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## 民政事務局局长献辞 Message from the Secretary for Home Affairs

今晚是香港管弦樂團告別艾度·迪華特的音樂會。自2004年起，樂團在迪華特的領導下，已發展成亞洲區內首屈一指的樂團之一，成績有目共睹。他對本地文化及藝術發展的投入，不但喚起更多人對音樂的熱情，更有助香港鞏固國際文化都會的地位。在過去八個樂季，樂團90位樂師的藝術造詣不斷提升，深受觀眾和樂評人的推崇和愛戴。

迪華特對港樂及推動本地音樂發展貢獻良多。讓我們藉今晚的機會向這位最後一次以港樂藝術總監兼總指揮身份登場的音樂大師致敬。

**TONIGHT'S CONCERT** is Maestro Edo de Waart's finale with the Hong Kong Philharmonic Orchestra. Since the Maestro took the helm in 2004 as the Artistic Director and Chief Conductor, the Orchestra has gone through an impressive transformation. His dedication to developing the arts in Hong Kong helps to inspire and expand musical appreciation and to establish Hong Kong as a world-class cultural hub. Over the last eight seasons, the 90-strong ensemble has scaled new heights in artistic excellence, winning great acclaim from audiences and critics alike.

Maestro de Waart's contributions to the Orchestra and to the Hong Kong's musical scene are enormous. Please join me to thank and farewell the Maestro in – at least as Artistic Director and Chief Conductor – his final concert with the HKPO tonight.

曾德成

曾德成  
Tsang Tak-sing  
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## 獻辭 Message



**衷心**歡迎在座各位蒞臨今晚的音樂會，見證艾度·迪華特以藝術總監兼總指揮身份與香港管弦樂團合作的最後一套節目。他們共同努力，在音樂上精益求精，不斷豐富和深化香港的文化生活，《快樂頌》正好為這八個精彩樂季劃上完美句號。

自迪華特於2004/05樂季執掌港樂以來，港樂無論在套票訂購人數、票房收入，抑或觀眾人次方面均持續上升，贊助及捐款亦錄得可觀增長。

我希望藉今晚的機會，代表董事局各成員、樂團眾樂師及同事，以及在座所有愛樂樂迷，向艾度·迪華特總監送上最深的祝福和謝意。香港管弦樂團能夠有您這位大師的領導，我們都感到萬分光榮。

最後，我要向The Macallan慷慨贊助今晚的音樂會致衷心謝意，祝大家有一個愉快的晚上。

**IT IS WITH GREAT PLEASURE** that I welcome all of you to the final concert given by Maestro Edo de Waart in his capacity as Music Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. *The Ode to Joy* perfectly concludes Maestro de Waart's eight wonderful seasons with the orchestra. Together they have achieved musical excellence and enriched the cultural life of Hong Kong.

Since the 2004/05 season when Maestro de Waart first took the helm, the Orchestra has recorded tremendous growth in subscriptions and revenues, as well as in attendance. Sponsorship and donations have all risen impressively.

May I take this opportunity, on behalf of all the members from the Board of Governors, musicians and staff, as well as all music lovers here tonight, to express our heartfelt gratitude and warmest wishes to the Maestro. It has been our absolute privilege to have you in Hong Kong.

Lastly, I would like to thank The Macallan for their generous support in tonight's event. I wish you all a very enjoyable evening.

劉元生  
Y. S. Liu

香港管弦協會  
董事局主席

CHAIRMAN, BOARD OF GOVERNORS  
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## 獻辭 Message

PHOTO Bobby Lee



**歡迎**大家蒞臨我作為港樂音樂總監兼總指揮的最後一套音樂會。

八年以來，能夠和這個傑出的樂團合作，是一次難忘而非凡的經歷。我們彼此共同努力，屢創高峰，我衷心希望在座各位，亦能從中感受到這段奇妙旅程之中，一幕又一幕美妙的音樂，樂在其中。

我非常感謝蘇珊·葛蘭姆，能夠前來和我分享這個重要時刻，加上拉爾臣、朱詩敏、舒奈布尼和上海歌劇院合唱團的支持，今晚貝多芬第九交響曲一定精彩絕倫，我深信這次與港樂的告別禮定必令大家賞心悅目。

最後，我衷心告訴大家，我在香港所造的音樂都是我誠心摯愛，范瑞章頓將替我接掌這個優秀樂團，亦令我感到驕傲。請繼續支持你們的樂團！

**WELCOME** to my finale with the Hong Kong Philharmonic as its Artistic Director and Chief Conductor.

It is an amazing experience to have worked with this great ensemble over what have been eight unforgettable years. It has been a lot of hard work for all of us, but we have achieved an enormous amount together, and I hope all of you in the audience have also experienced this wonderful journey with the Orchestra and shared in the many enjoyable moments of great music.

I am very grateful to Susan Graham, who has come to share this very special moment with us. And with the support of Lisa Larsson, Henry Choo, Mark Schnaible and the Shanghai Opera House Chorus in Beethoven's magnificent Ninth Symphony, I am confident that my farewell to Hong Kong will be a most glorious and joyful occasion.

Last, but not least, I have truly enjoyed all our music-making here in Hong Kong, and I am proud that my good colleague Jaap van Zweden will now look after this magnificent orchestra for me. Please support your Orchestra as always!

艾度·迪華特  
Edo de Waart

香港管弦樂團  
藝術總監兼總指揮

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR  
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MOZART *Symphony No.35 Haffner*BACH *Violin Concerto in D minor, BWV1052*BACH *Violin Concerto No.2 in E, BWV1042*SHOSTAKOVICH (orch. Barshai) *Chamber Symphony, Op.110a*

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鮑羅丁 第二交響曲

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RAUTAVAARA *Symphony No.7 Angel of Light*BRUCH *Violin Concerto No.1*SIBELIUS *The Tempest Suite*

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德布西 《海》

布拉姆斯 第一鋼琴協奏曲

BRITTEN *Peter Grimes – Four Sea Interludes*DEBUSSY *La Mer*BRAHMS *Piano Concerto No.1*

18&amp;19.5.2012 Fri &amp; Sat 8pm CC \$400 \$300 \$220 \$140

A close-up portrait of Kolja Blacher, a man with short dark hair and a slight smile, wearing a black turtleneck sweater. He is holding a violin and bow, looking directly at the camera.

KOLJA BLACHER  
DIRECTOR / VIOLIN

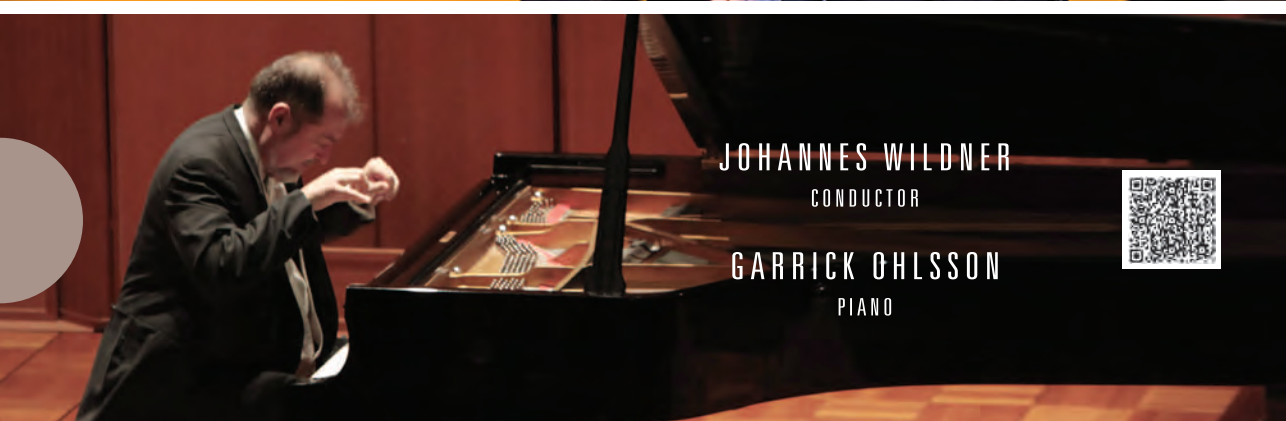


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# The Macallan Bravo Series

## 貝九—告別時刻

### Beethoven 9 – The Moment of Farewell

# BERLIOZ

14 白遼士 《埃及艷后之死》

16 BERLIOZ *La Mort de Cléopâtre*

~22'

中場休息 interval

# BEETHOVEN

24 貝多芬 第九交響曲

32 BEETHOVEN *Symphony No.9*

~65'

# ARTISTS

39 艾度·迪華特 指揮 / Edo de Waart conductor

40 拉爾臣 女高音 / Lisa Larsson soprano

41 葛蘭姆 女中音 / Susan Graham mezzo-soprano

42 朱詩敏 男高音 / Henry Choo tenor

43 舒奈布尼 低男中音 / Mark Schnaible bass-baritone

46 上海歌劇院合唱團 / Shanghai Opera House Chorus

4月20日的音樂會由香港電台錄音及錄影，香港電台第四台（FM97.6-98.9兆赫）現場直播，並於4月25日（星期三）下午2時重播。電視節目將於5月12日（星期六）下午1時45分由無線電視明珠台播出。

The 20th Apr concert is recorded by the RTHK and broadcast live by the RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat on 25th Apr (Wed) at 2pm. The audio-visual recording will be broadcast via TVB Pearl on 12th May (Sat) at 1:45pm.

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# SUSAN GRAHAM

葛蘭姆 | 女中音 MEZZO-SOPRANO

能夠再次和指揮大師迪華特同台，我深感榮幸。他在任期間對音樂熱情投入，成功提升樂團的演出水平，並在大家心目中留下無數深刻難忘的歡樂音樂時光！

在與迪華特合作的多年來，我獲益良多：獻身音樂、坦然無懼、真摯誠懇。他是一位令歌唱家能夠安心信任的指揮，他骨子裡有歌唱家的特質。他與生俱來就知道歌手們需要些甚麼，才能清晰表達出音樂所盛載的情感，無論於歌曲抑或歌劇。

白遼士的《埃及艷后之死》是首史詩式巨著，音樂上和戲劇上的要求都極高。我急不及待和迪華特去發掘當中的底蘊。我知道迪華特將會為大家揭開白遼士有趣的神秘面紗，而白遼士的音樂也是我的心頭好！除此之外，貝多芬的第九交響曲亦絕對是交響合唱音樂曲目之中最偉大的傑作之一，完全配合到這套告別音樂會，也是迪華特自己對音樂的「快樂頌」。能夠參與這次演出，我感到萬分雀躍，迪華特和他的家人將踏上人生的新里程，我衷心向他們送上祝福。

**It is my honor and pleasure** to sing once again with Maestro de Waart. His tenure with this orchestra is marked by his ardent commitment to serving the music, raising the standards of the orchestra's performances, and leaving his personal stamp of joyful and profound music-making!

In my many years of collaboration with Edo, I have learned a lot about performing: commitment to the music, fearlessness, integrity. He is a conductor whom singers have always trusted, because he has the soul of a singer. Instinctively he knows what we as singers need in order to effectively communicate the music and expression of a piece, whether it is orchestral songs or opera.

Berlioz' *La Mort de Cléopâtre* is an epic piece whose musical and dramatic demands are profound. I'm so looking forward to plumbing its depths with Maestro de Waart; I know that Berlioz' mysteries are joyfully explored by Edo, and it's some of my favorite music as well! In addition, Beethoven's Ninth Symphony is truly one of the grandest experiences in the entire canon of symphonic/choral music; completely fitting for these valedictory concerts and a genuine expression of Maestro de Waart's own "Ode to Joy" in making music. I am thrilled to be a part of these concerts, and wish Edo and his family well in their new horizons.

# 白遼士

1803-1869

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

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

## 《埃及艷后之死》

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

節目介紹中文翻譯：鄭曉彤

編制：

獨唱女中音、兩支長笛〔全兼短笛〕、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

# Hector **BERLIOZ**

1803–1869

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

Parental opposition to a musical career meant that much of Berlioz' youth was devoted to the study of medicine – to which he was clearly unsuited – and it was only in 1826 that he was able to enrol into the Paris Conservatoire and thereby place himself in a position to compete for the Prix de Rome. By that time he had already composed an orchestral work, a cantata, a mass, several songs and an opera, *Les Francs-juges*. So it is probably fair to say that he believed that he was well set to win the prize on his first attempt. Within a year he duly submitted the obligatory cantata – *La Mort d'Orphée* – which was pronounced unplayable by the judges. The following year, 1828, he again entered, this time winning second prize with *Herminie*, and with his setting of the following year's text, *La Mort de Cléopâtre* (The Death of Cleopatra), he was convinced he would win. As he wrote in his *Memoirs*; "I told myself that I was bound to win and I reasoned... that since they had already decided to give me the prize, there was no point in cramping my style... Why not let myself go and write...something from the heart?" He was thrilled by the choice of text; "Here was an idea worth expressing in music. I wrote what I believe was an imposing piece...I think it deserved first prize". But to say Berlioz' confidence proved ill-founded; the judges elected not to award a prize that year (1829) and Berlioz only triumphed the following year with *La Mort de Sardanapale*.

## *La Mort de Cléopâtre*

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

Programme notes by Dr Marc Rochester

### INSTRUMENTATION:

solo mezzo-soprano, two flutes (all doubling piccolos), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

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# 《埃及艷后之死》 *La Mort de Cléopâtre* *The Death of Cleopatra*

TEXT Pierre-Ange Vieillard

活力充沛的快板—  
宣敘調

就這樣！  
我的恥辱結束了。  
我是安東尼和凱撒的遺孀，  
現在又落入屋大維手上，  
我沒能迷住  
他殘酷的目光。  
我被擊倒，  
受盡屈辱。  
我褻瀆了  
悲淒的寡婦身分，  
想重拾美艷  
卻又徒勞無功；  
沒有用，都沒有用，  
我用上一切狡猾的秘技，  
我把遭奴役的鐵證  
藏在花朵之下；  
一切都避不開  
征服者的命令。  
在他腳下，  
我拖著粉碎了的顯赫過去。  
我的淚珠灑滿  
他雙手，  
托勒密家族的女兒  
竟遭拒絕。

**Allegro vivace con impeto –  
Récit**

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

**Allegro vivace with momentum –  
Recitative**

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

# 《埃及艷后之死》

## 如歌的慢板

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

亞克興把我  
送到征服者手上；  
我的王位，我的珍寶  
全都落入他手裡；  
我依然美艷動人，  
屋大維的冷淡  
比羅馬人的劍  
對我的創傷更大。

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

## Lento cantabile

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

Actium m'a livrée au vainqueur  
qui me brave;  
Mon sceptre, mes trésors  
ont passé dans ses mains;  
Ma beauté me restait,  
et les mépris d'Octave  
pour me vaincre ont fait plus  
que le fer des Romains.

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

## Lento cantabile

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

Actium delivered me  
to the conqueror;  
My sceptre, my treasures  
all passed into his hands;  
My beauty remained,  
and Octavius's scorn  
did more to defeat me  
than the Roman sword.

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

# *La Mort de Cléopâtre*      *The Death of Cleopatra*

沒有用，我用上  
一切狡猾的秘技，  
我把遭奴役的鐵證  
藏在花朵之下，  
一切都避不開  
征服者的命令。  
我的淚珠灑滿，  
他雙手。  
我竟遭拒絕。  
我！……來自那媲美  
維納斯的，洶湧的胸懷，  
在西德奴斯河岸上  
得意洋洋地躍起！

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

En vain de l'art épuisant  
les secrets,  
J'ai caché sous des fleurs  
les fers de l'esclavage,  
Rien n'a pu du vainqueur  
désarmer les décrets.  
Mes pleurs même ont coulé,  
sur ses mains répandus.  
J'ai subi l'affront des refus.  
Moi! ... qui du sein des mers,  
comparable à Vénus,  
m'élançai triomphante  
aux rives du Cydnus!

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

In vain, have I used  
all the known artful secrets,  
I have hidden beneath flowers  
the iron bonds of my enslavement,  
Nothing has averted  
the conqueror's decrees.  
My very tears ran spreading,  
upon his hands.  
I have suffered the insult of refusal.  
I!... who from the bosom of the waves,  
comparable to Venus,  
sprang in triumph upon  
the shores of Cydnus!

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

# 《埃及艷后之死》

## 沉思：神秘的緩板

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

## Méditation: Largo misterioso

*How if when I am laid into the  
tomb... Shakespeare*

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

## Meditation: Largo misterioso

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

## 激動的很快的快板

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

## Allegro assai agitato

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

## Allegro assai agitato

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

我有權  
怨命嗎？  
我有權  
以貞潔為藉口嗎？  
因為我，  
令神祉都逃離亞歷山大港，  
令伊西絲女神無人膜拜。  
偉大的法老，  
高貴的拉紀德王族，  
也會驚恐地飄離我身邊！

Du destin qui m'accable  
est-ce à moi de me plaindre?  
Ai-je pour l'accuser,  
ai-je le droit de la vertu?  
Par moi nos dieux  
ont fui d'Alexandrie,  
d'Isis le culte est détruit.  
Grands Pharaons,  
nobles Lagides,  
Vous me fuiriez avec horreur!

Have I the right to  
complain of my fate?  
Have I the excuse of  
the privileges of my virtue?  
Because of me  
our gods fled Alexandria,  
the cult of Isis is destroyed.  
Mighty Pharaohs,  
noble Lagides,  
you would fly from me in horror!

# La Mort de Cléopâtre      The Death of Cleopatra

我有權  
怨命嗎？  
我有權  
以貞潔為藉口嗎？  
偉大的法老，  
高貴的拉紀德王族，  
諸位會不發怒  
而容許她，  
在諸位的金字塔長眠，  
這個配不上諸位的女王？  
不，我令夫君  
蒙羞。  
他的骨灰在我眼前，  
他的幽靈追趕我。  
因為我，埃及  
成了羅馬的奴隸。  
因為我，令神祉都  
逃離亞歷山大港，  
令伊西絲女神無人膜拜。

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

## 中板—嚴謹的宣敘調

尼羅河的神祇……  
祢們……出賣了我！  
屋大維在馬車……等我。  
臨終的……  
埃及豔后……  
才配得上……凱撒！

Du destin qui m'accable est-ce à  
moi de me plaindre?  
Ai-je pour l'accuser,  
ai-je le droit de la vertu?  
Grands Pharaons,  
nobles Lagides,  
Verrez-vous entrer  
sans courroux,  
Pour dormir dans vos pyramides,  
Une reine indigne de vous?  
Non, j'ai d'un époux  
dés honore la vie.  
Sa cendre est sous mes yeux,  
son ombre me poursuit.  
C'est par moi qu'aux Romains  
l'Egypte est asservie.  
Par moi nos dieux ont fui  
les murs d'Alexandrie,  
Et d'Isis le culte est détruit.

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

## Moderato – Récit mesuré

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

Have I the right to  
complain of my fate?  
Have I the excuse of  
the privileges of my virtue?  
Mighty Pharaohs,  
noble Lagides,  
will you allow her to enter  
without wrath,  
to rest in your pyramids,  
a queen unworthy of you?  
No, I was the dishonour of  
my spouse.  
His ashes are before my eyes,  
his ghost pursues me.  
It is because of me that Rome  
enslaved Egypt.  
Because of me our gods have left  
the walls of Alexandria,  
and the cult of Isis is destroyed.

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

## Moderato – Recitative in strict time

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

# 貝多芬

1770-1827

**第**九交響曲的部分素材早在1793年已面世—那年貝多芬首次想到把席勒《快樂頌》譜曲，而第九交響曲第四樂章的重要主題也在歌曲《愛的回歸》出現了〔但這首樂曲沒有出版〕。儘管如此，貝多芬還是等到倫敦愛樂協會委約他寫作一首新交響曲時，第九交響曲才正式動工。1822年11月，倫敦愛樂協會邀請貝多芬寫作新交響曲，答應付出五十英鎊作為報酬，附帶條件是樂曲面世後十八個月內不得出版。貝多芬不但接受了委約，更答應在1824年造訪倫敦—似乎他完全打算指揮第九交響曲的首演。由於當時他已經積壓了不少委約作品，所以遲至1823年中才認認真真動筆這首新曲—也就是後來的第九交響曲了。那時候，第一樂章已起草了大部分，第二樂章在7月完成，到了9月連第三樂章也脫稿了。

貝多芬寫作第三樂章時遇到幾番阻滯：首先是個十一歲的男孩來拜訪他。這個男孩1821年移居維也納，隨貝多芬的學生徹爾尼學習鋼琴—那就是李斯特。李斯特後來堅稱貝多芬出席了他一場鋼琴獨奏會，會後走到少年李斯特面前，在他面頰上親了一個，以示欣賞。但當時貝多芬已經失聰，而且工作壓力也很大，真有其事的機會微乎其微。另一方面，作曲家韋伯也在這時拜訪貝多芬。韋伯後來聲稱貝多芬擁抱著他，說他是個「了不起的傢伙」—可是貝多芬卻自言不喜歡韋伯的音樂。而更嚴重的阻礙是眼疾—貝多芬眼睛受感染，整整折騰了他一個夏季，5月時更迫不得已停工數星期，他的視力遲至翌年才完全恢復。

## D小調第九交響曲「合唱」，Op.125

頗莊嚴而不太快的快板

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以上種種都耽誤了樂曲的寫作進度，結果第九交響曲要在1824年2月才完成。初時貝多芬打算在倫敦首演第九交響曲，但漸漸又放棄了這個念頭（雖然樂曲完成後貝多芬的確拿到五十英鎊報酬，而且1825年3月21日第九交響曲在倫敦演出成功後，更額外獲得一百英鎊報酬），另一方面，貝多芬對維也納的音樂家和觀眾早生厭倦，便提議在柏林首演第九交響曲，但維也納卻有三十多個他的支持者游說他回心轉意。結果貝多芬答應了讓第九交響曲在維也納首演—這是他十年來第一場在維也納舉行的音樂會。為此，貝多芬花了兩個月時間物色合心意的樂師負責首演：廿四把小提琴、十把中提琴、大提琴和低音大提琴各十二把、兩支短笛、四支長笛、四支雙簧管、四支單簧管、四支巴松管、兩支低音巴松管（當時木管樂的演奏水平良莠不齊，因此他堅持每個木管聲部都要用上兩位樂手）、四支圓號、兩支小號、三支長號、定音鼓、三角鈴、鈸、大鼓、四位獨唱和一個大型合唱團。他把出版的樂譜題獻給普魯士國王弗里德里希·威廉三世。

第九交響曲的首演委實哄動一時。首演1824年5月7日於維也納卡特內羅劇院舉行，根據當時的報道：「公眾給予這位音樂英雄最崇高的致意和同情，他們被貝多芬這首美妙、龐大的創作深深被吸引住，樂段與樂段之間歡呼聲此起彼落，結尾時仍掌聲不絕。」很遺憾，當時在台上的貝多芬已近乎全聾，獨奏女低音嘉露蓮·恩格，要動身把貝多芬擰向觀眾，才令作曲家能夠目睹觀眾對他的音樂的熱烈反應。要指出一點，雖然貝多芬的確站在樂隊前面，指示著各樂章的速度，但他實際上並非在指揮樂隊，這個重任其實交托了給劇院的音樂總監米高·翁勞夫，只是他當時躲了了一個觀眾看不到的地方。



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# 貝多芬

1770–1827

## D小調第九交響曲「合唱」，Op.125

**第一樂章**開始時令人聯想起破曉時分，氣氛奇詭，風暴般的主題隨後迸發。一些插段具有田園風情，但整體氣氛還是暴烈、繃緊。**第二樂章**充滿咄咄逼人的節奏和突如其來的力度變化，很能炫耀樂團的技巧。中段氣氛頗質樸，迷人的舞曲輪流突顯了木管〔尤其那活潑得仿如著了魔似的巴松管〕、弦樂和圓號。**第三樂章**氣氛卻突然逆轉，開始時木管樂器每次奏出兩個屬於同一和弦的音符，漸漸匯聚而成一個和弦。濃艷抒情、接近讚美詩的小提琴主題從容不迫地開展，另一主題隨即響起，表達出渴望的情懷。兩個主題稍後以變奏方式處理。

強烈的不協和音突然響起，引入**第四樂章**。大提琴和低音大提琴奏出活躍的宣敘調，彷彿想要撥亂反正似的。前三樂章的主題接連重現，但大提琴和低音大提琴只把每個主題奏出了一點點，便又放棄了——它們似乎在想辦法迴避開端的不協和音。辦法終於找到了：開始時只是初步的構思，先由雙簧管、單簧管和巴松管試著奏出，大提琴和低音大提琴接著把它發展成完整的主題，再由樂團接手，而且變得越來越熱烈。不協和音重現，迫使男低音開口，嘗試令情況冷靜下來，唱出席勒《快樂頌》開端的詩句：

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

朋友們，不是這樣的聲音！  
讓我們唱出歡欣一點的歌，  
唱出滿滿的喜樂！

男低音繼續，合唱團加入，唱出宏偉的歡欣之歌：

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

歡欣，是神祇的光輝，  
是極樂世界的女兒，  
我們懷著熾熱的癡迷，  
走進神聖的殿堂。  
你的神奇力量，  
把世俗的歧見都消弭，  
四海之內皆兄弟，  
你展翅之處皆成事。

# 貝多芬

1770–1827

四位獨唱者唱出第二節，合唱團隨後加入。

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!

朋友的朋友，  
一個能贏得  
愛妻真心相許的人，  
讓他加入我們歡騰的合唱！  
對，無論誰人，只要  
他能呼朋喚友，最少一人！  
但那些沒有朋友的人  
就該垂著淚悄悄離去！

在四位獨唱者〔包括女高音一個音區極高的樂段〕引領下，唱出第四節飲宴狂歡的情景：

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.

人人開懷暢飲，  
在大自然的懷抱裡。  
好人也好，壞人也好，  
都能品嚐大自然的厚禮，  
大自然給我們香吻與美酒，  
給我們至死不渝的友誼，  
蟲虺尚且感到歡愉，  
天使就在上帝跟前！

現在樂團也一同陶醉起來，一段令人開懷的短小進行曲響起，充滿仿土耳其式的敲擊效果〔十八世紀晚期維也納人對這種效果情有獨鍾〕。男高音獨唱加入，然後是合唱團：

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

快活，像天上星宿，  
神讓它們運行不息，  
兄弟們，你們終生  
也要像將要上陣的英雄一樣。

## D小調第九交響曲「合唱」，Op.125

頗莊嚴而不太快的快板

十分活潑

如歌的極慢板－中庸的行板

終曲：急板－很快的快板

樂團奏出的賦格曲段落精力充沛，象徵全人類，然後合唱團再次唱出歡欣之歌：

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

歡欣，是神祇的光輝，  
是極樂世界的女兒，  
我們懷著熾熱的癡迷，  
走進神聖的殿堂。  
你的神奇力量，  
把世俗的歧見都消弭，  
四海之內皆兄弟，  
你展翅之處皆成事。

音樂突然停下來。合唱團的男高音彷彿被千千萬萬的人類唬住似的，唱出席勒詩作的最後一節。在最後四行詩句，先有發人深省的一刻，然後合唱團唱出賦格曲（自巴赫開始，賦格曲就是人類世代繁衍的象徵），把全曲推進著歡欣的結束。

Seid umschlungen Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder! über'm Sternenzelt  
Muß ein lieber Vater wohnen.

千千萬萬的人啊！我擁抱你們。  
我把這個吻獻給全世界！  
兄弟們，在萬點繁星之上，  
必定有位關愛大家的父神。

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muß er wohnen.

千千萬萬的人啊，你們可有誠心敬拜？  
世界啊，你可認識造物者？  
在蒼穹尋找祂！  
祂必定就在星宿之上。

最後，四位獨唱者再次唱出歡欣之歌，合唱團為樂曲畫上欣喜若狂的句號。

節目介紹中文翻譯：鄭曉彤

編制：

獨唱女高音、獨唱女中音、獨唱男高音、獨唱男低音、合唱團、短笛、  
兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、  
四支圓號、兩支小號、三支長號、定音鼓、大鼓、鈸、三角鐵及弦樂組。

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「在他〔拉沙里夫〕領導下，

## 港樂幾乎聽似另一個樂團

……情緒變化上落幅度驚人，音量的控制嚴謹，  
敘事式的音樂描繪出一幅又一幅的音畫……」

周光秦博士，《亞洲週刊》，評2010年6月拉沙里夫指揮港樂演出蕭斯達高維契第十一交響曲

# Ludwig van **BEETHOVEN**

1770–1827

**A**lthough 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 premièred in Berlin. A petition from no less than 30 of his

# Symphony No.9 in D minor

## Choral, Op.125

Allegro, ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile – Andante moderato

Finale: Presto – Allegro assai

Viennese admirers persuaded him otherwise and, for what was to be his first concert in the city for a decade, 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 première created a sensation. According to one contemporary report of the concert given in Vienna's Kärntnerthor Theatre on 7th May 1824, "the public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them." Sadly, by that stage Beethoven was almost wholly deaf and the contralto soloist, Caroline Unger, physically had to turn him around so that he could see the audience's rapturous response to his music. It should be pointed out, though, that while Beethoven was standing in front of the orchestra and indicating the speeds for each movement, he was not actually conducting the orchestra; that task was given to the theatre's Musical Director, Michael Umlauf, who remained hidden from the audience's view throughout the performance.

The **first 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 **second 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 **third 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.

# Ludwig van **BEETHOVEN**

1770–1827

A violent dissonance abruptly introduces the **fourth 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";

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!

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

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
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.

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

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 dies em 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!

---

# Symphony No.9 in D minor

## Choral, Op.125

Allegro, ma non troppo, un poco maestoso  
 Molto vivace  
 Adagio molto e cantabile – Andante moderato  
 Finale: Presto – Allegro assai

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

Freude trinken alle Wesen	All creatures drink of joy
An den Brüsten der Natur;	At nature's breast;
Alle Guten, alle Bösen	All the good, all the bad
Folgen ihrer Rosenspur.	Alike will taste of her gift.
Küsse gab sie uns und Reben,	She gave us kisses and wine,
Einen Freund, geprüft im Tod;	A loyal friend to the end;
Wollust ward dem Wurm gegeben,	Even the snake can feel pleasure,
Und der Cherub steht vor Gott.	And the cherub stands before God.

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;

Froh, wie seine Sonnen fliegen	Gladly, like the heavenly bodies
Durch des Himmels prächt'gen Plan,	Which He set on their courses,
Laufet, Brüder, eure Bahn,	Brothers, you should run your race,
Freudig, wie ein Held zum Siegen.	As a hero going to conquest.

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

Freude, schöner Götterfunken,	Joy, the flame of the Gods,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	With fiery rapture we approach,
Himmlische, dein Heiligtum.	Thy Holy sanctuary.
Deine Zauber binden wieder,	Thy magic power re-unites,
Was die Mode streng geteilt;	All that custom has divided;
Alle Menschen werden Brüder,	All men become brothers,
Wo dein sanfter Flügel weilt.	Wherever you spread your wings.



香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA

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CR no. 34994

# Ludwig van **BEETHOVEN**

1770–1827

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

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.

Seid umschlungen Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder! Überm Sternenzelt  
Muß ein lieber Vater wohnen.

You millions, I embrace you.  
This kiss is for all the world!  
Brothers, above the starry canopy  
There must dwell a loving Father.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muß er wohnen.

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.

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

Programme notes by Dr Marc Rochester

### INSTRUMENTATION:

solo soprano, solo mezzo-soprano, solo tenor, solo bass, chorus, piccolo, two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, triangle, and strings.



PHOTO Cheung Chi Wai

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，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，由2012/13樂季起，港樂將在音樂總監范瑞韋頓帶領下繼續精益求精。

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。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手作跨界演出。

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。2010年9月，迪華特再次到中國巡演，並分別在上海世博會2010、西安及北京演出。

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

**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. The 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, the HKPO has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

The 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. The Orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO returned to China, performing at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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

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## 艾度·迪華特

### EDO DE WAART

香港管弦樂團藝術總監兼總指揮  
ARTISTIC DIRECTOR AND CHIEF CONDUCTOR OF  
THE HONG KONG PHILHARMONIC ORCHESTRA

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他現時是美國密爾沃基交響樂團的音樂總監、皇家法蘭德斯愛樂的總指揮、聖保羅室樂團的藝術伙伴和荷蘭電台愛樂樂團的桂冠指揮。

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

迪華特經常應邀到各個世界一流的交響樂團擔任客席指揮及與無數著名音樂家合作，灌錄過的專輯多不勝數，他曾為Philips、Virgin、EMI、Telarc及RCA等著名唱片品牌錄音，其中更包括為Octavia/Exton灌錄、與荷蘭電台愛樂合演的全套拉赫曼尼諾夫管弦樂作品及華格納歌劇序曲。

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

**Edo de Waart** is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, 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, Chief Conductor of the Royal Flemish Philharmonic, 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.





## 拉爾臣 LISA LARSSON

女高音 SOPRANO

瑞典女高音拉爾臣出道時是一位長笛演奏家，她於瑞士巴塞爾接受聲樂訓練，早期於瑞士蘇黎世歌劇院演出，曾與亞奴閣、魏瑟—莫斯特及其他著名指揮合作。她首次於瑞士以外的演出，是在米蘭歌劇院上演的《魔笛》，她演唱巴巴堅娜一角，由梅狄擔任指揮。

她曾於世界各大歌劇殿堂演出，包括：科芬園皇家歌劇院、巴伐利亞國家歌劇院、鳳凰劇院、蒙地卡羅歌劇院、萊比錫歌劇院、蘇黎世歌劇院、日內瓦大劇院、巴塞爾劇院、皇家瑞典歌劇院及丹麥歌劇院等。其他演出包括：與溫特圖爾音樂學院樂團合作，參與《最後四首藝術歌曲》音樂會演出及錄音、與阿姆斯特丹古樂團合作，演出海頓清唱劇、與十八世紀樂團巡迴歐洲演出、與阿納姆愛樂樂團合作，世界首演荷蘭作曲家帕丁的新作、與荷蘭愛樂、柏林愛樂、BBC愛樂、新日本愛樂等合作，以及參與多個和史杜茲文的Orfeo 55樂團合作的音樂項目。

拉爾臣於音樂廳內表現同樣自如，曾與阿巴度、比力尼俄夫、哈汀、哥連、戴維斯爵士、曼納歌達、費沙、雲尼斯、薩內蒂、蘭格利、辛奈斯基等著名指揮合作，又與柏林愛樂、維也納交響樂團、蘇黎世大會堂樂團、法蘭克福黑森州廣播交響樂團、薩爾斯堡室樂團、NHK交響樂團及馬勒室樂團等合作。此外，她又曾與多個優秀的古樂團合作演出。

拉爾臣曾灌錄多張大碟，包括莫扎特的《唐喬望尼》（哈汀指揮）、《皇帝的慈悲》（費沙指揮）及《西皮歐的夢》（馮·德葛茲指揮）、韓德爾《耶弗》（史頓指揮）、巴赫的清唱劇（嘉狄拿爵士指揮）、聖誕及復活節神劇、聖母頌歌和多首清唱劇（湯·庫普曼指揮）。她的最新專輯是馬勒的第八交響曲（光明的聖母），由洗文指揮蘇黎世大會堂樂團演出。

Following an early career as a flautist, Swedish soprano **Lisa Larsson** studied singing in Basel. She started her career at the Zurich Opera House in performances under Nikolaus Harnoncourt, Franz Welser-Möst and other important conductors. Her first engagement outside Switzerland was Papagena in *The Magic Flute* at the Teatro alla Scala in Milan under Riccardo Muti.

She has appeared at major opera houses including the Royal Opera House, Covent Garden, Bayerische Staatsoper, Teatro La Fenice, Opéra de Monte Carlo, Oper Leipzig, Opernhaus Zürich, Grand Théâtre de Genève, Theater Basel, the Royal Swedish and Danish Opera. Future engagements include concerts and CD recordings of *Four Last Songs* with Musikkollegium Winterthur, and Haydn's cantatas with Combattimento Consort Amsterdam, a European tour with touring with the Orchestra of the Eighteenth Century, world première of new work by Martijn Padding with Het Gelders Orkest, concerts with the Netherlands Philharmonic, the Berlin Philharmonic, BBC Philharmonic Orchestra, New Japan Philharmonic, and various projects with Orfeo 55 and Nathalie Stutzmann.

Equally at home on the concert platform, Lisa Larsson's appearances have included performances with Claudio Abbado, Mikhail Pletnev, Daniel Harding, Sir Colin Davis, Antonello Manacorda, Adam Fischer, Lawrence Renes, Massimo Zanetti, Louis Langrée and Vassily Sinaisky and orchestras such as the Berlin Philharmonic Orchestra, Vienna Symphony Orchestra, Zurich Tonhalle Orchestra, Hessischer Rundfunk Symphony Orchestra Frankfurt, Camerata Salzburg, NHK Symphony Orchestra and Mahler Chamber Orchestra. She has also worked with many of the leading period instrument ensembles.

Lisa Larsson's numerous recordings include Mozart's *Don Giovanni* (Daniel Harding), *Mitridate* (Adam Fischer) and *Il Sogno di Scipione* (Gottfried von der Goltz), Handel's *Jephta* (David Stern) as well as Bach cantatas with Sir John Eliot Gardiner, the Christmas and Easter Oratorios, Magnificat and numerous cantatas conducted by Ton Koopman. Her latest release is Mahler's Eighth Symphony (*Mater gloriosa*) under David Zinman with the Zurich Tonhalle Orchestra.



PHOTO Dario Acosta

## 葛蘭姆 SUSAN GRAHAM

女中音 MEZZO-OPRANO

葛蘭姆是當今最頂尖的歌唱家之一，在歌劇及音樂會舞台上同樣成績驕人。她是演繹法國音樂的名家，榮獲法國政府頒發騎士榮譽勳章。

葛蘭姆曾擔任多齣十七到二十世紀名作的女主角，於全球各大歌劇院亮相，其中包括：米蘭歌劇院、科芬園皇家歌劇院、維也納國家歌劇院、巴黎國家歌劇院、德累斯頓歌劇院及薩爾斯堡音樂節等，與眾多世界級指揮家及樂團同台演出。

這位格林美得獎女高音的2011/12樂季重要演出包括：與加拿大歌劇團首演格魯克《伊菲姬尼在陶里德》的伊菲姬尼、再度與三藩市歌劇院合作，擔演韓德爾《賽爾西》的主角，以及與巴黎歌劇院合作，演出里夏膾炙人口的輕歌劇《風流寡婦》。她於一月在美國舉行巡迴獨唱會，壓軸尾站是卡奈基音樂廳，同行的是和她合作無間的演出伙伴、鋼琴家馬田尼奧。

葛蘭姆於三個樂季前，一連灌錄兩張廣獲好評的大碟：夥拍鋼琴家馬田尼奧，收錄法國藝術歌曲百年經典的「Un frisson Français」，以及由EMI古典唱片發行、和歷圖爵士及柏林愛樂合作的白遼士《埃及艷后之死》。在此前灌錄的個人獨唱專輯，則有收錄拉威爾《天方夜譚》及蕭頌《愛與海之詩》的「Poèmes de l'amour」。她和鋼琴家艾馬合作的艾菲斯專輯，為她贏得格林美大獎。而她演唱浦賽爾《狄多與依尼阿斯》中的女主角狄多，亦令她榮獲格林美提名和法國卡拉絲大獎。她的歌劇錄音，則涵蓋韓德爾《阿爾辛娜》、格魯克《伊菲姬尼在陶里德》、以至巴伯的《雲妮莎》及赫吉的《越過死亡線》。

生於美國新墨西哥州、長於德薩斯州的葛蘭姆，在德薩斯州理工大學及曼克頓音樂學院接受音樂訓練，2008年獲曼克頓音樂學院頒發榮譽音樂博士學位。她於2004年獲《音樂美國》雜誌選為年度聲樂家，2006年其家鄉德薩斯州米德蘭市宣布將九月五日永久定為「葛蘭姆日」，以肯定她的卓越成就。

**Susan Graham**, one of the world's foremost stars of opera and recital, is celebrated as an expert in French music and has been honoured by the French government with the title Chevalier de la Légion d'honneur.

Susan Graham has sung leading roles from the 17th to 20th centuries in the great opera houses of the world, including Milan's La Scala, the Royal Opera House, Covent Garden, Vienna State Opera, Opéra national de Paris, Dresden's Semperoper and the Salzburg Festival, and she has appeared with many of the world's leading conductors and orchestras.

Highlights of Susan Graham's 2011/12 season included the Grammy-award winner's much-anticipated Canadian Opera Company début as Iphigenia in Gluck's *Iphigenia en Tauride*. Graham also returned to the San Francisco Opera in the title role of Handel's *Xerxes*, and the Paris Opera for performances of Franz Lehár's popular operetta *The Merry Widow*. In January, she embarked on an American recital tour with her frequent collaborator, pianist Malcolm Martineau that culminated in her return to Carnegie Hall.

Three seasons ago, Susan Graham expanded her distinguished discography with two recordings, "Un frisson Français", a survey of a century of French song with pianist Malcolm Martineau, and Berlioz's *La Mort de Cléopâtre*, recorded with the Berlin Philharmonic and Sir Simon Rattle for EMI Classics. Earlier solo CDs include "Poèmes de l'amour" with Ravel's *Shéhérazade* and Chausson's *Poème de l'amour et de la mer*. Her disc of Charles Ives songs with Pierre-Laurent Aimard won a Grammy, and she received both a Grammy nomination and France's Maria Callas award for her Dido in Purcell's *Dido and Aeneas*. Her complete opera recordings range from Handel's *Alcina* and Gluck's *Iphigénie en Tauride* to Barber's *Vanessa* and Heggie's *Dead Man Walking*.

Born in New Mexico and raised in Texas, Susan Graham studied at Texas Tech University and the Manhattan School of Music, which awarded her an honorary Doctor of Music in 2008. Graham was Musical America's 2004 Vocalist of the Year, and in 2006 her hometown of Midland, Texas declared September 5 "Susan Graham Day" in perpetuity.



## 朱詩敏 HENRY CHOO

男高音 TENOR

男高音朱詩敏是澳洲歌劇團青年藝術家發展計劃2005及2006年成員，以及昆士蘭歌劇團年度青年藝術家（2003-2004年），首次職業演出是與昆士蘭歌劇團合作飾演《唐帕斯卡萊》的埃爾內斯托，首次擔任主要角色則是與澳洲歌劇團合作的《玫瑰騎士》，飾意大利歌者一角。

自此，他便經常與這個國家級劇團合作，演出包括：《魔笛》的塔米諾王子、《阿西斯與加拉蒂亞》的阿西斯、《西維利亞理髮師》的阿瑪維瓦、《女人心》的費蘭度、《袒安尼·斯基基》的雷諾喬、《阿爾辛娜》的歐隆特、《採珠人》的納迪爾、《唐喬望尼》的唐奧塔維奧、《陪審團的判決》的被告人、《連納多》的先驅者、以及《羅密歐與茱麗葉》的班伏里奧。他又曾與南澳洲國家歌劇院合作，演唱阿瑪維瓦，以及於澳門國際音樂節亮相，參演《弄臣》。

朱詩敏曾以獨唱身分演出，樂曲包括：莫扎特的《安魂曲》、韓德爾的《彌賽亞》、巴赫的《聖約翰受難曲》、西尼的《小莊嚴彌撒曲》等多部作品。他曾與墨爾本交響樂團演出巴赫第207清唱劇，並與奧克蘭巴赫樂團演出巴赫的聖誕神劇，演唱傳道者一角。此外，他亦經常與昆士蘭、阿德萊德和塔斯曼尼亞交響樂團，以及悉尼愛樂團和澳洲樂團合作。

2010年，他於澳洲悉尼、墨爾本及英國愛丁堡音樂節演出當代歌劇作品《福祐》中的奧爾多/奈傑爾，又為澳洲歌劇團演出，飾演《玫瑰騎士》的意大利歌者及《仲夏夜之夢》的拉山德。2011年，他為這個國家級劇團演出過阿瑪維瓦、納迪爾、唐奧塔維奧，以及於《風流寡婦》的全新製作中飾演卡米爾。

2012年，朱詩敏將與澳洲歌劇團合作演出《採珠人》的納迪爾和《風流寡婦》的卡米爾，以及為西澳洲歌劇院演唱納迪爾一角。

A member of Opera Australia's Young Artist Development Programme for 2005 and 2006 and former Young Artist of Opera Queensland (2003-2004), Henry Choo made his career début in the role of Ernesto in Opera Queensland's production of *Don Pasquale*, and made his principal début with Opera Australia as the Italian Singer in *Der Rosenkavalier*.

Since then he has sung many leading roles for the national company; Tamino in *The Magic Flute*, Acis in *Acis and Galatea*, Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Rinuccio in *Gianni Schicchi*, Oronte in *Alcina*, Nadir in *The Pearl Fishers*, Don Ottavio in *Don Giovanni*, The Defendant in *Trial by Jury*, the Herald in *Rinaldo* and Benvolio in *Roméo et Juliette*. For State Opera of South Australia he has sung Almaviva and appeared in *Rigoletto* for the Macau International Music Festival.

Henry has been engaged as soloist in many concert works including Mozart's *Requiem*, Handel's *Messiah*, Bach's *St John Passion* and Rossini's *Petite Messe Solennelle*. He performed Bach's Cantata No.207 with the Melbourne Symphony Orchestra, and sung the Evangelist in Bach's Christmas Oratorio with Bach Musica, Auckland. He has been a frequent guest artist with the Queensland, Adelaide and Tasmanian Symphony Orchestras, Sydney Philharmonia and The Australia Ensemble.

In 2010 Henry performed Aldo/Nigel in *Bliss* in Sydney, Melbourne and at the Edinburgh Festival, The Italian Singer in *Der Rosenkavalier* and Lysander in *A Midsummer Night's Dream* for Opera Australia. For the national company in 2011, he sang Almaviva, Nadir, Don Ottavio and Camille in a new production of *The Merry Widow*.

In 2012 Henry Choo will sing Nadir in *The Pearl Fishers* and Camille in *The Merry Widow* for Opera Australia and Nadir for West Australian Opera.



PHOTO Kristin Hoebermann

## 舒奈布尼 MARK SCHNAIBLE

低男中音 BASS-BARITONE

德國歌劇雜誌《觀劇鏡》，形容低男中音舒奈布尼「聲線雄厚溫潤，風格沉穩」。

他的近期演出包括：《卡門》的埃斯卡米洛（新奧爾良歌劇院/薩布呂肯電台交響樂團）、《埃萊克特拉》的歐雷斯特（波蘭國家歌劇院）、《霍夫曼的故事》（新歌劇院）、華格納《愛情的禁令》的弗雷德里克、《費加羅的婚禮》的伯爵（格林密格拉斯歌劇節）、《湯豪舍》的畢達豪夫（東京之森歌劇節）、《理髮師陶德》、《托斯卡》的斯卡比亞、《浮士德》的菲斯特（什里夫波特歌劇院）、以及《莎樂美》的施洗約翰（錫達拉皮茲歌劇院）。

此外，他又與呂貝克劇院多次合作，演唱角色包括：《霍夫曼的故事》的四大惡人、《璐璐》的許恩博士、《漂泊的荷蘭人》的主角、《魂斷威尼斯》的七個對手、《埃萊克特拉》的歐雷斯特、《費黛里奧》的皮查羅、《羅密歐與朱麗葉》的卡布列堤、《拉美莫爾的露契亞》的雷蒙多以及《卡布列堤與蒙太基》的洛倫索。

其他近期演出並包括：《唐喬望尼》的男僕利波雷洛（波士頓巴羅克樂團、猶他歌劇院）、《波希米亞的生涯》的哲學家哥林（基爾歌劇院）、《凱撒大帝》的主角（猶他歌劇院）、《坦帕安·斯基基》及《燕子》的蘭巴度（坦帕歌劇院）、《賽爾西》的阿里歐達特（波士頓巴羅克樂團）、《羅密歐與朱麗葉》的卡布列堤（新奧爾良歌劇團）、以及《水仙女》的獵人（石荷州音樂節、蘇黎世歌劇院）。

他的音樂會演出，則包括於法國蘭斯市漫步音樂節演唱比才的《克羅維斯與克羅蒂黛》，他其後再次與同一指揮及法國里爾交響樂團合作演出該作品，並將收錄於拿索斯發行的大碟之中。他亦曾經與普瓦圖-夏朗德樂團演出海頓的《四季》。其他演出並包括：與猶他交響樂團演出巴托的《藍鬍子城堡》及海頓《創世記》、與孟菲斯交響樂團演唱貝多芬第九交響曲，以及聯同耶路撒冷交響樂團演出海頓《創世記》等。

**Mark Schnaible** has been described by *Das Opernglas* as “a strong, rich and warm-coloured voice with assured style”.

Recent performances have included Escamillo in *Carmen* (New Orleans Opera, Saarbrücken Radio Symphony Orchestra), Orest in *Elektra* (Polish National Opera), *Les contes d'Hoffmann* (Den Nye Opera), Friedrich in Wagner's *Das Liebesverbot*, Count in *Le nozze di Figaro* (Glimmerglass Opera), Biterolf in *Tannhäuser* (Tokyo Opera Nomori), *Sweeney Todd*, Scarpia in *Tosca*, Mephistopheles in *Faust* (Shreveport Opera) and Jochanaan in *Salome* (Cedar Rapids Opera Theatre).

He has sung numerous leading roles with Theater Lübeck including the Four Villains in *Les contes d'Hoffmann*, Dr Schön in *Lulu*, the title role in *Der fliegende Holländer*, Seven Antagonists in *Death in Venice*, Orest in *Elektra*, Pizarro in *Fidelio*, Capulet in *Roméo et Juliette*, Raimondo in *Lucia di Lammermoor* and Lorenzo in *I Capuleti e i Montecchi*.

Additional recent performances include Leporello in *Don Giovanni* (Boston Baroque, Utah Opera), Colline in *La Bohème* (Oper Kiel), the title roles in *Giulio Cesare* (Utah Opera) and *Gianni Schicchi*, Rambaldo in *La rondine* (Opera Tampa), Ariodate in *Xerxes* (Boston Baroque), Capulet in *Roméo et Juliette* (New Orleans Opera) as well as the Huntsman in *Rusalka* (Schleswig-Holstein Music Festival, Oper Zurich).

On the concert stage he has sung Bizet's *Clovis et Clotilde* with Les Flaneries Musicales de Reims and in subsequent performances with the same conductor and the Orchestre National de Lille (to be released on the Naxos label), and Haydn's *The Seasons* with the Poitou-Charentes Orchestre. Other performances include Bartók's *Bluebeard's Castle* and Haydn's *Creation* with Utah Symphony, Beethoven's Symphony No.9 (Memphis Symphony Orchestra), and further performances of Haydn's *Creation* with the Jerusalem Symphony Orchestra.



*We extend*

*our*

*most sincere thanks*

*to*



*for*

*their continued support*



## 雲斯·喬治 VANCE GEORGE

合唱團團長 CHORUS MASTER

雲斯·喬治雲是國際公認為最頂尖的合唱指揮之一，足跡遍及歐、美、澳洲及亞洲各地，近期於紐約、薩爾斯堡、奧地利、澳洲悉尼、明尼蘇達州明尼阿波利斯市、華盛頓州斯波肯市、印第安納州印第安納波利斯市、俄亥俄州阿克倫市等地，以及貝克夏合唱藝術節和及文圖拉巴赫藝術節中演出。他的演出曲目廣泛，包括主要合唱/樂團作品如巴赫的受難曲，以及布拉姆斯、貝多芬、莫扎特、海頓、威爾第、佛瑞、浦朗克和史特拉汶斯基等的合唱作品。二十世紀和廿一世紀作曲家方面，則包括約翰·亞當斯、奧瑞岡、荀伯克、華爾頓、佛漢威廉士、班特列斯基、魯道斯拉夫斯基、蒙克等作曲家的作品。

雲斯·喬治出生於美國印第安納州北部、鄰近芝加哥的一個農業社區，於歌盛學院接受音樂訓練，其後遠赴印度北部馬蘇里胡士托學校教學及演出。他後來於密爾沃基大學任教、擔任克里夫蘭樂團合唱團副總監、又曾於肯特州立大學布爾森節日學校及三藩市交響樂團任職。

三藩市交響樂團合唱團在他擔任指揮的廿三年間，被譽為世界最佳合唱團之一，並兩度獲得格林美最佳合唱演出大獎，包括1992年的奧爾夫《布蘭詩歌》，以及1995年的布拉姆斯《德意志安魂曲》。他們並參與其他格林美獲獎演出，包括史特拉汶斯基《普西芬尼》及馬勒第三交響曲等。此外，他們合作的電視節目《理髮師陶德》錄影帶/DVD，更榮獲得艾美獎殊榮。合唱團灌錄的馬勒第二交響曲及專輯「灣伴的聖誕」，均獲得格林美獎提名。

**Vance George** is recognised internationally as one of the world's leading choral conductors. He has conducted throughout the U.S. as well as in Europe, Australia and Asia. Most recently he conducted concerts in New York, Salzburg, Austria, Sydney, Australia, Minneapolis, Minnesota, Spokane, Washington, Indianapolis, Indiana, Akron, Ohio, the Berkshire Choral Festival and the Ventura Bach Festival. His performances encompass the major choral/orchestral repertoire including the passions of Bach, the choral works of Brahms, Beethoven, Mozart, Haydn, Verdi, Fauré, Poulenc and Stravinsky. Other 20th and 21st-century composers in his repertoire include John Adams, Tarik O' Regan, Arnold Schonberg, William Walton, Ralph Vaughan Williams, Krzystof Penderecki, Witold Lutoslawski and Meredith Monk.

Born into a farming community in Northern Indiana, near Chicago, his musical training began at Goshen College. Teaching and conducting adventures followed in Mussoorie in Northern India at Woodstock School, at the University of Wisconsin, then as Associate Director of the Cleveland Orchestra Chorus, the Blossom Festival School, Kent State University and the San Francisco Symphony.

During his twenty three years as conductor with the San Francisco Symphony Chorus the group was hailed as one of the finest in the world. On their behalf he accepted two Grammy awards for Best Choral Performances in 1992 and 1995 for Orff's *Carmina burana* and Brahms' *German Requiem*. Other Grammy-winning recordings featuring the San Francisco Symphony Chorus include Stravinsky's *Persephone* and Mahler's Third Symphony. A televised production of Sondheim's *Sweeney Todd*, a video/DVD, won an Emmy award. Additionally the Chorus received Grammy nominations for its recording of Mahler's Second Symphony and the album entitled "Christmas By The Bay".



## 上海歌劇院合唱團 Shanghai Opera House Chorus

上海歌劇院合唱團是一個歷史悠久的音樂表演團體。近年來與世界著名藝術家合作的經典歌劇包括：《卡門》、《阿依達》、《浮士德》、《杜蘭朵》、《波希米亞的生涯》、《茶花女》、《奧賽羅》、《羅密歐與茱麗葉》、《托斯卡》、《蝴蝶夫人》、《鄉村騎士》及《丑角》等。交響樂和清唱劇包括：貝多芬第九交響曲、馬勒第二、第三及第八交響曲、《伊利亞》、《布蘭詩歌》、《浮士德的天譴》、《彌賽亞》、《安魂曲》及《聖母悼歌》等。

合唱團先後出訪了三十多個國家和地區，曾應邀參加了德國薩布呂肯歌劇節（1999年）、新加坡亞洲藝術節（2006年、2007年）、澳門國際音樂節（1994年至1997年、2000年、2002年至2008年）、香港藝術節（2005年）、布里斯班國際音樂節（1998年）及芬蘭薩翁林納歌劇節（2008年）等。

**Shanghai Opera House Chorus** (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*, *Madama Butterfly*, *Cavalleria Rusticana* and *Il Pagliacci*. Performances with symphony orchestras have included Beethoven's Symphony No.9, Mahler's Symphonies No.2, No.3 and No.8, *Elijah*, *Carmina Burana*, *La Damnation de Faust*, *Messiah*, *Requiem* and *Stabat Mater Dolorosa* etc.

SOHC has travelled to more than thirty countries and regions. Recent international tours have included Saarbruecken Opera Festival (1999), Singapore Asian Arts Festival (2006, 2007), Macao International Music Festival (1994-1997, 2000, 2002-2008), Hong Kong Arts Festival (2005), Brisbane International Music Festival (1998) and Savonlinna Opera Festival (2008).

**女高音 SOPRANOS**

巴丹妮	Ba Danni	劉菲	Liu Fei	唐衛青	Tang Weiqing	張華	Zhang Hua
陳莉	Chen Li	劉業	Liu Ye	王培玲	Wang Peiling	張輝	Zhang Hui
成美娟	Cheng Meijuan	羅麗娟	Luo Lijuan	王藝穎	Wang Yiying	張慧勇	Zhang Huiyong
顧林雁	Gu Linyan	馬倩	Ma Qian	吳芸	Wu Yun	張金宏	Zhang Jinhong
江燕燕	Jiang Yanyan	曲宗安	Qu Zongan	向往	Xiang Wang	張怡	Zhang Yi
金玉蘭	Jin Yulan	孫祥琴	Sun Xiangqin	楊激	Yang Lian	周思敏	Zhou Simin

**女低音 ALTOS**

曹琳	Cao Lin	滕秀梅	Teng Xiumei	喻佳星	Yu Jiaxing
陳瑞	Chen Rui	王碧華	Wang Bihua	張倩	Zhang Qian
方佳璐	Fang Jialu	王兵	Wang Bing	趙慶	Zhao Qing
賈文璿	Jia Wenxuan	王環宇	Wang Huanyu	趙文英	Zhao Wenying
齊小妹	Qi Xiaomei	王麗	Wang Li		
湯琳	Tang Lin	吳旻	Wu Min		

**男高音 TENORS**

陳朝寬	Chen Chaobin	李再耀	Li Zaiyao	王飛	Wang Fei	於浩磊	Yu Haolei
遲喜秋	Chi Xiqiu	連龍海	Lian Longhai	王珏	Wang Jue	鄭瑤	Zheng Yao
丁紅岩	Ding Hongyan	劉崇德	Liu Chongde	吳波濤	Wu Botao	張由吉	Zhang Youji
胡笳	Hu Jia	孫曙光	Sun Shuguang	徐小明	Xu Xiaoming		
孔東平	Kong Dongping	唐鴻孩	Tang Honghai	楊迎春	Yang Yingchun		
李新宇	Li Xinyu	唐衛平	Tang Weiping	易治	Yi Zhi		

**男低音 BASSES**

陳惠民	Chen Huimin	王蘇明	Wang Suming	張磊	Zhang Lei
叢培紅	Cong Peihong	吳軼群	Wu Yiqun	鄭重	Zheng Zhong
黃軼群	Huang Yiqun	蕭聖濤	Xiao Shengtao		
李龍強	Li Longqiang	許敏剛	Xu Mingang		
唐敏傑	Tang Minjie	徐奇	Xu Qi		
王達根	Wang Dagen	余楊	Yu Yang		

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

### 第一小提琴 First Violins



尤一弓  
Igor Yuzefovich  
團長  
Concertmaster



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



王思恆  
Wong Sze-hang  
第二副團長  
Second Associate  
Concertmaster



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



PHOTO: Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
ARTISTIC DIRECTOR AND  
CHIEF CONDUCTOR



PHOTO: Marco Boggreve/Dallas Symphony

范瑞韋頓  
Jaap van Zweden

候任音樂總監  
MUSIC DIRECTOR DESIGNATE



PHOTO: Lawrence Chan

蘇柏軒  
Perry So

副指揮  
ASSOCIATE CONDUCTOR

PHOTOS BY  
Cheung Chi-wai and Keith Hiro



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐垣  
Xu Heng



張希  
Zhang Xi

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



■ 嘉嘉蓮  
Katrina Rafferty



▲ 韋鈴木美矢香  
Miyaka Suzuki  
Wilson



■ 冨田中知子  
Tomoko Tanaka  
Mao



■ 方潔  
Fang Jie



■ 何珈樑  
Gallant Ho  
Ka-leung



■ 簡宏道  
Russell Kan  
Wang-to



■ 冨異國  
Mao Yiguo



■ 潘廷亮  
Martin Poon  
Ting-leung



■ 黃嘉怡  
Christine Wong  
Kar-ye



■ 周騰飛  
Zhou Tengfei



\* 賈舒晨  
Jia Shuchen



\* 賈舒陽  
Jia Shuyang



\* 劉博軒  
Liu Boxuan



\* 張劭楠  
Zhang Shaonan

中提琴  
Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



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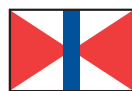
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The Endowment Trust Fund was set up in 1983 with these initial sponsors.

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## 商藝匯萃 • Paganini Project

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈  
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung  
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

## 樂器捐贈 • Instrumental Donation

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴由第三副團長朱禧小姐使用
- 約瑟·加里亞奴 (1788) 小提琴由團長尤一弓先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of  
the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the  
"Instrument Upgrade and Enhancement Project"

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

## 何鴻毅家族基金駐團學員培訓計劃 THE ROBERT H. N. HO FAMILY FOUNDATION *Orchestral Fellowship Scheme*

何鴻毅家族基金駐團學員培訓計劃的成立，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尤一弓及首席中提琴凌顯祐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。過去六年，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2011/12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賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團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。



尤一弓 團長  
Igor Yuzefovich Concertmaster



凌顯祐 首席中提琴  
Andrew Ling Principal Viola

**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 Scheme is directed by the Hong Kong Philharmonic Orchestra's Concertmaster Igor Yuzefovich 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 the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

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。

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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