



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



香港特區參與2010年上海世博會節目
A Hong Kong SAR Programme for Expo 2010 Shanghai



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HONG KONG PHILHARMONIC ORCHESTRA

BEETHOVEN 9

藝術總監兼總指揮 **艾度·迪華特**
Artistic Director and Chief Conductor Edo de Waart

2010.9.4

六SAT 19:30

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唐英年先生献词

Message from Mr Henry Tang

香港特别行政区政务司司长
The Chief Secretary for Administration

香港特区参与2010年上海世界博览会
督导委员会主席
Chairman
Steering Committee for HKSAR's Participation
in Shanghai Expo 2010



香港参与上海世博，是振奋人心的大事。我们将借助这个举世瞩目的大舞台，向海内外观众呈现香港的动感活力。

为时半年的世博会期间，香港将献上丰富多采的文化盛宴，展示香港表演艺术家的才艺创意。届时还将举办两项美术展览。

文化活动节目丰富，形式多样。通过粤剧、爵士乐、实验剧场、流行音乐、现代舞蹈、及香港管弦乐团今晚演奏的古典音乐会等演出节目，观众可以欣赏到香港享负盛名的艺术家和崭露头角的新星的精彩表演。

贯穿这一系列表演的主旋律，将是香港这座城市自强不息、追求卓越的特质。

我深信，我们的文化使者会让香港引以为荣。在此预祝他们在上海的演出圆满成功。

Hong Kong is excited to be taking part in Shanghai Expo and looking forward to sharing the vibrancy of our city with visitors from around the country and the world during this mega global event.

Over the six-month Expo period Hong Kong will stage a wide range of cultural events to showcase the talent and creativity of our performing arts groups. Two art exhibitions are also planned.

The varied programme covers a diversity of disciplines including Cantonese Opera, jazz, experimental theatre, pop, modern dance and the classical music performance by the Hong Kong Philharmonic that you will enjoy tonight. Audiences will be treated to performances and works by some of Hong Kong's most well-known and respected cultural talents, as well as the next generation of young and emerging stars.

In all of this one common trait will also be evident – the commitment to excellence and quality that is a defining characteristic of Hong Kong and its people.

I am sure that our cultural ambassadors will do us proud, and that everyone in Hong Kong will join me in wishing them all the best for their Shanghai season.



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Bank of Communications brings to you: Hong Kong Philharmonic Orchestra Beethoven 9

艾度·迪华特 指挥

张立萍 女高音

梁宁 女中音

莫华伦 男高音

沈洋 低男中音

Edo de Waart conductor

Liping Zhang soprano

Ning Liang mezzo-soprano

Warren Mok tenor

Shen Yang bass-baritone

节目约于9时10分结束
(上半场：4分钟、5分钟、6分钟；
下半场65分钟)

Concert ends approx. 9:10pm
(1st half: 4 mins, 5 mins, 6 mins;
2nd half: 65 mins)

加比埃利

加比埃利

林丰

中场休息

贝多芬

GABRIELI

GABRIELI

FUNG LAM

Interval

BEETHOVEN

第一音乐曲

强弱奏鸣曲

《融》(世界首演)

第九交响曲，作品125「合唱」

颇庄严而不太快的快板

十分活泼

如歌的极慢板

急板－很快的快板

Canzon primi toni

Sonata pian'è forte

Rong (World Première)

Symphony No. 9, Op. 125 *Choral*

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto – Allegro assai

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各位观众

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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



Jeroen Wouters

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SWIRE



「迪华特对《贝九》的节奏与速度掌握细腻精致，动作简洁准确，港乐与指挥混为一体，发出了震撼性的音响。」

刘靖之，《信报》

"HKPO's beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better."

Sam Olluver, *South China Morning Post*

香港管弦乐团 (港乐) 是亚洲区内最具领导地位的乐团之一，丰富香港文化生命逾一世纪，并已发展成一个集华人与海外音乐精英的杰出乐团，吸引世界级艺术家同台献艺。港乐每年透过超过150场精彩演出，触动逾200,000乐迷的心灵。在**艺术总监兼总指挥艾度·迪华特**领导下，港乐的艺术水平屡创高峰。港乐近年演出马勒交响曲系列、歌剧音乐会、传统古典乐曲以外的崭新曲目，均为乐迷所热切期待，更成为乐团艺术发展的里程碑。

2010/11乐季，港乐邀得多位乐坛巨星助阵：朗朗、曹秀美、宓多里、列宾、林昭亮、王健等。利兹、汤·库普曼、丹尼夫担任客席指挥的音乐会亦不容错过。马其顿钢琴家狄里柏斯基将以第二钢琴协奏曲继续其拉赫曼尼诺夫巡礼，乐季压轴演出，将是迪华特与港乐一连三周的柴可夫斯基节。

2006年4月起，太古集团慈善信托基金成为乐团的首席赞助，此为港乐史上最大的企业赞助，令乐团得以在艺术上有更大的发展，向世界舞台迈进的同时，将高水准的演出带给广大市民，让更多人接触到古典音乐。港乐和香港的城市脉搏深深紧扣，积极推广管弦乐至社会各阶层，将精彩的音乐会体验带到各家各户，当中不少重要演出更透过电台及电视转播给全港市民欣赏，包括于跑马地马场游乐场举行的全年最大型交响演奏——太古「港乐·星夜·交响曲」。为了提高全港中、小、特殊学生对古典音乐的兴趣，港乐举办音乐教育计划「汇丰保险创意音符」，提供免费音乐会及各项教育活动。香港艺术发展局于2008年2月颁发「艺术推广奖」予香港管弦乐团，以表扬港乐近年来成功扩展观众层面和获取公众支持。

港乐的海外巡回演出，让乐团在港外建立声誉及进一步提升艺术水平。乐团曾参与上海之春国际音乐节及北京国际音乐节，2009年1月，乐团在迪华特的领导下到广州、北京及上海作中国巡演。今年9月，迪华特与港乐参与上海世博，于上海东方艺术中心演出贝多芬第九交响曲及特别委约香港作曲家林丰创作的《融》，作为2010中国巡演的首站，随后分别到西安音乐厅及北京国家大剧院演出马勒第七交响曲。

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. Hong Kong audience will be treated to the music-makings of 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. This September, de Waart and the HKPO appears 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 will be followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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“Mahler’s majesty is

de Waart’s triumph.”

Sam Olliver, South China Morning Post

「指挥之王……迪华特指挥华格纳，
是要告诉全世界：
香港管弦乐团从此不一样了。」

陶杰，《苹果日报》

艾度·迪华特

香港管弦乐团艺术总监兼总指挥

香港管弦乐团艺术总监兼总指挥艾度·迪华特享誉国际，素有「乐团建造者」的美誉，擅于成功将其带领的乐团提升至高度卓越的艺术水平。他曾担任的要职包括：悉尼交响乐团及荷兰电台爱乐乐团的艺术总监兼总指挥、荷兰歌剧院总指挥，以及鹿特丹爱乐乐团、三藩市交响乐团和明尼苏达乐团的音乐总监。他现同时担任美国密尔沃基交响乐团的音乐总监、圣保罗室乐团的艺术伙伴和荷兰电台爱乐乐团的桂冠指挥。

除指挥交响乐外，迪华特亦曾于世界各顶尖歌剧院执棒，如：伦敦科芬园、德国拜莱特、巴黎巴士底、纽约大都会，并曾在三藩市和悉尼指挥全套华格纳《指环》歌剧音乐会。他指挥港乐演出李察·史特劳斯的《莎乐美》、《深宫情仇》、《玫瑰骑士》、《女武神》第一幕、浦契尼的《蝴蝶夫人》和贝多芬的《费黛里奥》歌剧音乐会，均获高度评价。

迪华特经常应邀到各个世界一流的交响乐团担任客席指挥及与无数著名音乐家合作，灌录过的专辑多不胜数，他曾为 Philips、Virgin、EMI、Telarc 及 RCA 等著名唱片品牌录音，其中更包括为 Octavia/Exton 灌录、与荷兰电台爱乐合演的全套拉赫曼尼诺夫管弦乐作品及华格纳歌剧序曲。

艾度·迪华特凭藉其杰出的音乐成就荣获多项殊荣。他分别获得荷兰政府颁发雄狮勋位，以及澳洲政府颁发澳洲勋章，以表扬他于担任悉尼交响乐团艺术总监兼总指挥任内期间，对提升澳洲文化艺术生活所作出的贡献。他又获香港演艺学院颁发荣誉院士，以肯定他于国际间取得的音乐成就，特别是他对培育香港新一代音乐家所作出的努力。

Edo de Waart

Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

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

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

Edo de Waart is in constant demand as a guest conductor, regularly appearing with the world's leading symphony orchestras and musicians. His extensive recording catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. For Octavia/Exton, he has recorded the complete orchestral works by Rachmaninov and overtures of Wagner with the Netherlands Radio Philharmonic.

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

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The Maestro's Chair is endowed by the Octavian Society & Y. S. Liu Foundation.



张立萍 女高音
Liping Zhang soprano

“Returning to the role of Cio-Cio San...Liping Zhang is entirely compelling in her every move, and in the perfectly integrated expressive range of her silk-spun soprano.” *The Times*

生于武汉的女高音张立萍以演绎《蝴蝶夫人》的蝴蝶扬名国际，她曾于科芬园皇家歌剧院、大都会歌剧院、纽约市歌剧院、巴黎国家歌剧院、巴塞隆拿利赛奥大剧院及柏林德意志歌剧院等著名歌剧院演唱此角。她曾演唱的其他角色有：《卡门》的米凯拉(科芬园)、《杜兰朵》的柳儿(大都会歌剧院)、《弄臣》的吉尔达(挪威歌剧院)，以及《波希米亚的生涯》的咪咪(香港歌剧院)。

她首张由EMI发行的专辑《张立萍》：声乐独奏会于2008推出，当中辑录浦契尼、威尔第、唐尼采第和贝里尼的作品，如：《托斯卡》为了艺术为了爱、《蝴蝶夫人》美好的一天、《诺玛》圣洁的女神及《拉美莫尔的露契亚》癫疯场景。2010年3月，她获安德烈·洛依·韦伯邀请担任其新创作的音乐剧《真爱不死》的伦敦首演，最近，她更为由环球唱片发行的《真爱不死》亚洲版专辑演唱中文版主题曲。张立萍现任中央音乐学院声乐及歌剧系主任。🔥

Born in Wuhan, Chinese soprano Liping Zhang came to international attention in the role of Cio-Cio-San in *Madama Butterfly*, which she has sung at the Royal Opera, Covent Garden, the Metropolitan Opera, the New York City Opera, the Opéra national de Paris, the Gran Teatre del Liceu, Barcelona and at the Deutsche Oper Berlin, among others. Other roles include, Micaela in *Carmen* (Covent Garden), Liu in *Turandot* (Metropolitan Opera), Gilda in *Rigoletto* (Norwegian Opera) and Mini in *La Bohème* (Opera Hong Kong).

Her début EMI CD *Liping Zhang: Vocal Recital* released in 2008 showcases arias by Puccini, Verdi, Donizetti and Bellini, including Vissi d'arte (*Tosca*), Un bel di (*Madama Butterfly*), Casta diva (*Norma*) and The Mad Scene from *Lucia di Lammermoor*. In March 2010, she was invited by Andrew Lloyd Webber to appear in his new musical *Love Never Dies*'s London début. Recently, she has sung the Chinese version of the theme song in the Asian edition album of the musical on Polydor. Liping Zhang teaches at the Voice and Opera Department of the Central Conservatory of Music. 🔥



梁宁 女中音
Ning Liang mezzo-soprano

“The Chinese mezzo-soprano Ning Liang gives a volatile portrayal of the fretful and intemperate LuLing.” *The New York Times*

女中音梁宁是首位踏足史卡拉歌剧院的华人，曾于世界各地顶尖歌剧院亮相：大都会歌剧院、柏林国家歌剧院、柏林德意志歌剧院、科芬园皇家歌剧院、巴伐利亚国家歌剧院等等。她的大都会歌剧院首演是《玫瑰骑士》的奥克达菲安，该演出更被安排作全球转播，2007年，她再度获邀参与谭盾歌剧《秦始皇》的世界首演。她曾演唱的其他角色包括：《费加罗的婚礼》的凯露比罗、《女人心》的多娜贝拉、《西维利亚理发师》的罗西娜、《蒙太基与卡布烈堤家族》的罗密欧、《玛哈贡尼》的珍妮和《纳索斯的阿莉雅德》的作曲家等。

她曾推出的个人大碟有：迈耶贝尔的《旋律》、威尔第的《浪漫曲和短歌》，她又曾经参与马勒第二及第八交响曲的录音。2008年，她参演了华莱士《接骨师的女儿》的首演，这出歌剧改编自作家谭恩美2001年的同名畅销小说，并由作家亲自谱词，她演绎的璐琳让三藩市战争纪念歌剧院的观众留下深刻印象。🔥

The first Chinese singer ever to perform at Milan's La Scala, mezzo-soprano Ning Liang has appeared in many of the world's leading opera houses, including the Metropolitan Opera, Berlin State Opera, Deutsche Oper Berlin, Royal Opera, Covent Garden and the Bavarian State Opera, among others. Her début at the Metropolitan Opera as Octavian in *Der Rosenkavalier*, was broadcast worldwide and she returned in 2007 for the world première of Tan Dun's *The First Emperor*. Her other roles include, Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte*, Rosina in *Il Barbiere di Siviglia*, Romeo in *I Capuletti ed I Montecchi*, Jenny in *Mahagonny*, and the Composer in *Ariadne auf Naxos*.

Her solo recordings include Giacomo Meyerbeer's *Melodies*, and Giuseppe Verdi's *Romanza e Canzonetta*, and she has appeared on recordings in Mahler's Second and Eighth Symphonies. In 2008, she sang LuLing in *The Bonesetter's Daughter*, by the composer Stewart Wallace, with a libretto by Amy Tan, based on her best-selling 2001 novel, bringing a memorable performance to the audiences at the War Memorial Opera House in San Francisco. 🔥



莫华伦 男高音
Warren Mok tenor

"His technique is rock solid, with beautiful even timbre, and an engaging enthusiasm on stage; ringing top notes were attacked and held in rock-like Pavarotti vein." *The Guardian*

享誉国际的香港男高音莫华伦，经常于世界各大顶尖歌剧院献唱，包括柏林德意志歌剧院、巴黎国家歌剧院、罗马歌剧院、澳洲悉尼歌剧院及佛罗伦斯五月音乐节剧院等等。他能演唱逾60个不同角色，其中包括《杜兰朵》的卡拉富、《托斯卡》的卡瓦拉多西、《波希米亚的生涯》的鲁道夫、《卡门》的唐荷西、《阿依达》的拉达梅斯、《弄臣》的公爵、《茶花女》的阿菲度、卡洛王子、罗密欧、浮士德及维特等。

2008年，他获意大利政府授予「意大利团结之星骑士勋章」及法国政府授予「法国艺术骑士勋章」，以表扬他为中意及中法文化交流所作出的贡献。莫华伦让歌剧在香港及中国内地蓬勃发展，他是香港歌剧院的创办人及艺术总监，自2000年起担任澳门国际音乐节的艺术总监。🔥

A Hong Kong Chinese tenor with a distinguished international career, Warren Mok has been making frequent guest appearances throughout the world, including Deutsche Opera Berlin, Opéra national de Paris, Teatro dell'Opera di Roma, Opera Australia in Sydney Opera House and Teatro Maggio Musicale Fiorentino, among others. His operatic repertoire exceeds 60 roles including Calaf (*Turandot*), Cavaradossi (*Tosca*), Rodolfo (*La Bohème*), Don José (*Carmen*), Radames (*Aida*), Duke (*Rigoletto*), Alfredo (*La Traviata*), Don Carlos, Romeo, Faust, Werther, and many others.

In 2008, he was awarded *Knight of the Star of Solidarity of Italy* from the Government of Italy and *Knight of the Order of Arts and Letters* from the French Government. Both awards honour his contribution to bring the cultural exchanges between Hong Kong, Italy & France. He has made opera art form to be the important cultural life in Hong Kong & China. Warren Mok is the Founder & Artistic Director of Opera Hong Kong and has been the Artistic Director of Macau International Music Festival since 2000. 🔥



沈洋 低男中音
Shen Yang bass-baritone

"The judges rightly chose the astonishingly gifted Chinese bass-baritone Shen Yang...his magnetic hold over the audience was extraordinary. It was one of those 'a star is born' moments." *The Guardian*

生于天津，年青华人低男中音沈洋，于2007年勇夺BBC世界卡迪夫歌唱家大奖，2008年荣获波尔列堤-布依东尼基金艺术家大奖，2009年4月于大都会歌剧院首演莫扎特《唐乔望尼》的马赛图，让他成为于大都会首演的最年轻华人歌唱家。2010年2月，他再度获邀参与《波希米亚的生涯》，饰演哲学家哥林一角。他的演出有：在北京国家大剧院演出海顿的《四季》和与纽约爱乐合作演绎韩德尔的《弥赛亚》等。

他曾于世界各地举行独唱会及参与香港艺术节、勃艮第酒乐节，以及萨尔茨堡音乐节一场由保顿指挥的年青歌唱家音乐会。他是首位录制舒伯特《冬之旅》的华人，该专辑由风林唱片发行。2010年，他成为马林斯基白夜星光艺术节的万宝龙新声。沈洋现于上海音乐学院任教。🔥

Born in Tianjin, young Chinese bass-baritone Shen Yang is the winner of the 2007 BBC Cardiff Singer of the World. He received the Borletti-Buitoni Trust Award in 2008 and made his Metropolitan debut as Masetto in *Don Giovanni* in April 2009. The debut made him the youngest ever Chinese singers to perform in the Met. In February 2010, he returned as Colline in *La bohème*. Other engagements include, Haydn's *The Seasons* at the National Centre for the Performing Arts and the collaboration with the New York Philharmonic in Handel's *Messiah*.

He has held solo recitals around the world and has appeared at such festivals as, the Hong Kong Arts Festival, the Festival Musique et Vin in Burgundy and the Salzburg Festival in a young singers concert with Ivor Bolton. His recording of Schubert's *Winterreise* (Chinese Première) was released by FengLin Records. In 2010, he becomes the Montblanc New Voices at Stars of the White Nights at the Mariinsky. Shen Yang teaches at the Shanghai Conservatory of Music. 🔥



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Shanghai Opera House Choir



上海歌剧院合唱团是一个历史悠久的音乐表演团体。五十多年来，该团在歌剧、清唱剧、交响合唱、无伴奏合唱、重唱与独唱等各种声乐表演形式方面，积累了丰富的保留剧目。近年来与世界著名艺术家合作的经典外国歌剧有：《卡门》、《阿依达》、《浮士德》、《杜兰朵》、《波希米亚的生涯》、《茶花女》、《奥赛罗》、《罗密欧与茱丽叶》、《托斯卡》、《蝴蝶夫人》、《乡村骑士》和《丑角》等；交响乐和清唱剧有：《四季》、贝多芬第九交响曲、马勒第二、第三、第八交响曲、《依利亚》、《布兰诗歌》、《浮士德的天谴》、《弥赛亚》、《安魂曲》和《圣母悼歌》；中国经典作品有：《黄河大合唱》、歌剧《雷雨》、《李白》和《赌命》等。

融合了东西方的音乐传统，合唱团先后出访了三十多个国家和地区，曾应邀参加了澳门国际音乐节、澳洲布里斯本国际音乐节、德国萨布吕肯歌剧节、香港艺术节、新加坡亚洲艺术节及芬兰萨翁林纳歌剧节等。

Founded in 1956, the **Shanghai Opera House Choir** (SOHC) has a long-standing tradition and a wide-ranging repertoire which includes opera, oratorio and symphonic works as well as a cappella, solo and ensemble performances. Recent highlights have included opera performances with world-famous singers including *Carmen*, *Aida*, *Faust*, *Turandot*, *La Bohème*, *La Traviata*, *Otello*, *Roméo et Juliette*, *Tosca*, *Madam Butterfly*, *Cavalleria Rusticana* and *Pagliacci*. Performances with symphony orchestras have included *Four Seasons*, Beethoven's Ninth Symphony, Mahler's Second, Third and Eighth symphonies, *Elijah*, *Carmina Burana*, *Messiah* and *La Damnation de Faust*. SOHC also has a repertoire of Chinese traditional works such as the *Yellow River Cantata*, opera *Thunderstorm*, *Li Bai* and *The Wager*.

Bridging the music of the East and West, SOHC has travelled to more than thirty countries and regions. Recent international tours have included Macao International Music Festival, Brisbane International Music Festival, Saarbrücken Opera Festival, Hong Kong Arts Festival, Singapore Asian Arts Festival and Savonlinna Opera Festival.

www.shanghaiopera.com.cn

加比埃利 Giovanni Gabrieli

1556-1612

第一音乐曲 强弱奏鸣曲 Canzon primi toni Sonata pian'e forte

加比埃利家族是16世纪末威尼斯一个音乐世家，不少成员都极富音乐才华。祖云尼·加比埃利的叔伯安德鲁·加比埃利本身是个大作曲家，在威尼斯乐坛举足轻重。安德鲁有没有在音乐上教导或支持侄儿至今仍不得而知，但每次安德鲁自乐坛要职退下来后，继任的都是祖云尼，包括威尼斯圣马可大教堂管风琴师暨首席作曲家一职——自1584年起到1612年他死于肾结石为止，祖云尼一直担任此职。

圣马可大教堂是所有基督教国家里最宏伟的建筑物，加比埃利在这里不但负责演奏和作曲，连雇用歌手和乐师也要一手包办——这方面他也胜任有馀，吸引到欧洲最优秀的乐师前来，因此他也能采用前无古人的写作手法。声乐几乎是当时的教会音乐不可或缺的部分，但加比埃利却一反常规写作了大量纯器乐圣乐作品，包括加比埃利死后三年(1615年)出版的《乐曲》，收录了数十首为两个或多个乐器组合奏而写的作品。可惜教会的财政状况不久后开始崩溃，再也无法支持两个乐器组，也就是说教堂再也无法演奏这批乐曲，不久便被弃用、被尘封，最后更被遗忘，直至1963年才有人在德国卡塞尔一所图书馆里找到。当时的器乐曲都只可采用12个指定音符来写作——这也是这套作品的创作基础。**第一音乐曲**根据第一个指定音写成，是加比埃利最华丽的乐曲之一，采用了两个乐器组、十个声部，气氛像舞曲一般活泼。

圣马可大教堂空间宽阔、回响强劲，唱诗班传统上分两组，面对面座在教堂两旁，互相向著对方唱歌(称为「对唱」)。加比埃利的器乐曲也模仿对唱效果，而且把力度变化运用得出神入化；在凹型的圣马可大教堂里，这种回响效果(日后的巴洛克作曲家也趋之若鹜)也肯定十分震撼。加比埃利的《圣乐交响曲集》1597年在威尼斯出版，收录了16首器乐曲，乐器组合多姿多彩，最后一首正是为八件乐器而写的**强弱奏鸣曲**。

第一音乐曲为两支圆号、四支小号 and 两支长号而写。

强弱奏鸣曲为两支圆号、两支小号、三支长号 and 一支大号而写。

Canzon primi toni is written for two horns, four trumpets and two trombones.

Sonata pian'e forte is written for two horns, two trumpets, three trombones and a tuba.

The Gabrielis were a remarkably gifted musical family living in Venice at the end of the 16th century. Giovanni's uncle, Andrea, was a major composer and a significant figure in Venetian musical circles. Whether or not he taught or otherwise encouraged his nephew we don't know, but whenever he relinquished an important musical position it was invariably filled by his nephew. Among those posts 'inherited' by Giovanni from his uncle, was that of Organist and Principal Composer of St Mark's Cathedral in Venice, which post Giovanni held continuously from 1584 until his death from a kidney stone.

At St Mark's Gabrieli's duties did not merely include performing and composing but the hiring of singers and instrumentalists in order to perform in one of Christendom's greatest edifices. So successful was Gabrieli in attracting the services of Europe's finest instrumentalists that he was able to do something no previous composer had managed; he composed a huge body of purely instrumental music for sacred use at a time when virtually all church music usually involved singers. Among these works were several dozen *Canzon* for two or more instrumental groups, which were published in 1615, three years after Gabrieli's death. Shortly afterwards, however, the church's finances began to crumble and the expense of maintaining two separate bands meant that such instrumental music was no longer performed. The 1615 collection soon fell into disuse and eventually oblivion, and it was only rediscovered in 1963 in a library in the German city of Kassel. These works in the 1615 edition were based on the 12 tones on which all instrumental music of the time was based. The first of these prompted Gabrieli to produce one of his most extravagant scores, the **Canzon primi toni**, using a 10-part texture divided between two groups of instruments, and boasts a remarkably lively, almost dance-like character.

St Mark's is a huge, echoing space in which groups of singers were traditionally placed at opposite sides and would sing across to each other (known as "antiphonal" singing). Gabrieli imitated this antiphonal effect in his instrumental music and also made highly effective use of dynamic contrasts – making much of the echo effect (a device enthusiastically taken up by later Baroque composers) which, in the cavernous acoustic of St Mark's, must have sounded quite stunning. Published in Venice in 1597, Gabrieli's *Sacrae symphoniae* contains 16 such works for various combinations of instruments, the final one, originally scored for eight instruments, is the **Sonata pian' e forte**. 🎻



威尼斯圣马可大教堂
St Mark's Cathedral in Venice

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林丰 Fung Lam

生于 b. 1979

《融》 Rong

香港管弦乐团委约创作
世界首演

Commissioned by the
Hong Kong Philharmonic Orchestra
World Première

编制：短笛、两支长笛、两支双簧管、英国管、两支单簧管、低音单簧管、两支巴松管、低音巴松管、四支圆号、三支小号、三支长号、大号、定音鼓、古钹、沙锤、铁片、悬钹、ㄥ钹、沙纸、大鼓和弦乐组。

Instrumentation: piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, crotales, maracas, metal plate, suspended cymbal, sizzle cymbal, sandpaper, bass drum, and strings.



林丰
Fung Lam

www.funglam.com

随着2008年管弦乐曲《解》的首演，林丰不但成为首位获BBC委约创作的香港作曲家，更成为BBC史上委约创作的最年轻华人作曲家，三十岁前，已为BBC创作过三首管弦作品。他的作品曾于世界各地被演奏，当中包括他四度代表香港参加的亚洲作曲家联盟亚洲音乐节。他的作品曾被伦敦交响乐团、BBC爱乐、BBC音乐会乐团、新西兰交响乐团、香港小交响乐团、香港节日管乐团及东京佼成管乐团演奏。他又曾经为爱乐乐团位于伦敦南岸艺术中心设置的得奖虚拟乐团装置创作音乐。

他的最新管弦作品，是特别为上海世博会而创作，林丰表示：「这首短曲约有十个突出和对比大的部份。《融》表现出香港多元化的一面，又或者可以说是路边一瞥，香港的街景变化万千，而且往往让人意想不到，一座庙宇的旁边可能是一个篮球场，篮球场的隔邻是一座大厦，然后是公园、工厂……要于六分钟内用音乐全然表达香港，似乎没有可能，所以我以类似旅游协会宣传片的手法，将几个我描绘香港的音乐片段拼凑起来与大家分享。虽然表面上看(听)似截然不同，但透过共同理念的并列，几个部份又可以连系在一起。」

「我用了几个显然易听的动机：香港常见鸟类(栗背短脚鹬和黑脸噪鹛)的叫声代表香港自然的一面、佛教的阿弥陀佛和一首圣诗代表香港的多教并存，笼统点可以算是代表香港的多元文化、取材自摩斯密码字母H-O-N-G-K-O-N-G的节奏则用来代表香港高科技的一面，另外还有一个带有强烈中国色彩的原创主题。从个人层面来说，我从我的旧作中借来几个短的音乐动机，作为自己创作生涯的一个小回顾，并藉此表达出香港是一个新旧并存的城市。除此之外，一个上行的动机和其他几个部份都象徵着困境后的光明，充分表现出港人逆境自强的精神。其余几个部份『城市』味浓厚，代表香港人忙碌的生活。」

「《融》和我其他作的主要分别在于《融》较具『精选碟』的感觉。我的其他作品的独立性强，感觉完整，而《融》虽然都是一首独立作品，但透露出每个点子背后还有很多故事，有待观众去发掘。《融》是我首次为香港创作的作品，更是我首次登陆中国内地的作品，和《融》的概念一样，我希望透过这次演出，让大家见识到我音乐上的几个不同方面，然后再去发掘我其他的音乐。」

With the première of his orchestral work *Unlocking* in 2008, Fung Lam became not only the first Hong Kong composer, but also the youngest Chinese composer ever to have received a commission from the BBC, for whom he has already written three orchestral works while he was in his 20s. His works have been performed around the world at festivals, including four times representing Hong Kong at the Asian Composers' League Asian Music Festival. His music has been performed by the London Symphony, BBC Philharmonic, BBC Concert, New Zealand Symphony, Hong Kong Sinfonietta, Hong Kong Festival Wind and Tokyo Kosei Wind orchestras. He has also written music for the Philharmonia Orchestra's award-winning virtual orchestra installation at the South Bank Centre in London.

Of his latest orchestral work, written for the Shanghai Expo, the composer has commented; "Within a relatively short duration, there are about ten distinctive and contrasting sections. This represents the diversity of Hong Kong, or the experience of walking around the streets where the scenery can change sharply; a temple next to a basketball court next to a building next to a park next to a factory... Instead of attempting to 'capture' Hong Kong in six minutes – which would be impossible – I want to showcase various snippets of my impressions of Hong Kong in the manner of a promotional video from the tourist board or a movie trailer. Although they appear (sound) rather different on the surface, these sections are connected through the juxtaposition of shared ideas.

"I have used several recognisable motifs; songs of common birds (Chestnut Bulbul and Masked Laughingthrush) found in Hong Kong representing nature, a Buddhist chant ('Amitabha') and a church hymn representing multi-religion and, more generally, the cultural diversity of Hong Kong, a rhythm derived from the Morse code of the letters H-O-N-G-K-O-N-G representing the city's hi-tech side, and an original theme that has a strong Chinese flavour. On a personal level, I have resurrected several short musical motifs from my previous compositions, giving a retrospective element to the work and signifying the co-existence of the old and the new in Hong Kong. In addition to a rising motif, some sections suggest a sense of breakthrough against struggle, representing the fighting spirit of the Hong Kong people in difficult situations. There is a strong 'urban' feel in several sections representing the city's hectic and busy lifestyle.

"The main difference between *Rong* and all my other pieces is that it is meant to have an introductory feel, like a 'Best of' album. My other music is always self-contained and always has a very complete feel, but while *Rong* is still a complete piece of music, it somehow suggests there is more beyond the series of snippets, and urges the audience to explore further. There is a parallel to this on a personal level; it is my first major commission in Hong Kong and my first performance in mainland China, so I also wanted to showcase aspects of the different sides of my music in this short piece, and hope that the audience would like to find out more about my music afterwards." 🌸



栗背短脚鹎常见于一些较成熟的树林，例如大埔滘自然护理区或城门郊野公园，是中国南部常见的树林鸟类。(图片：郭汇昌/香港观鸟会)

Chestnut Bulbul is a typical woodland bird of southern China, commonly found in mature forest areas like Tai Po Kau Special Area and Shing Mun Country Park. (Photo: Andy Kwok/HKBWS)



黑脸噪鹛是香港最常见的鸟类之一，在市区公园亦可找到牠的足迹。(图片：吕德恒/香港观鸟会)

Masked Laughingthrush is a very common bird in Hong Kong, found even in urban parks. (Photo: Henry Lui/HKBWS)

特别鸣谢香港观鸟会协助提供图片。
Special thanks to the Hong Kong Bird Watching Society for their assistance in researching photos.

贝多芬

Ludwig van Beethoven

1770-1827

D小调第九交响曲「合唱」， 作品125

颇庄严而不太快的快板

十分活泼

如歌的极慢板

急板—很快的快板

Symphony No. 9 in D minor Choral, Op. 125

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto—Allegro assai

第九交响曲的部分素材早在1793年已面世—那年贝多芬首次想到把席勒《快乐颂》谱曲，而第九交响曲第四乐章的重要主题也在歌曲《爱的回归》出现了(但这首乐曲没有出版)。尽管如此，贝多芬还是等到伦敦爱乐协会委约他写作一首新交响曲时，第九交响曲才正式动工。1822年11月，伦敦爱乐协会邀请贝多芬写作新交响曲，答应付出50英镑作为报酬，附带条件是乐曲面世后18个月内不得出版。贝多芬不但接受了委约，更答应在1824年造访伦敦—似乎他完全打算指挥第九交响曲的首演。由于当时他已经积压了不少委约作品，所以迟至1823年中才认认真真动笔这首新曲—也就是后来的第九交响曲了。那时候，第一乐章已起草了大部分，第二乐章在7月完成，到了9月连第三乐章也脱稿了。

贝多芬写作第三乐章时遇到几番阻滞：首先是个11岁的男孩来拜访他。这个男孩1821年移居维也纳，随贝多芬的学生彻尔尼学习钢琴—那就是李斯特。李斯特后来坚称贝多芬出席了他一场钢琴独奏会，会后走到少年李斯特面前，在他面颊上亲了一个，以示欣赏。但当时贝多芬已经失聪，而且工作压力也很大，真有其事的机会微乎其微。另一方面，作曲家韦伯也在这时拜访贝多芬。韦伯后来声称贝多芬拥抱着他，说他是「了不起的家伙」—可是贝多芬却自言不喜欢韦伯的音乐。而更严重的阻碍是眼疾—贝多芬眼睛受感染，整整折腾了他一个夏季，5月时更迫不得已停工数星期；他的视力迟至翌年才完全恢复。

以上种种都耽误了乐曲的写作进度，结果第九交响曲要在1824年2月才完成。初时贝多芬打算在伦敦首演第九交响曲，但渐渐又放弃了这个念头(虽然乐曲完成后贝多芬的确拿到50英镑报酬，而且1825年3月21日第九交响曲在伦敦演出成功后，更额外获得100英镑报酬)；另一方面，贝多芬对维也纳的音乐家和观众早生厌倦，便提议在柏林首演第九交响曲；但维也纳却有30多个他的支持者游说他回心转意。结果贝多芬答应了让第九交响曲在维也纳首演—这是他十年来第一场在维也纳举行的音乐会。为此，贝多芬花了两个月时间

编制：短笛、两支长笛、两支双簧管、两支单簧管、两支巴松管、低音巴松管、四支圆号、两支小号、三支长号、定音鼓、大鼓、钹、三角铁及弦乐组。

Instrumentation: piccolo, two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, triangle, and strings.

Although elements of the Ninth Symphony date back to 1793 – when Beethoven first thought about setting Schiller’s *Ode to Joy* and when he first used the great theme which dominates the final movement, which originated in an unpublished song called *Gegenliebe* (Love’s Return) – it was a commission from the Philharmonic Society of London for a new symphony which eventually spurred him on to compose it. In November 1822 they offered him £50 for the manuscript of a new symphony with the proviso that it remained unpublished for 18 months. Beethoven not only accepted this commission, but also promised to visit London in 1824 where, we assume, he fully intended to direct the symphony’s première. There was quite a backlog of commissions, so it was only in mid-1823 that Beethoven settled down to work in earnest on what was to become his Ninth Symphony. Most of the first movement had already been sketched by that time, in July he completed the second, and the third was finished in September.

But during work on the third movement Beethoven had several interruptions. One was the visit of an 11-year-old boy who had moved to Vienna in 1821 and was having piano lessons from Beethoven’s own pupil Carl Czerny. That boy was Franz Liszt. In later life Liszt maintained that Beethoven had attended one of his piano recitals and gone up to the young boy afterwards and kissed him on the cheeks as a token of his admiration; but in view of Beethoven’s deafness and pressure of work, this seems highly unlikely. The composer Weber also visited Beethoven during that time and claimed afterwards that Beethoven (who had expressed a dislike of Weber’s music) had embraced him and called him “a devil of a good fellow”. A more serious interruption came in the guise of an eye infection which plagued him throughout the summer months and forced him to give up work entirely for three weeks in May. His eyesight did not fully recover until the following year.

These delays put back the completion of the work until February 1824, and somewhere along the line the idea of presenting it to London had fallen by the wayside (although Beethoven duly received his £50, as well as a further £100 after the Symphony had been performed successfully in London on 21st March 1825), and Beethoven, who had grown tired of the Viennese musicians and audiences, suggested it should be premiered in Berlin. A petition from no less than 30 of his Viennese admirers persuaded him otherwise and, for what was to be his first concert in the city for a decade,

1770

生于波恩，
贝多芬在12月17日受浸。

Born in Bonn,

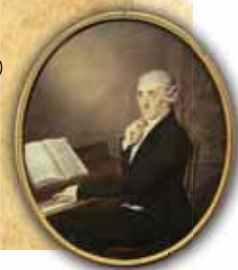
Ludwig van
Beethoven is
baptized on
17 December.



1792

11月，贝多芬到维也纳跟海顿
学习音乐。

In November
Beethoven went to
Vienna to study
with Haydn.



1800

在维也纳举行
第一交响曲的首演。

Première of the
First Symphony
in Vienna.



贝多芬：第九交响曲 BEETHOVEN: Symphony No. 9

物色合心意的乐师负责首演：24把小提琴、10把中提琴、大提琴和低音大提琴各12把、两根短笛、四根长笛、四支双簧管、四支单簧管、四支巴松管、两支低音巴松管(当时木管乐的演奏水平良莠不齐，因此他坚持每个木管声部都要用上两位乐手)、四把圆号、两把小号、三把长号、定音鼓、三角铃、钹、大鼓、四位独唱和一个大型合唱团。他把出版的乐谱题献给普鲁士国王弗里德里希·威廉三世。

1802

「海里根城遗嘱」— 贝多芬向命运低头的一封信函，透露其耳疾问题。

“Heiligenstadt Testament”— a resigned monologue on Beethoven's increasing deafness.



第一乐章开始时令人联想起破晓时分，气氛奇诡；风暴般的主题随后迸发。一些插段具有田园风情，但整体气氛还是暴烈、绷紧。第二乐章充满咄咄逼人的节奏和突如其来的力度变化，很能炫耀乐团的技巧。中段气氛颇质朴，迷人的舞曲轮流突显了木管(尤其那活泼得仿如着了魔似的巴松管)、弦乐和圆号。第三乐章气氛却突然逆转；开始时木管乐器每次奏出两个属于同一和弦的音符，渐渐汇聚而成一个和弦。浓艳抒情、接近赞美诗的小提琴主题从容不迫地开展；另一主题随即响起，表达出渴望的情怀。两个主题稍后以变奏方式处理。

强烈的不协和音突然响起，引入第四乐章。大提琴和低音大提琴奏出活跃的宣叙调，仿佛想要拨乱反正似的。前三乐章的主题接连重现，但大提琴和低音大提琴只把每个主题奏出了一点点，便又放弃了—它们似乎在想办法回避开端的不协和音。办法终于找到了：开始时只是初步的构思，先由双簧管、单簧管和巴松管试著奏出，大提琴和低音大提琴接著把它发展成完整的主题，再由乐团接手，而且变得越来越热烈。不协和音重现，迫使男低音开口，尝试令情况冷静下来，唱出席勒《快乐颂》开端的诗句。

1804

拿破仑称帝。
Napoleon proclaimed himself Emperor.



Beethoven spent the next two months gathering together the musicians he specifically wanted for the work's première: 24 violins, 10 violas, 12 cellos and double basses, two piccolos, four flutes, four oboes, four clarinets, four bassoons, two contrabassoons (because of the shaky standards of wind playing at the time Beethoven insisted on two players for each wind part), four horns, two trumpets, three trombones), timpani, triangle, cymbals, bass drum, four soloists and a large chorus. He dedicated the published score to King Friedrich Wilhelm III of Prussia.

The 1st movement opens with a strangely eerie evocation of dawn before the stormy main theme bursts on to the scene. There are more pastoral episodes, but the overriding mood is of violence and tension. The 2nd movement is a virtuoso showpiece for orchestra driven on by propulsive rhythms and sudden changes of dynamic. There is a central trio section which introduces a somewhat rustic character with its charming dance highlighting the woodwind (and especially an almost obsessively energetic bassoon), strings and horns in turn. The mood is dramatically changed for the 3rd movement. Opening with the woodwind instruments building up a chord by playing two notes each, the richly, lyrical, almost hymn-like violin theme unfolds with leisured ease, to be followed by a more yearning theme, both of which are then subjected to a series of variations.

A violent dissonance abruptly introduces the 4th movement. The cellos and basses give out a stirring recitative as if trying to call things to order. There then follows a succession of themes taken from the three previous movements, each summarily discarded by the cellos and basses who seem intent on finding a suitable way to avoid a repetition of the opening clash. It eventually comes from the germ of an idea, tentatively tried out by the oboes, clarinets and bassoons, which the cellos and basses turn into a fully-fledged theme which is taken up with increasing enthusiasm by the full orchestra. The reappearance of the dissonance prompts the bass to attempt to calm matters with the first lines of Schiller's *Ode to Joy*.

1818

贝多芬耳疾问题日益严重，
须靠书写作沟通。

Conversation book
needed for
communication on
account of Beethoven's
deafness.



1824

第九交响曲在维也纳首演，
由贝多芬本人亲自「指挥」。

Première of the **Ninth Symphony**
in Vienna, "conducted" by
Beethoven himself.



1827

3月26日，
贝多芬于其「舒华兹斯潘尼
寓所」逝世。

Beethoven dies on 26 March in the
"Schwarzspanierhaus" in Vienna.

贝多芬：第九交响曲 BEETHOVEN: Symphony No. 9

朋友们，不是这样的声音！
让我们唱出欢欣一点的歌，
唱出满满的喜乐！

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen und freudenvollere!

O friends, not these sounds!
Let us sing more cheerful songs,
more full of joy!

男低音继续，合唱团加入，唱出宏伟的欢欣之歌；

He continues, the chorus joining in with this great song of joy;

欢欣，是神只的光辉，
是极乐世界的女儿，
我们怀著炽热的痴迷
走进神圣的殿堂。
你的神奇力量
把世俗的歧见都消弭，
四海之内皆兄弟
你展翅之处皆成事。

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten Feuertrunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, the flame of the Gods,
Daughter of Elysium,
With fiery rapture we approach
Thy Holy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Wherever you spread your wings.

四位独唱者唱出第二节，合唱团随后加入。

The solo quartet (again followed by the chorus) gives out
the second verse.

朋友的朋友，
一个能赢得
爱妻真心相许的人，
让他加入我们欢腾的合唱！
对，无论谁人，只要
他能呼朋唤友，最少一人！
但那些没有朋友的人
就该垂著泪悄悄离去。

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

To the friend of a friend,
And the man who has won
A true and loving wife,
Let him join our chorus of jubilation!
Yes, whoever has but one soul
As his own in all the world!
But the man who knows nothing
Will steal away in tears.

在四位独唱者(包括女高音一个音区极高的乐段)引领下，
唱出第四节饮宴狂欢的情景。

The solo quartet (including a devastatingly high part for the soprano)
lead the seemingly intoxicated revelries of the fourth verse.

人人开怀畅饮
在大自然的怀抱里。
好人也好，坏人也好
都能品尝大自然的厚礼；
大自然给我们香吻与美酒，
给我们至死不渝的友谊。
虫虺尚且感到欢愉，
天使就在上帝跟前！

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of joy
At nature's breast.
All the good, all the bad
Alike will taste of her gift;
She gave us kisses and wine,
A loyal friend to the end.
Even the snake can feel pleasure,
And the cherub stands before God!

现在乐团也一同陶醉起来，一段令人开怀的短小进行曲响起，充满仿土耳其式的敲击效果(18世纪晚期维也纳人对这种效果情有独钟)。男高音独唱加入，然后是合唱团；

The intoxication seems now to have spread to the orchestra who embark on a delightful little march incorporating the mock-Turkish percussion effects much enjoyed in late 18th century Vienna. The tenor soloist (and later the chorus) join in;

快活，像天上星宿
神让它们运行不息
兄弟们，你们终生
也要像将要上阵的英雄一样！

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Gladly, like the heavenly bodies
Which He set on their courses
Brothers, you should run your race,
As a hero going to conquest.

乐团奏出的赋格曲段落精力充沛，象征全人类，然后合唱团再次唱出欢欣之歌；

From this the orchestra emerges with a vigorous fugue-like passage representing all mankind, after which the chorus sings again the song of joy;

欢欣，是神只的光辉，
是极乐世界的女儿，
我们怀著炽热的痴迷
走进神圣的殿堂。
你的神奇力量
把世俗的歧见都消弭
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With fiery rapture we approach
Thy Holy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Wherever you spread your wings.

音乐突然停下来。合唱团的男高音仿佛被千千万万的人类唬住似的，唱出席勒诗作的最后一节。在最后四行诗句，先有发人深省的一刻，然后合唱团唱出赋格曲(自巴赫开始，赋格曲就是人类世代繁衍的象征)，把全曲推进著欢欣的结束。

It all comes to a sudden halt, as the chorus tenors, as if overawed by the sheer size of the human race, introduce the last verse of Schiller's work. With the last four lines there is a moment of reflection before, using a fugue (which, since Bach, has been the musical form used to indicate the countless generations of humanity) the chorus brings the work to its ecstatic conclusion.

千千万万的人啊！我拥抱你们。
我把这个吻献给全世界！
兄弟们，在万点繁星之上
必定有位关爱大家的父神。
千千万万的人啊，你们可有诚心敬拜？
万千的众人啊吗？
世界啊，你可认识造物者？
在苍穹寻找祂，
祂必定就在星宿之上。

Seid umschlungen Millionen!
Diesen Kuss der ganzen Welt!
Brüder! über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such'ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
Do you know your Creator, O World?
Seek Him in the heavens,
Above the stars must He dwell.

最后，四位独唱者再次唱出欢欣之歌，合唱团为乐曲画上欣喜若狂的句号。🔥

Finally, the solo quartet, repeat the song of joy and the chorus brings the work to its ecstatic conclusion. 🔥

为港乐

喝彩!

朗朗

贝多芬及李斯特第一钢协

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Piano Concerto No.1

迪华特

马勒六及马勒七

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6 & 7

林昭亮 王健

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幻想交响曲

Perry's Symphonie
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曹秀美

Sumi Jo



PHOTO: CHEUNG CHI WAI

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Xi'an Concert Hall

北京 Beijing

17|9|2010 Fri 7:30pm

北京国家大剧院音乐厅

Concert Hall, National Centre for
the Performing Arts, Beijing

全马勒节目 All-Mahler Programme

《少年魔号》

Des Knaben Wunderhorn

聖安東尼向魚傳教、小鼓手、
萊茵小傳說、不幸時的慰藉

Des Antonius von Padua Fischpredigt,
Der Tamboursg'sell, Rheinlegendchen,
Trost im Unglück

第七交响曲
Symphony No. 7



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Hong Kong Philharmonic Orchestra 2010/11 Season

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桂丽
龙希
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梅丽芷
倪澜
王亮
黄嘉怡
#徐炬
张希
周腾飞

First Violins

Concertmaster
John Harding

First Associate Concertmaster
Leung Kin-fung

Second Associate Concertmaster
Wong Sze-hang

Third Associate Concertmaster
Zhu Bei

Mao Hua
Cheng Li
Ba Wenjing
Gui Li
Long Xi
Mao Yiguo
Rachael Mellado
Ni Lan
Wang Liang
Christine Wong Kar-ye
#Xu Heng
Zhang Xi
Zhou Tengfei

第二小提琴

●范丁
▲梁文瑄
华嘉莲
铃木美矢香
冒田中知子
李嘉道
方洁
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Second Violins

●Fan Ting
▲Leslie Ryang Moon-sun
Katrina Rafferty
Miyaka Suzuki
Tomoko Tanaka Mao
Ricardo de Mello
Fang Jie
Gallant Ho Ka-chun
Anders Hui
Russell Kan Wang-to
Lee Zhisheng
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*Chen Yi-ting
*Ke Xue
*Liu Boxuan
*Liu Fang-xi

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●凌显祐
▲熊谷佳织
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单簧管

●史安祖
▲史家翰
简博文

低音单簧管

简博文

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●Andrew Ling
▲Kaori Wilson
Li Ming
Alice Rosen
Cui Hong-wei
Fan Xing
Fan Yan
Ethan Heath
Sun Bin
Wang Jun
*Fu Shuimiao
*Yang Fan
*Zhang Shu-ying

Cellos

●Richard Bamping
■Fang Xiaomu
▲Dora Lam
Chen Yi-chun
+Anna Kwan Ton-an
Chan Ngat Chau
Cheung Ming-yuen
Timothy Frank
Li Ming-lu
Yalin Song
*Pan Yan

Double Basses

○Edward Merritt
▲Jiang Xinlai
George Lomdaridze
Feng Rong
Samuel Ferrer
Jeffrey Lehmborg
Philip Powell
Jonathan Van Dyke
*Chang Pei-heng

Flutes

●Megan Sterling
▲Olivier Nowak
Linda Stuckey

Piccolo

Linda Stuckey

Oboes

●Michael Wilson
■Ruth Bull
Sarah Turner

Cor Anglais

Sarah Turner

Clarinets

●Andrew Simon
▲John Schertle
Michael Campbell

Bass Clarinet

Michael Campbell

巴松管

●莫班文
▲李浩山
崔祖斯

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崔祖斯

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●Benjamin Moermond
▲Vance Lee
Adam Treverton Jones

Contra Bassoon

Adam Treverton Jones

Horns

●Mark Vines
■Russell Bonifede
▲Chow Chi-chung
Marc Gelfo
Homer Lee Siu-lam
Natalie Lewis

Trumpets

●Colin Oldberg
▲Christopher Moyses
Douglas Waterston
^Fung Ka Hing

Trombones

●Jarod Vermette
Maciek Walicki

Bass Trombone

Michael Priddy

Tuba

●Paul Luxenberg

Timpani

●James Boznos

Percussion

●Shaun Tilburg
Raymond Leung Wai-wa
Sophia Woo Shuk-fai

Harp

●Christopher Sidenius

Keyboard

●Shirley Ip

- 首席 Principal
- 联合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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