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DE WAART'S MAHLER
The Song of the Earth

3&4 | 12 | 2009

星期四、五 晚上八時

Thu & Fri 8 PM

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HK Cultural Centre Concert Hall

Stephen Gould
男高音 tenor

Sasha Cooke
女中音 mezzo-soprano



香港文化中心20周年誌慶節目
Programme commemorating the 20th Anniversary
of the Hong Kong Cultural Centre

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
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太古音樂大師：迪華特的馬勒 — 大地之歌

Swire Maestro: De Waart's Mahler – The Song of the Earth

艾度·迪華特

指揮

Edo de Waart

conductor

古爾德

男高音

Stephen Gould

tenor

菊克

女中音

Sasha Cooke

mezzo-soprano

節目

奧斯瓦多·格利荷夫 《最終回》— 為弦樂團而寫

— 中場休息 —

馬勒

《大地之歌》

Programme

OSVALDO GOLIJOV *Last round –*
for string orchestra

— Intermission —

MAHLER

Das Lied von der Erde

12月4日的音樂會由香港電台第四台(FM 97.6 - 98.9兆赫)現場錄音，節目將於2010年1月22日(星期五)晚上8時播出，並於1月27日(星期三)下午2時重播。

The 4 Dec concert is recorded by RTHK. It will be broadcast on Radio 4 (FM Stereo 97.6 – 98.9 MHz) on 22 Jan 2010 (Fri) at 8pm and repeated on 27 Jan (Wed) at 2pm.

各位觀眾

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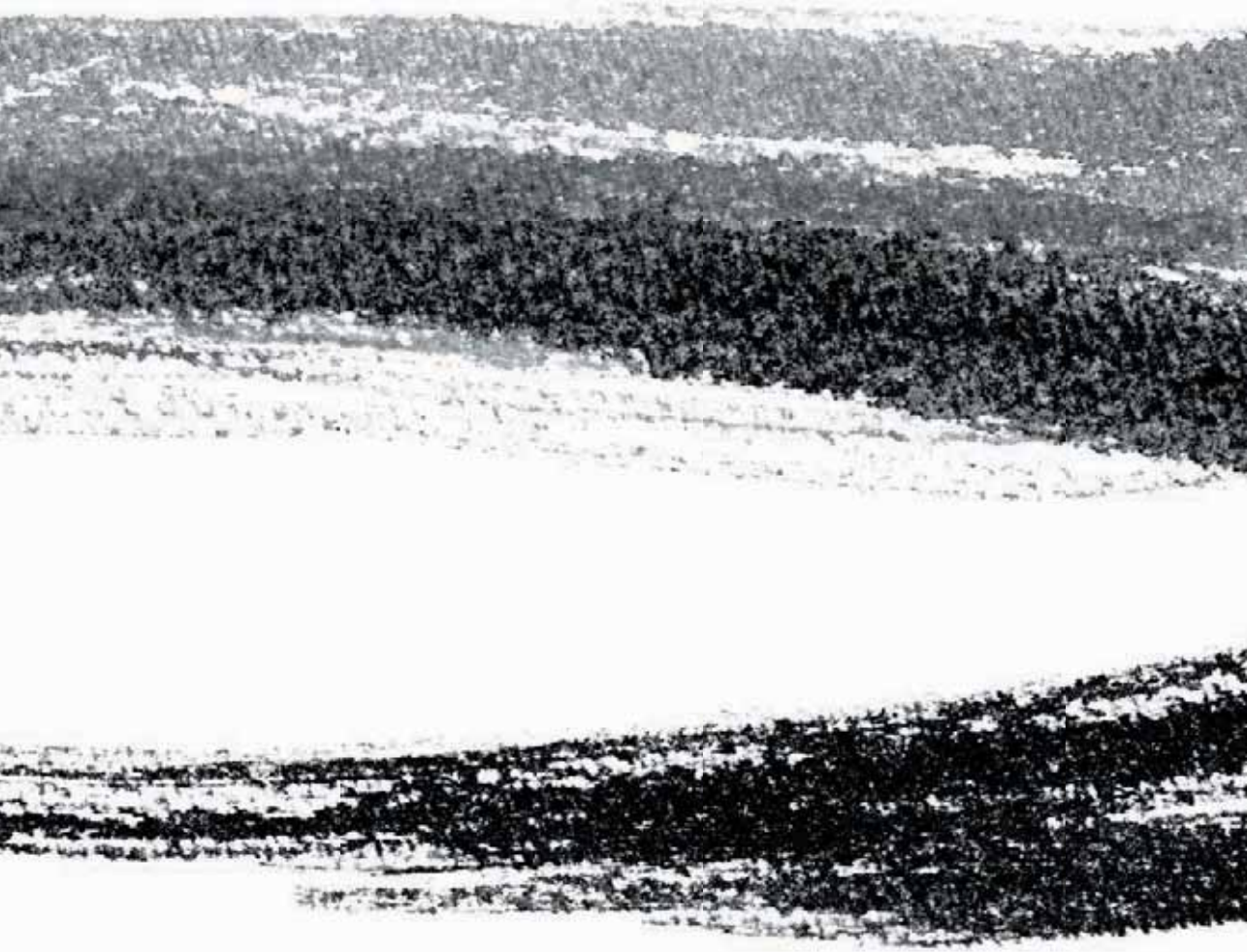
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李歐梵，《信報》月刊

“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-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」。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, *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
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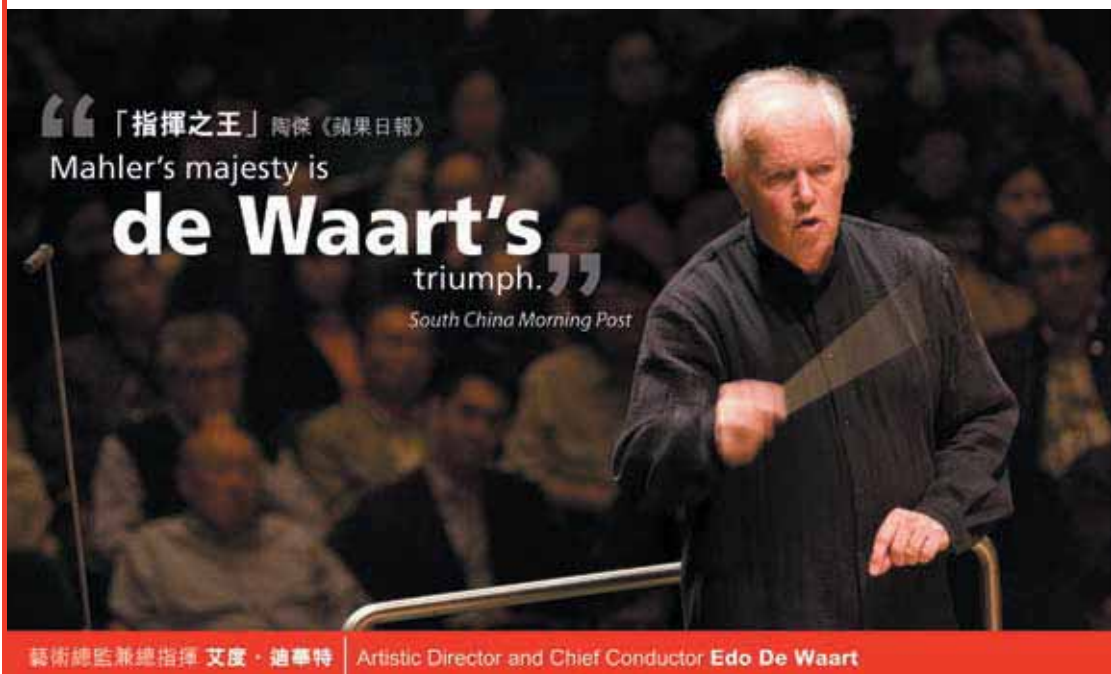


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香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他亦會由2009/10樂季起出任美國密爾沃基交響樂團的音樂總監。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕及浦契尼的《蝴蝶夫人》歌劇音樂會，均獲高度評價。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。👉

Edo de Waart is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, Edo de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He has also taken up the Music Directorship of the Milwaukee Symphony Orchestra from the 2009/10 season.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney. He has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, as well as Puccini's *Madama Butterfly* with the Hong Kong Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong. 👉

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古爾德

Stephen Gould

男高音
tenor



被《歌劇世界》雜誌譽為「國際級的湯豪舍」的古爾德，是現今炙手可熱的英雄男高音，備受各大歌劇院、樂團和音樂節寵愛。2004年於拜萊特歌劇節與指揮提勒曼首演湯豪舍，是他事業上的重要里程碑。現時，他頻繁的歌劇演唱生涯快將踏進第二個十年。

2010年的演出包括：在馬德里演唱《漂泊的荷蘭人》、在柏林德意志歌劇院和德累斯頓歌劇院演唱《湯豪舍》、在維也納演出《漂泊的荷蘭人》、《帕西法爾》及全套指環歌劇、於漢堡演唱《羅恩格林》及令人熱切期待的紐約大都會歌劇院《漂泊的荷蘭人》首演，以及在東京新國家劇院演唱全新製作的《崔斯坦與伊索爾德》中，首次演唱崔斯坦一角。2011年的演出則有：在維也納演出的《漂泊的荷蘭人》和全套指環歌劇、在柏林德意志歌劇院演唱《諸神的黃昏》、在萊比錫演唱馬勒第八交響曲，以及於薩爾斯堡音樂節演唱《沒有影子的女人》中皇帝一角。

古爾德曾與無數著名指揮家合作，如：巴倫邦、保頓、布萊茲、鄭明勳、費魯、費殊、吉格耶夫、希遜、楊諾夫斯基、雷西、梅塔、長野健、小澤征爾、沙羅倫和提勒曼。

除了歌劇演出，古爾德亦會擔任音樂會獨唱，曾經為Telarc廠牌灌錄與阿特蘭大交響樂團合作的貝多芬第九交響曲、於柏林、慕尼黑與芝加哥交響樂團演唱貝多芬的《莊嚴彌撒曲》、於蒙特利爾、柏林、布魯塞爾、阿姆斯特丹和赫爾辛基演唱荀伯格的《古雷之歌》、在卑爾根音樂節、卡奈基音樂廳、巴黎、維也納、布達佩斯演唱馬勒第八交響曲、及柏林、格拉茨、以色列以及琉森音樂節中演唱《大地之歌》，又於倫敦演唱史達拉汶斯基的《俄狄浦斯王》。

生於美國，古爾德於新英格蘭音樂學院學習，其後於芝加哥歌劇院美國藝術家中心接受在職培訓，他首十年集中在美國發展其事業，為各大音樂會、歌劇、特別是音樂劇巡演唱，期間，他師隨大都會歌劇院男中音菲奧里托，轉唱英雄男高音角色。

Hailed as “a Tannhäuser of international stature” by the *Opernwelt* magazine, Heldetenor Stephen Gould is sought-after by today's foremost operas houses, orchestras and festivals. An important milestone in his career came with his début as Tannhäuser under Maestro Christian Thielemann at the 2004 Bayreuth Festival. His busy operatic singing schedule is now about to enter its second decade.

His upcoming opera performances include in 2010 a new production of *Der fliegende Holländer* in Madrid, *Tannhäuser* at both Deutsche Oper Berlin and Dresdener Semperoper, *Der fliegende Holländer*, *Parsifal*, and Ring Cycles in Vienna, *Lohengrin* in Hamburg, his much anticipated début at the Metropolitan Opera in New York in *Der fliegende Holländer*, and his first Tristan in a new production *Tristan und Isolde* at the New National Theater in Tokyo. 2011 will include *Der fliegende Holländer*, *Tannhäuser*, and Ring Cycles in Vienna, *Götterdämmerung* at Deutsche Oper Berlin, Mahler's 8th Symphony in Leipzig, and his début at the world – renowned Salzburg Festival as Kaiser (*Die Frau ohne Schatten*).

Stephen Gould has performed with such conductors as Daniel Barenboim, Ivor Bolton, Pierre Boulez, Myung-Whun Chung, Gabriele Ferro, Ádám Fischer, Valery Gergiev, Hartmut Haenchen, Marek Janowski, Fabio Luisi, Zubin Mehta, Kent Nagano, Seiji Ozawa, Esa-Pekka Salonen and Christian Thielemann.

As a concert singer he was heard in Beethoven's 9th symphony with Atlantic Symphony Orchestra (also recorded by Telarc), in Berlin and Munich, Beethoven's *Missa Solemnis* with the Chicago Symphony Orchestra, Schönberg's *Gurre-Lieder* in Montreal, Berlin, Brussels, Amsterdam and in Helsinki, Mahler's 8th symphony at the Bergen Festival, Carnegie Hall, and in Paris, Vienna and Budapest, Mahler's *Das Lied von der Erde* in Berlin, Graz as well as in Israel and at the Lucerne Festival, and Stravinsky's *Oedipus Rex* in London.

Born in the United States of America, he trained at the New England Conservatory of Music and apprenticed with the Lyric Opera of Chicago Center for American Artists. Stephen Gould spent the first decade of his career in the United States, performing in concert, opera, and especially, touring in musical theater. During this period, he continued his studies with former Metropolitan Opera baritone John Fiorito, making the vocal transition to heldetenor.

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Sasha Cooke

女中音
mezzo-soprano



嶄露頭角的女中音菊克無論在歌劇演出、與樂團獨唱演出，抑或舉行獨唱會，均贏得好評。她於2009/10樂季的演出包括：於堪薩斯州歌曲中心、加州拉荷亞夏日藝術節、漢普頓橋室樂節及華盛頓宇宙會舉行的音樂會、及與密爾沃基、科羅拉多、西雅圖、莫德斯托、堪薩斯城、聖地牙哥、芝加哥交響樂團和由洗文指揮的阿斯本音樂節樂團合作。

她的近期演出包括：與西雅圖歌劇院合作的《浮士德》、與孟納漢指揮的三藩市交響樂團演出《艾奧蘭特》。她又於大都會歌劇院首演亞當斯《原子博士》中吉蒂一角，其後又於英國國家歌劇院作該劇的歐洲首演。其他演出有：與埃德蒙頓交響樂團演唱韓德爾《彌賽亞》、與艾索普指揮的巴爾的摩交響樂團演唱伯恩斯坦的《祈禱》。菊克又參與由青年藝術家主辦、古阿瑞羅指揮的聖路克樂團在林肯中心演繹白遼士的《夏夜》。她曾於特拉維夫的以色列歌劇院演唱柴可夫斯基《尤金·奧涅金》中奧加一角，又參與2008年於佛蒙特舉行的萬寶路室樂節。

菊克於2007年國際青年音樂家大賽中脫穎而出，贏得青年音樂家連特曼聲樂席位。其後，又於同年分別在甘迺迪中心泰勒斯劇院及卡奈基音樂廳贊克爾廳舉行了兩場由青年音樂家主辦的獨唱會。菊克又贏得2007年太陽谷歌劇聲樂大賽及2006巴赫聲樂大賽。

菊克於懷斯大學取得學士學位，其後於茱利亞音樂學院考取碩士學位，並經常參與新茱利亞合奏團的首演演出。她亦是大都會歌劇院的青年藝術發展計劃的畢業生。🎭

The fast-rising mezzo-soprano Sasha Cooke has been acclaimed for her opera performances, as soloist with orchestra, as well as in song recitals. Her 2009/10 season engagements include concerts at the Lied Center of Kansas, the SummerFest in La Jolla (CA), the Bridgehampton Chamber Music Festival and the Cosmos Club in Washington DC, and her débuts with the Symphony Orchestras of Milwaukee, Colorado, Seattle, Modesto, Kansas City, San Diego, Chicago and the Aspen Festival Orchestra under the direction of David Zinman.

Her recent engagements include *Falstaff* with the Seattle Opera, *Iolanthe* with the San Francisco Symphony and conductor George Manahan. She also sang the role of Kitty Oppenheimer in the Metropolitan Opera première of John Adams's *Doctor Atomic*, which she later performed with English National Opera in her European début. Other engagements included Handel's *Messiah* with the Edmonton Symphony Orchestra, Bernstein's *Opening Prayer* with the Baltimore Symphony Orchestra under Marin Alsop. Cooke was presented by Young Concert Artists at Lincoln Center in Berlioz *Les nuits d'été* with the Orchestra of St. Luke's under Giancarlo Guerrero. Cooke sang the role of Olga in Tchaikovsky's *Eugene Onegin* with the Israeli Opera in Tel Aviv and participated in the 2008 Marlboro Chamber Music Festival in Vermont.

As a winner of the 2007 Young Concert Artists International Auditions, Cooke holds the Lindemann Vocal Chair of YCA. Later that year, she gave two début recitals in the Young Concert Artists Series at the Kennedy Center's Terrace Theater and at Carnegie's Zankel Hall. Cooke won First Prizes in the 2007 Sun Valley Opera Vocal Competition and the 2006 Bach Vocal Competition.

Sasha Cooke received her Bachelor's Degree from Rice University and her Master's Degree from The Juilliard School, where she was frequently heard in premières by the New Juilliard Ensemble. She is a graduate of the Lindemann Young Artist Development Program of the Metropolitan Opera. 🎭

奧斯瓦多·格利荷夫

Osvaldo Golijov

生於 b.1960

《最終回》— 為弦樂團而寫

1992年，最後一位傑出探戈作曲家皮亞佐拉死於中風，當時他的創造力仍然如日中天。他離開了我們—套用舊探戈的歌詞，「一聲道別也沒有」。那天，布宜諾斯艾利斯的音樂面貌突然像結了冰似的。百多年前，這種音樂面貌開始形成—那是一種揉合了非洲的節奏、高楚人的對句、西西里小曲似的唱腔、以安達魯西亞結他伴奏的奇特音樂風格。經過歲月洗禮，上述種種都薈萃在班多紐手風琴身上：一件19世紀發明的德國樂器，類似小手風琴但沒有鍵盤，當初被視為「可攜式教堂風琴」，1920年代在布市貧民區的妓院落地生根，1930年代回歸歐洲後風靡巴黎上流社會，之後一直是探戈樂隊必備。

所有象徵探戈的種種都濃縮在皮亞佐拉的班多紐手風琴裡：舞動雙腿和身軀的性象徵，就是他飛快地遊走、動作錯綜複雜的十指（簡單的C大調音階，在班多紐手風琴彈法卻蹩扭得很，彈奏者功力稍遜也會手指打結）；歌者憂鬱的聲線，變成班多紐手風琴不斷開合的呼吸聲；舞者的男子氣概則體現於皮亞佐拉在台上的姿勢：身體站直，胸口前傾，右腿踏著腳凳，上面放著班多紐手風琴，時而舉起、時而猛擊、時而輕撫。

Last round – for string orchestra

Astor Piazzolla, the last great Tango composer, was at the peak of his creativity when a stroke killed him in 1992. He left us, in the words of the old tango, “without saying good bye”, and that day the musical face of Buenos Aires was abruptly frozen. The creation of that face had started a hundred years earlier from the unlikely combination of African rhythms underlying gauchos’ couplets, sung in the style of Sicilian canzonettas over an accompanying Andalusian guitar. As the years passed all converged towards the bandoneon: a small accordion-like instrument without keyboard that was invented in Germany in the 19th century to serve as a portable church organ and which, after finding its true home in the bordellos of Buenos Aires’s slums in the 1920’s, went back to Europe to conquer Paris’ high society in the 1930’s. Since then it reigned as the essential instrument for any Tango ensemble.

Piazzolla’s bandoneon was able to condense all the symbols of tango. The eroticism of legs and torsos in the dance was reduced to the intricate patterns of his virtuoso fingers (a simple C major scale in the bandoneon zigzags so much as to leave an inexperienced player’s fingers tangled). The melancholy of the singer’s voice was transposed to the breathing of the bandoneon’s continuous opening and closing. The macho attitude of the tangueros was reflected in his pose on stage: standing upright, chest forward, right leg on a stool, the bandoneon on top of it, being by turns raised, battered, caressed.

1996年，我在吉歐夫·努托和巴利·薛夫曼鼓勵下寫成《最終回》。1991年，我得悉皮亞佐拉中風的消息後，寫下了第二樂章的草稿。努托和薛夫曼聽過以後，鼓勵我把樂章完成，並多寫一個樂章配合。標題出自胡利奧·科塔薩爾一篇以拳擊為主題的短篇小說，隱喻皮亞佐拉的魂魄再次搏鬥（他生前的確多次與人動粗）。我把樂曲當作一台理想中的班多紐手風琴。第一樂章代表猛烈地擠壓這件樂器，第二樂章則始於一聲嘆息，一聲彷彿永無休止的終極嘆息（事實上，這個樂章是首幻想曲，根據傳奇歌手卡洛斯·賈德爾1930年代名曲《親愛的布宜諾斯艾利斯》副歌寫成。）《最終回》也探戈舞曲的昇華。兩組四重奏互相抗衡，由中間的低音大提琴分隔開，小提琴手和中提琴手都站著演奏，就像傳統探戈樂隊一樣。在空中飛馳的弓，就像縱橫交錯的舞步，像凌空舞動的腿：時刻互相吸引卻又互相排斥，時刻都有碰撞的危險卻又能避過，只有把激情轉化為純淨舞步型態才能這樣一致。」🔥

格利荷夫

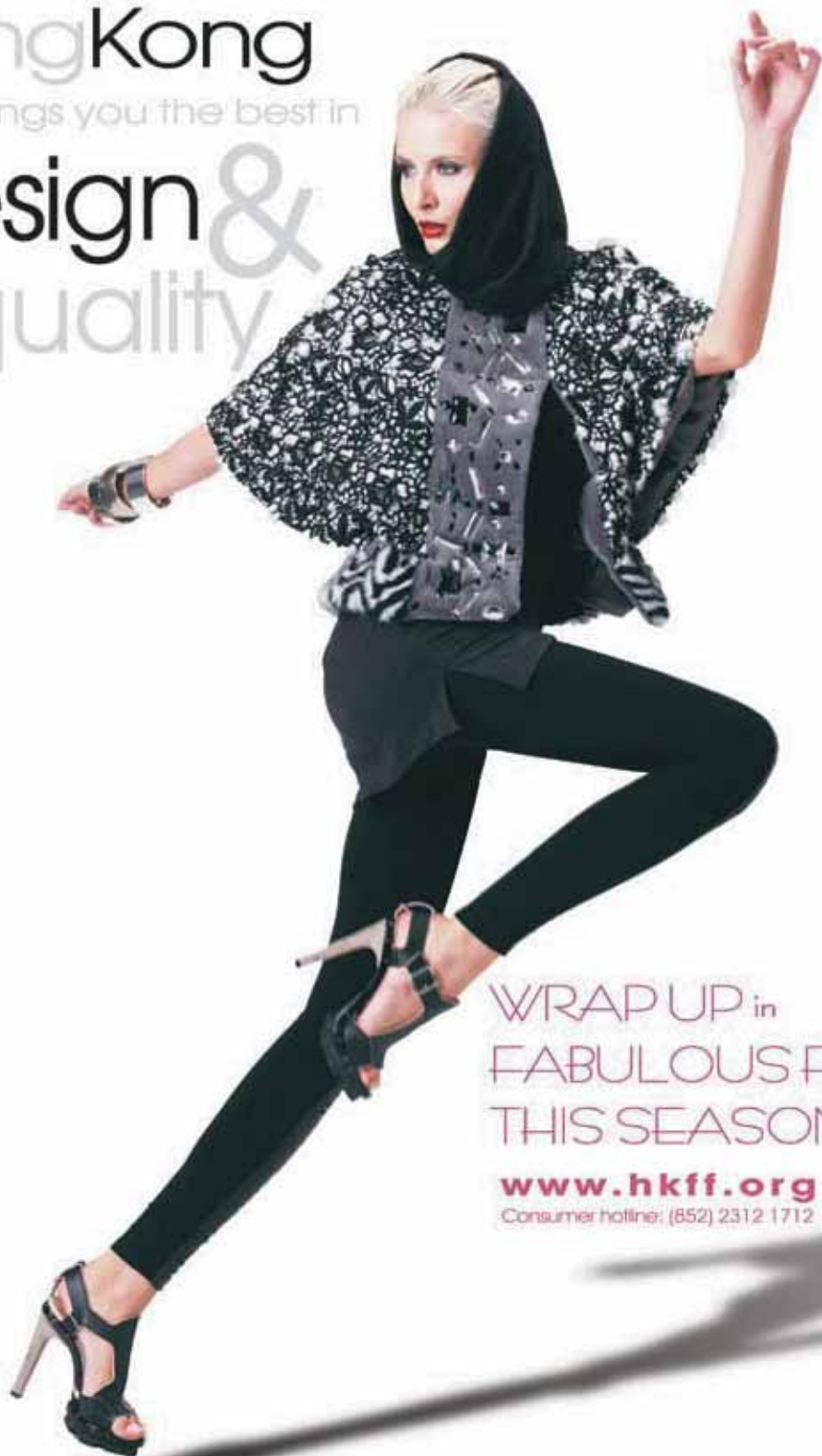
I composed *Last Round* in 1996, prompted by Geoff Nuttall and Barry Shiffman. They heard a sketch of the second movement, which I had written in 1991 upon hearing the news of Piazzolla's stroke, and encouraged me to finish it and write another movement to complement it. The title is borrowed from a short story on boxing by Julio Cortázar, the metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he used to get into fistfights throughout his life). The piece is conceived as an idealized bandoneon. The first movement represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song *My Beloved Buenos Aires*, composed by the legendary Carlos Gardel in the 1930's). But *Last Round* is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern. 🔥

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馬勒

Gustav Mahler

1860-1911

《大地之歌》

1907年3月，馬勒面對輿論、觀眾和同僚的猛烈抨擊，被迫辭去維也納國家歌劇院音樂總監的職務；可是禍不單行，他四歲的女兒瑪利亞在同年7月5日死於猩紅熱。馬勒實在受不了這樣的雙重打擊，女兒夭折後幾天就出現溫和的心臟病症狀。醫生診斷出他患有「雙面先天性心瓣缺損」，禁止他散步、踏單車和游泳(都是他最喜歡的消閒活動)，要他全面休息。可是馬勒僅僅休息了一個月，便開始馬不停蹄地到各國擔任指揮；終於在紐約因敗血症而一病不起，兩個月內撒手塵寰。

1907年，馬勒在初次心臟病發後走到提洛爾山脈，老老實實的休息去。就在這時，他岳父的友人特奧鮑德·波勒克送了一本稱為《中國之笛》的詩集給他，其中收錄了多首唐詩的德譯本。德譯本雖說出自漢斯·貝特格之手，但譯者對唐代漢語其實沒有丁點認識，只是根據英、法兩種譯本改寫而已。正如馬勒太太憶述：「他很喜歡這集子。現在孩子沒了，心臟又出了大問題... 詩中無盡的憂思正好呼應了他心中的鬱結。」1907年夏，馬勒雖然表面上還在休息，但已經選了其中七首詩開始譜曲。

Das Lied von der Erde

In March 1907 Mahler had been obliged to resign his position as Musical Director of the Vienna State Opera in the face of mounting criticism from the press, the audiences and the musicians themselves. To add to his woes, on 5th July his four-year-old daughter, Maria, died of scarlet fever. The cumulative effect on Mahler was too much and, a few days after Maria's death, he suffered a mild heart attack. The doctors identified a "double-sided congenital valve defect", banned him from his favourite pastimes of walking, cycling and swimming and ordered a complete rest. He allowed himself barely one month's respite before embarking on a heavy schedule of international conducting engagements and, inevitably, he collapsed in New York, was found to have septicaemia, and was dead within two months.

It was in the aftermath of the first onset of the heart condition in 1907, when Mahler did permit himself a brief rest in the Tyrolean mountains, that Theobald Pollak, a friend of his father-in-law, gave him a book called *The Chinese Flute* which contained a number of poems written by various Chinese poets of the Tang Dynasty (618-907AD) translated into German by Hans Bethge. (In fact Bethge had no real knowledge of the language in which the original poems were written – an old Chinese dialect fairly close to modern-day Cantonese – and his so-called translations were more in the form of loose adaptations taken from various translations of them into English and French.) As Mahler's wife later recalled; "He was delighted with it and after the loss of his child and the alarming verdict on his heart, the poems' infinite melancholy answered his own." While still ostensibly resting in the summer of 1907, he had selected seven of the poems and begun to set them to music.

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馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

把這七首詩組合為「為大型樂團、男高音及女低音(或男中音)而寫的」交響曲(最後兩首詩合併為一個樂章)，是馬勒自己的主意。寫作期間，馬勒多番修改貝特格的譯本；全曲1909年10月脫稿，但標題卻不是「交響曲」。樂曲最初以《塵世悲傷之歌》為題，但到了1911年11月20日在慕尼黑首演時(由友人華爾特指揮)，卻把原本陰沉憂鬱的標題改為《大地之歌》。《大地之歌》是馬勒最後一首完整作品，也是他作曲生涯兩大成就(交響曲與管弦樂聯篇歌曲)的結晶。

It was Mahler's own decision to cast these seven poems (the last two combined into a single movement) as a Symphony for "large orchestra, tenor and contralto (or baritone)", and he had completed it by October 1909, having along the way made frequent alterations to Bethge's texts. But instead of calling it a symphony, he first gave it the title *Das Lied vom Jammer der Erde* ("The Song of Earthly Sorrows") which, by the time of its première, conducted by his friend Bruno Walter in Munich on 20th November 1911, had been changed to the less gloomy *Das Lied von der Erde* ("The Song of the Earth"). It stands as one of Mahler's final completed works and serves as an effective summation of the two principal musical focuses in his composing career; the symphony and the orchestral song-cycle.



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馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

六個樂章由男高音和女中音交替唱出。第一樂章《悲大地之酒歌》根據李白的《悲歌行》寫成，李白是唐代最有名的詩人之一，嗜酒成性，相傳夜間醉酒泛舟，見月影，「入水捉月而死」。樂團引子氣勢如虹，圓號十分突出；隨後男高音高歌借酒消愁的妙處。

The movements alternate between those sung by tenor and mezzo-soprano, the first, *Das Trinklied vom Jammer der Erde* ("The Drinking Song of Earth's Sorrow") being based on a poem by Li Tai Po (who was one of the more popular Tang Dynasty poets. Well known for being almost continually drunk, it is said that he died of drowning when, sitting drunk in a boat at night, he attempted to seize the moon's reflection from the water). It opens with a sweeping orchestral introduction with prominent horn calls after which the tenor extols the joys of wine as a way of facing sorrow.

悲來乎，悲來乎！
主人有酒且莫斟，
聽我一曲悲來吟
悲來不吟還不笑，
天下無人知我心。

Schon winkt der Wein im gold'nen Pokale,
doch trinkt noch nicht, erst sing' ich euch
ein Lied!
Das Lied vom Kummer soll auflachend
in die Seele euch klingen.
Wenn der Kummer naht,
liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

The wine beckons in its golden goblet,
but do not drink yet, first I will sing
a song!
The song of sorrow shall resound
in your soul with laughter.
When sorrow draws near,
the gardens of your soul will fade,
Joy, friendship and song will all die.
Dark is life; dark is death.

君有數斗酒，

我有三尺琴，
琴鳴酒樂兩相得，

一杯不啻千鈞金。

Herr dieses Hauses!
Dein Keller birgt die Fülle des
goldnen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
das sind die Dinge die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
ist mehr wert, ist mehr wert,
ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod.

Master of this house!
Your cellar is full of golden wine!
Here, this is my own lute!
Playing the lute and emptying the glasses,
these things go together.
A full glass of wine at the right time
is worth more, is worth more
is worth more than all the earth's riches!
Dark is life; dark is death.

悲來乎，悲來乎！
天雖長，地雖久，

金玉滿堂應不守。
富貴百年能幾何？

死生一度人皆有。

孤猿坐啼墳上月，

且須一飲杯中酒，

Das Firmament blaut ewig, und die Erde
wird lange fest steh'n und aufblüh'n
im Lenz.

Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du
dich ergötzen,
an all dem morschen Tande dieser Erde!

Seht dort hinab!
Im Mondschein auf den Gräbern
hockt eine wildgespenstische Gestalt.
Ein Aff' ist's!
Hört ihr, wie sein Heulen hinausgellt
in den süßen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

The skies are always blue and the earth
will stand fast and bloom in the Spring.

But you, man, how long will you live?
Not 100 years are given to you to enjoy
all the rotten triviality of this earth!

Look down there!
In the moonlight shining on the graves
Crouches a wild and ghostly figure –
It's an ape!
Hear how its piercing howls
Disturb the sweet scents of life!
Now take the wine! Now is the time
to enjoy!
Empty the golden goblet
Dark is life; dark is death!



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馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

《秋日孤客》(原詩為錢起《效古秋夜長》)筆鋒一轉，由勢不低頭變成消沉疲憊，在弦樂的低聲伴奏下，孤伶伶的雙簧管刻劃出秋日愁緒，女中音則唱出遺憾與渴望的意境。

Der Einsame im Herbst ("The Lonely One in Autumn") sets words based on a poem by Qian Qi. The mood is changed from the defiance of the first song to a sense of weariness as, above hushed strings, a solitary oboe depicts the sadness of Autumn while the contralto sings of regret and longing.

秋漢飛玉霜，

Herbstnebel wallen bläulich überm See,
vom Reif bezogen stehen alle Gräser;
man meint', ein Künstler habe Staub
vom Jade
über die feinen Blüten ausgestreut.

Blue autumn mists waft over the lake,
the grass stands rigid with the frost;
it is as if an artist has sprinkled jade dust
Over all the lovely flowers.

北風掃荷香。

Der süße Duft der Blumen ist verflogen;
ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
der Lotosblüten auf dem Wasser zieh'n.

The sweet scent of flowers has drifted away;
Their stems are forced low by a cold wind.
Soon the withered, golden leaves
of the lotus-flowers will drift on the water.

含情紡織孤燈盡，

Mein Herz ist müde. Meine kleine Lampe
erlosch mit Knistern;
es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Rühstätte!
Ja, gib mir Ruh', ich hab' Erquickung Not!

My heart is weary. My little lamp
has spluttered out;
it reminds me of sleep.
I am coming to you, my comfortable bed!
Yes, give me rest, I need rejuvenating!

拭淚相思寒漏長。

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
um meine bitteren Tränen mild aufzutrocknen?

I weep much in my loneliness.
The autumn in my heart has lasted too long.
Sun of love, will you never again shine
gently to dry my bitter tears?



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馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

《青春》(原詩為李白《宴陶家亭子》)是全套作品裡最興高采烈的一首。長笛和叮叮作響的三角鈴奏出模仿中國風格的旋律，因此一直有「中國風的音樂」。

Von der Jugend ("Youth") returns to a poem by Li Tai Po and offers the most cheerful music in the entire work. It has been described as "musical Chinoiserie" with its mock-Chinese melody introduced by the flutes and tinkling triangle.

曲卷幽人宅，
高門大士家
池開照膽鏡
林吐破顏花，
綠水藏春日，
青軒秘晚霞。
若聞絃管妙，
金谷不能誇。

Mitten in dem kleinen Teiche
steht ein Pavillon aus grünem
und aus weißem Porzellan.

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Wie der Rücken eines Tigers
wölbt die Brücke sich aus Jade
zu dem Pavillon hinüber.

Like a tiger's back
the bridge of jade
arches across to the pavilion.

In dem Häuschen sitzen Freunde,
schön gekleidet, trinken, plaudern,
manche schreiben Verse nieder.

In this small house sit friends,
brightly dressed, drinking, chatting,
many of them writing verses.

Ihre seidnen Ärmel gleiten
rückwärts, ihre seidnen Mützen
hocken lustig tief im Nacken.

Their silk sleeves glide
backwards, their silk caps
sit jauntily on their necks.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
wunderlich im Spiegelbilde.

The small pool's still surface
reflects all things
wonderfully in reverse.

Alles auf dem Kopfe stehend
in dem Pavillon aus grünem
und aus weißem Porzellan.

Everything is standing on its head
in the pavilion of green
and white porcelain.

Wie ein Halbmond scheint die Brücke,
umgekehrt der Bogen. Freunde,
schön gekleidet, trinken, plaudern.

The bridge stands like a half moon,
its arch is inverted. Friends,
brightly dressed, drinking, chatting.

馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

《美人》(原詩為李白《採蓮曲》)刻劃荳芽夢和青年男子驚動文靜少女的潛能：溫文爾雅的少女(以精緻的弦樂及管樂代表)和朝氣勃勃青年(以獵號和定音鼓代表)形成鮮明的對比。

Von der Schönheit ("Beauty") again uses a poem from Li Tai Po to depict young love and the power young men have to disturb the gentle calm of young women. The music contrasts the women's gentleness (with delicate string and woodwind writing) with the men's exuberance (with hunting horns and timpani).

若耶溪旁採蓮女，

Junge Mädchen pflücken Blumen,
pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
sammeln Blüten in den Schoß und rufen
sich einander Neckereien zu.

Young maidens are plucking flowers,
plucking lotus flowers by the shore.
among the leaves and bushes they sit,
gathering flowers in their laps and calling
playfully among themselves

笑隔荷花人共語。

日照新妝水底明，

Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephir hebt mit Schmeichelkosen
das Gewebe ihrer Ärmel auf,
führt den Zauber ihrer
Wohlgerüche durch die Luft.

Golden sunlight weaves among them,
reflecting them in the water's surface.
The sun reflects their slender limbs,
and their sweet eyes,
and the zephyr caresses
the soft fabric
of their sleeves, wafting their
magical scent into the air.

風飄香袂空中舉。

岸上誰家游冶郎，

O sieh, was tummeln sich für
schöne Knaben
dort an dem Uferrand auf mut'gen Rossen,
weithin glänzend wie die Sonnenstrahlen;
schon zwischen dem Geäst der
grünen Weiden
trabt das jungfrische Volk einher!

Oh see, the handsome young men
galloping
along the shore on their lively horses,
glittering like sunbeams;
bright amongst the green willow
branches
the fresh young men are approaching!

三三五五映垂楊。

紫騮嘶入落花去，

Das Roß des einen wiehert fröhlich auf,
und scheut, und saust dahin,
über Blumen, Gräser, wanken hin die Hufe,
sie zerstampfen jäh im Sturm die
hingesunk'nen Blüten,
hei! wie flattern im Taumel seine Mähnen,
dampfen heiß die Nüstern!

One of their horses whinnies merrily
and shies, and rushes off,
Over flowers and grass, hooves are flying,
creating a storm of
fallen blossom,
ah! how wildly their horses' manes fly,
how their hot nostrils flare!

見此踟躕空斷腸。

Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wider.
Und die schönste von den
Jungfrau'n sendet
lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung is nur Verstellung.
In dem Funkeln ihrer großen Augen,
in dem Dunkel ihres heißen Blicks
schwingt klagend noch die Erregung
ihres Herzens nach.

Golden sunlight weaves among them,
reflecting them in the water's surface.
And the fairest of the young
women casts
a long, yearning gaze at them.
Her proud bearing is only a pretence.
In the flash of her large eyes,
in the darkness of her fervent glance
her agitated heart
cries out for them.



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馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

《春日醉酒》(原詩為李白《春日醉起言志》)把主人翁的踉蹌醉態、驚覺早春忽臨的情狀描繪得絲絲入扣。

Der Trunkene im Frühling ("The Drunkard in Spring") is based on another of Li Tai Po's poems, in which Mahler's music beautifully conveys the drunkard's clumsy ways and his astonishment at the sudden arrival of the Spring.

處世若大夢，
胡為勞其生？
所以終日醉，

Wenn nur ein Traum das Leben ist,
warum denn Müh und Plag'!?
Ich trinke, bis ich nicht mehr kann,
den ganzen, lieben Tag!

When we are told that life is just a dream,
why then this misery and torment?
I drink, until I can take no more,
the entire, life-long day!

頹然卧前楹。

Und wenn ich nicht mehr trinken kann,
weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
und schlafe wundervoll!

And when I can drink no more,
because my stomach and soul are full,
I stagger to my door
and sleep wonderfully!

覺來盼庭前，
一鳥花間鳴。
借問此何時，

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei.
Mir ist, als wie im Traum.

What do I hear when I awaken? Listen!
A bird singing in a tree.
I ask him if bright Spring is here.
It's like a dream to me.

春風語流鶯。

Der Vogel zwitschert: Ja! Ja! Der Lenz,
der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
der Vogel singt und lacht! und lacht!

The bird twitters: Yes! Yes! Spring
is here, it came during the night!
I listen intently,
the bird sings and laughs! and laughs!

對酒還自傾。

Ich fülle mir den Becher neu
und leer' ihn bis zum Grund
und singe, bis der Mond erglänzt
am schwarzen Firmament!

I fill my goblet anew
and drain it to the bottom
and sing until the moon shines
in the dark sky!

浩歌待明月，

曲盡已忘情。

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an!?
Laßt mich betrunken sein!

And when I can sing no more,
I fall asleep again.
What does Spring mean to me?
Leave me to get drunk!

馬勒：《大地之歌》

MAHLER: *Das Lied von der Erde*

《告別》根據孟浩然 (大半生都只是朝中小官)《宿業師山房期丁大不至》以及王維 (他的山水畫也同樣備受推崇)《送別》兩首以離別之苦為主題的詩作寫成。隨著女中音反覆唱出「永遠」一詞，音樂最後漸漸消散。

The final movement, *Der Abschied* ("The Farewell") combines two poems by Mong Kao Yen (who spent most of his life as a low-ranking government administrator) and Wang Wei (who was also a highly respected landscape painter), both of which concern the sorrow of departure. The music fades away to nothing at the end as the contralto repeatedly sings the word "ewig" ("forever").

夕陽度西嶺，
群壑倏已暝。

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
mit seinen Schatten, die voll Kühlung sind.

The sun sets behind the mountains.
In all the valleys evening descends
with its shadows, which cool everything.

松月生夜涼。

O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelsee herauf.
Ich spüre eines feinen Windes Weh'n
hinter den dunklen Fichten!

O look! Like a silver ship
the moon floats high in the blue heavens.
I feel the fine wind wafting
behind the dark pine-trees!

風泉滿清聽，

Der Bach singt voller Wohllaut durch
das Dunkel.

The brook sings loudly in the darkness.

Die Blumen blassen im Dämmerchein.

The flowers appear pale in the twilight.

樵人歸欲盡，

Die Erde atmet voll von Ruh' und Schlaf,
Alle Sehnsucht will nun träumen.
die müden Menschen geh'n heimwärts,
um im Schlaf vergess'nes Glück
und Jugend neu zu lernen!

The earth breathes, full of peace and sleep,
All thoughts now become dreams.
Weary men head homewards,
and in their sleep they remember
the happiness of their youth!

煙鳥棲初定。

Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

The birds sit quietly among the branches.
The world sleeps!

之子其宿來，

Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes.
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, O Freund, an deiner Seite
die Schönheit dieses Abends zu genießen.

It blows coolly in the shadow of the pines.
I stand and wait for my friend here;
I wait to bid him a final farewell.
I want, o friend, to be at your side
and relish the beauty of this evening.

孤琴候蘿徑。

Wo bleibst du? Du läßt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
auf Wegen, die vom weichem Grase
schwellen.

Where are you? You have left me for so long!
I wander up and down with my lute
on paths, thick with soft grass.

O Schönheit! O ewigen Liebens,
Lebens trunk'ne Welt!

O beauty! O eternal love!
Undying world!

下馬飲君酒，
問君何所之。

君言不得已，

歸卧南山陲，

(但去莫復問，
白雲無盡時。)

Er stieg vom Pferd und reichte ihm den Trunk
des Abschieds dar.

Er fragte ihn, wohin er führe
und auch warum, warum es müßte sein.

Er sprach, seine Stimme war umflort:

Du, mein Freund,
mir war auf dieser Welt das Glück
nicht hold!

Wohin ich geh'? Ich geh', ich wandre in
die Berge.

Ich suche Ruhe, Ruhe für mein einsam Herz!
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.

Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall
blüht auf im Lenz und grünt aufs neu!
allüberall und ewig
blauen licht die Fernen!
Ewig... ewig...

He dismounts and hands him the drink
of departure.

He asks him, where
and why, he must depart.

He spoke, his voice choked with emotion:

Oh, my friend,
fortune has not been kind to me in
this world!

Where do I go? I will wander in
the mountains

to seek peace for my lonely heart!
I wander in search of my homeland.
I will never venture into foreign lands.

My heart is still and waiting for its hour!
The dear earth all around us
blooms in the Spring and grows green.
Everywhere and always and forever
there are blue skies in the distance!
Forever... forever...



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PHILHARMONIC ORCHESTRA



何鴻毅家族基金
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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成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，夏定忠應指揮家冼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

艾度·迪華特
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Third Associate
Concertmaster



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● 范丁
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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



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* 承蒙荷蘭電台愛樂樂團允許參與演出
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承蒙澳門樂團允許參與演出
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悲痛過後 After sorrow

《大地之歌》的悲痛過後，迪華特會帶大家重新認識馬勒第三交響曲——一首作曲家認為「不是音樂，不是甚麼，純粹是自然的聲音」的偉大傑作。你將透過迪華特的指揮棒，看到馬勒創作第三交響曲時身處的阿爾卑斯山高地、阿特湖岸邊的湖光山色，聽到草地上的花兒、林中的鳥獸、凡人、天使對你說的話，最終領悟愛的真諦。

Sweeping away the gloom of *The Song of the Earth*, de Waart brings you to re-visit the Third, which Mahler described as "it almost ceased to be music; it is hardly anything but sounds of nature." Under the baton of Maestro de Waart, the HKPO will show you the beautiful scene of the Bavarian Alps on the shores of the Attersee lake, a place where the composer completed the symphony. You will also hear what the flowers of the meadow, the beasts of the forest, the man and the angels tell, and eventually experience the power of love.

What Love Tells Me 迪華特的馬勒三 De Waart's Mahler 3

10 Feb 2010 (wed) 8pm

香港文化中心音樂廳

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喜歡今晚的節目，想和好友分享？那別錯過香港電台第四台於2010年1月22日(星期五)晚上8時及1月27日(星期三)下午2時播放的音樂會錄音。

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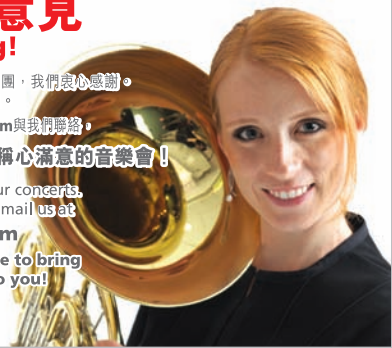
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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

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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
- 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 "Instrument Upgrade and Enhancement Project" –

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

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HK\$160 \$120 \$80

夏定忠，指揮
John Harding, conductor

韋麥克，圓號

Mark Vines, horn

王亮，小提琴

Wang Liang, violin

節目 Programme

十二首莫扎特經典作品精彩選段

An energizing selection from 12 of Mozart's timeless classics

17 Dec 2009 thu 8pm

荃灣大會堂演奏廳
Tsuen Wan Town Hall
Auditorium
HK\$120 \$90 \$60

張緯晴，鋼琴

Rachel Cheung,
piano

賀蕤，單簧管

Natalie Jen Hoe,
clarinet



熱賣中 HOT PICK

港樂聖誕夜

Christmas with the Philharmonic

23&24 Dec 2009

wed & thu 8pm

香港文化中心音樂廳
HK Cultural Centre
Concert Hall
HK\$320 \$240 \$120

畢克特，指揮
Philip Pickett, conductor

格菱，女高音

Sara Crane, soprano

香港兒童合唱團

Hong Kong Children's Choir

節目 Programme

韓德爾	皇家煙火音樂
HANDEL	Royal Fireworks Music
韓德爾	《彌賽亞》選段
HANDEL	Excerpts from <i>Messiah</i>
韓德爾	水上音樂組曲，第二首
HANDEL	Water Music Suite No. 2
米高·海頓	《帕斯特羅》
Michael HAYDN	<i>Pastorello</i>
海頓	《四季》：冬
HAYDN	<i>The Seasons: winter</i>
里奧普特·莫扎特	玩具交響曲
Leopold MOZART	<i>Toy Symphony</i>
比才	《阿萊城的姑娘》：法朗多爾舞曲
BIZET	<i>L'Arlésienne: fanrandole</i>
及其他聖誕頌歌	And many Christmas carols



熱賣中 HOT PICK

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

蘇佩
von SUPPÉ



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