奕奕的快板

白遼士

《埃及豔后之死》

— 中場休息 —

海頓

《阿莉安娜在納索斯》

白遼士

《浮士德的天譴》，作品24

鬼火

仙女之舞

拉科西進行曲

Programme

HAYDN

Symphony No. 86 in D

Adagio

Capriccio: Largo

Menuet: Allegretto and Trio

Finale: Allegro con spirito

BERLIOZ

La mort de Cléopâtre

— Intermission —

HAYDN

Arianna a Naxos

BERLIOZ

La Damnation de Faust, Op. 24

Will-o-the-wisp

Dance of the Sylphs

Rakoczy March

各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。祝大家有一個愉快的音樂體驗。

Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. Wish you a very enjoyable evening.



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



巨星匯聚港樂 奏出燦爛音符

全賴您的支持

OUR CONCERTS SPARKLE WITH
CELEBRATED ARTISTS AND ENCHANTING MUSIC
BECAUSE OF YOUR SUPPORT

您的鼎力支持，讓港樂每年為香港觀眾帶來國際級巨星及最精彩的音樂節目。成為香港管弦樂團的商業伙伴，能讓您的尊貴品牌提升企業形象、履行企業公民責任、以及透過樂團與世界頂尖音樂家宣傳品牌，同時更可尊享音樂會貴賓門票，款待您的尊貴客戶。我們設有多種形式的伙伴及贊助計劃，包括節目贊助和大師會等，亦可因應您的業務需求而擬定個別贊助方案。

Your support enables HKPO to bring international stars to share our stage and give the best programmes to the audiences of Hong Kong each year. Be a partner of the Hong Kong Philharmonic and enhance your Company's prestigious image, corporate social responsibility recognition, brand exposure with celebrated international musicians and complimentary tickets with which to entertain your guests. We have a range of partnership schemes to cater for your corporate needs, such as Concert Sponsorship and Club Maestro Membership.

歡迎與我們聯繫洽談合作計劃

Contact us and we can tailor-make a scheme for you.

發展經理吳凱明小姐 Miss Edith Ng, Development Manager

Tel: 2721 0772 Email: edith.ng@hkpo.com



Salute 感謝伙伴 to Our Partners

香港管弦樂團衷心感謝以下贊助機構的慷慨資助和支持！

The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the below Partners for their generous sponsorship and support!

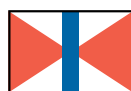
主要贊助

MAJOR FUNDING BODY



首席贊助

PRINCIPAL PATRON



SWIRE

節目贊助 MAJOR SPONSORS



中國銀行(香港)
BANK OF CHINA (HONG KONG)



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

HSBC  Insurance
滙豐保險



香港公開大學
THE OPEN UNIVERSITY
OF HONG KONG



信興集團
SHUN HING GROUP

新華集團基金會
SUNWAH FOUNDATION

香港董氏慈善基金會
The Tung Foundation



永隆銀行
WING LUNG BANK

如欲查詢有關贊助或捐款事宜，歡迎致電 (852) 2721 2030 或電郵至 angela.hui@hkpo.com 與發展總監許穎雯女士聯絡。

For sponsorship and donation enquiries, please feel free to contact

Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

“香港管弦樂團 在迪華特的調教下 已經成為亞洲 數一數二的樂團。”

《人民音樂·留聲機》

“Under the leadership of Edo de Waart,
Hong Kong Philharmonic Orchestra
has already become one of Asia's top orchestras.”
Gramophone China

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》歌劇音樂會和及馬勒的《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2007/08樂季，在跑馬地馬場遊樂場舉行的全年最大型戶外交響音樂會—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「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，定期邀請中、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大劇場作中國巡演，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。👉

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

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, in the 2007/08 Season, the biggest outdoor symphonic concert of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *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. 🍷

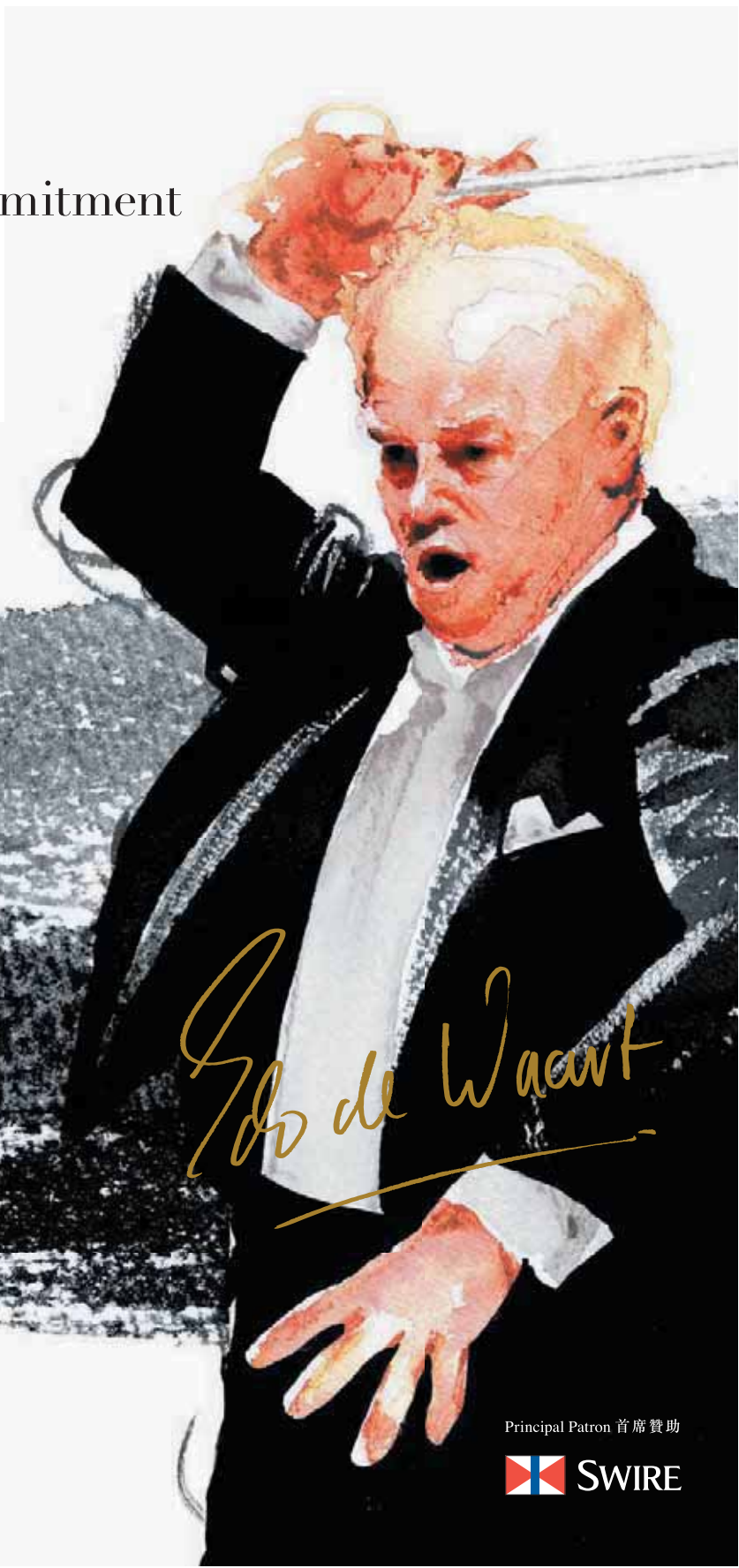
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre

弦
諾

A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

尼爾遜

John Nelson

指揮
conductor



傑出美國指揮尼爾遜享譽國際，他不但以演繹大型浪漫時期作品和巴羅克音樂風格見稱，他指揮的莫扎特和海頓亦生氣盎然，他又熱心支持新音樂，令他備受尊崇。生於哥斯達黎加，尼爾遜於茱莉亞音樂學院學藝並贏得艾爾文·柏林指揮大獎。他現時是巴黎管弦樂團的榮譽音樂總監。

尼爾遜曾於世界各大城市的各個主要樂團擔任指揮，包括：美國的紐約愛樂、洛杉磯愛樂、費城樂團，以及波士頓、芝加哥、克里夫蘭、匹茲堡及三藩市交響樂團、英國的倫敦交響樂團、愛樂管弦樂團、皇家愛樂、哈雷交響樂團、波茅斯及蘇格蘭國家交響樂團、德國的萊比錫布商管弦樂團及德累斯頓國家管弦樂團、日內瓦的瑞士羅曼德管弦樂團、羅馬聖西西莉亞學院管弦樂團、佛羅倫斯的五月音樂節、荷蘭奧斯陸、鹿特丹和海牙管弦樂團，以及法國所有主要樂團。

他曾經於世界各大歌劇院亮相，其中包括：芝加哥歌劇院、聖達菲歌劇院、巴士底歌劇院、里昂歌劇院、羅馬歌劇院、皇家鑄幣局劇院、荷蘭歌劇院及威爾斯國家歌劇院。

他近期及未來的演出包括：於日內瓦歌劇院指揮《自由射手》和《浮士德的天譴》、於斯圖加特國家大劇院和荷蘭歌劇院指揮《特洛伊人》、與悉尼交響樂團和新加坡交響樂團演出，以及推出與歐洲室樂團和古爾班基金合唱團合作的貝多芬《莊嚴彌撒曲》，以及與荷蘭電台愛樂樂團和電台合唱團合作的海頓《創世紀》和巴赫《聖馬太受難曲》。

他的最新專輯包括：與巴黎管弦樂團合作，在聖母院拍攝的巴赫B小調彌撒曲、全套貝多芬交響曲及Ambrosie廠牌的莫扎特第31、39、40及41交響曲。🎵

The distinguished American conductor, John Nelson, is one of the world's most versatile and accomplished conductors. He is highly regarded not only for his great interpretations of large Romantic works and his stylish performances of Baroque music, but also for his vibrant Mozart and Haydn and his devotion to new music. Born in Costa Rica, John Nelson studied at the Juilliard School where he won the Irving Berlin prize in conducting. Presently he holds the title Directeur Musicale Honoraire of the Ensemble orchestral de Paris.

John Nelson conducts in virtually all the major cities of the world. He has conducted the New York Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra and the symphony orchestras of Boston, Chicago, Cleveland, Pittsburgh and San Francisco in America, the London Symphony, the Philharmonia, the Royal Philharmonic, the Hallé, the Bournemouth Symphony and the Scottish National Orchestra in England, the Leipzig Gewandhaus and Dresden Staatskapelle in Germany, the Suisse Romande in Geneva, the Academia di Santa Cecilia in Rome, the Maggio Musicale in Florence, the orchestras of Oslo, Rotterdam and Hague in the Netherlands, and all the major orchestras in France.

He has since conducted opera in major companies around the world including the Chicago Lyric Opera, Santa Fe Opera, the Bastille Opera, Lyon Opera, Rome Opera, La Monnaie, the Netherlands Opera and the Welsh National Opera.

Future and recent engagements include performances of *Der Freischütz* and *La Damnation de Faust* at the Geneva Opera, *Les Troyens* at the Staatstheater Stuttgart and the Netherlands Opera, concerts with the Sydney Symphony and Singapore Symphony as well as DVD projects of Beethoven *Missa solemnis* with the Chamber Orchestra of Europe & the Gulbenkian Chorus, Haydn *The Creation* and Bach *St. Matthew Passion* with the Netherlands Radio Kammerphilharmonie and Radio Chorus.

His recent releases include a DVD of Bach B Minor Mass filmed at Notre Dame in Paris with the Ensemble Orchestral de Paris, a recording of the complete Beethoven Symphonies cycle and Mozart Symphonies Nos 31, 39, 40 and 41 on Ambrosie label. 🎵

Magnificent Dining with

CAPITAL BEIJING

from

September 15, 2009

3/F, No. 2 Qianmen Pedestrian Street (overlooking Tian'anmen Square)

中国北京市前门大街2号3层 (尽览天安门全景)

Tel: (86 10) 6702 2727

www.capital-m-beijing.com



安冬娜琪

Anna Caterina Antonacci

女高音
soprano



安冬娜琪得天獨厚的聲線讓她無論演唱女高音或女中音的角色都渾灑自如，演技精湛的她活演蒙台威爾第、浦賽爾、韓德爾、格魯克、柏斯艾奴、莫扎特等17及18世紀作曲家的經典傑作。她演繹的羅西尼享負盛名，不論喜劇抑或嚴肅角色，都能充分駕馭，她演繹貝利尼、唐尼采第、威爾第、比才、馬斯奈及史特拉汶斯基的作品，亦同樣出色。

自2003/04樂季，她專注戲劇女高音的作品，她在嘉狄拿爵士指揮下、於夏特雷大劇院演繹《特洛伊人》的卡桑德勒，及分別於荷蘭歌劇院和佛羅倫斯五月音樂節演唱《伊多美尼奧》的埃萊特拉，均為她個人事業上的里程碑。

2006年，安冬娜琪分別參演由巴班奴指揮、皇家歌劇院科芬園的《卡門》新製作，於巴黎夏特雷大劇院及倫敦威格摩音樂廳舉行向維亞爾多致敬的獨唱會，以及於香榭麗舍劇院與指揮戴維斯爵士合演白遼士的《夏夜》。她曾演唱多齣白遼士的歌劇，如：與嘉狄拿爵士與史卡拉歌劇院演出的《埃及艷后之死》、於帕瑪、慕尼黑及意大利菲拉拉演出的《夏夜》、於日內瓦大劇院，以及在坦格塢音樂節在利雲指揮下與波士頓交響樂團演出的《特洛伊人》和在馬賽歌劇院演唱的《浮士德的天譴》。她又曾經於史卡拉大劇院演唱《瑪利亞·史圖亞爾達》的伊麗莎伯特、於香榭麗舍劇院演唱《浮士德》的愛麗絲·福特、於都靈皇家歌劇院演唱美迪亞，及於巴黎喜歌劇院演唱、由嘉狄拿指揮的《卡門》。最近，她又與聶澤—賽金指揮的鹿特丹愛樂合演《埃及艷后之死》。

安冬娜琪榮獲法國政府頒發最高榮譽的軍團勳章的騎士勳章，她現為Naïve廠牌錄音，推出的首張專輯《夜晚的時代》贏得高度評價。🔥

Embracing both soprano and mezzo-soprano roles, Anna Caterina's extraordinary vocal timbre and great acting skills have enabled her to perform many works from the seventeenth and eighteenth centuries including Monteverdi, Purcell, Handel, Gluck, Paisiello and Mozart. An acclaimed interpreter of Rossini, she has sung both *buffo* and *serio* roles, and has had equal success with Bellini, Donizetti, Verdi, Bizet, Massenet, and Stravinsky.

Since the 2003/04 season, she has concentrated on the dramatic soprano repertoire and scored notable personal successes as Cassandre in *Les Troyens* with Sir John Eliot Gardiner at the Théâtre du Châtelet and Elettra in *Idomeneo* for the Netherlands Opera and the Maggio Musicale in Florence.

In 2006, Anna Caterina made her début in a new production of *Carmen* at the Royal Opera House, Covent Garden with Antonio Pappano, gave recitals in homage to Pauline Viardot at the Châtelet in Paris and the Wigmore Hall in London and sang the *Les nuits d'été* of Berlioz with Sir Colin Davis at the Théâtre des Champs-Élysées. She sang Berlioz's *Cléopâtre* with Sir John Eliot Gardiner at La Scala, *Les nuits d'été* in Parma, Munich and Ferrara, Italy, *Les Troyens* at the Grand Théâtre in Geneva and with the Boston Symphony Orchestra conducted by James Levine in Tanglewood and *La Damnation de Faust* at the Marseille Opera. She also appeared as Elisabetta in *Maria Stuarda* at La Scala, Alice Ford in *Falstaff* at the Théâtre des Champs-Élysées, Medea at the Teatro Regio Turin and *Carmen* at the Opera Comique conducted by John Eliot Gardiner. Recently, she has also sung *La mort de Cléopâtre* with the Rotterdam Philharmonic Orchestra conducted by Yannick Nézet-Séguin.

She has also been awarded the Chevalier of the Ordre national de la Légion d'honneur by the French Republic, which is the highest national distinction one can receive. She now records for the Naïve label and her first recording of *Era la Notte* has received great acclaim. 🔥

海頓

Franz Joseph Haydn

1732-1809

D大調第86交響曲

慢板

隨想曲：廣板

小步舞曲：小快板及中段

終曲：精神奕奕的快板

海頓在一間小茅屋裡出生。據說貝多芬看著這間小茅屋的畫時，不禁驚嘆道：「簡陋的農夫小屋是大人物的出生地！」貝多芬固然對海頓的才華瞭如指掌——畢竟，海頓在貝多芬的成功路上是個舉足輕重的人物——但事實上海頓生前早已名揚四海，甚至那些他從未去過的、一般情況下他應該沒沒無聞的地方。例如，他的音樂在巴黎大行其道，而早在1760年代，他早期的弦樂四重奏已在巴黎廣泛流傳，大受歡迎；巴黎觀眾首次聽到海頓交響曲後（海頓的交響曲1773年曾在巴黎演出過），便要求演出更多的海頓交響曲。

奧格尼伯爵這時登場了。以奧格尼伯爵為首的一群共濟會會員在奧林匹克廳舉辦一系列豪華的音樂會。奧格尼伯爵1784年向海頓表示，該演奏廳的樂團規模特大（海頓習慣為廿餘人的樂團寫作，但這個樂團卻有五十多人），他需要六首交響曲讓該團演出。海頓欣然接受，盤算著這個大樂團可讓他有多少發揮空間。海頓六首「巴黎交響曲」很適合巴黎觀眾的口味。《法國信報》1788年4月5日報導：「去年每場音樂會都演奏海頓先生的交響曲。聽得越多，便越發佩服這位奇才。他每首作品都力求旋律獨特、發展豐富多變——不像那些枯燥乏味的作曲家，只懂把樂思一個接一個地平鋪直敘，又把庸俗的效果堆砌在一起，完全沒有銜接的企圖，既機械化又沒品味。」

Symphony No. 86 in D

Adagio

Capriccio: Largo

Menuet: Allegretto and Trio

Finale: Allegro con spirito

When Beethoven saw a picture of the low thatched house in which Haydn was born he is said to have exclaimed in astonishment, "a simple peasant's hut where so great a man was born!" Beethoven certainly had intimate knowledge of Haydn's genius - Haydn had, after all, played a pivotal role in Beethoven's own rise to glory - but Haydn's fame spread in his own lifetime even to those places he never visited and where, under the normal course of events, his name might not have been at all familiar. In Paris, for example, his music became phenomenally popular; in the 1760s copies of his early string quartets were circulating in the French capital and were extraordinarily successful, and when the Parisians first heard a Haydn symphony (one was performed there in 1773) they clamoured for more.

Enter one Count Claude-François d'Ogny who led a group of freemasons who organized spectacular concerts at the Loge Olympique. In 1784 he sent word to Haydn that he required six symphonies for the Loge's unusually large orchestra (over 50 players compared with the 20-or-so with which Haydn was more accustomed to dealing) and the composer responded with alacrity, relishing the scope afforded by such a large body of players. Haydn's six "Paris Symphonies" perfectly suited the Parisian tastes; as *Le Mercure de France* reported on 5th April 1788, "Monsieur Haydn's symphonies were performed on each of last year's concerts. The more one heard them, the more one admired the output of this great genius; in each of his works he manages to produce unique tunes and rich, varied developments - quite unlike those sterile composers who move lifelessly from one idea to another, mechanically and tastelessly accumulating cheap effects with no sense of connecting them".

六首「巴黎交響曲」皆以不同調性寫成(只有一首是小調)，其中第五首(第86交響曲)採用了D大調——長久以來，D大調常令人聯想到華麗與莊嚴，配器側重小號和鼓。此曲大概1786年在巴黎首演。著名的海頓學者羅伯斯·藍敦形容此曲「也許是巴黎交響曲裡最優秀的一首：快樂章莊嚴至極，慢樂章則深刻雋永」。第一樂章的一大特色是多變得令人嘆為觀止的和聲，明顯不願意安頓在主調；而且會突然由快速的舞曲音型轉成含羞答答的反思樂段。正如奧地利指揮家尼古拉斯·哈農庫特所言：「海頓每一步都令觀眾充滿驚喜，讓聽者仿如置身迷宮。」第二樂章標題隨想曲與樂章的特色關係不大。這個樂章可說完全出人意表，經常突如其來地由嚴肅變愉快、無聲變有聲。某程度上，小步舞曲的標題也很有誤導成分，因為海頓把基本拍搞亂了，令舞者不知所措；然而海頓卻在中段採用地道的蘭德勒舞曲，向祖國奧地利致敬。第四樂章則可借用蓋林格(著有德文版海頓傳記，是同類作品的佼佼者)所言：「此曲是齣音樂喜劇，風騷的女孩、吝嗇的王老五，陰差陽錯，歡鬧惹笑，一切刻劃得栩栩如生。」🔥

All of the “Paris Symphonies” are in different keys (only one is in the minor), the fifth of the set – No. 86 – being in D major, a key long associated with pomp and majesty, and the orchestration includes significant parts for trumpets and drums. It was possibly first performed in Paris during 1786, and has been described by the great Haydn scholar, H.C. Robbins Landon, as; “perhaps the greatest of the Paris Symphonies: certainly the most majestic in its quick movements and the most profound in its slow”. The first movement is notable, however, for its astonishing range of harmonies and its apparent unwillingness to settle into the home key, while lurching between rapid dance patterns and almost diffident introspection; as the Austrian conductor Nikolaus Harnoncourt has described it; “Haydn surprises his audience at every step – the listener finds himself in a labyrinth”. The heading of the second movement – Capriccio – gives little clue to its character which can best be described as utterly unpredictable lurching, as it does, from serious to jovial and from silence to sound. To an extent, the title Menuet is also misleading, for Haydn continually wrong-foots any dancers by muddling up the beats of the third movement. He does, however, pay deep homage to his native Austria in the trio which is in the form of a true *Ländler*. As for the finale, this can best be described in the words of Karl Geiringer, one of Haydn’s principal German biographers; “A musical comedy with its flirtatious girl, its miserly old bachelor, and hilarious disguises seems to come to life in this amusing piece”. 🔥

白遼士

Hector Berlioz

1803-1869

《埃及豔后之死》

「羅馬大獎」是法國美術學院1803年至1968年間頒發的獎項，每年頒給一位法國最佳新晉作曲家。候選人必須曾獲巴黎音樂學院取錄，以大會指定的歌詞創作一首為樂團和獨唱而寫的清唱劇。得獎者可得到一筆可觀的獎金、相當的知名度和正式的認同，但也必須在羅馬居住一段日子。這是法國作曲家夢寐以求的殊榮，許多作曲家更屢敗屢戰——白遼士第四次參加時終於得償所願。

白遼士的父母反對兒子以音樂為業，白遼士也因此習醫多年——很明顯他並不是學醫的料子——結果他遲至1826年才入讀巴黎音樂學院，也因此獲得角逐「羅馬大獎」的資格。當時他已創作了一首管弦樂曲、一齣清唱劇、一首彌撒曲、幾首歌曲以及一齣歌劇《秘密法庭判官》，說他自問能一擊即中也實不為過。一年不到，他已準時向大會呈交清唱劇《奧菲莉之死》，卻被評審斷言樂曲不能演奏；翌年（1828年）他再接再厲，憑著《艾米尼亞》贏得亞軍；1829年則根據指定歌詞創作了《埃及豔后之死》——這一次他自覺有十足把握奪魁。他在《回憶錄》寫道：「我對自己說，這次一定會贏，於是就想：橫豎他們也會頒獎給我，那便沒理由限制自己的風格...何不讓率性而為，寫作...發自內心的東西？」大會指定的歌詞令他興奮莫名：「這個意念很值得以音樂表達。我認為我的作品氣勢磅礴，應當奪魁。」不消說那只是一廂情願；評審決定該年（1829年）無人獲獎；翌年，白遼士終於憑《沙爾丹納帕勒之死》掄元。

La mort de Cléopâtre

The Prix de Rome was awarded annually from 1803 to 1968 by the Académie des Beaux-Arts to the person they judged to be the best emerging French composer; a condition being that those competing for the prize had been accepted as students at the Paris Conservatoire. The test involved setting a given text as a cantata for solo voice and orchestra and the prize comprised, in addition to a useful financial package, a helpful level of publicity and support, an official recognition of a composer's worth and an obligatory period of residence in the Italian capital. To win the Prix de Rome was considered the ultimate accolade amongst French composers, and many tried repeatedly to secure the honour. Berlioz was successful at his fourth attempt.

Parental opposition to a musical career meant that much of Berlioz's youth was devoted to the study of medicine — to which he was clearly unsuited — and it was only in 1826 that he was able to enrol into the Paris Conservatoire and thereby place himself in a position to compete for the Prix de Rome. By that time he had already composed an orchestral work, a cantata, a mass, several songs and an opera, *Les francs-juges*, so it is probably fair to say that he believed that he was well set to win the prize on his first attempt. Within a year he duly submitted the obligatory cantata — *La mort d'Orphée* — which was pronounced unplayable by the judges. The following year, 1828, he again entered, this time winning second prize with *Herminie*, and with his setting of the following year's text, *La mort de Cléopâtre* ("The Death of Cleopatra"), he was convinced he would win. As he wrote in his *Memoirs*; "I told myself that I was bound to win and I reasoned... that since they had already decided to give me the prize, there was no point in cramping my style... Why not let myself go and write... something from the heart?" He was thrilled by the choice of text; "Here was an idea worth expressing in music. I wrote what I believe was an imposing piece... I think it deserved first prize". Needless to say Berlioz's confidence proved ill-founded; the judges

「羅馬大獎」許多得獎作品被遺忘已久，白遼士1830年的得獎作品也不例外；但《埃及豔后之死》卻一直流傳後世。此曲栩栩如生地描繪埃及豔后臨終的痛苦——她把一條毒蛇緊緊抱在胸前，準備自行了斷。評審卻告訴他，《埃及豔后之死》太強烈、太過火了；評審翌日，白遼士對其中一位評審說：「埃及豔后被毒蛇咬傷，正在痛苦地步向死亡，臨死時深感自責——要寫出令人寬慰的音樂很困難。」他不但捕捉了死亡的痛苦，更捕捉了她死前的內心苦痛——中段的「沈思」和聲極為大膽，樂譜以莎劇台詞（「要是我躺在墳墓裡...」）為標題，前後是四段情感激越的宣敘調。最後一段宣敘調懇求法老容許她進入他們的墳墓，讓她與祖宗一起長眠地下，令人動容。🔥

elected not to award a prize that year (1829) and Berlioz eventually triumphed the following years with *La mort de Sardanapale*.

As with so many winning cantatas from the Prix de Rome Berlioz's 1830 piece has long since fallen into oblivion, but *La mort de Cléopâtre* has established itself in the repertoire as much as anything else for its vivid portrayal of the agony of the Egyptian Queen as she prepares herself for suicide by clasping a venomous snake to her bosom. As Berlioz told one of the examiners the day after the judging, having been told his music was too forceful and extreme; "It's difficult to write soothing music for an Egyptian queen who has been bitten by a poisonous snake and is dying a painful death in an agony of remorse". He captured not only that agonising death but the mental anguish which preceded it through a central "Meditation", headed in the score by a quotation from Shakespeare ("How, if when I am laid into the tomb...") and incorporating some exceptional adventurous harmonies, framed by four highly charged recitatives, the last movingly seeking leave from the ancient Pharaohs for Cleopatra to enter their tomb and lie with them. 🔥



白遼士：《埃及豔后之死》

BERLIOZ: *La mort de Cléopâtre*

就這樣！我的恥辱結束了。
我是安東尼和凱撒的遺孀，
現在又落入屋大維手上，
我沒能迷住他殘酷的目光。
我被擊倒，受盡屈辱。
我褻瀆了悲淒的寡婦身分，
想重拾美豔卻又徒勞無功；
我用上了一切狡猾的秘技。
我把遭奴役的鐵證
藏在花朵之下；
一切都避不開征服者的命令
在他腳下，我拖著粉碎了的顯赫過去。
我的淚珠灑滿
他雙手。
但托勒密家族的女兒
竟遭拒絕。

那些折磨我記憶的日子
多麼遙遠，
波浪起伏，
像維納斯女神
映照安東尼和凱撒的榮耀，
西德奴斯河岸上的我，
得意洋洋！

亞克興把我
送到征服者手上；
我的王位，我的珍寶
全都落入他手裡；

我依然美豔動人。
屋大維的冷淡
比羅馬人的劍，
對我的創傷更大。

C'en est donc fait! Ma honte est assurée.
Veuve d'Antoine et veuve de César.
Au pouvoir d'Octave livrée,
Je n'ai pu captiver son farouche regard.
J'étais vaincue, et suis déshonorée.
En vain, pour ranimer l'éclat de mes attraits,
J'ai profané le deuil d'un funeste veuvage;
En vain, en vain de l'art épuisant les secrets,
J'ai caché sous des fleurs les fers
de l'esclavage;
Rien n'a pu du vainqueur désarmer les décrets.
A ses pieds j'ai traîné mes grandeurs opprimées.
Mes pleurs même ont coulé sur ses mains
répandus,
Et la fille des Ptolémées
A subi l'affront des refus.

Ah! qu'ils sont loin ces jours,
tourment de ma mémoire,
Où sur le sein des mers,
comparable à Vénus,
D'Antoine et de César réfléchissant la gloire,
J'apparus triomphante aux rives
du Cydnus!

Actium m'a livrée au vainqueur
qui me brave;
Mon sceptre, mes trésors
ont passé dans ses mains;

Ma beauté me restait,
et les mépris d'Octave
Pour me vaincre ont fait plus que
le fer des Romains.

It is so! My shame is complete.
Widow of Anthony and widow of Caesar,
delivered into the power of Octavius,
I have not captivated his cruel gaze.
Already vanquished, I am dishonoured.
In vain have I profaned my tragic widowhood
to refresh the splendour of my charms;
In vain have I used all the known artful secrets.
I have hidden beneath flowers the iron
bonds of my enslavement;
Nothing has averted the conqueror's decrees,
At his feet I have dragged my broken grandeur.
My very tears ran spreading upon
his hands.
And the daughter of the Ptolemies
has suffered the insult of refusal.

Ah! how distant are those days
which torment my memory,
when on the heaving waves,
like Venus
reflecting the glory of Anthony and Caesar,
I appeared in triumph on the shores
of Cydnus!

Actium delivered me
to the conqueror;
My sceptre, my treasures
all passed into his hands;

My beauty remained
and Octavius's scorn
did more to defeat me than
the Roman sword.

我的淚珠灑滿
他雙手。
我竟遭拒絕。
我，來自那媲美維納斯的
洶湧的胸懷，
在西德奴斯河岸上
得意洋洋地躍起！

厄運接踵而來，
我還怕甚麼？
罪孽深重的女王，你有甚麼話說？
我有權
怨命嗎？
我有權以貞潔
為藉口嗎？
我令夫君蒙羞。
因為我，埃及
成了羅馬的奴隸。
因為我，伊西絲女神
無人膜拜。
我到底該何去何從！
沒有家！沒有鄉！
除了永恆的黑夜，
我無處可往！

沉思

偉大的法老，高貴的拉紀德王族，
諸位會不發怒而容許她
在諸位的金字塔長眠，
這個配不上諸位的女王？

Mes pleurs même ont coulé sur ses mains
répandus.
J'ai subi l'affront des refus.
Moi! ... qui du sein des mers,
comparable à Vénus,
M'élançai triomphante
aux rives du Cydnus!

Au comble des revers,
qu'aurais-je encor à craindre?
Reine coupable, que dis-tu?
Du destin qui m'accable est-ce à moi de
me plaindre?
Ai-je pour l'excuser les droits de
la vertu?
J'ai d'un époux déshonoré la vie.
C'est par moi qu'aux Romains
l'Egypte est asservie,
Et que d'Isis l'ancien culte
est détruit.
Quel asile chercher?
Sans parents! sans patrie!
Il n'en est plus pour moi
que l'éternelle nuit!

MEDITATION

Grands Pharaons, nobles Lagides,
Verrez-vous entrer sans courroux,
Pour dormir dans vos pyramides,
Une reine indigne de vous?

My very tears ran spreading upon
his hands.
I have suffered the insult of refusal.
I, who from the bosom of the waves
comparable to Venus,
sprang in triumph upon
the shores of Cydnus!

Overwhelmed with misfortunes,
what is left for me to fear?
Guilt-laden queen, what hast thou to say?
Have I the right to complain
of my fate?
Have I the excuse of the privileges of
my virtue?
I dishonoured my spouse.
Because of me Rome
has enslaved Egypt.
Because of me the ancient cult of Isis
is destroyed.
Where shall I turn!
Without family! Without homeland!
There is nothing for me
but the eternity of night!

MEDITATION

Mighty Pharaohs, noble Lagides,
will you allow her to enter without wrath,
to rest in your pyramids,
a queen unworthy of you?



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



SWIRE

新舊經典・世代淵緣

半世緣

梁祝

BUTTERFLY LOVERS
A LEGEND REBORN

慶祝中華人民共和國建國60周年

A CELEBRATION OF
PRC'S 60TH ANNIVERSARY

首場演出贊助

OPENING PERFORMANCE IS SPONSORED BY



10月10日演出贊助

10 OCT PERFORMANCE IS SPONSORED BY



永隆銀行
WING LUNG BANK



林望傑 Jahja Ling

指揮 conductor

PHOTO: Marc Tule



薛偉 Xue Wei

小提琴 violin

9&10/10/2009

星期五、六 晚上八時 • Fri & Sat 8 PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$300 \$220 \$160 \$100

現於城市電腦售票網發售

Available at URBIX from NOW

音樂會前免費講座 7:15pm

7:15pm Free pre-concert talk

節目

黃若 交響序曲《和—與梁祝對話》

陳鋼/何占豪 《梁祝》小提琴協奏曲

德伏扎克 第八交響曲

PROGRAMME

HUANG RUO *Still / Motion*

CHEN/HE *Butterfly Lovers Violin Concerto*

DVOŘÁK *Symphony No.8*

留座 Reservations

2734 9009

信用卡訂票 Credit card booking

2111 5999

網上訂票 Online booking www.urbtix.hk

查詢 Enquiry 2721 2030

有關購票折扣優惠，請參閱港樂網頁或單張
Please refer to www.hkpo.com or
leaflet for discount schemes

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

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助 • 香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre

白遼士：《埃及豔后之死》

BERLIOZ: *La mort de Cléopâtre*

不！不，我竟然褻瀆了
你長眠之地的光輝。
先王啊，諸位即使已成幽靈，
也會驚恐地飄離我身邊。

我有權
怨命嗎？
我有權
以貞潔為藉口嗎？
因為我，令神祉都逃離亞歷山大港，
令伊西絲女神無人膜拜。

不，我令夫君蒙羞。
他的骨灰在我眼前，
他的幽靈追趕我。
因為我，埃及
成了羅馬的奴隸。
因為我，令神祉都逃離
亞歷山大港，
令伊西絲女神無人膜拜。

農業之神俄賽里斯褫奪我的王位。
我要把生命交給邪惡之神賽特！
恐怖重重地包圍著我，
邪惡的蛇便是我的歸宿。

尼羅河的神祇，祢們出賣了我！
屋大維在馬車在等我。
臨終的埃及豔后
才配得上凱撒！

Non! ... non, de vos demeures funèbres
Je profanerais la splendeur.
Rois, encor au sein des ténèbres,
Vous me fuiriez avec horreur.

Du destin qui m'accable est-ce à
moi de me plaindre?
Ai-je pour l'accuser, ai-je le droit
de la vertu?
Par moi nos Dieux ont fui d'Alexandrie,
D'Isis le culte est détruit.

Non, j'ai d'un époux déshonore la vie.
Sa cendre est sous mes yeux,
son ombre me poursuit.
C'est par moi qu'aux Romains
l'Égypte est asservie.
Par moi nos Dieux ont fui
les murs d'Alexandrie,
Et d'Isis le culte est détruit.

Osiris proscrit ma couronne.
A Typhon je livre mes jours!
Contre l'horreur qui m'environne
Un vil reptile est mon recours.

Dieux du Nil, vous m'avez trahie!
Octave m'attend à son char.
Cléopâtre en quittant la vie
Redevient digne de César!

No! No, I should profane the splendour of
your last resting-place.
O Kings, even amidst those shades,
you would fly from me in horror.

Have I the right to complain
of my fate?
Have I the excuse of the privileges
of my virtue?
Because of me our gods fled Alexandria,
and the cult of Isis is destroyed,

No, I was the dishonour of my spouse.
His ashes are before my eyes,
his ghost pursues me.
It is because of me that Rome
enslaved Egypt.
Because of me our gods have left
the walls of Alexandria,
and the cult of Isis is destroyed.

Osiris banished my reign.
To Typhon I give up my life!
In the face of the horror which hems me in,
a vile reptile is my resort.

Gods of the Nile, you have betrayed me!
Octavius awaits me at his chariot.
Cleopatra by her death
is once more worthy of Caesar!

海頓

Franz Joseph Haydn

1732-1809

《阿莉安娜在納索斯》

海頓名揚歐洲之後，曾有不少人游說他出國發展，但他卻動不了身。58歲生辰之前，海頓——誠如他在信中所言——一直認為自己「注定要待在家裡」，困在奧地利郊區兩座艾斯特赫茲家族府第裡。海頓在1790年5月27日寫信給僱主的信中埋怨命運：「無時無刻受制於人實在可悲。但這是上帝的旨意；我是個可憐蟲。」幾乎足足四個月後，情況突然有變。老艾斯特赫茲親王（尼古拉斯·艾斯特赫茲）身故，爵位由其子安東·艾斯特赫茲繼承。安東·艾斯特赫茲親王卻不喜歡音樂，就把府中大部分音樂家辭退；至於留下的（包括海頓在內），人數既少，而且享有相當自由度，也多少包括自由離職在內。於是海頓馬上遷居維也納——他離開艾斯特赫茲宮時十分雀躍，甚至把大部分隨身物品都留在宮中。他回復自由身的消息一傳出，各方邀請紛來沓至：普萊斯堡和那不勒斯兩地都向他招手，但他正在取捨之際，第三份邀請突然出現。一日，海頓在維也納的家中來了一個不速之客，向他說出以下的經典名句：「我是由倫敦來接你的薩路曼。明天我們會備妥協議書。」這樣的自我介紹雖然唐突，但大概海頓被專制的僱主「禁制」得實在太久，便默默答應了薩路曼的邀請，兩個月內動身前往英國了。

1791年1月1日下午五時正，海頓抵達多佛，正式踏足英國領土；上岸後乘馬車到倫敦，第一晚在樂譜出版商約翰·布蘭德位於哈爾霍本45號的家度宿。布蘭德與海頓是舊相識。布蘭德曾前往艾斯特赫茲宮與海頓會面，希望獲得海頓作品在英國的出版權（也同時游說海頓前往倫敦，可惜不得要領）；當時海頓把兩份樂譜交給布蘭德。其中一份樂譜的背後有段小故事：布蘭德堅稱他去拜訪海頓的時候，剛巧海頓正在剃鬚子，卻嫌剃刀太鈍。海頓對布蘭德說：「有好剃刀的話，我會用自己最優秀的四重奏來交換。」於是布蘭德連忙折返自己下榻的酒店，

Arianna a Naxos

As Haydn's fame spread across Europe, concerted efforts were made to lure him abroad. But he was not in a position to travel anywhere. Right up until his 58th birthday he was convinced he was, as he wrote, "doomed to stay at home" confined to the two Esterházy family palaces in rural Austria. On 27th May 1790 he wrote a letter to his master, Prince Nicolaus von Esterházy, complaining of his lot; "It is indeed sad always to be a slave. Yet Providence decrees it so. I am a poor creature". Four months later, almost to the day, Haydn's situation changed dramatically. Prince Nicolaus died and was succeeded by his son Anton who did not like music, dismissed all but a handful of his musical staff, and gave those that remained in his employ (Haydn amongst them) freedom to do what they wanted and, more or less, go as they please. Haydn immediately relocated to Vienna, leaving Esterháza with such enthusiasm that he left most of his belongings behind. Once word got round that he was free to travel, offers poured in. Pressburg and Naples tempted him, but while he was still deciding which to choose, a third proposal came completely out of the blue. A surprise visitor to his Vienna house introduced himself abruptly with the immortal phrase; "I am Salomon of London and have come to fetch you. Tomorrow we will arrange an accord". Possibly Haydn's long period as "slave" to an autocratic master prompted him to acquiesce and within two months he was *en route* to England.

Haydn first set foot on English soil at Dover at 5pm on 1st January 1791 and was taken by coach to London where he spent his first night in London at the home of the music publisher John Bland at No. 45 High Holborn. Bland had met Haydn before, when he had visited Esterháza to procure publishing rights for Haydn's music in England (and make a vain attempt to lure him to the capital). On that occasion Haydn had presented Bland with two scores. One was given, so Bland maintained, after he had called on the composer whilst he was shaving with a blunt razor;

把自己的英國剃刀拿來讓海頓使用；而海頓也講得出做得到，把弦樂四重奏，作品55，第二首的手稿交給布蘭德。而另一份樂譜就是為女中音而寫的清唱劇《阿莉安娜在納索斯》。

雖然布蘭德馬上在倫敦出版了《阿莉安娜在納索斯》，而且在海頓來到倫敦後不久當成新作首演，海頓更親自為女中音鋼琴伴奏，但事實上樂曲早在1789年布蘭德到訪艾斯特赫薩宮前已經寫好。此曲可能是海頓為威尼斯女中音沙捷迪而寫的，但已知的第一位演唱者則是海頓在維也納的學生——某位姓佩佩爾的女士。海頓把此曲樂譜副本交給她，希望她「時常詠唱《阿莉安娜在納索斯》，就會記起老師的叮嚀，會特別注意明確的發聲法和正確的用聲方法。」1790年三月，他聽說佩佩爾女士演唱此曲，回覆道：「知道我最喜愛的《阿莉安娜在納索斯》受歡迎，很是欣慰。」另一位演繹此曲的名家不是別人，正是漢密爾頓夫人。經過尼爾遜勳爵穿針引線，漢密爾頓夫人1800年到維也納拜訪海頓，得到此曲的特別版樂譜。

歌詞講述有關阿莉安娜公主（克里特國王之女）的古老傳說，作者不詳。特修斯得公主之助，手刃島上的怪物「牛頭人」。與公主共度春宵過後，卻在黎明前偷偷地溜走，渡海返回希臘，任由公主流落納索斯山頭。公主的第一宣敘調溫柔婉約，流露出對特修斯至死不渝的愛情；接著的詠嘆調唱出別離之苦。第二宣敘調則激情澎湃，講述公主要面對情人已永遠離她而去的現實；公主在最後的詠嘆調表達寧可一死了之的心情。🔥

“I would give my best quartet for a good razor”, Haydn told him, at which point Bland rushed back to his hotel and returned with his English razor which he presented to Haydn who, as good as his word, handed him the manuscript of the String Quartet Op. 55 No. 2. The second was the cantata for mezzo-soprano *Arianna a Naxos*.

Although *Arianna a Naxos* was duly published by Bland in London and performed there as a new work shortly after Haydn's arrival with Haydn himself accompanying the singer on the piano, it had actually been written sometime before Bland's visit to Esterháza in 1789. Possibly originally intended for the Venetian mezzo-soprano Bianca Sacchetti, the first known performer of the work was one of Haydn's own pupils in Vienna, a certain Miss Peperl, to whom he sent a copy expressing the hope that she “may be reminded of her master by often singing the cantata *Arianna a Naxos* and that she will pay particular attention to distinct articulation and correct vocal production”. In March 1790 he heard a report of her performance and replied; “That my favourite *Arianna* has been successful is delightful news to me”. Another noted performer of the work was none other than Lady Hamilton who, with Admiral Lord Nelson in tow, visited Haydn in Vienna in 1800 and procured a specially printed edition of the work.

The anonymous text draws on the ancient tale of the daughter of the King of Crete, Princess Ariadne, who has been abandoned on Mount Naxos by her lover, Theseus. Having slain the Minotaur with Ariadne's help and spent the night with her, he has crept out before dawn and sailed back to Greece. In a tender opening Recitative Ariadne proclaims her undying love for Theseus and in the ensuing Aria sings of the agony of being parted from him. A second, passionate recitative, finds her brought face to face with the reality of the situation; he has abandoned her for ever, while the closing Aria finds her begging for her own death. 🔥

海頓：《阿莉安娜在納索斯》

HAYDN: *Arianna a Naxos*

宣敘調

特修斯，我的愛人！你在哪？
我還以為你在我身邊，
但那原來不過是個甜美虛幻的夢。
玫瑰色的黎明在天邊展開，
青草花卉也點染了色彩
一頭金髮的太陽神
自海中冉冉升起。
丈夫啊！親愛的丈夫啊，
你往哪裡去了？
莫非有獵物
引誘英勇的你去追趕？
來吧，愛人，你應當
找更甜美的獵物。
這是阿莉安娜的心意，
對你既愛慕又專一，
我倆如膠似漆，
讓愛火
燃燒得更旺更盛。
我不能忍受
與你分開一刻。
愛人啊，我只想
看見你。
我的心為你嗟歎。
來吧，我的愛人。

詠嘆調 (廣板)

我的寶貝，你在哪？
是誰奪走我的心肝？
沒有你，我活不成，
我受不了這種悲痛。
諸神啊，你們要是慈悲，
請聽我的禱告，
讓愛人回到我身邊。
你在哪？特修斯，你在哪？

Recitativo

Teseo mio ben, Ove sei? Ove sei tu?
Vicino d'averti mi pareo,
ma un lusinghiero sogno fallace m'ingannò.
Già sorge in ciel la rosea Aurora,
e l'erbe e i fior colora
Febo uscendo dal mar
col crine aurato.
Sposo! Sposo adorato,
dove guidasti il piè?
Forse le fere ad inseguir ti chiama
il tuo nobile ardor!
Ah vieni, ah vieni, o caro, ed offrirò
più grata preda ai tuoi lacci.
Il cor d'Arianna amante
che t'adora costante,
stringi con nodo più tenace
e più bella la face
splenda del nostro amor.
Soffrir non posse
d'esser da te diviso un sol momento.
Ah di vederti, o caro,
già mi strugge il desio;
ti sospira il mio cuor.
Vieni, vieni idol mio.

Aria (Largo)

Dove sei, mio bel tesoro?
chi t'invola a questo cor?
Se non vieni, io già mi moro,
né resisto al mio dolor.
Se pietade avete, o Dei,
secondate i voti miei,
a me torni il caro ben.
Dove sei? Teseo! Dove sei?

Recitative

Theseus, my love! Where are you?
I thought you were beside me,
but it was only a sweet, false dream.
The rosy dawn rises in the sky and
the grass and the flowers are tinged with colour
as Phoebus emerges,
golden-haired, from the sea.
My husband! Beloved husband,
where have you gone?
Perhaps the chase has tempted
your brave spirit?
Ah, come, my love, and you shall find a
sweeter prey for your snares.
Ariadne's loving heart,
adoring and constant,
bind with ever tighter bonds,
and let the flame of our love
burn more brilliantly than ever.
I cannot bear
to be parted from you a single moment.
Ah, I am seized, my love,
with the desire to see you.
My heart sighs for you.
Come, oh come my idol.

Aria (Largo)

Where are you, my treasures love?
Who tore you from my heart?
Without you, I shall die,
I cannot bear such grief.
If you are merciful, O gods,
hear my prayer
and send my beloved back to me.
Where are you? Theseus! Where are you?

宣敘調

但我在對誰說話？
說了話，卻又只聞迴響。
特修斯沒聽見，
特修斯沒應答，
風和浪把我的話帶走了。
他不會走遠。
要是我爬到最高的懸崖上，
該看得見他。
那是甚麼？天啊！天啊！
那是阿哥斯人的船！
那些是希臘人！特修斯！
他在船頭啊！
或許是我看錯了……
不、不，一定不會錯。
他跑掉了，把我丟在這兒。
沒希望了，我被人出賣了。
特修斯！特修斯！聽見嗎！
天啊，我快要瘋了！
風和浪
永永遠遠吞噬了他。
諸神啊，要是只懲罰我，
而不懲罰那個叛徒，就是你們不公平！
忘恩負義的男人！
我為何要救你性命？
就為了讓你來背叛我？
你的承諾呢？你的誓言呢？
沒心肝！騙子！
你竟敢丟下我？
誰會同情我？
我站不穩了，雙膝都在顫抖
這一刻的苦澀
讓我胸口的心也在顫抖。

詠嘆調

我寧願，死亡
會在這個致命的時刻來臨，
但上天卻狠心
要我繼續痛苦下去。
可憐的棄婦，
沒人安慰：
我最愛的男人
狠心跑掉了。

Recitativo

Ma, a chi parlo?
Gli accenti Eco ripete sol.
Teseo non m'ode,
Teseo non mi risponde,
e portano le voci e l'aure e l'onde.
Poco da me lontano esser egli dovria.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio, ivi lo scoprirò.
Che miro? Oh stelle! Misera me!
Quest'è l'Argivo legno!
Greci son quelli! Teseo!
Ei sulla prora!
Ah m'ingannassi almen...
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in abbandono.
Più speranza non v'è, tradita io sono.
Teseo! Teseo! M'ascolta! Teseo!
Ma oimè! vaneggio!
I flutti e il vento lo involano
per sempre agli occhi miei.
Ah! siete ingiusti, o Dei,
Se l'empio non punite!
Ingrato! Ingrato!
Perché ti trassi dalla morte?
Dunque tu dovevi tradirmi!
E le promesse? E i giuramenti tuoi?
Spergiuro! Infido!
Hai cor di lasciarmi?
A chi mi volgo? Da chi pietà sperar?
Già più non reggo, il piè vacilla
e in così amaro istante
sento mancarmi in sen l'alma tremante.

Aria

Ah, che morir vorrei
in sì fatal momento,
ma al mio crudel tormento
mi serba ingiusto il ciel.
Misera abbandonata,
non ho chi mi consola,
chi tanto amai s'involò,
barbaro ed infedel.

Recitative

But who am I talking to?
My words are responded only by an echo.
Theseus doesn't hear,
Theseus doesn't answer,
winds and waves carry my words away.
He cannot be very far away from me.
If I climb that cliff that rises above
the others, I shall see him from there.
What is this? Alas! Woe is me!
That is the Argive ship!
Those men are Greeks! Theseus!
It is he at the prow!
Ah, I could be mistaken...
No, no, there is no mistake.
He is fleeing, and abandoning me here.
All hope is gone, I have been betrayed.
Theseus! Theseus! Hear me! Theseus!
Alas, I shall go mad!
Wind and waves
are swallowing him up for ever.
You are unjust, O Gods,
if you punish me and not the traitor!
Ungrateful man!
Why did I save your life?
For you to betray me?
And your promises? Your vows?
Faithless one! Deceiver!
Have you the heart to leave me?
To whom should I turn for compassion?
I can barely stand, my knees are trembling
and the bitterness of this moment makes
my heart tremble in my breast.

Aria

Ah! Would that death might come
at this fateful moment,
but heaven cruelly decrees
that my sufferings continue.
Poor abandoned woman,
I have no-one to console me:
he whom I loved dearly
has cruelly fled.

白遼士

Hector Berlioz

1803-1869

《浮士德的天譴》，作品24

鬼火

仙女之舞

拉科西進行曲

白遼士的創作生涯深受文學作品影響：1827年他觀賞過《哈姆雷特》後馬上成了莎士比亞迷，後來更根據莎劇寫下一齣歌劇《比阿特麗斯和本尼迪克》、幾首管弦樂曲（包括《羅密歐與朱麗葉》和《李爾王》）和多首合唱曲（包括《奧菲莉之死》和《為哈姆雷特最後場景而寫的葬禮進行曲》）；即使為他人詩作譜曲也會提及莎士比亞——《埃及豔后之死》正是一例。他也熱愛歌德的作品：創作《埃及豔后之死》那年，他第一次根據歌德作品寫作。白遼士在《回憶錄》寫道：「莎翁和歌德縱然默不作聲，卻都深知我的苦處，是我生命之鑰。」

歌德的戲劇鉅著《浮士德》第一、二冊分別於1808年及1832年出版；白遼士則在1828年3月初次接觸此劇（那是傑哈·德·內瓦的譯本）。他後來在《回憶錄》中寫道：「這本書令人嘆為觀止，我馬上深深著迷，簡直愛不釋手，無時無刻都在看，用餐時、在劇院、在街上——任何地方。」他幾乎立刻想到要依此創作音樂，也許是交響曲，也許是芭蕾舞劇；結果他1829年把內瓦譯本選段譜寫成聲樂與樂團合奏曲《浮士德的八個場景》，然後自資出版。

儘管他後來收回這首作品，但往後二十年間卻繼續創作與《浮士德》相關的樂曲，最終寫出《浮士德的天譴》。他把《浮士德》稱為「音樂會——歌劇」，1846年12月6日在巴黎喜歌劇院首演。

La Damnation de Faust, Op. 24

Will-o-the-wisp

Dance of the Sylphs

Rakoczy March

Literature had a profound effect on Berlioz throughout his creative life. A performance of *Hamlet* which he attended in 1827 fired his passion for Shakespeare, leading to an opera (*Béatrice et Bénédicte*), several orchestral works (including *Roméo et Juliette*, *Le roi Lear*) and a plethora of choral works (including *La mort d'Ophélie*, *Marche funèbre pour la dernière scène d'Hamlet*). He would even refer to Shakespeare when setting a text by someone else; as we have seen with *La mort de Cléopâtre*. And it was in the same year that he composed *La mort de Cléopâtre* that he first set verses by his other great literary passion, Goethe. As he wrote in his *Memoirs*, "Shakespeare and Goethe, the silent confidants of my torments. They hold the key to my life".

Johann Wolfgang von Goethe published his epic play *Faust* in two parts, the first in 1808 and the second in 1832. Berlioz first encountered it (in a translation made by Gérard de Nerval) in March 1828 and recalled in his *Memoirs* the effect it had on him; "This marvellous book fascinated me from the start. I could not put it down. I read it incessantly, at meals, at the theatre, in the street, everywhere". Almost immediately he began to think of setting it to music, possibly as a symphony or as a ballet, and in 1829 set passages in Nerval's translation for voices and orchestra and himself paid to have these *Eight Scenes from Faust* published.

He subsequently withdrew that work, but over the next two decades he developed his musical response to *Faust* and eventually produced what he himself described as a "concert-opera" — *The Damnation of Faust* — which was premièred at the Opéra-Comique in Paris on 6th December 1846.

他早年計劃寫作《浮士德》芭蕾舞劇的意圖，在曲中——就是今晚演出的第一、二選段——可見一點蛛絲馬跡：

鬼火：麥菲斯特在街上唸起咒來，召喚鬼火跳出這首雅緻的小步舞曲，偶爾的語帶恐嚇。

仙女之舞：浮士德在河岸上沉沉睡去，幻想仙女們為他起舞。

今晚的第三選段卻與歌德原著完全無關。白遼士醞釀《浮士德》期間周遊列國擔任指揮，演出自己的作品。造訪匈牙利之前，有人告訴他：「想匈牙利人喜歡你，就根據匈牙利曲調寫首曲子吧」。據說有人提議他採用一個歌頌匈牙利民族英雄法蘭茨·拉科西的曲調。這個曲調出自一位名叫雅諾斯·畢哈里 (1764-1827) 的吉普賽小提琴家手筆，內容關於拉科西聯合法國人讓祖國掙脫奧地利的統治。白遼士依此寫成激動人心的《匈牙利進行曲》——此曲 1846 年 2 月 15 日在佩斯首演時廣獲激賞，於是他決定把此曲融入幾個月後在巴黎首演的《浮士德的天譴》。儘管歌德的《浮士德》與匈牙利或拉科西均沒有明顯關係，但白遼士卻這一點拋諸腦後，在曲中插入一個全新的場景：拉科西進行曲響起，軍隊列隊走過匈牙利的平原。🔥

Elements from his early plans to write a ballet remained, as we hear in these first two extracts from the work;

Will-o-the-wisp: Mephistopheles is in the street and conjures up the will-o-the-wisps who dance this delicate little minuet, with its occasional hints of menace.

Dance of the Sylphs: Faust has fallen asleep on the riverbank and imagines the Sylphs dancing for him.

The third extract we hear was not originally inspired by Goethe at all. Over the years that Berlioz was working on his *Faust* music he travelled extensively, conducting performances of his own music. Due to visit Hungary, he was advised that, “if you want the Hungarians to like you, write a piece based on national tunes”. He was pointed in the direction of a tune composed, it is said, by a gypsy violinist – one János Bihari (1764-1827) – which celebrated the great victories of one Ferenc Rákóczi who had joined forces with the French to wrest his native land from Austrian rule. Berlioz turned this into his stirring *Marche hongroise* which created such a frenzy of admiration at its première in Pest on 15th February 1846 that he decided to incorporate it into *The Damnation of Faust* due to be premièred in Paris a few months later. The fact that Goethe’s *Faust* has no obvious connection with Hungary or Ferenc Rákóczi didn’t deter Berlioz, who simply inserted a totally new scene in which an army is being paraded on the Hungarian plains to the strains of the Rakoczy March. 🔥



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

樂韻因您茁壯

Music Grows Stronger with Your Giving to
Annual Fund/Student Ticket Fund

香港管弦樂團(港樂)為非牟利機構,您的支持極為重要。
「常年經費」# 讓港樂進一步提昇藝術水平及推行外展音樂教育
計劃。「學生票資助基金」# 為全港全日制學生提供半價優惠票。
請踴躍支持您的樂團,推動音樂之餘,兼享捐款扣稅優惠。

The Hong Kong Philharmonic Orchestra is a non-profit making organisation and you can help us by making a donation.
Annual Fund# enable us to continue to reach artistic excellence and conduct education outreach programmes. **Student Ticket Fund**# help to subsidise half-price student tickets and benefit all full-time local students in Hong Kong. Support your orchestra and at the same time you can enjoy tax deduction.

捐款港幣3,000元或以上尊享

- 音樂會場刊鳴謝
- 獲邀出席贊助入音樂會
- 八五折購買香港管弦樂團音樂會門票
- 參加導賞音樂會及音樂講座
- 最新音樂會資料定期經電郵通知或郵寄到府上

As a token of our appreciation, for donors giving over HK\$3,000

- Acknowledgement in our House Programmes
- Invitation to attend our Annual Donors' Concert
- 15% discount on HKPO concert tickets
- Attend Classic Insights Concerts and pre-concert talks
- Regular updates on HKPO news and concert information

捐款HK\$100或以上者可享捐款扣稅

Tax deductible for donation over HK\$100



香港管弦樂團「常年經費」及「學生票資助基金」捐款表格 HKPO – Annual Fund & Student Ticket Fund Reply Form

本人 / 本公司樂意成為 I am / Our company is pleased to become a

- | | | |
|-----------------------------|----------------|-----------------------------|
| <input type="radio"/> 金管贊助人 | Gold Patron | HK\$100,000 或以上 and or over |
| <input type="radio"/> 銀管贊助人 | Silver Patron | HK\$50,000 – HK\$99,999 |
| <input type="radio"/> 銅管贊助人 | Bronze Patron | HK\$30,000 – HK\$49,999 |
| <input type="radio"/> 紅寶贊助人 | Ruby Patron | HK\$10,000 – HK\$29,999 |
| <input type="radio"/> 翡翠贊助人 | Jade Patron | HK\$5,000 – HK\$9,999 |
| <input type="radio"/> 明珠贊助人 | Pearl Patron | HK\$3,000 – HK\$4,999 |
| <input type="radio"/> 水晶贊助人 | Crystal Patron | under HK\$3,000 以下 |

捐款 Donation :

- ☐ 樂團「常年經費」
Annual Fund
捐款為港幣 HK\$ _____
- ☐ 「學生票資助基金」
Student Ticket Fund
捐款為港幣 HK\$ _____

鳴謝為 Acknowledge as : (中文) _____ (English) _____

贊助人資料 Donor's Information : 姓名 Name : _____

公司 Company : _____

地址 Address : _____

電話 Tel : _____

電郵 Email : _____

捐款方式 Donation method :

- ☐ 郵寄方式 By Mail 以劃線支票捐款, 抬頭「香港管弦協會」。請將支票寄回香港九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會收。
Donation by crossed cheque made payable to "The Hong Kong Philharmonic Society Ltd." Please send the cheque to The Hong Kong Philharmonic Society Limited, Level 8, Administration Building, Hong Kong Cultural Centre, Tsimshatsui, Kowloon, Hong Kong.
- ☐ 信用卡捐款 By Credit Card (請直接傳真至 please fax to 2721 0582)
- ☐ VISA ☐ MasterCard ☐ American Express

持卡人姓名 Cardholder's Name : _____

信用卡號碼 Credit Card Number : _____

有效日期至 Valid Until : _____

持卡人簽署 Cardholder's Signature : _____

如需查詢捐款或其他贊助計劃, 請聯絡港樂發展部彭彩迪小姐。

For donations or other sponsorship schemes enquiries, please contact Miss Ruby Pang of Development Department.

電話 Tel: 2721-0312

電郵 Email: ruby.pang@hkpo.com

傳真 Fax: 2721-0582



THE MAESTRO'S CHAIR

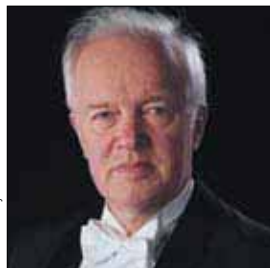
總指揮贊助基金



ENDOWED BY 由以下機構贊助

THE OCTAVIAN SOCIETY LIMITED
&
Y.S. LIU FOUNDATION
{劉元生慈善基金}

香港管弦樂團 Hong Kong Philharmonic Orchestra



艾度·迪華特
Edo de Waart

藝術總監兼總指揮
Artistic Director & Chief Conductor

Maestro's Chair – endowed by
總指揮席位由以下機構贊助
The Octavian Society & Y.S. Liu Foundation



蘇柏軒
Perry So

助理指揮(教育及社區項目)
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



巫國輝
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



* 王粤
* 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



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張姝影
* 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



▲ 姜馨來
Jiang Xinlai



鮑爾菲
Philip Powell



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



林達僑
George Lomdaridze



范戴克
Jonathan Van Dyke

- 首席 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



■ 布若美
Ruth Bull

英國管 Cor Anglais



陳篤信
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 Treverton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李姐妮
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



胡淑微
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

客席首席中提琴
Guest Principal Viola
華能
James Wannan

巴松管
Bassoon
阮寶安*
Bao Anh Nguyen*

小號
Trumpet
張浩昇
Cheung Ho Sing

敲擊樂器
Percussion
鄧慧姿
Tang Wai Chi

豎琴
Harp
譚儀理
Amy Tam

* 承蒙韓國大田愛樂樂團允許參與演出
* With kind permission of the Daejeon Philharmonic Orchestra

Music「樂」聚一堂 Celebrations



公開大學校長梁智仁教授致送紀念品予港樂發展總監許穎雯女士及演出者 Prof John C Y Leong, President of OUHK, presented a souvenir to Ms Angela Hui, Director of Development of HKPO and the fellows

想為周年誌慶添上藝術氣息及悠揚樂韻？港樂音樂會正是「樂」聚一堂的最佳活動。

香港公開大學今年慶祝二十周年校慶，在林健忠曉陽慈善基金會的支持下，特別贊助港樂10月2日的「秋夜莫扎特—巴列夏的旋歸」，作為校慶的重點節目之一。以樂會友，讓新知舊雨聚首一堂。今年5月，港樂四位何鴻毅家族基金駐團培訓計劃學員，更在公開大學舉行了一場弦樂四重奏午間音樂會，將管弦樂帶入校園。

Celebrate the important moments with enchanting music! HKPO concerts will season your anniversaries with delightful tunes.

Celebrating its 20th anniversary, with the support from Lam Kin Chung Morning Sun Charity Fund, the Open University of Hong Kong sponsors the concert "Serenading Mozart: Kolja Blacher Returns" on 2 October as one of the highlights of the celebrations and a re-union for the University's alumni, staff and stake-holders. Earlier in May, four fellows from HKPO under The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme gave a lunch-time concert at the University with an aim to promote classical music to a broader community.

贊助港樂 Sponsorship Opportunities

電話 Tel: 2721 2030

電郵 Email: development@hkpo.com



由何鴻毅家族基金駐團培訓計劃學員演奏之午間音樂會
Lunch-time concert by The Robert H. N. Ho Family Foundation Orchestral Fellows

香港管弦樂團

Hong Kong Philharmonic Orchestra

名譽贊助人

行政長官
曾蔭權先生

監察委員會

劉元生先生
主席

鍾瑞明先生
副主席

陳普芬博士
張王幼倫夫人
蔡關穎琴律師
霍經麟先生
何驥夫人
林煥光先生
梁馮令儀醫生
劉靖之教授
伍日照先生
蘇兆明先生
冼雅恩先生
蘇澤光先生
詩柏先生
鄧永鏘爵士
黃錦山先生
衛嘉仁先生

贊助基金委員會

鍾瑞明先生
主席

陳普芬博士
劉元生先生
伍日照先生

名譽顧問

陳永華教授
張建東博士
周永成先生
何超瓊女士
胡法光先生
嘉道理勳爵夫人
梁定邦醫生
岑才生先生
黃英琦女士
楊鐵樑爵士

HONORARY PATRON

The Chief Executive
The Hon Donald Tsang Yam-kuen, GBM

BOARD OF GOVERNORS

Mr Y S Liu
Chairman

Mr Chung Shui-ming, GBS, JP
Vice-Chairman

Dr Peter P F Chan, BBS, MBE, DS, PhD, JP
Mrs Michelle Ong Cheung
Mrs Janice Choi
Mr Glenn Fok
Mrs Paulette Ho
Mr Lam Woon-kwong, GBS, JP
Dr Lilian Leong, BBS, JP
Prof Liu Ching-chih
Mr Daniel Ng Yat-chiu
Mr Nicholas Sallnow-Smith
Mr Benedict Sin Nga-yan
Mr Jack C K So, JP
Mr Stephan Spurr
Sir David Tang, KBE
Mr Kenny Wong Kam-shan
Mr David Zacharias

ENDOWMENT TRUST FUND BOARD OF TRUSTEES

Mr Chung Shui-ming, GBS, JP
Chair

Dr Peter P F Chan, BBS, MBE, DS, PhD, JP
Mr Y S Liu
Mr Daniel Ng Yat-chiu

HONORARY ADVISERS

Prof Chan Wing-wah, JP
Dr the Hon Marvin Cheung, OBE, SBS, JP
Mr Vincent Chow Wing-shing, MBE, JP
Ms Pansy Ho Chiu-king
Mr Hu Fa-kuang, GBS, CBE, JP
Lady Kadoorie
Dr Ronald Leung, OBE, JP
Mr Shum Choi-sang, SBS, OBE, MA, JP
Ms Ada Wong Ying-kay, JP
The Hon Sir T. L. Yang, GBM, JP

執行委員會

劉元生先生
主席

蔡關穎琴律師
鍾瑞明先生
伍日照先生
蘇澤光先生
詩柏先生

財務委員會

鍾瑞明先生
主席

霍經麟先生
劉元生先生
蘇兆明先生
冼雅恩先生
黃錦山先生
黃文耀先生

籌款委員會

蔡關穎琴律師
主席

白碧儀女士
邱詠筠女士
何驥夫人
Tasha Lalvani 女士
伍日照先生
施彼德先生
蘇澤光先生

發展委員會

詩柏先生
主席

陳祖泳女士
蔡關穎琴律師
何驥夫人
李浩山先生
李偉安先生
梁馮令儀醫生
伍日照先生

EXECUTIVE COMMITTEE

Mr Y S Liu
Chair

Mrs Janice Choi
Mr Chung Shui-ming, GBS, JP
Mr Daniel Ng Yat-chiu
Mr Jack C K So, JP
Mr Stephan Spurr

FINANCE COMMITTEE

Mr Chung Shui-ming, GBS, JP
Chair

Mr Glenn Fok
Mr Y S Liu
Mr Nicholas Sallnow-Smith
Mr Benedict Sin Nga-yan
Mr Kenny Wong Kam-shan
Mr Robert T. Wong

FUNDRAISING COMMITTEE

Mrs Janice Choi
Chair

Ms Deborah Biber
Ms Winnie Chiu
Mrs Paulette Ho
Ms Tasha Lalvani
Mr Daniel Ng Yat-chiu
Mr Peter Siembab
Mr Jack C K So, JP

DEVELOPMENT COMMITTEE

Mr Stephan Spurr
Chair

Ms Joanne Chan
Mrs Janice Choi
Mrs Paulette Ho
Mr Vance Lee
Mr Warren Lee
Dr Lilian Leong, BBS, JP
Mr Daniel Ng Yat-chiu

行政人員

蘇孝良先生
行政總裁

陳碧瑜女士
行政秘書

藝術行政部

周淼女士
藝術策劃

王嘉瑩小姐
助理經理
(藝術家事務)

吳芷冬小姐
藝術行政部助理

發展部

許穎雯女士
發展總監

吳凱明女士
發展經理

梁銘康先生
助理發展經理

彭彩迪小姐
助理發展經理

財務及行政部

胡家寶小姐
財務及行政主管

李康銘先生
財務經理

黃俊儉先生
財務及行政
助理經理

張嘉雯小姐
人力資源經理

蘇碧華小姐
財務及行政高級主任

陳麗嫻小姐
接待員

梁錦龍先生
辦公室助理

李家榮先生
資訊科技及項目經理

MANAGEMENT

Mr So Hau Leung
Chief Executive

Ms Rida Chan
Executive Secretary

ARTISTIC ADMINISTRATION

Ms Mio Margarit Chow
Artistic Administrator

Miss Michelle Wong
Assistant Manager
(Artist Liaison)

Miss Agnes Ng
Artistic Administration Assistant

DEVELOPMENT

Ms Angela Hui
Director of Development

Ms Edith Ng
Development Manager

Mr Henry Leung
Assistant Development Manager

Miss Ruby Pang
Assistant Development Manager

FINANCE AND ADMINISTRATION

Ms Angel Woo
Head of Finance and Administration

Mr Homer Lee
Finance Manager

Mr Wong Chun Kim
Assistant Manager,
Finance and Administration

Miss Cherish Cheung
Human Resources Manager

Miss Vonee So
Senior Officer, Finance & Administration

Miss Pamela Chan
Receptionist

Mr Sammy Leung
Office Assistant

Mr Andrew Li
Manager, IT & Projects

市場推廣部

譚兆民先生
市場推廣總監

施文慧小姐
市場推廣經理
(推廣宣傳)

陳嘉惠小姐
編輯

陳剛濤先生
高級市場及
傳訊主任

黃穎詩小姐
市場及傳訊主任

林美玲小姐
客務主任

樂團事務部

邵樂迦先生
樂團事務主管

楊劍騰先生
樂團人事經理

陳國義先生
舞台經理

何思敏小姐
樂譜管理

陳韻妍小姐
助理經理
(樂團事務)

羅芷欣小姐
音樂行政實習員

蘇近邦先生
運輸主任

MARKETING

Mr Paul Tam
Director of Marketing

Miss Sheryl Sze
Marketing Manager
(Concert Promotions)

Ms Tiphonie Chan
Publications Editor

Mr Nick Chan
Senior Marketing Communications Officer

Miss Natalie Wong
Marketing Communications Officer

Miss Alice Lam
Customer Service Officer

ORCHESTRA AND OPERATIONS

Mr Luke Shaw
Head of Orchestra and Operations

Mr Ambrose Yeung
Orchestra Personnel Manager

Mr Steven Chan
Stage Manager

Miss Betty Ho
Librarian

Miss Vanessa Chan
Assistant Manager
(Orchestra and Operations)

Miss Christy Law
Music Administration Intern

Mr So Kan Kong
Transportation Officer (Musical Instruments)

聯絡我們

香港九龍尖沙咀文化中心行政大樓八樓
電話：2721 2030 傳真：2311 6229

Contact us

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

www.hkpo.com

Club Maestro 大師會

大師會於1998年特別為工商界各大企業而成立，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。

Established in 1998, Club Maestro is an exclusive corporate club for the business community. It aims at the long-term development of the Hong Kong Philharmonic Orchestra and at enriching citizens' cultural lives and sense of enjoyment. We heartily thank the following Club Maestro membs.



白金會員 PLATINUM MEMBERS



周生生
(how Sang Sang)



新鴻基地產
Sun Hung Kai Properties

David M. Webb
webb-site.com



鑽石會員 DIAMOND MEMBERS



Mr Wilfred Ng MH, JP



信永中和
ShineWing

Audit
Tax
Consulting



綠寶石會員 EMERALD MEMBERS



SF Capital Limited
Samuel and Rose Jean Fang



珍珠會員 PEARL MEMBERS



caffè HABITŪ

FORTIS



Miss Aliena Wong



多謝支持 Thank You for Your Support

香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意！
The Hong Kong Philharmonic Orchestra would like to express our gratitude
to the following corporations and individuals for their generous support.

樂團席位贊助基金 CHAIR ENDOWMENT FUND

總指揮贊助基金 The Maestro's Chair endowed by

The Octavian Society Limited
劉元生慈善基金 Y.S. Liu Foundation

常年經費 ANNUAL FUND

金管贊助人 Gold Patron

>HK\$100,000

新昌國際集團有限公司
Hsin Chong International Holdings Ltd
嘉里控股有限公司 Kerry Holdings Ltd

銀管贊助人 Silver Patron

HK\$50,000 – HK\$99,999

陳建球伉儷 Mr & Mrs E Chan
張爾惠伉儷 Mr & Mrs Lowell & Phyllis Chang
梁烈安伉儷 Mr & Mrs Leung Lit On

銅管贊助人 Bronze Patron

HK\$30,000 – HK\$49,999

Mr David Fried
Mr Fred William Scholle
謝超明女士 Ms Tse Chiu Ming

紅寶贊助人 Ruby Patron

HK\$10,000 – HK\$29,999

陳靜娟女士 Ms Vivien C C Chan
Mrs Anna Chen
Mr Cheung Ngai Sing
蔡濰邦先生 Mr Edwin Choy
Dr & Mrs Carl Fung
馮慶鏘伉儷 Mr & Mrs Kenneth H C Fung
胡興正醫生及夫人 Dr & Mrs Wayne Hu
高膺伉儷 Mr & Mrs Ko Ying
李健鴻醫生 Dr Lee Kin Hung
麥耀明先生 Mr Lawrence Mak
麥禮和醫生 Dr Mak Lai Wo
Mrs Anna Marie Peyer
陳智文先生 Mr Stephen Tan
田家炳基金會 Tin Ka Ping Foundation
曹延洲醫生 Dr Tsao Yen Chow
汪徵祥慈善基金 Wang Family Foundation
黃保欣先生 Mr Wong Po Yan
任懿君先生 Mr David Yee Kwan Yam

翡翠贊助人 Jade Patron

HK\$5,000 – HK\$9,999

無名氏 Anonymous
Mr Barry John Buttifant
陳振漢醫生 Dr Edmond Chan
梁贊先生及周嘉平女士
Mr Jan Leung & Ms Emily Chow
Mr & Mrs Michael & Angela Grimsdick
胡立生先生 Mr Maurice Hoo
熊芝華老師 Ms Teresa Hung
馮兆林先生夫人 Mr & Mrs Fung Shiu Lam
Ms Li Shuen Pui Agnes
Dr John Malpas
彭永福醫生及夫人 Dr & Mrs Pang Wing Fuk
潘昭劍先生 Mr Poon Chiu Kim Raymond
The Hon Mr Justice William Stone
Ms Carley Shum & Mr Jeff Szeto
Mr Tsunehiko Taketazu
丁天立伉儷 Mr & Mrs Ivan Ting
Ms Cindy Tse

明珠贊助人 Pearl Patron

HK\$3,000 – HK\$4,999

無名氏 Anonymous
陳鴻遠先生 Mr Chan Hung Yuen Robert
Mr Cheng Kwan Ming
鄭李錦芬女士 Ms Eva Cheng
張耀棠先生 Mr Cheung Yiu Tong
張德龍先生 Mr Cheung Tak Lung
Mr Chow Ping Wah
Dr Affandy Hariman
Ms Hu Shu
Mr Toru Inaoka
Ms Liu Ying
Mr Joseph Pang
余達明醫生 Dr Paul Tat Ming Shea
曾文生先生 Mr Eric M S Tsang
Ms Tsang Kwai Fong
謝惠純女士 Ms Tse Wai Shun Susan
胡志剛先生 Mr Wu Chi Kong

多謝支持 Thank You for Your Support

香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意！
The Hong Kong Philharmonic Orchestra would like to express our gratitude
to the following corporations and individuals for their generous support.

++ 學生票資助基金 STUDENT TICKET FUND ++

金管贊助人 Gold Patron

>HK\$100,000

恒生銀行 Hang Seng Bank
芝蘭基金會 Zhilan Foundation

銀管贊助人 Silver Patron

HK\$50,000 – HK\$99,999

嘉里控股有限公司
Kerry Holdings Limited

銅管贊助人 Bronze Patron

HK\$30,000 – HK\$49,999

梁家傑伉儷 Mr & Mrs Alan Leong

紅寶贊助人 Ruby Patron

HK\$10,000 – HK\$29,999

陳求德醫生及夫人 Dr & Mrs Chan Kow Tak
Mr David Chiu
李玉芳女士 Ms Doreen Lee
梁惠棠醫生 Dr Thomas W T Leung
羅家驪慈善基金 Lo Kar Foon Foundation
任懿君先生 Mr David Yee Kwan Yam
高騰伉儷 Mr & Mrs Ko Ying
葉謀遵博士 Dr M T Geoffrey Yeh

翡翠贊助人 Jade Patron

HK\$5,000 – HK\$9,999

Mr Ian D Boyce
Mr Chan Ka Kui
Mrs Anna Chen
Mr Chu Ming Leong
鍾思源醫生 Dr Chung See Yuen
關家雄醫生及夫人 Dr & Mrs Kwan Ka Hung
駱余劍清紀念基金
Lok Yu Kim Ching Memorial Fund
朗軒創意國際有限公司
Long Hin Creative International Ltd
Mr Wong Kong Chiu

明珠贊助人 Pearl Patron

HK\$3,000 – HK\$4,999

Capital Well Investment Limited
陳鴻遠先生 Mr Chan Hung Yuen Robert
Mrs K L Chan
周慕華女士 Ms Catherine Mo Wah Chau
陳健華先生 Mr Chen Chien Hua
Ms Katherine Cheung
祈大衛教授 Professor David Clarke
霍穎嫻先生 Mr Fok Wing Huen
馮為佳先生及馮霍幸楹女士
Mr Alex Fung & Mrs Hanne Froseth-Fung
何炳佑先生夫人伉儷
Mr & Mrs Phyllis & Adolf Ho
Item Industries Ltd
李大成伉儷 Mr & Mrs Henry & Angelina Lee
李樹榮博士 Dr Lee Shu Wing Ernest
Mr Leung Cheuk Yan
Mr Richard Li
Mr Lo Cheung On, Andrew
呂永照先生 Mr Lui Wing Chiu
麥輝成先生 Mr Mak Fai Shing
Mr & Mrs John & Coralie Otoshi
岑才生先生 Mr Shum Choi Sang
Ms Ophelia Tam
蔡東豪先生 Mr Tony Tsoi
黃星華博士
Dr Dominic S W Wong, GBS,OBE,JP
盛平公證行有限公司
Zennon & Pierre Company Limited

++ 教育項目資助機構 EDUCATION OUTREACH SUPPORTER ++

滙豐銀行慈善基金 The Hongkong Bank Foundation
香港中華煤氣有限公司 The Hong Kong and China Gas Company Limited

贊助基金 ENDOWMENT TRUST FUND

香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

滙豐銀行慈善基金

The Hongkong Bank Foundation

置地有限公司

The Hongkong Land Group

花旗銀行

Citibank. NA

怡和有限公司

Jardine. Matheson & Company Ltd

香港董氏慈善基金會

The Tung Foundation

贊助基金於一九八三年由以上機構贊助得以成立。 The Endowment Trust Fund was set up in 1983 with these initial sponsors.

商藝匯萃 PAGANINI PROJECT

汪穗中先生 捐贈

- 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

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**

- Lockey Hill (c.1800) Violin, played by Mr Wang Liang

鍾普洋先生 捐贈

- 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by **Mr Po Chung**

- Dawne Hadded (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

- 安素度·普基(1910)小提琴·由張希小姐使用

Donated by **Mr Laurence Scofield**

- 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.

樂器捐贈 INSTRUMENTAL DONATION

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
- Carlo 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 "Instrument Upgrade and Enhancement Project" –

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

重點推介 FEATURED CONCERT

秋夜莫扎特：巴列夏的旋歸

Serenading Mozart: Kolja Blacher returns

2&3 Oct 2009 Fri & Sat 8PM

香港大會堂音樂廳
HK City Hall Concert Hall
HK\$280 \$200 \$140 \$100

巴列夏，領奏/小提琴
Kolja Blacher, director/violin

節目 Programme

莫扎特	第41交響曲「茱比特」
MOZART	Symphony No. 41 <i>Jupiter</i>
舒曼	小提琴協奏曲
SCHUMANN	Violin Concerto
柴可夫斯基	小夜曲，作品48
TCHAIKOVSKY	Serenade, Op. 48

首場演出贊助：香港公開大學
Opening performance is sponsored by
The Open University of Hong Kong
首場演出支持機構：林健忠曉陽慈善基金會
Opening performance is supported by
Lam Kin Chung Morning Sun Charity Fund



重點推介 FEATURED CONCERT

梁祝 — 半世緣

Butterfly Lovers – A Legend Reborn

9&10 Oct 2009 Fri & Sat 8PM

香港文化中心音樂廳
HK Cultural Centre Concert Hall
HK\$300 \$220 \$160 \$100

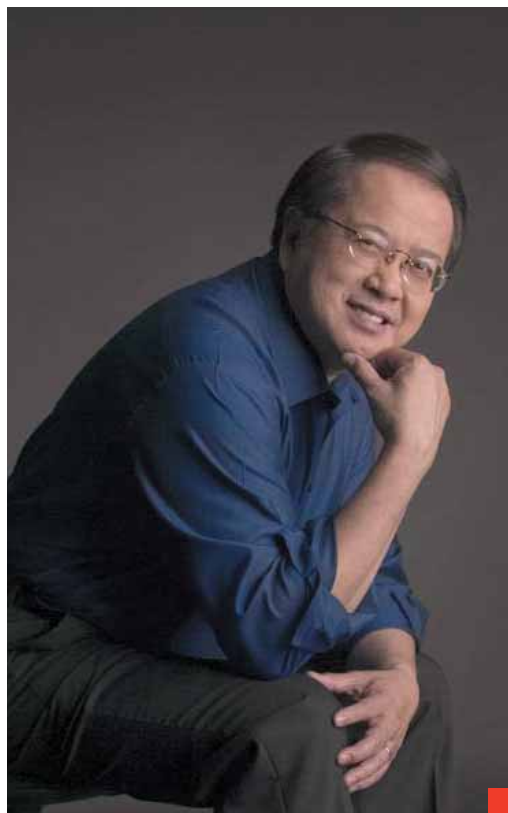
林望傑，指揮
Jahja Ling, conductor

薛偉，小提琴
Xue Wai, violin

節目 Programme

黃若	交響序曲《和一與梁祝對話》
HUANG RUO	<i>Still / Motion</i>
陳鋼/何占豪	《梁祝》小提琴協奏曲
CHEN/HE	<i>Butterfly Lovers</i> Violin Concerto
德伏扎克	第八交響曲
DVOŘÁK	Symphony No. 8

首場演出贊助：新華集團基金會
Opening performance is sponsored by Sunwah Foundation
十月十日演出贊助：永隆銀行
10 Oct performance is sponsored by Wing Lung Bank



緊貼港樂最新資訊，即上www.hkpo.com免費登記成為網上會員。

Register as our online member for free at www.hkpo.com to receive our latest news.



Pt Loving Hearts
Deluxe

(how Sang Sang

Fine Jewellery

37 Queen's Road, Central Tel: 3583 4150

Shop 1017-18, L1, Elements, Kowloon Station Tel: 2196 8680

Shop Nos.1-4, Park Lane Shopper's Boulevard, Tsim Sha Tsui Tel: 3105 9708

The Legends Of Vienna

Beethoven, Berg, Brahms, Bruckner, Haydn, Lehár,
Liszt, Mahler, Mozart, Schönberg, Schubert, Strauss



Franz Liszt plays for

Emperor Franz Joseph I (Archduke Rudolf sitting left of the Emperor)

and

Bösendorfer

Established 1828, Vienna

Legend of Model Mozart

In occasion of Wolfgang Amadeus Mozart's birthday, Bösendorfer presents a limited special edition of 27 grand pianos in honour of the genius. Each of these pianos carries the number of one of Mozart's piano concerts. The number is engraved in the left key-block and grants the uniqueness of the piano.

Model Mozart

Piano Hotline : 810PIANO

Bosendorfer, the Piano that Sings

Exclusively at

TOM LEE
Music
通利琴行

MAIN SHOWROOMS

KOWLOON : 1-9 Cameron Lane, Tsimshatsui
HONG KONG : City Centre Building, 144 Gloucester Road, Wanchai
NEW TERRITORIES : Shop 1-5 Retail Floor, Citylink Plaza, 1 Shatin Station Circuit
MACAU : Rua De Francisco Xavier Pereira No.96A, R/C Macau
Piano Hotline : 810PIANO Website : tomleemusic.com

Tsimshatsui · Kowloon Bay · Hung Hom · Wanchai · Causeway Bay · Taikoo · Aberdeen · Western District · Shatin
Ma On Shan · Tseung Kwan O · Tsuen Wan · Tsing Yi · Tuen Mun · Yuen Long · Tai Po · Sheung Shui · Macau

Carling Company
Sponsor

2723 9932
2519 0238
2602 3829
(853)2851 2828

