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瑪斯泰莉
Mara Mastalir
女高音 soprano



迪費恩德
Jan Willem de Vriend
指揮 conductor

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Edo de Waart
artistic director & chief conductor

www.hkpo.com

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迪費恩德 指揮

瑪斯泰莉 女高音

Jan Willem de Vriend
conductor

Mara Mastalir soprano

節目約於10時結束(上半場：20分鐘、
14分鐘；下半場：17分鐘、32分鐘)。

Concert ends approx. 10:00pm
(1st half: 20 mins, 14 mins;
2nd half: 17 mins, 32 mins)

拉莫

《達爾達諾斯》組曲

莫扎特

《女人心》：一個十五歲的女子

《費加羅的婚禮》：這一刻終於來臨……快來吧，
別遲疑

《女人心》：放肆的侵入者……堅如磐石

中場休息

莫扎特

《歡欣頌讚》，K165

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慢板 — 精神奕奕的快板

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諧謔曲 (快板)

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Interval

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BEETHOVEN

Symphony No. 2 in D, Op. 36

Adagio – Allegro con brio

Larghetto

Scherzo (Allegro)

Allegro molto

各位觀眾

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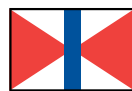
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諾

A Sound Commitment



Edo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE



「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：郎朗、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。馬其頓鋼琴家狄里柏斯基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，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, has returned 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
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A close-up portrait of a man with dark hair and a beard, wearing a grey suit, a striped shirt, and a red tie with white polka dots. He is looking slightly to the left. The background is dark blue with a bright light source on the left.

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迪費恩德 指揮
Jan Willem de Vriend conductor

迪費恩德是荷蘭交響樂團和阿姆斯特丹古樂團的總指揮兼藝術總監。他同時是巴班特樂團的首席客席指揮，專門指揮巴羅克及古典樂曲。

除以上要職之外，迪費恩德亦經常指揮荷蘭皇家音樂廳樂團、荷蘭電台室樂團、荷蘭電台愛樂、駐海牙交響樂團、貝多芬學院樂團、薩爾茨堡莫扎特樂團、維也納音樂廳樂團、杜依斯堡交響樂團及漢諾威北德電台交響樂團及利塞奧樂團。

迪費恩德亦經常指揮歌劇演出。他曾指揮韓德爾的《羅德蓮達》和《阿爾辛娜》、蒙台威爾第的《波佩亞的加冕》及《奧菲歐》、浦賽爾的《阿瑟王》及《狄多與依尼阿斯》，並與獨立劇院和國家皇家歌劇院合作。他亦曾經指揮史特斯堡萊茵國家歌劇院演出莫扎特的《魔笛》、琉森歌劇院演出蒙台威爾第的《奧菲歐》及由依娃·布赫曼導演的《智者之石》。他曾指揮利塞奧樂團演出一套全韓德爾節目，並獲莫斯科的史坦斯拉夫斯基劇院邀請演出。

迪費恩德曾與電台室樂團及巴班特樂團為電台及電視台錄音，又為Challenge Classics廠牌錄製與阿姆斯特丹古樂團合作的布蘭登堡協奏曲、聖誕清唱劇及《復活》。他又曾經指揮荷蘭交響樂團錄製罕被演奏的馬勒第一交響曲1893年漢堡版本。他與高艾爾曼和荷蘭交響樂團合作的巴格尼尼小提琴協奏曲榮獲2010年荷蘭愛迪生聽眾大獎。迪費恩德現正錄製貝多芬交響曲全集。🔥

Jan Willem de Vriend is the chief conductor and artistic director of the Netherlands Symphony Orchestra (Orkest van het Oosten) and the Combattimento Consort Amsterdam. He is also Principal Guest Conductor of the Brabant Orchestra for baroque and classical repertoire.

Beside these positions, Jan Willem de Vriend regularly conducts the Royal Concertgebouw Orchestra, Netherlands Radio Chamber Philharmonic, Netherlands Radio Philharmonic Orchestra, The Hague Residency Orchestra, Beethoven Academy, Salzburg Mozarteum Orchestra, Vienna Concertveren, Duisburg Symphony, NDR Hannover and Liceu orchestra.

Jan Willem de Vriend regularly conducts opera. He conducted Handel's *Rodelinda* and *Alcina*, Monteverdi's *L'incoronazione di Poppea* and *L'Orfeo*, Purcell's *King Arthur* and *Dido and Aeneas*, with the Onafhankelijk Toneel and the Nationale Reisopera. He also conducted Mozart's *Die Zauberflöte* with Opéra National du Rhin in Strasburg, Monteverdi's *L'Orfeo* at the Luzern Opera and the opera *Der Stein der Weisen* directed by Eva Buchmann. He conducted the Liceu orchestra in an all-Handle programme and received invitations from the Stanislavsky Theatre in Moscow.

Jan Willem de Vriend has made recordings for radio and television with the Radio Chamber Orchestra and the Brabant Orchestra. For Challenge Classics De Vriend and the Combattimento Consort have recorded The Brandenburg Concertos, Christmas Oratorio and *La Resurrezione*, while with the Netherlands Symphony Orchestra he has recorded Mahler's First symphony in the rarely-performed Hamburg 1893 version. His recording of the Paganini violin concertos with Rudolf Koelman and the Netherlands Symphony Orchestra received the Dutch Edison audience prize of 2010. De Vriend is also making studio recordings of all Beethoven symphonies. 🔥



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嘉 麟 樓
SPRING MOON



瑪斯泰莉1984年生於奧地利維也納，五歲起開始接受音樂教育。她自少加入合唱團並於團中擔任獨唱，曾於維也納各大音樂廳亮相，演出各大劇場製作、電影及電視節目。她16歲起於維也納音樂學院私立大學修讀聲樂，首演角色是布烈頓《諾亞方舟》的森太太。

2008年她憑著演繹貝恩殊《白女士》中的珍妮贏得德國萊茵茨堡室樂歌劇團國際大賽，同年入圍拜萊特魔法音樂歌曲大賽的總決賽。其他國際獎項包括：維也納費黛里奧大賽、奧地利德蘭堡的塔利亞維尼大賽、德國盧巴赫歌劇大獎及維也納賀碧格文化獎。

她曾於奧地利、比利時、德國、荷蘭、俄羅斯及波蘭等地演唱，又經常於奧古斯汀大教堂及史蒂芬大教堂擔任清唱劇獨唱家，現開始發展其藝術歌曲獨唱事業。最近，她曾於奧地利安斯邦的朝氣藝術節、維也納的荷夫曼斯科爾大宅、奧地利的利奧本國家劇院舉行獨唱會。2010年2月，她於維也納音樂廳舉行首演獨唱會。

上季，瑪斯泰莉於奧地利、德國、土耳其、中國及日本舉行獨唱會。她又跟維也納人歌劇院合作演繹羅西尼《灰姑娘》歌雲達和里夏《風流寡婦》的維蘭辛妮。2011年她首次於維也納劇院演出。🔥

Mara Mastalir was born in 1984 in Vienna, Austria, and began her musical training at the age of five. As a member of children's choirs as well as a child soloist she sang in many of Vienna's great concert halls and also performed main roles in various theatre productions, movies, and television shows. When she was 16, she started to study singing at the Vienna Conservatory Private University. Her first role in an opera was Mrs Sem in *Noye's Fludde* (Britten).

In 2008 she was a winner in the international competition Kammeroper Schloss Rheinsberg (Germany), where she sang the role of Jenny in *Die weiße Dame* (Boieldieu). She was also a finalist in the international Musikzauber Liedwettbewerb in Bayreuth in the same year. Other prizes at international competitions have including the Fidelio-Wettbewerb (Vienna), Ferruccio Tagliavini (Deutschlandsberg, Austria), Oper Schloss Laubach (Germany), Kultursalon Hörbiger (Vienna).

Mara Mastalir has performed throughout Austria as well as in Belgium, Germany, the Netherlands, Russia and Poland. She can be heard regularly as an oratorio soloist at the Augustinerkirche or Stephansdom (Vienna), and increasingly as a lieder recitalist. Recent recitals have included performances at festival con anima (Ernstbrunn, Austria), Haus Hofmannsthal (Vienna) and the Stadttheater Leoben (Austria). In February 2010 Mara made her recital début at the Wiener Konzerthaus.

Last season Mara Mastalir gave further recitals in Austria, Germany, Turkey, China and Japan. She also performed at the Vienna Volksoper (in the role of Clorinda in Rossini's *La cenerentola* and as Valencienne in Lehár's *Lustige Witwe*), and made her début at the Theater an der Wien in 2011. 🔥



胡斯曼 客席團長
Kees Hülsmann guest concertmaster

胡斯曼十二歲便舉行第一次音樂會，師承自阿姆斯特丹的佑·裕達和倫敦的馬龍·柏基安。他仍是學生身份時已經到美國首演，並於電台及電視上亮相。他自此活躍於各大音樂節：法國迪凡、美國阿斯本及巴西的音樂節。他又曾經於美國、奧地利、意大利、荷蘭、西班牙、巴西及韓國主持大師班。

他的錄音專輯有：由New Albion發行、長野健指揮加洲巴克利交響樂團的彼德·史葛·路易斯第一小提琴協奏曲、路易斯更特別為胡斯曼創作第二小提琴協奏曲，胡斯曼則為Lapis Island特別錄製了此協奏曲的小提琴和鋼琴版本。其他主要錄音包括：為Olympia灌錄和俄羅斯鋼琴家依雲娜·肯德斯加雅合作的全套布拉姆斯小提琴與鋼琴作品、為CPO廠牌錄製與舒曼三重奏合作的皮特茲拿鋼琴三重奏、以及由Telarc發行、和倫敦交響樂團合作的林姆斯基-高沙可夫《天方夜譚》。

他於1976年獲以色列室樂團委任為團長，1986年至2010年間擔任鹿特丹愛樂的團長，最近他於海牙皇家音樂學院任教。胡斯曼演奏用的是1731年史特拉迪瓦里Ex Garcin名琴，由荷蘭意拉斯穆斯基金會購買給予其使用。🔥

Kees Hülsmann gave his first concert at the age of twelve, studied in Amsterdam with Jo Juda and in London with Manoug Parikian, and while still as student made his début in the United States and appeared on radio and television. He has since performed at festivals including Divonne (France), Aspen (USA) and Brazil, and has given masterclasses in the USA, Austria, Italy, The Netherlands, Spain, Brazil and Korea.

His recordings include the Violin Concerto No. 1 by Peter Scott Lewis with the Berkley Symphony Orchestra, California, under conductor Kent Nagano on New Albion Records. Lewis wrote his second concerto for Kees Hülsmann, which he recorded in a version for violin and piano on Lapis Island Records. Other notable recordings include the complete works for piano and violin by Brahms with Russian pianist Irina Kandinskaya on Olympia Records, Pfitzner's piano trios with the Robert Schumann Trio on CPO, and Rimsky-Korsakov's *Scheherazade* with the London Symphony Orchestra on Telarc.

Appointed concertmaster of the Israel Chamber Orchestra in 1976, from 1986 until 2010 he was concertmaster of the Rotterdam Philharmonic Orchestra and currently teaches at the Royal College of Music in The Hague. He plays the famous Ex Garcin Stradivarius from 1731, which was purchased for Kees Hülsmann by the Dutch Erasmus foundation. 🔥

拉莫 Jean-Philippe Rameau

1683-1764

《達爾達諾斯》組曲

序曲

優雅而帶點愉快地

戰士進場

鈴鼓舞曲 I/II

間奏曲：戰爭的聲音

溫柔的小步舞曲及輪旋曲

利戈頓舞曲 I/II

夏康舞曲

Dardanus suite

Ouverture

Gracieusement et un peu gai

Entrée pour les Guerriers

Tambourin I/II

Bruit de Guerre pour Entr'acte

Menuet tendre en Rondeau

Rigaudon I/II

Chaconne

塞繆爾·約翰遜編寫過一本極為風趣的辭典，其中歌劇的定義是「一種奇異而非理性的娛樂」——而對某些人來說，這種說法仍然很有道理。但在18世紀的一百年間，這種娛樂形式卻發展成最完美、最完整的藝術形式——是個把各種藝術共冶一爐的奇蹟：音樂、文本、繪畫、劇場，還有舞蹈（這個元素對《達爾達諾斯》來說至為重要）。而法國歌劇則在拉莫的生花妙筆下漸漸成形。作曲家拉莫活躍於法國大革命前的巴黎，雖身處音樂溫床，卻大器晚成。大家對他40歲以前的事一無所知，而他也從不談及自己40歲以前的經歷，就連太太也不例外；但40歲以後，他也許就是法國當時最出色的作曲家了。

他一生創作了大量鍵盤音樂和許多有關音樂理論的著作，但他真正的成名作卻是50歲時的作品——他第一齣歌劇《希波呂托斯與阿里奇埃》。往後的20年內，他寫作了約30齣舞台作品，而《達爾達諾斯》是他第五齣歌劇。拉莫的作品與當時盛行的歌劇大相逕庭：時人喜歡把歌劇當作輕鬆的娛樂，但拉莫的歌劇卻多取法自古典悲劇，也許正因為他強烈的戲劇效果注入音樂，才使作品歷久常新。

In his supremely witty dictionary, Samuel Johnson defined opera as “an exotic and irrational entertainment”, and to some people it is still recognised as such. But this form of amusement grew across the course of the 18th century to become the definitive, complete art form — a miracle of the combined strengths of the different muses of music, text, painting, theatre, and, importantly for *Dardanus*, dance. French opera took shape under the genius of Jean-Philippe Rameau, a composer who flowered late, in the hothouse of pre-revolutionary Paris. We know almost nothing about him before the age of 40; he never shared with anyone, not even his wife, the details of his adventures before that time. But after that age he became perhaps the most prominent French composer of the era.

During his life he produced a large body of keyboard music as well as many important treatises on musical theory, but he achieved real fame at the age of 50 with his first opera, *Hippolyte et Aricie*, and for the next 20 years produced some 30 stage works, his fifth opera being *Dardanus*. Rameau's operas went against the fashion of the day, which preferred light entertainment. Many of his operas are modelled on classical tragedy, and it's perhaps the dramatic weight he put into his music that has made it so durable.

拉莫：《達爾達諾斯》 組曲

RAMEAU: *Dardanus suite*

《達爾達諾斯》的腳本出自拉布雷厄手筆，角色雖是希臘神話人物，但經他「重新編排」成為與神話無關的新故事，內容講述伊菲絲公主愛上了達爾達諾斯，怎料達爾達諾斯與伊菲絲公主的父親卻有深仇大恨。經過重重險阻，有情人在女神維納斯的祝福下終成眷屬。

《達爾達諾斯》原是五幕歌劇，足以讓觀眾消磨一整個晚上，包含許多壯觀的劇情轉折，讓拉莫能大顯身手，展示他以音樂描繪劇情的高超手段——包括海怪肆虐、神秘日蝕、戰爭場面（也就是今晚組曲裡的〈戰爭的聲音〉）和戰士進場。但拉莫也為劇中人寫作感人肺腑的戲劇音樂，例如達爾達諾斯在囚期間冥想唱出的〈哀悼基督〉，正是巴羅克時期最出色的詠嘆調之一。原著以芭蕾舞點綴情節，今晚的組曲則以這些芭蕾舞曲為主。

舞蹈是巴羅克歌劇不可或缺的組成部分。這些舞蹈的節奏源自民間舞蹈，經改良後登上大雅之堂，盛行於上流社會，自然也就滲進舞台作品。高貴的〈序曲〉以法式巴羅克風格寫成——先是慢速但抑揚頓挫的引子，然後是嬉戲似的快速樂段。之後的〈優雅而帶點愉快地〉輕盈精巧，營造出場景氣氛。〈戰士進場〉配合緊湊的伴奏，恰到好處；然後是兩首〈鈴鼓舞曲〉。「鈴鼓舞曲」中的「鈴鼓」是現代鈴鼓的前身；這種舞蹈源自普羅旺斯，是充滿活力的二拍子舞蹈。〈戰爭的聲音〉選自原劇第二幕的開端，把戰爭中的種種聲響——戰馬飛馳，還有驚心動魄的戰鬥——刻劃得活靈活現。然後是雅致的〈溫柔的小步舞曲及輪旋曲〉——這種三拍子的舞曲到了古典時期仍大受歡迎，甚至成為交響曲的一部分。拉莫寫了兩首〈利戈頓舞曲〉——利戈頓舞是快速的二拍子舞蹈，要求成雙成對的舞者在舞伴旁邊跳躍。組曲最後是精緻優雅的〈夏康舞曲〉——夏康舞曲是三拍子舞曲，重音落在小節的第二拍。選用這首舞曲來結束這首組曲最適合不過——因為它正好是全劇最後一首樂曲。

差不多275年前，《達爾達諾斯》在巴黎首演，演出26場，在當時來說算不上成功。拉莫把作品大幅修改，先後在1744年和1760年重演，而每次修改都加入更多舞曲，時人評道：「《達爾達諾斯》的音樂有很多，以至在整整三小時內，樂團團員連打噴嚏的時間也沒有。」正是這些樂曲，讓大家了解早期歌劇和法國巴羅克精神的風趣與情懷。🍷

編制：兩支長笛、兩支雙簧管、兩支
巴松管、古鍵琴及弦樂組。今次是港樂
首次演出此作。

For *Dardanus*, Rameau's librettist La Bruère took characters from Greek mythology, but 'rearranged' them to create a new, non-mythological plot. It concerns the love of the princess Iphise for Dardanus, who happens to be the sworn enemy of her father. After many adventures, love wins the day, and they are united under the blessing of the goddess Venus.

Conceived as a full evening's entertainment, *Dardanus* is in five acts with a series of spectacular plot twists – opportunities for Rameau to demonstrate his illustrative prowess as a composer. A raging sea monster, a mystical solar eclipse, a battle scene (the *Bruit de Guerre* included in our suite), an entrance music for warriors, are the spectacular elements which dominate the action. But Rameau also wrote emotionally touching dramatic music for his characters, such as Dardanus' meditation while imprisoned, *Lieux funestes* – one of the greatest baroque arias. But this suite focuses mostly on the ballet music which intersperses the action.

Dance was an inherent part of baroque opera; its rhythms, drawn from folk dance and then gentrified for use in polite society, found their way naturally to the stage. After a stately **Ouverture** in French baroque style – a slow lilting introduction, followed by a fast playful section – we hear a dainty scene-setting piece, **Gracieusement et un peu gai**. The **Entrée pour les Guerriers** or Warriors' entrance offers a suitably thrilling accompaniment. Then there are two **Tambourins**, which take their name from the drum ancestor of the modern tambourine. This dance originated in Provence, and has a vigorous rhythm in two beats. Played at the opening of Act II of the opera, the **Bruit de guerre** is an exciting representation of the noises of war – galloping horses and heart-pounding action. A delicate **Menuet tendre en Rondeau**, follows – this dance step in three maintained its popularity into the classical era and made its way into the symphony genre. Rameau supplies two **Rigaudons**, a quick step dance in two which required couples to hop and skip beside one another. The suite closes with the refined and elegant **Chaconne** – a dance in three where the accent is on the second beat of the bar – an appropriate final selection, as this dance also finishes the opera.

Dardanus was first performed in Paris nearly 275 years ago. It ran for 26 performances, which was not viewed as a success at the time. Rameau revised it considerably for a second production in 1744 and again for a third production in 1760. In each of the subsequent versions, Rameau added more dance music until, as one contemporary put it; "*Dardanus* is so laden with music that for three whole hours the orchestral players do not even have time to sneeze". It is music which gives us an insight into early opera, and the wit and sensibility of the French baroque spirit. 🍷

Instrumentation: two flutes, two oboes, two bassoons, harpsichord, and strings. This is the Hong Kong Philharmonic's first performance of this piece.

莫扎特 Wolfgang Amadeus Mozart

1756-1791

《女人心》：一個十五歲的女子

《費加羅的婚禮》：這一刻
終於來臨……快來吧，
別遲疑

《女人心》：放肆的侵入者……
堅如磐石

Così fan tutte: Una donna a
quindici anni

Le nozze di Figaro:
Giunse alfin il momento...
Deh vieni non tardar

Così fan tutte:
Temerari, sortite...
Come scoglio

莫扎特最後五齣歌劇全在短短五年內寫完，全屬西洋音樂最精彩的瑰寶。其中三齣(包括《費加羅的婚禮》和《女人心》)腳本都出自意大利劇作家洛倫索·達龐特手筆，在最人性化的處境與情感中找出喜劇成分和感染力，栩栩如生地呈現出來。莫扎特譜寫的樂曲為歌唱家帶來新挑戰——歌手要令聲樂技巧和藝術性以嶄新而有力的方式結合；他的詠嘆調至今仍是歌唱家的基準。

《女人心》1790年1月26日在維也納城堡劇院首演。宣傳海報以《戀愛學堂》為副題；由於原文劇名的意思既模稜兩可又難以翻譯(大概最貼切的中譯就是《女人皆如此》)，以致副題後來屢遭誤用，頗令人遺憾。《女人心》首演十分成功，有樂評寫道：「莫扎特的音樂討人歡喜，題材也頗有趣」。可惜好景不常，委約莫扎特創作此劇的奧地利皇帝約瑟夫二世2月20日駕崩，導致劇院關閉，演出取消；此劇多年後才有機會重演。

故事講述兩個軍官打賭各自的未婚妻(費奧迪麗姬和朵拉貝拉)會不會受不住誘惑而出軌。兩人假裝被徵召外出打仗，然後扮成阿爾巴尼亞人，出盡法寶引誘姐妹倆紅杏出牆。費奧迪麗姬和朵拉貝拉兩位女士有個精明世故的侍女黛絲比娜。第二幕開始時，黛絲比娜正鼓勵二人接受阿爾巴尼亞人的追求。黛絲比娜對兩人說，即使十五歲女孩也該知道如何略施小計，令男人心甘情願為她做事——黛絲比娜提議兩人要「知道如何面不紅耳不熱地撒謊」。

Mozart's final five operas, all composed within the space of just five years, are among the noblest achievements in western music. Three of these, including *Le nozze di Figaro* and *Così fan tutte*, set librettos by the Italian playwright, Lorenzo da Ponte, and bubble with the comedy and pathos of the most human situations and emotions. In setting the words, Mozart laid down a new challenge to his singers; to achieve a newly potent combination of vocal technique and artistry. Mozart's arias remain a benchmark for singers.

First staged in Vienna's Burgtheater on 26th January 1790, the posters advertising the performance of *Così fan tutte* gave it the subtitle *La scuola degli amanti* (The school for lovers), and it is perhaps unfortunate that this title has fallen into misuse, since *Così fan tutte* is both ambiguous and untranslatable ("Women are like that" is about the nearest English equivalent). The opera was a success at its première, one critic writing that "the music by Mozart is charming and the subject rather amusing". But the death on 20th February of Emperor Joseph II, who had originally commissioned it, resulted in the theatre's closure and the cancellation of the opera's performances, and it was many years before *Così fan tutte's* fortunes revived.

The story revolves around a bet between two army officers: whether their respective fiancées, Fiordiligi and Dorabella, can be lured into love affairs. Pretending to have been called off to war, the two men disguise themselves as Albanians and endeavour to tempt the sisters into infidelity. Act two opens with the ladies being encouraged to accept the Albanians' advances by their streetwise maid, Despina. She tells them that even a girl of 15 should know enough tricks to be able to get men to do what they want for her – "You have to know how to lie without blushing", she advises.



達龐特早在1783年便提議跟莫扎特合寫歌劇，但等到莫扎特首肯已是兩年後的事。莫扎特選擇很大膽的題材——《費加羅的婚禮》。《費加羅的婚禮》本是出自法國劇作家博馬舍手筆的喜劇，最近才被奧地利皇帝禁止在維也納上演。據達龐特所言，此劇遭禁是因為「對自重的觀眾來說，寫得太放蕩」。

兩人秘密創作，希望皇帝看到歌劇寫得如此優秀時會網開一面批准上演。兩人創作速度驚人——據達龐特所言：「莫扎特譜曲就像我寫歌詞一樣快」——但皇帝初時的反應卻令人難以樂觀：「莫扎特雖然是器樂奇才，但歌劇卻沒幾齣，也無甚可觀。況且《費加羅的婚禮》這齣劇——我不久前才禁止德國劇團搬演。」但皇帝卻要求莫扎特把樂譜交給他過目；皇帝看罷大為欣賞，容許此劇按原定計畫在1786年5月1日在維也納上演。

故事講述在費加羅（艾瑪維法伯爵的男僕）迎娶蘇珊娜（伯爵夫人的侍女）當天發生的事。觀眾不久就知道伯爵居心不良，對蘇珊娜心存歪念；而費加羅一方面要保護未婚妻免遭「狼吻」，一方面又害怕得失伯爵，就此生出許多滑稽情節，峰迴路轉。蘇珊娜假扮伯爵夫人，企圖誘使伯爵在髮妻（假扮成蘇珊娜）面前露出好色本性。蘇珊娜唱出愉快的〈快來吧，別遲疑〉來引誘伯爵時，卻立心逗弄費加羅，刻意讓他偷聽到這首曲子。

回到《女人心》。〈堅如磐石〉是第一幕結束時的詠嘆調：兩個假的追求者再到費奧迪麗姬家門前調戲她，令費奧迪麗姬極為憤怒，決定要把兩人趕走。👊

編制：長笛、兩支雙簧管、兩支單簧管、
兩支巴松管、兩支圓號、兩支小號及
弦樂組。

Da Ponte had first suggested that Mozart and he might collaborate on an opera in 1783, but it was two years before Mozart agreed. He chose the subject of the opera, *The Marriage of Figaro*, based on a comedy by the French dramatist Beaumarchais – a risky choice, since the play had recently been banned by the Emperor in Vienna. According to da Ponte, this was because “it was too licentiously written for a self-respecting audience”.

Work on the opera went on in secret, the hope being that once it was completed the Emperor would see what a fine work it was and allow it to be performed. It was written in a remarkably short space of time – to quote da Ponte, “as fast as I wrote the words, Mozart set them to music” – but the Emperor’s initial response was discouraging: “Mozart, though a wonder at instrumental music, has written few operas, and nothing remarkable at that. And this *Marriage of Figaro* – I have just forbidden the German troupe to use it.” However he did request that Mozart should submit the score to him and so impressed was he that he allowed the performance to go ahead in Vienna on 1st May 1786.

The Marriage of Figaro tells of the events on the day on which Count Almaviva’s manservant, Figaro, is to marry Susanna. It quickly transpires that the Count has his own designs on Susanna, and Figaro’s attempts to keep her out of his master’s lecherous clutches, while at the same time keeping in his good books leads to many farcical plot twists. Susanna disguises herself as the Countess in order to trick the Count into exposing his lecherous intent in front of his real wife (now disguised as Susanna). Before she entices the Count by singing the delightful “Deh vieni non tardar” (Come now, delay no longer), she teases Figaro by letting him overhear her false intentions.

Returning to *Così fan tutte*, we hear an aria from the end of Act one. Fiordiligi, scandalised by the flirtatious imposters on her doorstep, resolves to see them off in her aria “Come scoglio” (Like a Rock). 🌊

Instrumentation: flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, and strings.

莫扎特 Wolfgang Amadeus Mozart

1756-1791

《歡欣頌讚》，K165

Exsultate Jubilate, K165

根據卻卡爾的莫扎特作品目錄，莫扎特最早19首作品都是器樂曲；第20首作品則是四部經文歌《上帝是我們的避難所》。《上帝是我們的避難所》1765年6月寫於倫敦，由其父利奧普·莫扎特交給大英博物館，手稿至今仍是館內藏品。這不但是他第一首聲樂曲和第一首聖樂曲，更是他唯一按英文歌詞譜寫的作品。自此他就寫作了大量聲樂曲，而詠唱宗教歌詞的尤其多。卻卡爾目錄列出了20首「短篇聖樂曲」，最後一首是寫於1791年6月的《聖體頌》——也就是莫扎特離世前六個月；「短篇聖樂曲」清單上次序剛好排在正中間的一首，就是寫於米蘭的《歡欣頌讚》，1773年1月17日在該市首演。

1772年，莫扎特第三度（也是最後一次）造訪意大利，10月到達米蘭，監察其歌劇《露斯奧·西娜》的後期籌備工作。首演12月26日在皇家劇院舉行，在整個狂歡節期共演出25場，場場座無虛席。莫扎特和父親在米蘭逗留了三個月，除了因為《露斯奧·西娜》外，還因為利奧普·莫扎特向托斯卡尼大公爵提出呈請，希望為兒子在佛羅倫斯宮廷謀份差事，卻待到2月底才知道不獲批准。

但這時莫扎特已寫好了五首弦樂四重奏、一首嬉遊曲、一首交響曲的好些樂章，還有經文歌《歡欣頌讚》。他寫信回薩爾茨堡給姐姐，說：「我要為那歌劇男主角寫經文歌，明天就在亞特利教堂演出。」而這位「歌劇男主角」就是在《露斯奧·西娜》飾演西西莉奧的閨人歌手勞茲尼。

《歡欣頌讚》的歌詞內容關於聖母紀念日，作者不詳。莫扎特把歌詞譜成三樂章的奏鳴曲，採用人聲、兩支雙簧管、兩支圓號、弦樂和管風琴（我們今晚的演出沒有管風琴部份）。管弦樂前奏曲喜氣洋洋；第一樂章歌詞的對象是歡欣地頌讚上帝的愉快心靈，最後的聲樂華采樂段讓勞茲尼令人驚嘆的音域發揮得淋漓盡致。慢速的第二樂章以宣敘調開始；然後是首溫柔至極的詠嘆調，向聖母瑪利亞唱出禱文；第三樂章唱詞只有「哈利路亞」一句，氣氛歡欣雀躍。🎶

編制：兩支雙簧管、兩支圓號及弦樂組。
港樂最近於2007年演出此作品，當時的指揮是夏定忠，女高音是斯桃芭爾。

According to Köchel's catalogue, Mozart's first 19 compositions were all instrumental. His 20th work, however, written in London in June 1765 and presented to the British Museum by his father (where the original manuscript still resides) was not only his first vocal composition, but also his first sacred work and the only time in his entire composing career that he set a text in the English language; the four-part motet "God is our Refuge". From that time onwards, vocal music and, particularly sacred texts, formed a major part of his output. Köchel's catalogue lists 20 "short sacred works" the last of which, *Ave verum corpus*, was dated June 1791 – just six months before Mozart's death. Numerically exactly at the mid-point of that list, comes *Exsultate Jubilate* which Mozart wrote in Milan, where it was first performed on 17th January 1773.

Making his third and final visit to Italy, Mozart arrived in Milan in October 1772 to oversee the final preparations for his opera *Lucio Silla*. The première took place at the Teatro Regio on 26th December, and was staged a further 25 times to invariably full houses throughout the Carnival season. Mozart and his father remained in the city for three months, not solely because of *Lucio Silla*, but because Leopold had petitioned the Grand Duke of Tuscany for a place for Wolfgang in his court at Florence. Only at the end of February did Leopold learn that his petition had failed.

In the meantime, however, Wolfgang had produced five string quartets, a divertimento, movements of a symphony, and the motet *Exsultate Jubilate*. As he wrote in a letter to his sister back in Salzburg, "I have to compose a motet for the *primo uomo*, which will be performed tomorrow at the Theatine Church". The *primo uomo* was the castrato Venanzio Rauzzini who had created the role of Cecilio in *Lucio Silla*.

The anonymous text refers to the liturgical sentences of the day, devoted to the Virgin Mary. Mozart set it as a three-movement sonata for voice, two oboes, two horns, strings and organ for its original church performance (tonight we perform it without organ). Opening with a joyful orchestral prelude, the first movement addresses itself to those happy souls who sing the praises of God, and ends with a vocal cadenza designed to display Rauzzini's spectacular range. The central slow movement opens with a recitative; after which comes a deeply tender aria in prayer to the Virgin Mary, leading into the final movement, an exuberant setting of the single word "Alleluia!" 🍷

Instrumentation: two oboes, two horns and strings. The most recent performance of this piece was in 2007, conducted by John Harding. The soprano was Heidi Stober.



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節目 PROGRAMME

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| 布拉姆斯 | D大調第一小夜曲 |
| MOZART | Adagio and Fugue in C minor |
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貝多芬

Ludwig van Beethoven

1770-1827

D大調第二交響曲，Op. 36

慢板 — 精神奕奕的快板

小廣板

諧謔曲 (快板)

甚快板

Symphony No. 2 in D, Op. 36

Adagio – Allegro con brio

Larghetto

Scherzo (Allegro)

Allegro molto

早在1796至1799年，貝多芬開始出現聽力衰退跡象，但惡化至完全失聰卻是20年後的事。隨著耳疾惡化，他無時無刻都聽到高頻的哨聲，耳中不斷地嗡嗡作響——對任何人來說都極為困擾，更遑論音樂家了。1802年，醫生建議他離開維也納到海里根斯坦特的鄉村靜養，希望當地平和清靜的環境能讓他的耳朵好好休息，舒緩煩躁心情。

但都不管用。貝多芬在那裡經常自省自察，認為聽力衰退大概無藥可醫，於是寫了給弟弟約翰和卡爾寫了一封信——那就是「海里根斯坦特遺言」，是歷代藝術家最苦澀的書信之一。貝多芬在信中解釋，他意識到自己究竟發生何事，因而痛苦萬分；還有他如何對外界、甚至朋友，隱瞞自己聽力越來越差。他寫信時心情極差，還說「我巴不得歡欣地迎接死亡。」

The first signs of Beethoven's deafness appeared sometime between 1796 and 1799, but he did not go totally deaf for another 20 years. As his hearing deteriorated, he was subjected to continually high-pitched whistling and buzzing in his ears – a deeply disturbing experience for any person, let alone a musician. In 1802 his doctor recommended that he move away from Vienna to the rural village of Heiligenstadt, where peace and tranquillity would rest his ears and soothe his troubled mind.

It didn't work. Beethoven became painfully introspective during his time there and came to the conclusion that his hearing loss might well be incurable. This caused him to write a letter (the "Heiligenstadt Testament") to his brothers Johann and Carl. This testament is one of the most poignant ever written by an artist. In it Beethoven explains the agony of realising what was happening to him, and his steps to keep his increasing deafness secret, even from his friends. Such was his state when writing this document that he claimed "With joy I hasten to meet death."

貝多芬：
D大調第二交響曲
BEETHOVEN:
Symphony No. 2 in D

信寫於1802年10月6日。但之前三個月他一直埋首寫作第二交響曲，而且曲中卻不大看得出貝多芬內心正飽受煎熬，實在令人難以置信。樂曲選用D大調，而D大調一般表達樂觀精神和喜慶氣氛；歡快的民間舞曲在曲中俯拾即是——貝多芬在海里根斯坦特靜養期間，圍繞身邊的大概就是這類音樂。

貝多芬寫下「海里根斯坦特遺言」後，帶著已完稿的第二交響曲回到維也納；樂曲1803年4月5日在維也納河畔劇院首演，同場演出的作品還有他的第一交響曲、第三鋼琴協奏曲（貝多芬親自擔任獨奏）和神劇《基督在橄欖山上》。在這種情況下，觀眾自然對第二交響曲無甚印象，大部分樂評也反應不佳。貝多芬的「中期作品」——像第三交響曲和費黛里奧——展現出英雄風格；而雖然第二交響曲以歡快的氣氛為主，英雄風格的雛形已隱約可聞。

第一樂章由慢速引子掀開序幕，熟悉貝多芬第九交響曲的觀眾會覺得很耳熟。約三分鐘的引子陰鬱深沉，然後突然陽光普照，音樂突然變得生氣勃勃，充滿活力和樂觀精神。

當時有樂評埋怨此曲太長；他們針對的大概是規模宏大的**第二樂章**——然而美妙絕倫的旋律卻經常響起。在海里根斯坦特，放眼盡是鄉郊景緻，身邊滿是民間舞蹈與歌謠——這一切也明顯影響了此曲。貝多芬第六交響曲把田園氣息發揮得淋漓盡致，而在第二交響曲裡大家也能淺嘗同類樂思。

第三樂章是典型的奧地利舞曲，精神奕奕；當中有個由雙簧管和巴松管四重奏奏出的迷人曲調。第三樂章乾淨俐落地引入**第四樂章**。第四樂章更顯精力充沛，帶著豪爽的幽默感奔騰馳騁；然後展現出不屈不撓的精神與英雄氣概——即使面對逆境，第二交響曲依然愉快開朗，令人欣喜。🔥

編制：兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。港樂最近於2007年演出此交響曲，由艾度·迪華特指揮。

節目介紹中文翻譯：鄭曉彤

The testament is dated 6th October 1802. Incredibly, the preceding three months had been devoted to the composition of his second symphony, a work which gives few indications of the mental torment Beethoven was suffering. For this work, Beethoven chose the key of D major, a key usually associated with optimism and celebration. It is packed full of the kind of happy folk-dances which would have surrounded Beethoven during his stay in Heiligenstadt.

Shortly after writing his testament, Beethoven returned to Vienna with the completed symphony, where it was first performed on 5th April 1803. At that concert, which was held in the Theater an der Wien, the audience was also treated to his first symphony, third piano concerto (for which he was the soloist) and the oratorio *Christ on the Mount of Olives*. In such a context the symphony did not make an impact and most critics reacted negatively to it. We can now hear in this work the rumblings of Beethoven's next great leap as a composer, into the heroic style of the third symphony, *Fidelio* and his 'middle' period. But the overarching atmosphere of the second symphony is of good cheer.

Those familiar with Beethoven's ninth symphony will recognise its antecedents in the slow introduction to the **first movement**. After three minutes or so of this dark and cloudy introduction the sun bursts out and the symphony leaps into life, full of energy and optimism.

Those critics who complained at the symphony's length probably had in mind the huge **second movement**, yet it is full of wonderful melodies. Clearly influenced by the countryside and the folk-dances and tunes he would have heard around Heiligenstadt, Beethoven here gives us a glimpse of the kind of ideas that were famously to flourish in his sixth symphony, the *Pastoral*.

The **third movement**, in which a charming tune for a quartet of oboes and bassoons is enclosed within a typically Austrian dance, is full of high spirits and leads neatly into an even more exuberant **fourth movement** which rushes along with great-hearted humour. Defiance and heroism would follow – the second symphony delights for its good cheer in the face of disaster. 🍷

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Hong Kong Philharmonic's most recent performance of this symphony was in 2007, conducted by Edo de Waart.



《女人心》：一個十五歲的女子

一個十五歲的女子
肯定知道一切最佳法寶。
那是魔鬼藏著尾巴的地方，
好的，壞的。
她一定會知道那小小的秘訣
用來迷住情人。
裝笑，裝哭，
還懂得編造好的藉口。

她定要為過百位男士留下少許時間，
她的眼神定要對過千位男士說話，
鼓勵他們每一個，英俊的、醜陋的，
逗弄他們卻從不感到迷惘，
知道如何面不紅耳不熱地撒謊，
這位寶座上的女皇高高在上，
懂得用虛假的承諾征服男人。
(似乎男人也喜歡這樣，
侍女黛絲比娜萬歲！)

《費加羅的婚禮》：這一刻終於來臨……

快來吧，別遲疑

這一刻終於來臨
終於能自由自在地
在寵兒的臂彎內感覺歡欣！
我已拋開了所有無聊的顧忌，
那些顧忌只會掃我的興！
這兒的美景
燃起我如火的激情，
天地一同響應！
黑夜也助我一臂之力！

快來吧，別遲疑，可人兒，
來享受愛情的呼喚，
趁月光還沒把夜空照亮，
趁一切還漆黑，趁世界還安靜。

Così fan tutte: Una donna a quindici anni

Una donna a quindici anni
dèe saper ogni gran moda.
Dove il diavolo ha la coda,
cosa è bene, e mal cos'è.
Dèe saper le maliziette
che innamorano gli amanti.
Finger riso, finger pianti,
inventar i bei perché.

Dèe in un momento dar retta a cento,
colle pupille parlar con mille,
dar speme a tutti, sien belli o brutti,
saper nascondersi senza confondersi,
senza arrossire saper mentire,
e qual regina dall'alto soglio,
col posso e voglio farsi ubbidir.
(Par ch'abbian gusto di tal dottrina,
viva Despina che sa servir)

Le nozze di Figaro: Giunse alfin il momento...

Deh vieni non tardar

Giunse alfin il momento
che godrò senza affanno
in braccio all'idol mio!
Timide cure, uscite dal mio petto,
a turbar non venite il mio diletto!
Oh, come par che all'amoroso foco
l'amenità del loco,
la terra e il ciel risponda!
Come la notte i furti miei seconda!

Deh vieni, non tardar, o gioia bella,
vieni ove amore per goder t'appella,
finché non splende in ciel notturna face,
finché l'aria è ancor bruna e il mondo tace.

Women are like that:

A women at the age of fifteen

A woman at the age of fifteen
must know everything that goes on.
Where the devil keeps his tail,
what's good and what's bad.
She must know all the little tricks
to beguile her lovers.
To feign laughter, to feign tears,
and invent good excuses.

She must spare a moment for a hundred,
speak through her eyes with a thousand,
encourage all, handsome or ugly,
tease them without getting confused,
know how to lie without blushing,
and like a queen on her high throne,
can subjugate them false promises.
(It seems they like this doctrine,
long live your servant Despina!)

The Marriage of Figaro: At last the moment...

Come now, delay no longer

At last the moment
is near when carefree, I shall
exult in the embrace of him I worship!
Timid care, be banished from my heart,
and come not to spoil my happiness!
Oh, how the beauties of this place
of heaven and earth,
respond to the fire of my love!
How night furthers my designs!

Come now, delay no longer, my darling,
come and enjoy the call of love,
the nocturnal torch shines not yet in heaven,
the air is still murky, and the earth silent.

在這裡，小溪流水淙淙，
在這裡，微風快活地輕拂，
這聲響令我心曠神怡。
在這裡，小花笑意盈盈，
青草還很鮮嫩，
這裡的一切，都在誘發愛情的歡愉。
來吧，親愛的，在樹木掩飾下，
我要以玫瑰作你的冠冕。

《女人心》：放肆的侵入者……

堅如磐石

放肆的侵入者，馬上離開這幢房子！
我們不會被你們玷污我們的耳朵、
我們的心靈和我們的愛情！
你們那些卑鄙的話、令人討厭。
休想企圖贏得我們的愛，
休想走進我們的芳心。
我們長久忠貞，
無論現在和以後，
都屬於我們的愛人
直到離世那天。

堅如磐石，不動如山，
任憑風吹雨打。
在忠誠與愛情裡
始終堅強。
我們發出的光芒
令我們愉快舒適。
只有死亡的力量
才能改變我們心中所愛。

莊重點，討厭鬼，
我們是忠誠的典範。
對抗那原始的慾望吧，
別讓你們放肆。

Qui mormora il ruscel,
qui scherza l'aura,
che col dolce susurro il cor ristaura,
qui ridono i fioretti e
l'erba è fresca,
ai piaceri d'amor qui tutto adescia.
Vieni, ben mio, tra queste piante ascose,
vieni, vieni, ti vo' la fronte incoronar di rose.

***Così fan tutte*: Temerari, sortite…**

Come scoglio

Temerari, sortite fuori di questo loco!
E non profane l'alito infausto degli'infami
detti nostro cor, nostro orecchio,
e nostri affetti.
Invan per voi, per gli altri invan si cerea
le nostre alme sedur.
L'intatta fede che per noi già si diede
ai cari amanti,
saprem loro serbar infino a morte,
a dispetto del mondo e della sorte.

Come scoglio immoto resta
contra i venti, e la tempesta,
così ogor quest'alma è forte
nella fede e nell'amor.
Con noi nacque quella face
che ci piace, e ci consola;
E potrà la morte sola,
far che cangi affetto il cor.

Rispettate, anime ingrati,
questo esempio di costanza,
e una barbara speranza
non vi renda audaci ancor.

Here the brook murmurs,
the breeze blows playfully,
their sweet sounds refresh my heart,
here, little flowers are laughing
and the grass is fresh,
here, everything entices love's pleasure.
Come, my dear, hidden by these grove,
I want to crown you with roses.

***Women are like that*: Bold intruders…**

Like a Rock

Bold intruders, leave this house now!
We shall not let you profane our ears,
our hearts and our affections
with your vile talk.
In vain may you, or any other men
seek to seduce our souls.
Our unsullied fidelity, which we have already
plighted to our dear lovers,
we shall keep intact for them even unto death,
defying the world and fate.

Like a rock stands immovable
against winds and storms,
so my soul stands firm for ever
in faithfulness and in love.
From us comes the fire
that gives us pleasure and comfort,
and the power of death alone
can change the affections of our hearts.

Respect, ungrateful spirit,
this model of loyalty
against your primitive hopes,
and not even make you bold.



《歡欣頌讚》

歡天喜地的人哪，
你們歡欣喜樂，
唱著甜美的歌！
天國也與我一起，
呼應你們的首首詩篇。

友善的白晝光輝照耀，
風雨烏雲都消失了；
出奇的平靜。
黑暗以往統治的地方，
終於得到快樂，
從前一直恐懼，
現在以手上的
片片綠葉和朵朵百合
喜迎歡欣的破曉。

你是頭戴冠冕的童貞女，
就在心靈哀嘆之處，
讓我們平安，
賜我們安慰。

哈利路亞

Exultate Jubilate

Exultate, jubilate,
o vos animae beatae,
dulcia cantica canendo!
Cantui vestro respondendo,
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis inexpectata quies.
Undique obscura regnabat nox,
surgite tandem laeti,
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena
et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus
unde suspirat cor.

Alleluia!

Rejoice and be glad

Rejoice and be glad,
ye blessed spirits,
singing sweet songs!
The heavens join with me,
echoing your chant.

The friendly day shines bright,
and storms and clouds have fled;
an unexpected calm has come.
Everywhere the darkness reigned,
but now arise in gladness,
ye who was afraid until now,
and offer leaves and lilies
with a generous hand
rejoicing in the happy dawn.

Thou crown of virgin,
give us peace,
and comfort our minds,
and our heavy hearts.

Alleluia!



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01

PHOTO John Batten

莫扎特+系列的第三套節目有蘇格蘭鋼琴家奧斯博尼演繹莫扎特第24鋼琴協奏曲。這首協奏曲難度在於莫扎特把大部份樂譜留白，靠的就是末來的鋼琴家們拿出的真功夫。奧斯博尼曾被形容為「理想的莫扎特鋼琴家，不費吹灰之力便能營造出美妙音色，掌握到能獨到地詮釋樂曲的風格」，相信奧斯博尼為第24鋼琴協奏曲填補空白後，一定令大家滿意。

執棒指揮的是同樣來自蘇格蘭的波伊特，他以吹奏雙簧管作為其音樂事業的起點，剛好十年前，他以指揮曼徹斯特室樂團投身指揮專業，並與樂團攜手創下佳績，他們合作錄製的莫扎特交響曲專輯被《衛報》形容為「顯貴及嚴謹」，這樣的形容套用到音樂會開場曲《慢板與賦格》亦相當貼切，因為此曲正是莫扎特受到巴赫顯貴及嚴謹的賦格所啟發而寫成的。

5月7日正好是布拉姆斯的178歲誕辰，我們當然要藉此機會向這位偉大作曲家致敬。音樂會將演奏布拉姆斯一首較少人留意的傑作——第一小夜曲。小夜曲這個名稱可能令大家想起寧靜的夏夜，但這首樂曲則較像為了寫作大型交響曲前的一次45分鐘熱身。布拉姆斯亦相當滿意這首傑作，在1,200名觀眾面前演奏完畢之後表示：「今次似乎真的打動了觀眾，拍掌聲一直持續，直至我現身為止。」

The third of this season's Mozart Plus concerts will witness Scottish pianist Steven Osborne performing Mozart's 24th Piano Concerto. This is an unusually challenging concerto because Mozart left large chunks of it incomplete, trusting to luck that any future pianist would have enough good sense and taste to fill in the missing bits adequately. Osborne has been described as "an ideal Mozart pianist who has the technique to produce tone effortlessly and the sense of style for a musically insightful interpretation", so we can be sure he'll do the job much more than adequately.

So, too, should his compatriot Douglas Boyd. After an eminent career as an oboist, he landed his first permanent conducting position – with the Manchester Camerata – exactly 10 years ago, and has certainly made his mark with them, their recording of Mozart symphonies described by *The Guardian* as "noble and austere". That seems the ideal description of the concert opener, the *Adagio and Fugue* inspired by the noble and austere fugues of Bach which Mozart had recently discovered.

PHOTO Eric Richmond



02

01 波伊特 Douglas Boyd

02 奧斯博尼 Steven Osborne

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so that we could continue to bring more exciting concerts to you!

Saturday 7th May marks the 178th anniversary of the birth of Johannes Brahms, and we certainly can't let such an auspicious day pass without honouring his memory with a performance of one of his lesser-known masterpieces. The title *Serenade* might seem innocuous and sum up images of quiet and genteel summer evenings, but Brahms's First Serenade was nothing other than a 45-minute flexing of muscles before tried his hand at writing a full-blown symphony. He was certainly proud of the result; as he said after a performance before 1,200 people, "It really seemed to reach the audience. The applause continued until I showed myself on the platform".



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香港管弦樂團

Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



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第一小提琴 First Violins



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John Harding
團長 Concertmaster



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



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第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



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第二小提琴
Second
Violins



* 劉博軒
Liu Boxuan



* 劉芳希
Liu Fang-xi

中提琴
Violas



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



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Fan Xing



范欣
Fan Yan



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Ethan Heath



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Wang Jun



* 付水淼
Fu Shuimiao



* 楊帆
Yang Fan



* 張姝影
Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
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Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘龔
Pan Yan

低音大提琴
Double
Basses



○ 林達僑
Jeffrey Lehmberg



▲ 姜馨來
Jiang Xinlai



馮榕
Samuel Ferrer



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Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke



* 張沛恒
Chang Pei-heng

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
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* Fellows of The Robert H. N. Ho Family Foundation
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香港管弦樂團
Hong Kong Philharmonic Orchestra

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雙簧管 Oboes	 ● 韋爾遜 Michael Wilson	 ■ 布若芙 Ruth Bull	英國管 Cor Anglais	 杜爾娜 Sarah Turner			
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	 ● 莫班文 Benjamin Moermond	 ▲ 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	 ■ 柏如瑟 Russell Bonifede	 ▲ 周智仲 Chow Chi-chung	 高志賢 Marc Gelfo	 李少霖 Homer Lee Siu-lam	 李妲妮 Natalie Lewis	
小號 Trumpets	 ● 傲高年 Colin Oldberg	 ▲ 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	 高樂朋 Robert Collinson		大號 Tuba	 ● 陸森柏 Paul Luxenberg	定音鼓 Timpani	 ● 龐樂思 James Boznos	
敲擊樂器 Percussion	 ● 泰貝桑 Shaun Tilburg	 梁偉華 Raymond Leung Wai-wa	 胡淑徽 Sophia Woo Shuk-fai	豎琴 Harp	 ● 史基道 Christopher Sidenius	鍵盤 Keyboard	 ● 葉幸沾 Shirley Ip
特約樂手 Extra player	鍵盤 Keyboard 嚴翠珠 Linda Yim						



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



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



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John Harding
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Concertmaster



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Andrew Ling
首席中提琴
Principal Viola

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成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翼、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垣。

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 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

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 Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: rho_fellowships@hkpo.com.

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Maestro Circle 大師會

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

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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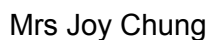
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