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HONG KONG
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音樂嘉年華
Series

ATHERTON & Atherton

艾德敦與艾德敦

7 & 8 | 1 | 2011

Fri & Sat 8PM

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

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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音樂嘉年華： 艾德敦與艾德敦 SoundFest: Atherton & Atherton

艾德敦 指揮

伊麗莎白·艾德敦 女高音

David Atherton conductor

Elizabeth Atherton soprano

音樂會開始前45分鐘，文化中心4樓大堂設有由史安祖 (7/1英語) 及歐兆明博士 (8/1粵語) 主持的免費講座。

Free pre-concert talks by Andrew Simon (7/1 English) and Dr Stefan Au (8/1 Cantonese) in the 4/F Foyer of Cultural Centre 45 minutes before each concert.

節目約於10時結束
(上半場：12分鐘、21分鐘；
下半場：41分鐘)。

Concert ends approx. 10:00pm
(1st half: 12 mins, 21 mins;
2nd half: 41 mins).

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布烈頓

《靈光篇》，Op. 18

1. 號角曲
2. 城市
- 3a. 詞句
- 3b. 古器
4. 王位
5. 海景
6. 間奏
7. 美麗
8. 遊行
9. 別離

中場休息

柴可夫斯基

《胡桃夾子》，Op. 71：第二幕

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Symphonies of Wind Instruments

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Les illuminations, Op. 18

1. Fanfare
2. Villes
- 3a. Phrase
- 3b. Antique
4. Royauté
5. Marine
6. Interlude
7. Being Beauteous
8. Parade
9. Départ

Interval

TCHAIKOVSKY

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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. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

弦
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Goede Waart



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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

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，並已發展成一個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150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·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。

2010/11樂季，港樂邀得多位樂壇巨星助陣：朗朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里帕斯基將以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，將是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，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。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「滙豐保險創意音符」，提供免費音樂會及各項教育活動。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 and 獲取公眾支持。

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。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

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, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief 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.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, will return with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. 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. 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 including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. 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 Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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

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艾德敦 指揮
David Atherton conductor

艾德敦於劍橋大學修讀音樂，在校期間他指揮的歌劇引起國內傳媒的興趣。1967年，他在蘇堤爵士的提拔下，加入倫敦皇家歌劇院，翌年以24歲之齡成為當時史上踏足科芬園最年輕的指揮，任職駐團指揮的12年間，他指揮逾200場演出，當中包括一次遠赴米蘭斯卡拉歌劇院的巡演。他又以客席指揮身份重返科芬園，近期的劇目有拉威爾、史達拉汶斯基和邁耶貝爾的新製作歌劇。他又曾經到加拿大歌劇院指揮《托斯卡》、《伍采克》和《莎樂美》、於格蘭堡歌劇節指揮《仲夏夜之夢》、以及為英國國家歌劇院指揮多齣新製作，如：《杜蘭朵》、《三橘之戀》、《玫瑰騎士》、《莎樂美》、《彼德·格林》和瘋魔三藩市及大都會歌劇院的《比利·巴德》。

艾德敦是倫敦小交響樂團的音樂總監兼創辦人之一，成立於1967年的倫敦小交響樂團經常首演現今重要的現代作品，是其中一個世界頂尖的室樂團。艾德敦曾與倫敦小交錄製無數唱片，包括備受推崇的荀伯克、楊納傑克和威爾的專輯。他的大碟曾贏得一項愛迪生唱片獎、多項格林美提名和享譽國際的法國唱片大獎。他是史上首次踏足BBC逍遙音樂節最年輕的指揮，自此每年均於該節亮相，從未間斷。

1980年至1987年間，他擔任聖地牙哥交響樂團的音樂總監，其後每年夏季均會重訪加州參與由他於1989年創立的主要莫扎特音樂節。他曾任職BBC交響樂團、皇家利物浦愛樂和威爾斯BBC國家交響樂團，又在倫敦策劃及指揮全套拉威爾、韋伯和華萊斯作品，由倫敦小交響樂團、倫敦交響樂團、BBC交響樂團和皇家歌劇院演出。自1989年起，艾德敦出任香港管弦樂團音樂總監，2000年退休時獲頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton studied music at Cambridge University where his operatic conducting aroused much interest from the national press. In 1967 Sir Georg Solti invited him to join the music staff of the Royal Opera House, London, and the following year, at the age of 24, he became the youngest conductor ever to appear there. In his twelve years as Resident Conductor he gave nearly 200 performances with Covent Garden, including a highly successful visit to La Scala, Milan. As a guest conductor he has returned there frequently, his most recent engagements having been new productions of operas by Ravel, Stravinsky and Meyerbeer. Other operas he has conducted include *Tosca*, *Wozzeck* and *Salome* for Canadian Opera, and *A Midsummer Night's Dream* for Glyndebourne Festival Opera, and many new productions for English National Opera including *Turandot*, *The Love for Three Oranges*, *Der Rosenkavalier*, *Salome*, *Peter Grimes* and *Billy Budd*, a work he has championed with the San Francisco and Metropolitan Operas.

David Atherton was co-founder of the London Sinfonietta in 1967 and, as its Music Director, gave the first performance of many important contemporary works. The Sinfonietta, widely regarded as one of the world's leading chamber orchestras, has made countless recordings with him, including highly praised collections of works by Schoenberg, Janáček and Weill. His work in the recording studio has gained an Edison Award, many Grammy Award nominations and the sought-after Grand Prix du Disque. He became the youngest conductor in the history of the BBC's Henry Wood Promenade Concerts and subsequently appeared in thirty contiguous seasons.

From 1980 to 1987 he was Music Director of the San Diego Symphony Orchestra and he returns to California each summer to direct the Mainly Mozart Festival, which he founded in 1989. He has also held titled positions with the BBC Symphony, Royal Liverpool Philharmonic and BBC National Orchestra of Wales, as well as devising and conducting festivals in London featuring the complete works of Ravel, Stravinsky, Webern and Varèse with the London Sinfonietta, London Symphony Orchestra, BBC Symphony Orchestra and the Royal Opera House. From 1989 David Atherton was the Music Director of the Hong Kong Philharmonic Orchestra. On his retirement from this position in 2000 and in recognition of his services to the music of Hong Kong, he was awarded the OBE.



伊麗莎白·艾德敦 女高音
Elizabeth Atherton soprano

多才多藝的伊麗莎白·艾德敦是英國最佳年青歌唱家之一，無論歌劇及音樂會曲目均能應付自如。她於先後入讀於劍橋大學聖三一學院及皇家蘇格蘭音樂及戲劇學院，師承麥瑪韓。她曾贏得多個大獎，當中包括2001年瑪姬·泰特獎和2003年韓德爾歌唱大獎。她又曾獲得威爾斯國家歌劇院頒發約翰·摩爾爵士獎和基斯·波爾獎學金。

2004年至2007年間，她是威爾斯國家歌劇院的駐團實習藝術家，曾與該團合作演唱多個角色，如《費加羅的婚禮》的伯爵夫人、《卡門》的米凱拉、《尤利西斯歸鄉記》的文妮花和《唐卡洛斯》的蒂博德。其他歌劇演出包括：與北部歌劇院合作的《女人心》的費安迪莉姬、《仲夏夜之夢》的海倫娜、在皇家阿爾拔廳及O2飾演《卡門》的米凱拉，以及參與夏利臣·伯特威斯托作品《走廊》分別在奧爾德堡音樂節和布雷根茨音樂節的世界首演。

最近，她參與BBC逍遙音樂節的演出，分別在戴維士爵士指揮下和BBC交響樂團合作演唱佛漢威廉士的《音樂小夜曲》，和在艾德敦指揮下與倫敦小交響樂團合作演唱史達拉汶斯基的《耶利米哀歌》。其他音樂會演出有：和希覺斯爵士合作的蒂佩特《奧古斯汀懺悔錄》、與費殊指揮的威爾斯BBC國家交響樂團合作演唱貝爾格的《阿爾騰堡之歌》、與巴班奴指揮的倫敦交響樂團合作演唱威爾第的《四首聖樂》、與馬連拿爵士指揮的米蘭威爾第交響樂團演出《彌賽亞》、與作曲家兼指揮布萊茲分別與巴黎樂團和BBC交響樂團合作演唱《水太陽》、與麥嘉里斯爵士和普雷特涅夫指揮的皇家愛樂樂團演唱貝多芬第九交響曲、以及在倫敦韓德爾節和奧斯陸演出韓德爾的《所羅門》。

她經常於BBC第三台亮相和曾錄製多張大碟，其中有：和貝斯特和歌爾頓歌唱家合作的李斯特《十架之路》和《聖詠彌撒曲》(Hyperion)、在與伯明翰城市交響樂團合唱團合作的英國合唱精選集(EMI)，以及在與威廉斯和布恩西合作的《經典兒歌集》(Just Record)中擔任獨唱。

Elizabeth Atherton is one of Britain's most versatile and promising young singers performing in a wide range of repertoire in both concert and opera. She studied at Trinity College Cambridge before entering the Royal Scottish Academy of Music and Drama, learning Patricia MacMahon. She has won several prestigious prizes including the 2001 Maggie Teyte Prize and the 2003 Handel Singing Competition. She is the recipient of the WNO Sir John Moores Award and WNO Chris Ball Bursary.

From 2004 to 2007 she was an Associate Artist at Welsh National Opera and has sung numerous roles for the company including Contessa in *The Marriage of Figaro*, Elvira in *Don Giovanni*, Pamina in *The Magic Flute*, Micaela in *Carmen*, Minerva in *Il Ritorno d'Ulisse in patria* and Thibault in *Don Carlos*. Other operatic appearances include Fiordiligi in *Così fan tutte* and Helena in *A Midsummer Nights Dream* for Opera North, Micaela in *Carmen* at the Royal Albert Hall and The O2, and the world première of Harrison Birtwistle's *The Corridor* for the Aldeburgh and Bregenz Festivals.

Recently, she has appeared at the BBC Proms singing both Vaughan Williams's *Serenade to Music* with the BBC Symphony and Sir Andrew Davies, and Stravinsky's *Threni* with the London Sinfonietta and David Atherton. Other concerts include Tippett's *The Vision of St Augustine* with Sir Richard Hickox and Berg's *Altenberg Lieder* with Thierry Fischer and the BBC National Orchestra of Wales, Verdi's *Four Sacred Pieces* with London Symphony and Antonio Pappano, *Messiah* with the Orchestra Sinfonica di Milano Giuseppe Verdi and Sir Neville Martin, Pierre Boulez's *Le Soleil des Eaux* conducted by the composer with the Orchestre de Paris and the BBC Symphony, Beethoven's Ninth Symphony with the Philharmonia Orchestra conducted by both Sir Charles Mackerras and Mikhail Pletnev, Handel *Solomon* at the London Handel Festival and in Oslo.

She has broadcast frequently on BBC Radio 3 and has recorded extensively, including Liszt's *Via Crucis* and *Missa Choralis* with Matthew Best and the Corydon Singers (Hyperion), the solos on a disc of English Choral Favourites with the City of Birmingham Symphony Chorus (EMI), and *Classic Children's Songs*, with Roderick Williams and Iain Burnside (Just Accord).



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另一得意門生推向世界

After Lang Lang,
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Bravos

史達拉汶斯基 Igor Stravinsky

1882-1971

管樂交響曲

Symphonies of Wind Instruments

1920年，法國雜誌《音樂評論》出版《德布西紀念專輯》，紀念一年前逝世的德布西，邀請史達拉汶斯基為此寫作短曲一首。當時剛到法國定居的史達拉汶斯基，於是寫作了一連串莊嚴的和弦，前後共51小節，名為《德布西之墓》。史達拉汶斯基與德布西相識於1910年6月——那時《火鳥》在巴黎首演，德布西也是座上客，兩人自此展開一段飄忽不定的友誼。德布西把最後一首作品《白與黑》其中一個樂章題獻給史達拉汶斯基；而史達拉汶斯基得悉德布西死訊後，也立刻計劃作曲紀念德布西。1920年11月30日脫稿的《管樂交響曲》正是他紀念德布西的作品，其終樂章採用了他為《音樂評論》寫的素材。《管樂交響曲》無疑屬於史達拉汶斯基較實驗性的作品，德布西倘若泉下有知到底會有何感想，大家大可猜猜；但正如英國作家巴彥·諾思科特所言：「聽來像半打古老的源音樂——鐘琴曲、啟應文、田園曲、列隊行進時唱的聖歌——都被剪得支離破碎後再拼湊在一起，聽起來彷彿一幅粗陋的拼貼畫。」

In 1920 the French magazine *La Revue Musicale* produced a “Debussy Memorial” issue marking the composer’s death the previous year and asked Stravinsky to contribute a short composition. Stravinsky, who had recently settled in France, composed some 51 bars of solemn chords which he called *Le Tombeau de Claude Debussy*. The two composers had first met at the première of Stravinsky’s *Firebird* in Paris in June 1910 and an erratic friendship grew up between them. Debussy had dedicated a movement from his last work, *En Blanc et Noir*, to Stravinsky, while on hearing of Debussy’s death, Stravinsky had immediately planned a memorial work. Incorporating the material written for *La Revue Musicale* as its finale, he dedicated the *Symphonies of Wind Instruments*, which he completed on 30th November 1920 to Debussy’s memory. Quite what Debussy would have thought of the work – which belongs firmly to Stravinsky’s more experimental period – is open to conjecture but, as the British writer Bayan Northcott puts it, the work sounds “as though half-a-dozen different pieces of archaic source-music – carillons, litanies, pastorals, processions – had just been snipped up and variously juxtaposed in a stark aural collage”.

史達拉汶斯基：
管樂交響曲
STRAVINSKY:
Symphonies of
Wind Instruments

管樂交響曲顯然令1920年代的觀眾摸不著頭腦。1921年6月10日在倫敦女王大廳舉行的首演(由庫塞維茲基指揮)又成了醜聞一樁——反正史達拉汶斯基也不是頭一次在作品首演時遇到同類窘境——觀眾席傳出陣陣嘲笑聲。鋼琴家魯賓斯坦當晚也在場，後來憶述庫塞維茲基只管袖手旁觀，沒有幫助觀眾接受樂曲，「他沒有停下來跟觀眾說幾句話，解釋這是一首以現代手法寫成的嚴肅作品，反而不懷好意地笑著，望向旁邊大笑著的觀眾時，眼神甚至閃耀起來。」指揮與作曲家後來更在英國報章專欄爆發筆戰。

可是四份一世紀後，史達拉汶斯基承認樂曲初時不為人受落，也不全是庫塞維茲基的責任：「我沒有一事實上也不能一奢望樂曲馬上大獲好評。一般聽眾必定喜歡、或是聽慣的元素，這首樂曲通通欠奉。這首樂曲是個樸素的典禮，不同組合的同類樂器以啟應文形式，奏出短段，徐徐開展。樂曲用意不在『討好』觀眾或鼓動其熱情。」儘管如此，1947年他還是決定修訂此曲，把樂手數目由原來的24名減至23名，刪掉中音長笛和中音單簧管(他說這樣做「有實際需要」)。今晚演出的是指揮艾德敦親自修訂的版本，既保留了史達拉汶斯基最初的配器，又包括了「作曲家為標準管樂團而寫的修訂本裡所有音符、力度和分句。」

原文標題裡「交響曲」一詞採用複數表達，意謂作曲家在毫無關聯的音樂片段間跳來跳去，活像電影剪接師在場景之間剪接，又或按「交響曲」一詞的原意：不同的元素「交」相「響」起。樂曲以高音管樂一段活潑的民間舞曲掀開序幕，低音樂器奏出較慢的和弦與之抗衡，旋律彷彿源自一首俄羅斯民歌。樂器小組交相輝映，前段素材偶然重現，音樂變得較沉寂，開端音型重現速度變得較慢。嶙峋的和弦不斷推進，作曲家早年在芭蕾舞劇常用的、不斷重複的交叉節奏在此清晰可聞，唯有到了結尾莊嚴的《德布西之墓》響起時，才流露一點平靜素雅的情懷。🎻

The Symphonies of Wind Instruments clearly puzzled audiences in the 1920s and, not for the first time in Stravinsky's history, its first performance in London's Queen's Hall on 10th June 1921 conducted by Serge Koussevitzky created something of a scandal, drawing derisory laughter from the audience. According to the pianist Arthur Rubinstein, who attended the performance, Koussevitzky did nothing to ease the work's reception; "Instead of stopping the performance and addressing the audience with a few words, assuring them that it was a serious work in the modern idiom, he smiled maliciously and even had a twinkle in his eye as he looked over his shoulder at the laughing audience". A very public spat developed between conductor and composer which was played out in the columns of the British press.

A quarter of a century later, however, Stravinsky conceded that Koussevitzky was not entirely to blame for the work's initial reception; "I did not, and indeed I could not, count on any immediate success for this work. It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments. It is not meant to 'please' an audience nor to arouse its passions". All the same, in 1947 he decided to revise the work, reducing the number of players required from 24 to 23 and omitting ("for practical reasons") the alto flute and alto clarinet. For tonight's performance, Maestro David Atherton has prepared his own performing version which retains Stravinsky's original orchestration while incorporating "all the revisions of notes, dynamics and phrasing made by Stravinsky for his revised version which was for the standard wind orchestra".

Its plural title refers to the disconnected musical fragments between which Stravinsky continually jumps, rather in the manner of a film editor cutting between scenes or, in keeping with the original meaning of the word 'symphony', a "sounding together" of disparate elements. The piece opens with a lively folk-dance passage for the upper wind, countered by slower chords from the lower instruments, and a melody which seems to be derived from a Russian folk tune. Much lively interplay between small groups of instruments follows, with occasional references back to the earlier material, and the music takes on a more subdued character, the opening figure appearing in slower guises. Jagged chords drive the music on with the kind of reiterated cross-rhythms familiar from the earlier ballet scores, and only with the appearance of the solemn *Tombeau de Claude Debussy* chorale at the end, does it take on a more calm and restful aspect. 🍷

編制：三支長笛（其一兼短笛）、中音長笛、兩支雙簧管、英國管、兩支單簧管、中音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號及大號。港樂於1978年首次演出此交響曲，由朱暉指揮。

Instrumentation: three flutes (one doubling piccolo), alto flute, two oboes, cor anglais, two clarinets, alto clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, and tuba. The Hong Kong Philharmonic's first performance of this symphony was in 1978, conducted by Choo Hoey.

布烈頓 Benjamin Britten

1913-1976

《靈光篇》，Op. 18


1. 號角曲
2. 城市
- 3a. 詞句
- 3b. 古器
4. 王位
5. 海景
6. 間奏
7. 美麗
8. 遊行
9. 別離

Les illuminations, Op. 18

1. Fanfare
2. Villes
- 3a. Phrase
- 3b. Antique
4. Royauté
5. Marine
6. Interlude
7. Being Beateous
8. Parade
9. Départ

也許，布烈頓寫下了不少器樂、室樂和管弦樂傑作，但他最大的音樂貢獻卻是對人聲的深刻理解。不論是歌劇還是簡單的歌曲改編，他均顯出對人聲有非凡的掌握。當然，好些卓越的男高音角色是他與男高音彼特·皮爾斯長久親密關係的成果，但他也同樣喜愛其他聲線。1939年10月，他為瑞士女高音索菲·威斯寫成連篇歌曲《靈光篇》；1940年1月30日由索菲·威斯與博伊德內爾樂團攜手，在倫敦奧利安音樂廳首演。

布烈頓不但對人聲感覺敏銳，連對歌詞也觸覺過人。《靈光篇》歌詞選自法國詩人阿瑟·藍波(1854-1891)詩作——這個可能是大膽的決定。藍波被譽為「現代主義詩作最重要的先驅之一」，他所有詩作都在三年內寫成，隨後投筆從戎，在印尼和埃塞俄比亞當兵、買賣軍火和從商——那時他才21歲。他決定放棄寫詩、放棄家鄉的主因，是他與詩人保羅·魏爾倫的不倫關係(而兩人的關係就在魏爾倫在布魯塞爾一所酒店內槍傷藍波後終結)，大家難免會把布烈頓的境況與之相提並論——1939年5月，布烈頓在皮爾斯陪同下離英赴美。藍波原著寫於1873至1875年間，期間他與魏爾倫曾住在巴黎和倫敦(因此詩作偶然採用英語標題)。詩作感情澎湃，深深吸引了布烈頓。據索菲·威斯憶述：「他滿腦子都是這些詩作，不斷地說說說，完全停不下來。我猜他近來與奧登留在伯明翰的時候，肯定看過藍波的作品。」

雖然《靈光篇》既為女高音而寫，又題獻給索菲·威斯，但布烈頓常常想由男高音——彼特·皮爾斯——來演唱。樂曲的美國首演是1941年5月18日的電台廣播，由彼特·皮爾斯與哥倫比亞廣播公司交響樂團攜手演出；此外，布烈頓也把第七首歌曲《美麗》題獻給皮爾斯——這一首既是全套歌曲最先寫作的一首(手稿寫於1939年3月16日)，也是最先公演的一首。

He may have left masterpieces in the fields of instrumental, chamber and orchestral music, but Benjamin Britten's outstanding contribution to music was his profound understanding of the human voice. Whether through the medium of opera or in simple song arrangements, he revealed a remarkable empathy with singers. Of course, his long-term and intimate relationship with the tenor Peter Pears bore fruit in some remarkable roles for that voice, but he also showed equal affinity with other voice ranges, and in October 1939 completed his song-cycle *Les illuminations* for the Swiss soprano Sophie Wyss. She first performed the complete cycle with the Boyd Neel Orchestra in the Aeolian Hall, London, on 30th January 1940.

It was not just the sound of the voice to which Britten showed such sensitivity as a composer, but the sung texts too, and for *Les illuminations* he turned to the French poet Arthur Rimbaud (1854-1891). Rimbaud was possibly a daring choice; described as "one of the most important precursors of modernism in poetry", he produced his entire output over the space of just three years, after which, at the age of 21, he gave up writing and became a soldier, arms dealer and merchant in Indonesia and Ethiopia. His decision to abandon both poetry and his homeland was largely prompted by his scandalous relationship with the poet Paul Verlaine (which ended after Verlaine shot Rimbaud in a Brussels hotel), and one cannot help but draw comparisons with Britten's own situation; in May 1939 he had left England for the USA in the company of Pears. Rimbaud's original poems were written between 1873 and 1875 while living with Verlaine in both Paris and London (hence the occasional use of English titles), and it was their extreme emotional intensity which so attracted Britten to them. Sophie Wyss recalled; "He was so full of this poetry he just could not stop talking about it, I suspect he must have seen a copy of Rimbaud's works while he was recently staying with Auden in Birmingham."

Despite having been written for – and dedicated to – the soprano voice, Britten always intended that *Les illuminations* should also be performed by the tenor voice; and in particular the tenor voice of Peter Pears, who gave the first American performance of the cycle in a CBS broadcast on 18th May 1941. Moreover, the seventh song ("Being Beateous") was dedicated to Pears and was the first of the songs to be written (the manuscript is dated 16th March 1939) and performed in public. 🍷

《靈光篇》為弦樂團而作。港樂於1979年首次演出此曲，由蒙瑪指揮。

Les illuminations is written for string orchestra. The Hong Kong Philharmonic's first performance of this piece was in 1979, conducted by Hans Günter Mommer.

柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

《胡桃夾子》，Op. 71：第二幕 *The Nutcracker, Op. 71:* Act II

沒有《胡桃夾子》的聖誕節是怎樣的？視覺上，台上的芭蕾舞劇富麗堂皇，柴可夫斯基的音樂也滿載孩子們眼中的聖誕元素。今天演奏的第二幕既有迷人的開端，又有以音樂描繪微雪飄飄的情景—那是女孩克拉拉打敗邪惡的老鼠王後，與想像中的胡桃夾子王子前往糖果王國魔法城堡途中所見景象。

俄羅斯帝國芭蕾舞團1891年2月委約柴可夫斯基寫作《胡桃夾子》劇樂，柴可夫斯基馬上動筆；馬留斯·彼季帕一個月後把極詳盡的演出及編舞指示交給柴可夫斯基，這時大部分的音樂都已寫好。柴可夫斯基之所以寫得這麼急，是因為他早已答應同一年會前往美國作為期十週的巡迴演出，地點包括紐約、費城和巴爾的摩。他3月起程乘火車到柏林，期間仍然埋首寫作《胡桃夾子》(根據約翰·華拉克所言，靠著「大量葡萄酒和白蘭地」支撐)。但他從來無意隱藏自己對這件工作的蔑視，認定此劇必定失敗收場。他寫道：「我不太喜歡《胡桃夾子》的劇情」；而關於第二幕，他說「我覺得絕對無法用音樂刻畫糖梅仙子。」

Anna Caterina Antonacci

歌姬·夏夜 *The drama queen's summer nights*

"She's a singer in a million: When she's on stage,
it's absolutely impossible to take your eyes and ears off her."

SIR JOHN ELIOT GARDINER

What would Christmas be like without *The Nutcracker*? Visually spectacular as the ballet is on stage, Tchaikovsky's music encapsulates the very essence of a child's Christmas, and today we hear the second act with its enchanting opening, a musical evocation of gently falling snow as the young Clara and her imaginary Nutcracker Prince head to the Magic Castle in the Kingdom of the Sweets, following a famous victory against the evil Mouse King.

Tchaikovsky received the commission to compose *The Nutcracker* from the Russian Imperial Ballet in February 1891 and immediately set to work. He had already written much of the music for the ballet when, the following month, he received Marius Petipa's immensely detailed directions for staging and choreography. The urgency with which Tchaikovsky set about composing *The Nutcracker* was prompted by a long-standing invitation to visit the USA later that year for a 10-week tour taking in New York, Philadelphia and Baltimore. Even as he set out in March on the first leg of his journey, taking him by train to Berlin, he continued to work on the score (fortified, according to John Warrack, "with heavy doses of wine and brandy"). At no point, however, did he hide his contempt of the project and his conviction that it was doomed to failure, writing that he "liked the plot of *The Nutcracker* very little" and that, so far as the second act was concerned, "I feel it is absolutely impossible to depict in music the Sugar-Plum Fairy".



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柴可夫斯基：
《胡桃夾子》
TCHAIKOVSKY:
The Nutcracker

柴可夫斯基由柏林前往巴黎途中繼續寫作，然後在勒阿弗爾登船前往紐約，橫越大西洋途中他繼續譜曲，但到達美國後就忙得團團轉，音樂會、各種社交和觀光活動，令《胡桃夾子》毫無進展。返回俄羅斯後，他卻興致勃勃地重拾《胡桃夾子》——一來因為他在美國到處大受歡迎，二來還有一件特別包裹在家裡等著他呢。他途經巴黎時迷上了一件新發明——法國鍵盤製造商奧古斯特·穆斯特爾1886年獲得專利權生產的鋼片琴。鋼片琴是件把鋼片吊在共鳴箱上方的鍵盤樂器，柴可夫斯基形容其聲音「美得像天籟」。他極希望成為第一個採用這件樂器的作曲家，於是指示穆斯特爾的代理人把樂器秘密運到俄羅斯：「別把這件樂器讓其他人看，因為我怕林姆斯基-高沙可夫和格拉祖諾夫會收到風聲，搶先運用這種異乎尋常的效果」。他打算在《胡桃夾子》用來解決「糖梅仙子」的難題。結果，這個到當時為止「無法表達」的時刻，現在就成了所有芭蕾舞音樂裡最著名的樂段。全曲1892年2月脫稿。

第二幕的音樂跟隨彼季帕原本的指示：

場景——糖梅仙子及其隨員歡迎胡桃夾子王子和克拉拉來到糖果王國皇宮。

場景——大廳裡，王子講述克拉拉救了他一命。兩人坐下參加盛宴，欣賞餘興節目。

餘興節目 (a) 巧克力。西班牙舞。(b) 咖啡。阿拉伯舞。(c) 茶。中國舞。(d) 托烈巴克舞。俄羅斯舞。(e) 牧人之舞，或蘆笛之舞。是用玩具笛奏出的田園舞曲。(f) 小丑。最後一項餘興節目是住在鞋裡的老婆婆、她的兒女和一群小丑。

花之華爾滋——糖梅仙子侍從跳的舞。

雙人舞——變奏一：塔蘭泰拉舞，王子跳的舞。變奏二：糖梅仙子之舞。

最後的圓舞曲及致敬——宮中眾人加入；眾人最後向克拉拉致敬時，幕下。🎭

Tchaikovsky continued to work on *The Nutcracker* as he passed from Berlin to Paris and, eventually, to Le Havre, where he boarded his ship for New York. He worked on the score during the trans-Atlantic crossing, but once in America his busy concert schedule and a hectic round of social events and visits prevented any further work on it. Once back on Russian soil he resumed work on *The Nutcracker* with renewed vigour, partly prompted by the acclaim with which he had been greeted wherever he had gone in the USA, but moreso by the special package awaiting him back home. Passing through the French capital *en route* for the USA, he had been captivated by a new invention. In 1886, the French keyboard instrument manufacturer Auguste Mustel had patented the Celesta. This instrument, in which steel plates are suspended over a resonating box, created what Tchaikovsky described as a “divinely beautiful tone”. Anxious to be the first to make use it – he had instructed Mustel’s agents to deliver it to Russia in secret; “Show it to no one, as I’m afraid that Rimsky-Korsakov and Glazunov will get wind of it and make use of the unusual effect before me.” He decided to incorporate it into *The Nutcracker*, where it managed to solve his problem with the music for the Sugar-Plum Fairy. As a result, this hitherto ‘impossible’ moment has now become one of the most celebrated passages from the whole of the ballet repertoire. The score was completed in February 1892.

The music of the Second Act follows Petipa’s original directions;

Scene – The travellers are welcomed to the palace of the Kingdom of Sweets by the Sugar Plum Fairy and her suite.

Scene – In the great hall the Nutcracker Prince tells how Clara saved his life. They settle down to a splendid banquet and a divertissement.

Divertissement (a) Chocolate. Spanish dance. (b) Coffee. Arab dance. (c) Tea. Chinese dance. (d) Trepak. Russian dance. (e) Shepherds’ Dance, or Danse des Mirlitons. A pastoral dance using toy flutes. (f) Clowns. The divertissement is concluded by the Old Woman who lived in a shoe and her children, with a group of clowns.

Waltz of the Flowers – Dance for the Sugar Plum Fairy’s attendants.

Pas de deux – Variation 1: Tarantella, for the Nutcracker Prince. Variation 2: the Sugar Plum Fairy.

Final Waltz and Apotheosis – The entire court joins in, and the curtain falls on a final tribute to Clara. 🍷

編制：三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、鈴鼓、響板、鈸、三角、大鼓、兩座豎琴、鋼片琴和弦樂組。

Instrumentation: three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, tambourine, castanets, cymbals, triangle, bass drum, two harps, celesta, and strings.



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為推廣/傳揚
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《靈光篇》 *Les illuminations*

1. 號角曲

唯有我，掌握了這次巡遊，
這次野蠻巡遊的鑰匙。

2. 城市

這就是城市！
夢幻似的阿列漢尼士
和黎巴嫩山脈，
就是為了市內的人
而聳立的！

這就是城市！
玻璃和木材
建造的房屋
在無形的路軌
和滑輪上移動。
遠古的火山口
被巨像和
銅棕櫚圍繞，
在火中
悅耳地咆哮。

這就是城市！
仙子披著
赤褐色和乳白色袍子
由深谷列隊爬上來。
山上，雄鹿腳踏
瀑布和刺藤，
吸吮著月亮之神。
土氣的醉女郎
在啜泣，
月亮在燃燒、在嚎啕。
維納斯走進
鐵匠和隱士的
山洞。

1. Fanfare

J'ai seul la clef de cette parade,
de cette parade sauvage.

2. Villes

Ce sont des villes!
C'est un peuple pour
qui se sont montés
ces Alleghanys et
ces Libans de rêve!

Ce sont des villes!
Des chalets de cristal
et de bois se meuvent
sur des rails et
des poulies invisibles.
Les vieux craters,
ceints de colosses et
de palmiers de cuivre
rugissent mélodieusement
dans les feux.

Ce sont des villes!
Des cortèges de Mabs
en robes rouges, opalines,
montent des ravines.
Là-haut, les pieds dans
la cascade et les ronces,
les cerfs tettent Diane.
Les Bacchantes des
banlieues sanglotent et
la lune brûle et hurle.
Vénus entre dans
les cavernes des
forgerons et des ermites.

1. Fanfare

I alone hold the key to this parade,
to this savage parade.

2. Cities

These are cities!
This is a people for whom
these dreamlike
Alleghanys and
Mount Lebanons arose!

These are cities!
Houses of glass
and wood move
on invisible rails
and pulleys.
Ancient craters
encircled by colossi and
copper palm trees
roar melodiously
in the fires.

These are cities!
Processions of Mabs
in russet and opaline
gowns climb from the ravines.
Up there, their feet in
the waterfalls and the brambles,
stags suckle Diana.
The bacchantes of
the suburbs sob and
the moon burns and howls.
Venus enters
the caves of
blacksmiths and hermits.



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李察·史特勞斯 — 降E大調小夜曲
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A Season of
為港樂/攝影
Bravos

《靈光篇》

Les illuminations

這就是城市！
幢幢鐘樓，
人們的思想大鳴大放。
枯骨堡壘，
傳來陣陣無名的樂聲。

這就是城市！
這就是城市！

風暴的天堂，崩潰了。
野蠻的舞蹈不斷、
不斷
頌讚夜晚。
這就是城市！

哪些方法，
哪個時候
才可以還我這個地方，
讓我可
一動不動地睡一覺？

3a. 詞句

我把繩索
由尖頂拉到尖頂；
把花環
由窗戶拉到窗戶；
把金鎖鏈由一顆星
拉到另一顆星，就跳起舞來。

3b. 古器

牧神優雅的兒子啊！
你的肩滿是
小花和莓果，
眉的下方，眼睛在轉動
—珍貴的眼珠兒。
褐色的臉頰，
令你看來瘦削。

Ce sont des villes!
Des groupes de beffrois
chantent les idées des peuples.
Des châteaux bâtis en os
sont la musique inconnue.

Ce sont des villes!
Ce sont des villes!

Le paradis des orages s'effondre.
Les sauvages dansent sans cesse,
dansent, dansent sans cesse
la Fête de la Nuit.
Ce sont des villes!

Quels bons bras,
quelle belle heure me rendront
cette région
d'où viennent mes sommeils
et mes moindres mouvements?

3a. Phrase

J'ai tendu des cordes
de clocher à clocher;
des guirlandes
de fenêtre à fenêtre;
des chaînes d'or
d'étoile à étoile, et je danse.

3b. Antique

Gracieux fils de Pan!
Autour de ton front couronné
de fleurettes et de baies,
tes yeux, des boules
précieuses, remuent.
Tachées de lies brunes,
tes joues se creusent.

These are cities!
Groups of belfries
ring out the ideas of peoples.
From castles of bone
issues unknown music.

These are cities!
These are cities!

The paradise of storms collapses.
Savages dance ceaselessly,
dance, dance ceaselessly
the Festival of Night.
These are cities!

What kind arms,
what precious hour
will give me back this place,
from whence come my sleep
and my smallest movements?

3a. Sentence

I have stretched ropes
from steeple to steeple;
garlands from
window to window;
golden chains from
star to star, and I dance.

3b. Antique

Graceful son of Pan!
Around your brow crowned with
small flowers and berries,
your eyes, precious
globes, move slowly.
Stained with brown lees,
your cheeks grow gaunt.

《靈光篇》

Les illuminations

你的牙齒閃閃發亮。
你的胸膛
像七弦琴，
你美麗的手臂
流動著叮叮噹噹的聲音。
你的腹腔雌雄同體，
你的心
在裡面跳動。
夜晚，走路，
慢慢地抬起
這大腿，
抬起另一大腿，
還有這左腿。

4. 王位

早上，一群
十分柔順的人裡面，
一對了不起的夫婦
在鎮裡的廣場上
大喊：

「朋友們，朋友們，
我要她當皇后，
我要她當皇后！」

「我要當皇后，
當皇后，當皇后！」
她笑著、顫抖著。

他對友人說看到啟示，
試煉結束了。
兩人互相倚著昏厥過去。

事實上，兩人整個早上
真的當上了王，
當房屋
都披上深紅色時，

Tes crocs luisent.
Ta poitrine ressemble
à une cithare,
des tintements circulent
dans tes bras blonds.
Ton cœur bat dans
ce ventre où dort
le double sexe.
Promène-toi, la nuit,
en mouvant doucement
cette cuisse,
cette seconde cuisse
et cette jambe de gauche.

4. Royauté

Un beau matin,
chez un peuple fort doux,
un homme et une femme
superbes criaient, criaient
sur la place publique:

“Mes amis, mes amis,
je veux qu'elle soit reine,
je veux qu'elle soit reine!”

“Je veux être reine,
être reine, être reine!”
Elle riait et tremblait.

Il parlait aux amis de révélation,
d'épreuve terminée.
Ils se pâmaient l'un contre l'autre.

En effet ils furent rois
toute une matinée,
où les tentures carmines
se relevèrent sur les maisons,

Your fangs glisten.
Your breast is like
a lyre,
tingling sounds circulate
in your fair arms.
Your heart beats in
this belly where
sleeps the double sex.
Walk, at night,
gently moving
this thigh,
that second thigh
and that left leg.

4. Royalty

One fine morning,
among a very gentle people,
a stately man and woman
cried out, cried out
in the town square:

“My friends, my friends,
I wish her to be queen,
I wish her to be queen!”

“I wish to be queen,
to be queen, to be queen!”
She laughed and trembled.

He told his friends of a revelation,
an ordeal ended.
They swooned against each other.

Indeed, they reigned as royalty
for one whole morning,
when crimson was
draped over the houses,

連帶整個下午也是，
當他們走過
棕櫚園時。

5. 海景

銀與銅的馬車，
鋼與銀的船首，
撞上泡沫，
升起刺藤殘株。
荒野的小溪，
還有退潮時龐大的溝槽，
一圈一圈的往東流，
流向森林的支柱，
流向碼頭的圓柱，
碼頭的角落
被旋轉的燈光連番打擊。

6. 間奏

唯有我，掌握了這次巡遊，
這次野蠻巡遊的鑰匙。

7. 美麗

雪中，
有一高大
美麗的活物。
死亡的嘯聲，
還有一圈圈
隱隱約約的音樂，
令這個
被仰慕的身軀
升起，脹大、
顫抖，像個幽靈；
傷口，緋紅的、暗黑的，
自壯麗的血肉裡迸發。

生命真正的顏色
變深，舞動，

et toute l'après-midi,
où ils s'avancèrent
du côté des jardins de palmes.

5. Marine

Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des
tourbillons... tourbillons de lumière.

6. Interlude

J'ai seul la clef de cette parade,
de cette parade sauvage.

7. Being Beauteous

Devant une neige,
un Être de beauté
de haute taille.
Des sifflements de morts
et des cercles de musique
sourde font monter,
s'élargir et trembler
comme un spectre
ce corps adoré;
des blessures écarlates
et noires éclatent dans
les chairs superbes.

Les couleurs propres
de la vie se foncent, dansent

and all afternoon,
when they walked
by the palm gardens.

5. Seascape

Chariots of silver and copper,
prows of steel and silver,
hit the foam,
Raise the bramble stumps.
The streams of the moorland,
And the immense ebb-tide furrows,
Flow eastward in circles,
Towards the pillars of the forest,
Towards the columns of the pier,
Whose corner is buffeted by
whirlpools... whirlpools of light.

6. Interlude

I alone hold the key to this parade,
to this savage parade.

7. Being Beauteous

Against a snowfall
a beauteous Being,
tall of stature.
Whistling of death
and circles of muffled music
make this
adored body rise,
swell and tremble
like a ghost;
Scarlet and black wounds
break out
in the magnificent flesh.

The true colours of
life deepen, dance

《靈光篇》

Les illuminations

在院子裡，
在幻影周圍，掙脫。
寒顫冒起，抱怨著，
這一切狂亂的味道，
因為死亡的嘯聲
變得更強烈，
還有我們後面遠處的世界，
加諸美麗之母身上的
喧鬧音樂，
她後退，她站直了。

我們的骨頭，換上
新的、深情的身軀。
灰白的臉，馬鬃的紋飾，
玻璃的手臂！
我要在一口大砲上
把自己射向遠方
穿過雜亂的樹木和無重量的空氣！

8. 遊行

極傲慢的惡棍。
幾個剝削了你的世界。
用不著，也不用急，
來應用
他們高超的技巧
和利用
你的良心。

這幫人多厲害！
這幫人多厲害！

眼睛黯淡得像
夏天的夜晚，
紅的黑的，三色的，
像綴滿金色星宿的鋼；
扭曲的面容，

et se dégagent autour
de la vision, sur le chantier.
Et les frissons s'élèvent et grondent,
et la saveur forcenée
de ces effets se chargeant avec
les sifflements mortels
et les rauques musiques
que le monde, loin derrière nous,
lance sur notre mère de beauté,
elle recule, elle se dresse.

Oh! nos os sont revêtus
d'un nouveau corps amoureux.
O la face cendrée, l'écusson de crin,
les bras de cristal!
Le canon sur lequel
je dois m'abattre à travers
la mêlée des arbres et de l'air léger!

8. Parade

Des drôles très solides.
Plusieurs ont exploité vos mondes.
Sans besoins, et peu pressés
de mettre en oeuvre
leurs brillantes facultés
et leur expérience
de vos consciences.

Quels hommes mûrs!
Quels hommes mûrs!

Des yeux hébétés
à la façon de la nuit d'été,
rouges et noirs, tricolorés,
d'acier piqué d'étoiles d'or;
des facies déformés,

and break off around
the vision, upon the yard.
And shivers rise and groan,
and the frenzied flavour
of these effects, being heightened
by the dying gasps
and the raucous music
which the world, far behind us,
casts on our mother of beauty,
she draws back, she stands erect.

Oh! our bones are re-clothed
by a new, loving body.
Oh the ashen face, the horsehair crest,
the arms of glass!
The cannon on which
I must hurl myself through
the jumble of trees and weightless air!

8. Parade

These are very real rogues.
Several have exploited your worlds.
Without need, and in no hurry
to set
their brilliant skills
and their experience
of your consciences.

What strong men!
What strong men!

Eyes dulled like
a summer night,
red and black, tricoloured,
like steel spangled with gold stars;
distorted features,

鉛灰色的，蒼白的，燒焦的；
他們沙啞的嬉戲聲音！
忍受俗氣的華服！
有些年輕的！
怪誕鬼臉的
無上天堂！

中國人、何頓人、吉卜賽人、
一般人、鬣狗、蜥蜴、
古老的瘋狂、陰險的邪魔，
他們把流行的、
慈母般的惡作劇
混雜野獸的溫柔與撫摸。

他們會演繹嶄新的劇作
和正直的歌曲。
雜耍大師，利用
有吸引力的戲劇
改變了地方，改變了人。

唯有我，掌握了這次巡遊，
這次野蠻巡遊的鑰匙。

9. 離別

看夠了。
這景象
隨處可見。
受夠了。
城市的嘈雜，在晚上、
然後是日光中，永無休止。

知道得夠了。
生命的挫折。
聲音與景象！
在新的屬性和新的聲音裡離開！

plombés, blémis, incendiés;
des enrouements folâtres!
La démarche cruelle des oripeaux!
Il y a quelques jeunes!
O le plus violent Paradis
de la grimace enragée!

Chinois, Hottentots, Bohémiens,
niais, hyènes, Molochs,
vieilles démenes, démons sinistres,
ils mêlent les tours populaires,
maternels, avec les poses
et les tendresses bestiales.

Ils interpréteraient des pièces nouvelles
et des chansons "bonnes filles".
Maîtres jongleurs, ils transforment le lieu
et les personnes et usent
de la comédie magnétique.

J'ai seul la clef de cette parade,
de cette parade sauvage!

9. Départ

Assez vu.
La vision s'est rencontrée
à tous les airs.
Assez eu.
Rumeurs de villes, le soir,
et au soleil, et toujours.

Assez connu.
Les arrêts de la vie.
O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs.

leaden, pallid, burned;
their wanton horse cries!
The cruel bearing of tawdry finery!
There are some young ones!
Oh the most violent Paradise
of the furious grimace!

Chinese, Hottentots, Gypsies,
simpletons, hyenas, Molochs,
old madnesses, sinister demons,
they mingle popular,
motherly tricks with
bestial tenderness and caresses.

They would interpret new plays
and "good girl" songs.
Master jugglers, they transform the place
and the people and make use
of magnetic comedy.

I alone hold the key to this parade,
to this savage parade!

9. Departure

Seen enough.
The vision was found
in all its aspects.
Had enough.
Noise of cities, in the evening,
in the sunlight, and always.

Known enough.
Life's setbacks.
Oh! Sounds and Visions!
Departure in new affection and new noise!



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Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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Edo de Waart

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First
Violins



夏定忠
John Harding
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梁建楓
Leung Kin-fung
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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



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Fan Ting



■ 趙滢娜
Zhao Yingna



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Moon-sun



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Second
Violins



潘廷亮
Martin Poon
Ting-leung



* 陳怡廷
Chen Yi-ting



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Violas



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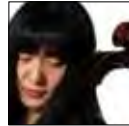


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Cellos



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低音大提琴
Double
Basses



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Hong Kong Philharmonic Orchestra

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長笛
Flute

莊雲華
Ivy Chuang

豎琴
Harp

譚懷理
Amy Tam

音樂與詩



01

PHOTO Bobby Lee

今晚，伊麗莎白·艾德敦以歌聲點亮布烈頓的《靈光篇》。月底，女高音安娜琪會於1月28及29日為大家獻上白遼士以六首法國詩人戈堤耶詩作入曲的《夏夜》。同場，指揮大師利茲會帶你游走於拉威爾和德布西筆下的西班牙，在《小丑的晨歌》和《意象集》當中展現管弦樂的威力。

馬勒於1909年創作歌曲交響曲《大地之歌》，將歌曲和交響曲合二為一，歌詞取材自一本名為《中國之笛》的書，當中輯錄多首由漢斯·貝特格自由翻譯的唐詩。哲林斯基1921年去信出版社，表示「剛過去的夏季，正寫作一些以《大地之歌》手法為藍本的東西，是七首有關連而沒間斷的歌曲，為男中音、女中音和樂團而作。」這就是哲林斯基受《大地之歌》啟發而創作的《抒情詩交響曲》，歌詞取材自印度詩人泰戈爾的詩作。



02



03

迪華特上季指揮馬勒「向生命告別」的《大地之歌》贏盡口碑，今次於第39屆香港藝術節演繹哲林斯基「向愛情道別」的《抒情詩交響曲》，你又豈能錯過！節目2月25及27日於文化中心音樂廳上演，港樂分別請來雅洛特及赫蒂妮奧絲擔任男中音及女高音。

Tonight Elizabeth Atherton illuminates Britten's *Les illuminations*, while later in the month – 28th and 29th January – soprano Anna Caterina Antonacci will bring to you Berlioz's song cycle *Les nuits d'été*, settings of six poems by Théopile Gautier. On the same night, Maestro Carlo Rizzi will lead you through the sights and sounds of Spain as depicted in two great orchestral showpieces from Ravel and Debussy – *Alborada del Gracioso* and *Images*.

Mahler combined songs and symphony in *The Song of the Earth* (1909), in which he set seven poems freely adapted from Hans Bethge's German translations of various Tang Dynasty poems from a book called *The Chinese Flute*. Mahler's work inspired Zemlinsky to compose his *Lyric Symphony* which is based on the writings of the Indian poet Rabindranath Tagore. As Zemlinsky wrote in a letter to his publisher in 1921: "Over the summer, I have been writing something along the lines of *The Song of the Earth*. There are seven thematically interrelated songs for baritone, soprano and orchestra that run without a break."

Maestro de Waart conducted Mahler's "Farewell to Life" last season with great success. Join him again on 25th and 27th February in the Cultural Centre to experience Zemlinsky's "Farewell to Love" in the 39th Hong Kong Arts Festival with baritone Konrad Jarnot and soprano Malin Hartelius.

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何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在團長夏定忠先生及首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘熨、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛姬。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持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。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training 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 programme is co-directed by the Hong Kong Philharmonic Orchestra's Concertmaster John Harding and Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

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.

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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。

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

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