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HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



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韓德爾與莫扎特

莫扎特+ Mozart+
醇厚之聲

The Voice of Maturity

22&23·6·2012

Fri & Sat 8pm

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Hong Kong City Hall
Concert Hall

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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香港管弦樂團
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SERIES

醇厚之聲 The Voice of Maturity

RAMEAU

6 拉莫 《納依》組曲

14 RAMEAU *Naïs Suite*

~26'

HANDEL

8 韓德爾 三首詠嘆調，選自《連納多》、
《波斯國王希羅》和《塔瑪蘭諾》

16 HANDEL *Three Arias from Rinaldo,
Siroe, Re di Persia and Tamerlano*

~15'

中 場 休 息 i n t e r v a l

MOZART

10 莫扎特 《你是背叛我了……殘酷苦澀的悔恨》

18 MOZART *Così dunque tradisci... Aspri rimorsi atroci*

~6'

11 莫扎特 《費加羅的婚禮》：我們是勝利者！

19 MOZART *Le Nozze di Figaro: Hai già vinta la causa!*

~5'

12 莫扎特 第三十六交響曲「林茲」

20 MOZART *Symphony No.36 Linz*

~26'

ARTISTS

30 麥克基根 指揮 / **Nicholas McGegan** conductor

31 科士打-威廉斯 低男中音 / **Andrew Foster-Williams** bass-baritone

6月22日的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫) 錄音，節目將於6月29日 (星期五) 晚上8時播出，並於7月4日 (星期三) 下午2時重播。

The 22nd Jun concert is recorded by RTHK Radio 4 (FM Stereo 97.6 - 98.9 MHz) and will be broadcast on 29th Jun (Fri) at 8pm with a repeat on 4th Jul (Wed) at 2pm.



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拉莫

1683-1764

1740年，奧地利大公爵查理六世駕崩，可是卻有幾個人與他女兒瑪利亞·德蕾莎爭位，包括普魯士國王費特烈大帝——他大舉入侵奧地利領土西里西亞向奧地利宣戰。然後，所有國家都動手了：西班牙和法國聯手攻打奧地利，而英國則因為與法西兩國素有積怨，所以與奧地利同一陣線，讓怨恨越積越深。這場被稱為「奧地利王位繼承戰」的大混戰蔓延歐洲各地，甚至遠達北美（這是英法兩國虎視眈眈的地方）和印度（這裡已被法國佔領了一部份），完全費時失事。1748年10月18日，各國簽訂亞琛條約，確定皇位由瑪利亞·德蕾莎繼承，國際間的秩序大致回復開戰前。

不過，每個參戰國也覺得自己某程度上算勝利了。御駕親征的英王喬治二世（也就是最後一位御駕親征的英國君主）下令舉行盛大煙火匯演慶祝，委約韓德爾寫作音樂，為皇家煙火匯演伴奏。而法王路易十五卻較隱晦，只命令皇家音樂學院總監製作歌劇一齣——既要以希臘神話為題材，但又要與剛發生的歷史事件雷同一具體地說，就是海王（海中之神）與水仙子納依之間漫長的愛情故事。學院找上了全國最優秀的歌劇作曲家拉莫寫作，被稱為「為和平而作的歌劇」《納依》1749年4月22日在巴黎首演。

歌劇情節較平淡，但田園風情與平和氣氛令拉莫寫出多首溫馨優雅的舞曲。今晚港樂將以組曲形式演奏。



《納依》組曲

活潑刺激的〈序曲〉〔在歌劇、神劇或話劇開始之前奏出的器樂曲〕描繪泰坦神族與奧林帕斯諸神大戰。戰爭平息後花神現身〔〈莊嚴的進場〉〕，令所有被交戰雙方踐踏過的葉子回復生機。然後是溫柔的〈薩拉邦舞曲〉〔巴羅克舞曲之一，第二拍和第三拍常以連結線結合起來〕。她隨著〈活潑的嘉禾舞曲〉〔原是法國民間舞蹈，在這裡變成四拍子法國宮廷舞蹈〕翩翩起舞，嫩芽就一邊長出來，生氣盎然。兩首迷人的〈利高冬舞曲〉〔二拍子的法國民間舞蹈，有單足跳舞步〕代表戰爭過後大地完全回復舊觀。故事情節主要發生在柯林斯競技會〔一項專為歌頌海王而辦的活動〕。競技會由納依主持，精神抖擻的〈摔角手進場〉描寫健兒進入場地。顛簸不定的〈夏康舞曲〉〔三拍子而採用固定低音的舞曲，重音放在小節第二拍〕代表競技會正進行得如火如荼，運動項目種類極多。〈勝利之歌〉為健兒的成功慶祝。競技過後是舞蹈比試，以兩首靈巧的〈小步舞曲〉〔三拍子舞蹈，舞步小巧優雅〕掀開序幕，最後以兩首〈鈴鼓舞曲〉〔活潑的二拍子舞蹈，多見於劇場作品〕活潑振奮地完結。

節目介紹中文翻譯：鄭曉彤

編制：

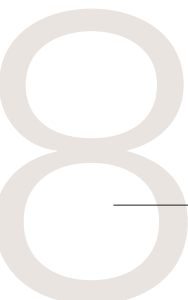
兩支長笛〔全兼短笛〕、兩支雙簧管、兩支巴松管、兩支小號、定音鼓、鈴鼓、製風機及弦樂組。

韓德爾

1685-1759

韓 韓德爾首齣歌劇《阿爾米拉》是為漢堡歌劇院而寫的，當時他是該院的樂團小提琴手。《阿爾米拉》1705年在該院上演，到了下個月，韓德爾便獲委約創作第二齣歌劇——《尼祿》。這些好成績激發韓德爾前往意大利——一個當年舉國上下都醉心歌劇的國家（事實上在往後的三百年間也一樣）。韓德爾先到佛羅倫斯，1707年10月在當地上演他第三齣歌劇《羅德里哥》。《羅德里哥》大受歡迎，甚至為他帶來一百個古威尼斯金幣、一套瓷器餐具、還有幸獲得托斯卡尼大公爵一位情婦侍候。四年間，他在意大利聲名大噪，意大利各大歌劇院都上演他的歌劇。他在意大利事業的巔峰，就是1709年上演的歌劇《阿格麗品娜》，首演後還演出了不下二十七場。現在，韓德爾成了眾所週知的意大利歌劇大師，繼而獲邀到英國。他第六齣歌劇《連納多》在英國上演也大獲好評，最終令韓德爾決定長居英國。

韓德爾1710年12月到達倫敦後不久便動筆寫作《連納多》。為了趕及1711年2月24日在王后劇院首演，他在劇中襲用大量舊作素材，其中不少都在日後演出中刪除了一男低音詠嘆調〈復仇女神之蛇的嘶嘶響聲〉就是其中之一。樂曲講述撒拉森王阿爾岡特的軍隊在第一次十字軍東征時，被困在耶路撒冷，於是阿爾岡特親到耶路撒冷要求休戰。韓德爾學者溫頓·狄恩評樂曲「描繪復仇女神的蛇嘶嘶作響，還有怪物斯庫拉的狞笑，處處與第一幕國王威風凜凜的登場顯得格格不入」，但樂曲無疑充滿皇室氣派。



《連納多》：復仇女神之蛇的嘶嘶響聲
《波斯國王希羅》：我覺得自己的血冷冰冰
《塔瑪蘭諾》：在這險惡的世上

倫敦的觀眾對意大利歌劇趨之若鶩，胃口大得像無底深潭似的，於是韓德爾往後三十年的歌劇數目多達四十餘齣。他1728年寫了兩齣以古代帝皇為題材的歌劇—《法老王托洛密》和《波斯國王希羅》。《波斯國王希羅》1728年2月17日在國王劇院首演，根據意大利名作家彼耶特羅·梅塔斯塔齊奧的劇本改寫，講述波斯國王的繼承問題。儘管長子希羅較受歡迎，但哥斯羅王卻想把王位傳給次子美達斯。哥斯羅王以為希羅密謀作反，就把希羅處死，不料卻發現自己鑄成大錯。

1724年7月，韓德爾只花了二十天便就完成了《塔瑪蘭諾》。《塔瑪蘭諾》是他為倫敦而寫的第十二齣歌劇，1724年10月31日在國王劇院首演。主角韃靼王子塔瑪蘭諾和希臘王子安德羅尼哥由閩人歌手飾演，艾玲由女中音飾演，而另一主角土耳其蘇丹王巴亞齊則由男高音飾演—那是當時首次有男高音在歌劇擔演要角。1731年11月此劇重演時，韓德爾找到一位異常優秀的男低音—安東尼奧·蒙塔拿拿。所以作曲家把小角色「利奧尼」的戲份加重，變得足以與安德羅尼哥和艾玲鼎足而立，以下的美妙詠嘆調正是其中一首。

節目介紹中文翻譯：鄭曉彤

編制：

獨唱低男中音、兩支雙簧管、巴松管、兩支小號、定音鼓、古鍵琴及弦樂組。

莫扎特

1756-1791

莫扎特五十七首音樂會詠嘆調裡只有八首為男低音而寫，《你是背叛我了》就是其中之一。《你是背叛我了》是作曲家1783年為路德維希·費殊（也就是1782年莫扎特歌劇《後宮誘逃》首演時飾演「奧斯敏」的歌手）寫作的樂曲，但最初並非獨立的音樂會詠嘆調，而是一首打算加插在另一齣費殊有份擔演、但不是莫扎特所寫的歌劇裡演出的詠嘆調。歌詞出自彼耶特羅·海塔斯塔齊奧詩作《狄米斯托克利》，但大家卻不清楚《你是背叛我了》到底是加插在哪一齣歌劇裡——大概不是安東尼奧·卡德拉的《狄米斯托克利》（1736年在維也納首演），就是約翰·克里斯蒂安·巴赫的《狄米斯托克利》（寫於1772年）。根據著名莫扎特學者艾弗特·愛因斯坦所言：「薛西斯王被友人背叛，這叛徒被揭發後良心發現，唱出《你是背叛我了》。對我們來說，這種情節俗不可耐，但莫扎特卻相當認真地看待，寫出一首有力、嚴肅又深沉的樂曲。」

莫扎特一生共創作了廿一齣歌劇，最後五齣不但在五年內完成，而且是公認寫得最出色的。《費加羅的婚禮》就是其中第一齣，是他與意大利傑出劇作家洛倫索·達龐特首次合作的成果（繼《費加羅的婚禮》後，兩人再一口氣合寫了兩齣歌劇《女人心》和《唐喬望尼》）。早在1783年，達龐特已經向莫扎特提議合寫歌劇了，但莫扎特卻待到兩年後才答應，而且連題材都選好了一把法國劇作家博馬舍一齣喜劇寫成歌劇。可是，這齣話劇不久前才被奧地利皇帝禁止在維也納上演：據達龐特的說法，禁演的原因是該劇「對於自尊自重的觀眾來說，寫得太不道

《你是背叛我了……殘酷苦澀的悔恨》，K432 《費加羅的婚禮》：我們是勝利者！

德了。」兩人於是偷偷地創作，希望皇帝看見珠玉之作擺在眼前，會批准上演。作品迅速脫稿（達龐特曾說：「莫扎特撰曲跟我寫歌詞一樣快。」），但皇帝初時的反應卻令人沮喪。皇帝說：「莫扎特雖是器樂奇才，但歌劇既寫得不多又無甚可觀。還有，《費加羅的婚禮》—我不久前才禁止德國劇團採用。」可是皇帝卻要求莫扎特把樂譜交給他過目，怎料皇帝讀後大為欣賞，甚至批准歌劇《費加羅的婚禮》1786年5月1日在維也納上演。

《費加羅的婚禮》講述阿瑪維瓦伯爵府第中的荒唐事—伯爵風流成性，但男僕費加羅執意壞其好事。故事發生在費加羅迎娶蘇珊娜（伯爵夫人侍女）的大喜日子。其中一段講述阿瑪維瓦約了蘇珊娜在花園幽會，但卻聽到自己僕人和侍女密謀對付他，於是勃然大怒。

節目介紹中文翻譯：鄭曉彤

編制：

獨唱低男中音、兩支長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

莫扎特

1756-1791

莫扎特只用了四天時間就寫成這首交響曲，過程中他不僅創作了一首天才傑作，也一新交響曲的結構。如果這不是他第一首採用慢板引子的交響曲，也一定是他第一首採用慢板引子的管弦樂曲。這是他近一年來第一首完成的交響曲，而完成此作後，他逾三年沒有再寫作，而這首第三十六交響曲〔和很多其他莫扎特的偉大傑作一樣〕的誕生可謂純屬偶然。

1782年8月4日，莫扎特與康斯坦斯·韋伯在維也納聖士提反大教堂舉行婚禮〔其實婚事令莫扎特的父親大感錯愕〕，十個月後生下長子，取名「利奧普」〔這正是孩子祖父—莫扎特父親—的名字〕。孩子出生後不久，兩人就把他交由保母照顧，自己卻跑到薩爾茨堡去住了一段時間，其間終於與「老利奧普」言歸於好。可是早在兩人離開維也納後數星期，孩子已經一命嗚呼—死因是「腸臟痙攣」。夫婦倆懵然不知，不但先在薩爾茨堡逗留了三個月，回程時又花掉兩個月繞道前往林茲探望老朋友圖恩伯爵。圖恩伯爵熱愛音樂，更擁有自己的私人樂團。莫扎特夫婦1783年10月30日來到林茲後，獲得伯爵殷勤款待，令他高興得答應伯爵11月4日在林茲劇院演出一場音樂會，由伯爵的樂團演出。他給父親寫信道「我手上一首交響曲也沒有，所以要趕快寫出一首新的。」新作11月3日脫稿，翌日就在林茲演出，同場還演出了米高·海頓一首交響曲。多年來大家都以為此曲完全為莫扎特所作，故被收編為莫扎特「第三十七交響曲」，而事實上只有慢板引子出自莫扎特手筆。

C大調第三十六交響曲，K425「林茲」

慢板—精神奕奕的快板
行板
小步舞曲—中段
急板

此曲運用了雙簧管、巴松管、圓號、小號〔以上每種樂器各一雙〕，還有定音鼓和弦樂〔圖恩伯爵的樂團沒有長笛〕，是莫扎特所有交響曲中最受海頓影響的一首。最具「海頓特色」的是**第一樂章**慢速而親切的引子—雖然隨後的奏鳴曲式樂章頑皮嘻鬧，仍屬典型的莫扎特風格〔不過再現部很少這麼規矩〕。**第二樂章**運用了西西里舞曲柔和輕盪的節奏，齊奏弦樂啪嗒啪嗒地引入小調插段，跟同場演出的米高·海頓交響曲有異曲同工之妙。艾弗特·愛因斯坦指出「第三、四樂章要不是每小節皆充滿莫扎特式的半音變化、激動情緒和柔韌特性，則大有可能被誤認是海頓的作品。」**第三樂章**精緻迷人的中段滲入了蘭德勒舞曲〔一種盛行於奧地利的舞蹈〕的特色，為樂曲添上點點地方色彩，妙趣橫生，**第四樂章**活躍而急忙、精力充沛，對林茲樂團的小提琴手來說定是一大考驗。

節目介紹中文翻譯：鄭曉彤

編制：

兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

Jean-Philippe RAMEAU

1683–1764

In 1740 Charles VI, Archduke of Austria died. In addition to his daughter, Maria Theresa, there were several claimants to his throne including King Frederick the Great of Prussia. Frederick invaded Silesia (a part of Austria), declared war, and everybody else pitched in; Spain and France fought against Austria, while Britain sided with Austria so that it could continue its long-running feud with both France and Spain. The Austrian War of Succession was fought all around Europe and even spread to North America (which Britain and France were both trying to grab) and India (which France had already partially occupied). It was all a waste of time. The Treaty of Aix-la-Chapelle signed on 18th October 1748 which marked the end of the war confirmed Maria Theresa as Empress of Austria and returned things more or less to their pre-war state.

Nevertheless everybody felt they had won some sort of victory. Britain's King George II, who had personally led his troops into battle (the last British monarch ever to do so), decreed that a spectacular fireworks display should be staged in celebration and commissioned Handel to write some Music for the Royal Fireworks to accompany it. In France King Louis XV wanted something rather more esoteric and instructed the director of the Académie Royale de Musique to prepare an opera which drew parallels between the events of recent history and Greek mythology; specifically the long-drawn-out courtship between Neptune, the god of the sea, and Naïs, a water-nymph. The country's greatest opera composer, Jean-Philippe Rameau was approached and *Naïs* (described as an Opéra pour la Paix) was first staged in Paris on 22nd April 1749.

The action in the story is relatively static; but the pastoral setting and atmosphere of peacefulness prompted Rameau to create a score full of warm and gentle dances, which we hear today as a suite.

Naïs Suite

The vivid and exciting **Ouverture** (Overture, a piece of instrumental music which precedes opera, oratorio or play) depicts the awesome battle between the Titans and the Gods. With the arrival of peace the god of Flora appears to restore to health all the foliage trampled by the warring parties. Her arrival is marked by a stately **Entrée Majestueuse** (Majestic Entry). This is followed by a gentle **Sarabande** (Baroque dance in three, where the second beat is usually tied to the third). She dances a sprightly **Gavotte Vive** (Lively Gavotte. Gavotte is originally a French folkdance, in this context it refers to a French court dance in four beats) which all the green shoots appear and life is restored. A pair of charming **Rigaudons** (A French folkdance, in two featuring hopping steps) marks the complete restoration of all the earth after the battle. The main part of the opera's action takes place at the ancient Corinthian games held in honour of Neptune. The games are presided over by Naïs and a stirring entry of the contestants (**Entrée des Lutteurs** – Wrestler's Entry) represents the athletes' entrance into the stadium. A somewhat jerky **Chaconne** (a dance in three-time with a ground bass with the accent on the second beat of the bar) represents the many and varied athletic sports at the heart of the games. **Air de Triomphe** (A Triumphant Air) celebrates the athletes' successes. After the athletic feats come a dance contest opened with a pair of nimble **Menuets** (dance in three-time, of "small, dainty step" characteristics). It all ends in rousing style with a pair of **Tambourins** (a lively dance in two-time, mostly found in theatrical works).

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (both doubling piccolos), two oboes, two bassoons, two trumpets, timpani, tambourine, wind machine, and strings.

George Frideric **HANDEL**

1685–1759

Handel's first attempt at writing an opera was for the opera house in Hamburg where he was employed as an orchestral violinist. *Almira* was staged there in 1705 and a second opera, *Nero*, was commissioned for the following month. Fired by this success Handel decided to go to Italy where opera was then – as it has been for much of the past 300 years – a national passion. He went first to Florence where his third opera, *Rodrigo*, was staged in October 1707 with such success that he was paid 100 sequins, a set of porcelain tableware, and the services of one of the Grand Duke of Tuscany's mistresses. Within four years he had taken Italy by storm and had his operas performed in many of the principal Italian opera houses. The climax of his period in Italy came with his opera *Agrippina* premièred in Venice in 1709 and staged no less than 27 times subsequently. Handel, now the acknowledged master of Italian-style opera, was next invited to England where his sixth opera, *Rinaldo*, was met with huge acclaim and led, eventually, to his settling permanently in England.

Handel started work on *Rinaldo* shortly after his arrival in London in December 1710, and in his haste to get the opera finished in time for the first performance at the Queen's Theatre on 24th February 1711 he made extensive use of material from his previous works, much of which he excised when *Rinaldo* was staged in subsequent years. One such was the bass aria "Sibillar, gli angui d'Aletto" which the Saracen King Argante sings as he arrives to call for a truce in Jerusalem where his troops are holed up during the first Crusade. The Handel scholar Winton Dean commented that "its references to the hissing snakes of Alectto and the howls of Scylla are ludicrously inappropriate to accompany the king's grand Act 1 entrance", but the music has an unquestionably regal character.

Rinaldo: Sibillar gli angui d'Aletto
Siroe, Re di Persia: Gelido in ogni vena
Tamerlano: Nell' mondo e nell' abisso

The London audiences' almost insatiable appetite for Italian-style opera led to Handel composing no less than 40 such works over the course of 30 years. In 1728 he produced two operas concerning ancient kings, *Tolomeo, Re d'Egitto* and ***Siroe, Re di Persia***. The second of these was staged at the King's Theatre on 17th February 1728 and was based on a libretto by the famous Italian writer, Pietro Metastasio, concerning the line of succession to the throne of Persia. King Cosroe is keen that his second son, Medarse, should accede to the throne instead of his first son, the popular Siroe, and when he believes Siroe to be guilty of a conspiracy, he has him executed only then to realise that he has made a dreadful mistake.

It took Handel just 20 days during July 1724 to compose his 12th opera for the London stage, ***Tamerlano***, which was first put on at the King's Theatre on 31st October that year. Its principal roles – the Tartar Prince Tamerlano and his Greek counterpart Andronico - were sung by castrato singers, the role of Irene was sung by a mezzo-soprano and the principal role of Bajazet, the Turkish sultan, was given to a tenor – the first major tenor lead in any opera up to that point. When the opera was revised for a performance on 13th November 1731 Handel had at his disposal an unusually fine bass singer, Antonio Montagnana, so he expanded the minor role of Leone, confidant to both Andronico and Irene, to include this magnificent aria.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo bass-baritone, two oboes, bassoon, two trumpets, timpani, cembalo, and strings.

Wolfgang Amadeus **MOZART**

1756–1791

Of Mozart's 57 concert arias, only eight are for the bass voice, including ***Così dunque tradisci*** which he composed in 1783 for the singer Ludwig Fischer who had created the role of Osmin in Mozart's opera *Die Entführung aus dem Serail* (The Abduction from the Seraglio) the previous year. It was not intended as a concert aria but as an aria to be inserted in another opera, not by Mozart, in which Fischer was performing. The text is from Pietro Metastasio's *Temistocle*, but we cannot be certain precisely into which operatic setting of it Mozart's aria was inserted – it was probably either Antonio Caldara's *Il Temistocle* which had been originally premièred in Vienna in 1736 or Johann Christian Bach's *Themistocles* of 1772. According to the great Mozart scholar, Alfred Einstein "it is sung by the traitorous friend of King Xerxes as an expression of his qualms of conscience after having been unmasked. For us this is the crassest form of melodrama; but Mozart took it quite seriously and wrote a sombre piece which has power and seriousness."

Of the 21 operas Mozart composed it is generally accepted that the last five, all composed within the space of just five years, are the finest. The first of these, ***The Marriage of Figaro***, was also the first in a series of three operas (the others being *Così fan tutte* and *Don Giovanni*) using librettos by the great Italian playwright, Lorenzo da Ponte. Da Ponte had first suggested that Mozart and he might collaborate on an opera in 1783, but it was two years before Mozart agreed and chose himself the subject of the opera; a comedy by the French dramatist Beaumarchais which had recently been banned by the Emperor in Vienna because, according to da Ponte, "it was too licentiously written for a self-respecting audience". Work on the opera went on in secret, the hope being that once it was completed the Emperor would see what a fine work it was and allow it to be

Così dunque tradisci... Aspri rimorsi atroci, K432 *Le Nozze di Figaro: Hai già vinta la causa!*

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

The Marriage of Figaro tells of the goings-on in the court of Count Almaviva whose philandering ways are determinedly thwarted by his manservant, Figaro, on whose wedding day (he is to marry Susanna, the countess's maid) the action of the opera takes place. At this point in the story Almaviva makes an arrangement to meet Susanna secretly in the garden but then hears his servants plotting against him and flies into a rage.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo bass-baritone, two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Wolfgang Amadeus **MOZART**

1756–1791

It took Mozart just four days to compose this Symphony, and in the process he not only produced a genuine masterpiece, but also broke new ground in his approach to symphonic construction. It was his first symphony, if not his first orchestral work, to open with a slow introduction. More than that it was his first symphony for more than twelve months, and he was not to compose another for over three years. As with so many great works of genius Mozart's 36th Symphony came to be written almost by accident.

On 4th August 1782 Mozart married Constanze Weber at St Stephen's Cathedral, Vienna (much to his father's dismay). Ten months later their first son was born, whom they named Leopold after the child's grandfather. Shortly after his birth they left him in the care of a nurse while they went to Salzburg for an extended visit during which they successfully made their peace with Leopold senior. They were unaware that just a couple of weeks after they had left Vienna baby Leopold had died of "intestinal cramps". They not only stayed in Salzburg for three months, but added two months to their absence from Vienna by taking a circuitous route home to visit to Mozart's old friend and patron, Count Johann Anton Thun, a dedicated music lover who maintained a personal orchestra at Linz. The Mozarts arrived in Linz on 30th October 1783 and were so delighted to be received with "much courteousness" by Thun that Mozart agreed to give a concert with the Count's orchestra at the theatre in Linz on 4th November. He wrote to his father, "Because I do not have a single symphony with me, I am writing a new one at breakneck speed." The new Symphony was finished on 3rd November and performed in Linz the following day, along with a symphony by Michael Haydn to which Mozart had added a slow introduction. (For many years it was believed that the entire work was by Mozart and it was listed as his "Symphony No.37".)

Symphony No.36 in C, K425 *Linz*

Adagio – Allegro spiritoso
Andante
Menuetto – Trio
Presto

Scored for pairs of oboes, bassoons, horns and trumpets as well as timpani and strings (Thun's Linz orchestra had no flutes) the "Linz" Symphony shows more strongly than any other Mozart symphony the influence of Joseph Haydn. The most obvious Haydnesque feature is the **first movement's** slow and genial introduction, although the subsequent sonata-form romp (with an unusually regular recapitulation) is typical Mozart. The **second movement** makes use of the gently rocking rhythm of a *siciliana* while the minor-key episode introduced by pattering unison strings appears to have been inspired by a passage from the Michael Haydn Symphony performed in the same concert. In the words of Alfred Einstein, the final two movements could be mistaken for Haydn "if it were not that they contain in every bar typically Mozartean chromaticism, agitation and pliancy". The **third movement** includes a charming trio which adds a delicious touch of local flavour by being somewhat in the nature of a popular Austrian dance, the *Ländler*, while the **fourth movement** is a bustling and energetic finale which would certainly have tested the virtuosity of the Linz violinists.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two oboes, two bassoons, two horns, two trumpets, timpani, and strings.



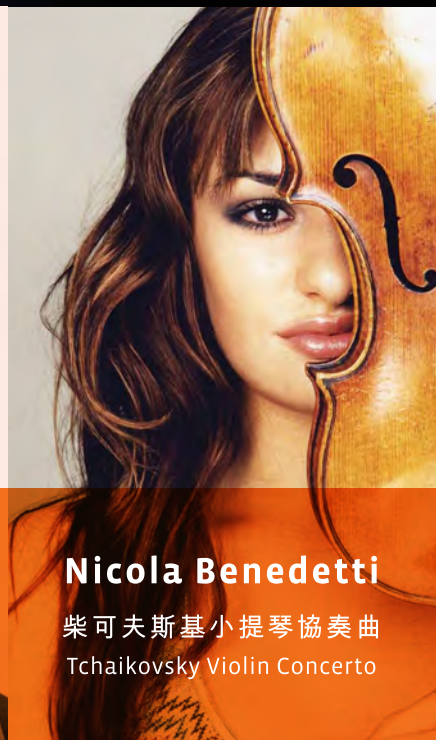
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拉威爾《吉卜賽人》
蕭頌《詩》
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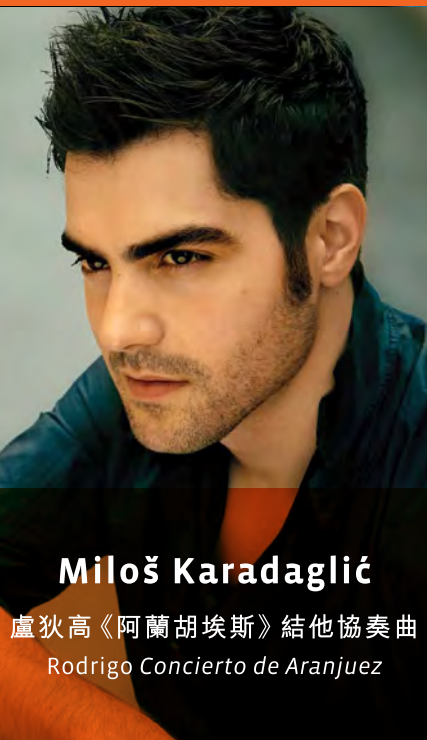
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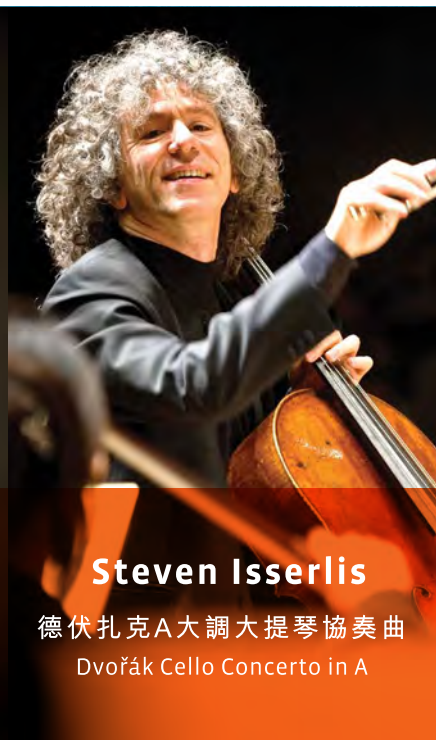
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盧狄高《阿蘭胡埃斯》結他協奏曲
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Karen Gomyo

孟德爾遜小提琴協奏曲
Mendelssohn Violin Concerto



Steven Isserlis

德伏扎克A大調大提琴協奏曲
Dvořák Cello Concerto in A

**《連納多》：復仇女神
之蛇的嘶嘶響聲**

復仇女神之蛇的嘶嘶響聲
和怪物斯庫拉的放聲狞笑
處處包圍著我。

邪惡的毒藥流到我身上
可怕的恐懼
進佔我內心。

***Rinaldo: Sibillar gli
angui d'Aletto***

Sibillar gli angui d'Aletto
e latrar vorace Scilla
parmi udir d'intorno a me.

Rio velen mi serpe in petto
ne ancor languida favilla
di timor pena mi diè.

***Rinaldo: The hissing of
Alecto's snakes***

The hissing of Alecto's snakes
and the howling of Scylla
are all around me.

An evil poison creeps upon me
and a dreadful fear
has invaded my heart.

**《波斯國王希羅》：我
覺得自己的血冷冰冰**

我覺得自己的血冷冰冰
在每根血管裡流動，
亡兒的幽靈
以恐懼來折磨我。

令我更痛不欲生的
是我看見自己殘忍地
對待無辜的人，殘忍地
對待自己所疼愛的人。

***Siroe, Re di Persia:
Gelido in ogni vena***

Gelido in ogni vena
scorrer mi sento il sangue,
l'ombra del figlio esangue
m'ingombra di terror.

E per maggior mia pena
veggo che fui crudele
a un'anima fedele,
a un'innocente cor.

***Siroe, King of Persia:
I feel my blood like ice***

I feel my blood like ice
coursing through every vein,
the shade of my lifeless son
afflicts me with terror.

To make my agony greater
I see that I was cruel
to an innocent soul,
to my heart's beloved.

《塔瑪蘭諾》：在這險惡的世上

不幸的公主，
狡猾的塔瑪蘭諾，
你是這樣報答
君主和他高貴的
繼承人的信任嗎？
你真心真意地
讓人見到
你走歪了路。
像一場夢，
但我真的想醒來嗎？
直話直說，會不會很愚蠢？
他脾氣暴烈。
我會成為洩憤對象嗎？
如果我擇善固執，
會激怒這個撒拉森人，
他會以為我在嘲弄他，
那我身邊，危機四伏。

在這險惡的世上，
我不會表露自己
有多恐懼，無論是
天也好、地也好、海也好。

不，我不要失去
公義和和平，艾玲，
你會看見，美德
會帶領我幹出一番大事。

Tamerlano: Nell' mondo e nell' abisso

Principessa infelice,
infido Tamerlano,
questa è la fede
che del un monarca
a così illuttre Erede?
Con generoso core
vuò mostragli
il suo errore.
Corro per rinfacciarlo,
ma sogno, o voglio?
E così incauto io parlo?
Del superbo il furore, ecciterò.
Ma che tem' io?
Si vada a difesa del giusto,
s'irrite pure il barbaro
regnante sprezza, i gran perigli,
alma costante.

Nell' mondo e nell' abisso,
io non pavento tutto l'orror
che mai possa inventar
il ciel, la terra, il mare.

No perdere non vuò giastò
contento Irene tu vedrai
che virtu sol m'è guida,
a grande oprare.

Tamerlano: In this world of peril

Unhappy Princess,
treacherous Tamerlano,
is this how you repay
the faith of your ruler
and his noble heir?
With a full heart
you reveal
the error of your ways.
This seems like a dream,
but do I want to wake?
Would it be foolish to speak out?
He has a great fury.
Would I bring that on myself?
If defending what is right,
angers the Saracen, he will think
I mock him, there is
great danger all around.

In this world of peril,
that could encompass
I shall not show my fear
the heaven, the earth and the sea.

No. I never want to lose
justice and peace, Irene,
you will see the virtue which
leads me to do great deeds.

《你是背叛我了……
殘酷苦澀的悔恨》

*Così dunque tradisci...
Aspri rimorsi atroci*

*So you have betrayed
me... Bitter, terrible
remorse*

你是背叛我了，
不忠的公主……
啊，蠢材！我竟敢指責她！
一個叛徒控訴有人背叛他！
我活該。逃跑啊。薩巴斯特……
啊！但我可以逃到哪裡？
啊！我胸口裡藏著
自己的劊子手。
無論到哪裡去，
恐懼與驚慌
都會一路上追趕著我。
我要不斷面對內疚感。

殘酷苦澀的悔恨，
來自我的罪孽，
神啊！為甚麼？
到了現在才痛不欲生？
為甚麼那要命的聲音
現在來指責我、壓迫我，
為何我現在才聽從你？
為何不早早聽從你？

Così dunque tradisci,
disleal principessa...
Ah, folle! Ed io son d'accursarla ardito!
Si lagna un traditor d'esser tradito!
Il meritai. Fuggi. Sebaste...
Ah! dove fuggirò da me stesso?
Ah! porto in seno
il carnefice mio.
Dovunque io vada,
il terror, lo spavento
seguiran la mia traccia.
La colpa mia mi starà sempre in faccia.

Aspri rimorsi atroci,
figli del fallo mio,
perché sì tardi, oh Dio!
Mi lacerate il cor?
Perché, funeste voci
ch'or mi sgridate appresso,
perché v'ascolto adesso,
né v'ascoltai finor?

So you have betrayed me,
faithless princess...
Ah, fool! That I venture to accuse her!
A traitor complains of being betrayed!
I deserved it. Flee. Sabaste...
Ah! But where can I flee from myself?
Ah! In my breast I carry
my own executioner.
Wherever I go,
terror and fear
will follow in my tracks.
My guilt will always confront me.

Bitter, terrible remorse,
born of my misdeed,
so belatedly, o God!
Why is my heart torn?
Why, deadly voices
that now oppress me with reproaches,
why do I listen to you now
and have not listened to you before?

《費加羅的婚禮》：
我們是勝利者！

Le Nozze di Figaro:
Hai già vinta la causa!

The Marriage of Figaro:
We've won our case!

我們是勝利者！
你說甚麼！
我中計了！
叛徒！我要懲罰他們……
我要判他們的刑……
但要是他還清
那老女人的債？
還債！怎麼還？
還有安東尼奧。
他不會讓姪女與費加羅成親
費加羅，你算甚麼身份？
要利用笨蛋安東尼奧的
自尊心……
為求目的，不擇手段……
我贏定了。

當我嘆息時，
難道要看著自己的僕人歡天喜地？
好東西我得不到，
他卻能得到？
難道要看著那令我心如鹿撞的女人
對我毫無意思之餘
還要與這個卑鄙小人
讓愛情之手撮合？

不可以！我不會
讓他快快樂樂，順順利利。
你這膽大包天的傢伙，
你生下來不是要來折磨我，
和嘲笑
我的不幸。
現在只有
想著報復
才能令我身心舒暢，
高興愉快。

Hai già vinta la causa!
Cosa sento!
In qual laccio cadea!
Perfidi! Io voglio di tal modo punirvi...
A piacer mio la sentenza sarà...
Ma s'ei pagasse la
vecchia pretendente?
Pagarla! In qual maniera?
E poi v'è Antonio.
Che a un incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l'orgoglio
di questo mentecatto...
Tutto giova a un raggiro...
Il colpo è fatto.

Vedrò mentr'io sospiro,
felice un servo mio?
E un ben che invan desio,
ei posseder dovrà?
Vedrò per man d'amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?

Ah no! lasciar in pace,
Non vo' questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere,
di mia infelicità.
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa.

We've won our case!
What do I hear!
I've fallen into a trap!
Traitors! I'll punish them...
I'll decide on the sentence...
But what if he pays off
the old woman?
Pay her! How?
And then there's Antonio.
Who won't give his niece to Figaro
a nobody – in marriage.
I'll play on that
half-wit's pride...
Everything's useful for the plot...
The deed is done.

Must I see a servant of mine made happy
while I am left to sigh?
And the good thing I want in vain,
Shall he have it?
Shall I see the woman who woke in me
a feeling she doesn't have for me
united to a vile object
by the hand of love?

Ah no! I won't leave
this happiness in peace,
you weren't born, bold fellow,
to torture me,
and maybe to laugh
at my unhappiness.
Now only the hope
of taking my revenge
consoles this mind
and makes me rejoice.



Christianne Stotijn

SINGS

Elgar's

SEA PICTURES

Camilla Tilling

SINGS

Strauss'

THE FOUR LAST
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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，港樂將在音樂總監梵志登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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre



麥克基根 NICHOLAS MCGEGAN

指揮 CONDUCTOR

麥克基根被譽為「同輩中最優秀的巴羅克指揮之一」（《獨立報》）及「十八世紀音樂專家」（《紐約客》），二十六年來，他以音樂總監身份成功帶領三藩市巴羅克愛樂團發展成為美國首屈一指的古樂團，並到訪卡奈基音樂廳、倫敦逍遙音樂節、荷蘭皇家音樂廳及哥廷根國際韓德爾音樂節演出（他於1991年至2011年間為國際韓德爾音樂節藝術總監）。他的演繹為復古風格奠定了標準：追源溯本、認真但不頑固執著，過往的音樂並非只屬於博物館或學院，而屬於觀眾。透過觀眾熱烈的參與，為他們帶來快樂，從而達到表演者與觀眾兩者相互啟發的效果。

麥克基根活躍於各大歌劇院及音樂廳，1993年至1996年間，他曾任瑞典皇后島皇宮劇院的首席指揮，每年為當地籌辦音樂節。他致力衝破古樂器的界限，並發掘以普通交響樂團編制依據歷史演繹古樂的可能，是古樂今演的先鋒。他曾任各大樂團的客席指揮，如芝加哥交響樂團、克里夫蘭樂團、費城樂團、悉尼交響樂團、紐約愛樂、洛杉磯愛樂、北部小交響樂團、蘇格蘭交響樂團，以及科芬園、三藩市、聖達菲及華盛頓歌劇院等。

他曾推出逾百張唱片，其中包括一張收錄韓德爾《蘇珊娜》世界首演的專輯，專輯榮獲留聲機及格林美獎提名。在全新唱片品牌Philharmonia Baroque Productions (PBP) 旗下，他曾灌錄白遼士的《夏夜》、與已故女中音莉柏蕊合作的韓德爾詠嘆調精選、海頓第88、101及104交響曲，以及韋華第的《四季》和其他由布曼絲托擔任小提琴獨奏的協奏曲。

生於英格蘭的麥克基根於牛津及劍橋學院接受教育，曾於倫敦皇家音樂學院任教。他於2010年英女王壽辰授勳儀式上獲頒官佐勳章，以表揚其在海外推廣音樂的貢獻。三藩市市長為表揚其對巴羅克愛樂團二十年來的貢獻，正式訂立尼古拉斯·麥克基根日。

Hailed as “one of the finest baroque conductors of his generation” (*Independent*) and “an expert in 18th-century style” (*The New Yorker*), **Nicholas McGegan**, through twenty-six years as its Music Director, has established the San Francisco-based Philharmonia Baroque Orchestra as the leading period performance band in America with notable appearances at the Carnegie Hall, the London Proms, the Amsterdam Concertgebouw and the International Handel Festival, Göttingen where he was Artistic Director from 1991 to 2011. He has defined an approach to period style that sets the current standard: probing, serious but undogmatic, recognising that the music of the past doesn't belong in a museum or academia, but in vigorous engagement with an audience, for pleasure and delight on both sides of the platform.

Active in opera as well as the concert hall, he was Principal Conductor of Sweden's Drottningholm Court Theatre (1993-1996), running the annual festival there, and has been a pioneer in the process of exporting historically informed practice beyond the small world of period instruments to the wider one of conventional symphonic forces, guest conducting the Chicago Symphony, Cleveland Orchestra and Philadelphia Orchestra, Sydney Symphony, the New York Philharmonic, Los Angeles Philharmonic, the Northern Sinfonia and the Scottish Chamber Orchestra, as well as opera companies including Covent Garden, San Francisco, Santa Fe and Washington.

His discography of over 100 releases includes the world première recording of Handel's *Susanna*, which attracted both a Gramophone Award and Grammy nomination. Under the new label, Philharmonia Baroque Productions (PBP), he has released Berlioz's *Les nuits d'été* and selected Handel arias with the late Lorraine Hunt Lieberson, Haydn Symphonies No.88, 101 and 104, and Vivaldi's *Four Seasons* and other concerti with Elizabeth Blumenstock as violin soloist.

Born in England, Nicholas McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London. He was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours for 2010 “for services to music overseas.” In recognition of two decades distinguished work with the Philharmonia Baroque, the Mayor of San Francisco declared an official Nicholas McGegan Day.



科士打-威廉斯 ANDREW FOSTER-WILLIAMS

低男中音 BASS-BARITONE

英國低男中音科士打-威廉斯的歌聲優美嘹亮，而且極具說服力，備受各方讚譽。他於倫敦皇家音樂學院畢業，現為該院院士。他最近與華盛頓國家歌劇院合作，此行為他首次在美國的歌劇演出，他隨即獲華盛頓國家歌劇院邀請再度合作，演唱《唐喬望尼》的利波雷諾和《維特》的阿爾拔。未來的歌劇演出包括：韓德爾《迪依達米亞》的阿哥斯王費力斯（荷蘭歌劇院）和史特拉汶斯基《浪子的歷程》的力克·沙阿杜（法國洛林國家歌劇院）。

他近期的音樂會演出有：與三藩市交響樂團和狄遜湯馬士合作的貝多芬《國王約瑟夫二世葬禮清唱劇》、與費城樂團及聶澤-賽金合作的巴赫《聖馬太受難曲》、與斯特拉斯堡愛樂及利茲合作的狄帕特《我們時代的孩子》、與皇家利物浦愛樂及佩特連科合作的貝多芬《莊嚴彌撒曲》、與麥克里希及古本江樂團和合唱團在里斯本合作的海頓《四季》，以及和蘇格蘭室樂團及艾加爾合作的巴赫《聖誕神劇》。他曾經與和聲團及羅耶巡迴巴黎及科隆演唱史邦天尼的《奧琳瑟》。來港前，他於上周聯同麥克基根在阿德萊德舉行一場獨唱會，並和阿德萊德交響樂團合演一套管弦節目。

他的其他精彩演出包括：在添·艾拔利全新製作的《費黛里奧》中飾演皮查羅（北部歌劇院）、為波爾多國家歌劇院演唱《耶弗他》的西卜、萊茵國家歌劇院演唱《北方的子民》的博里、於博納音樂節演唱《費加羅的婚禮》的阿瑪維瓦伯爵、為威爾斯國家歌劇院及格蘭堡音樂節演唱《灰姑娘》的阿里多羅、於哥廷根國際韓德爾音樂節演唱《羅德蓮達》的加利波杜、《阿爾辛娜》的馬里索和《連納多》的阿根廷，以及在倫敦威格摩的獨唱會（立柏伴奏）。他又曾經與香榭麗舍劇院樂團和賀力韋格合作演出貝多芬的《莊嚴彌撒曲》和布拉姆斯的《德意志安魂曲》，以及和倫敦交響樂團及哥連·戴維斯爵士合作演出海頓的《四季》（收錄於LSO Live）。

未來的錄音計劃包括：與布魯塞爾愛樂樂團及尼克合作，演唱維多利·迪·桑斯希《狄米崔》的路沙，以及聯同胡薩創辦的抒情天才合奏團合作，演唱杜凡尼的《垂死的海克力斯》。

Acclaimed for his authoritative, sonorous and regal voice, English bass-baritone **Andrew Foster-Williams** studied at – and is now a fellow of – the Royal Academy of Music, London. He recently made his U.S. opera debut with Washington National Opera, resulting in return invitations to sing Leporello in *Don Giovanni* and Albert in *Werther*. Future opera highlights include Fenice (King of Argos) in Handel's *Deidamia* for the Netherlands Opera and Nick Shadow in Stravinsky's *The Rake's Progress* for Opéra National de Lorraine in France.

Recent concert plans include Beethoven's *Cantata on the Death of Emperor Joseph II* with the San Francisco Symphony Orchestra and Michael Tilson Thomas, Bach's *St Matthew Passion* with the Philadelphia Orchestra and Yannick Nézet-Séguin, Tippett's *A Child of our Time* with Strasbourg Philharmonic Orchestra and Carlo Rizzi, Beethoven's *Missa Solemnis* with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko, Haydn's *The Seasons* in Lisbon with The Gulbenkian Choir and Orchestra and conductor Paul McCreesh, and Bach's Christmas Oratorio with the Scottish Chamber Orchestra and Richard Egar. There are also tours to Paris and Cologne with Le Cercle de l'Harmonie and Jérémie Rhorer, singing Spontini's *Olimpie*. Before coming to Hong Kong he collaborated with Nicholas McGegan and the Adelaide Symphony Orchestra in a solo orchestral programme and performed a solo recital in Adelaide last week.

Other highlights include Pizarro (*Fidelio*) in a new Tim Albery production for Opera North, Zebul (*Jephtha*) for Opéra National de Bordeaux, Borée (*Les Boréades*) for Opéra National du Rhin, Count Almaviva (*The Marriage of Figaro*) at the Beaune Festival, Alidoro (*Cinderella*) for Welsh National Opera and Glyndebourne, Garibaldo (*Rodolinda*), Melisso (*Alcina*) and Argante (*Rinaldo*) at the International Handel Festival, Göttingen, as well as recitals at Wigmore Hall, London with Simon Lepper. He has also sung Beethoven's *Missa Solemnis* and Brahms' *German Requiem* with L'Orchestre des Champs Elysées and Philippe Herreweghe, and Haydn's *The Seasons* with the London Symphony Orchestra and Sir Colin Davis (also recorded for LSO Live).

Future recordings include singing Lusace in Victorin de Joncières' *Dimitri* with Hervé Niquet and the Brussels Philharmonic Orchestra, and title role in Dauvergne's *Hercules Mourant* with Les Talens Lyriques and Christophe Rousset.

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



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范星
Fan Xing



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



孫斌
Sun Bin



王駿
Wang Jun



張妹影
Zhang Shu-ying



* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
Anna Kwan
Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung
Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘燮
Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehberg



鮑爾菲
Philip Powell



羅莉安
Julianne Russell



范戴克
Jonathan
Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管
Cor Anglais



夏莎華
Sarah Harper

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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香港管弦樂團駐團學員培訓] 計劃樂手
Fellows of The Robert H. N. Ho Family Foundation
Orchestral Fellowship Scheme

單簧管
Clarinets



○ 史家翰
John Schertle



▲ 夏安祖
Andrew Harper



● 史安祖 (休假)
Andrew Simon
(On sabbatical leave)

低音單簧管
Bass
Clarinet



簡博文
Michael Campbell

巴松管
Bassoons



● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra
Bassoon



杜高兒
Chloe Turner



崔祖斯 (休假)
Adam Treverton Jones
(On sabbatical leave)

圓號
Horns



● 湯晨暉
David Thompson



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李妲妮
Natalie Lewis

小號
Trumpets



● 丹迪莊
Jon Dante



▲ 莫思卓
Christopher
Moyse



華達德
Douglas
Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass
Trombone



韋彼得
Pieter Wyckoff

大號
Tuba



● 沈柏利
Roland Szentpali



● 陸森柏 (休假)
Paul Luxenberg
(On sabbatical leave)

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



梁偉華
Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



● 史基道
Christopher
Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

特約樂手
Freelance
Player

鍵盤
Keyboard
嚴翠珠
Linda Yim

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巴托的第一小提琴協奏曲是一封寫給小提琴家姬雅的情書（可是女方沒有給予回應），這封情書被雙方藏得很密，直至巴托死後才被人發現。和這個沒結果的愛情故事一樣，這首情意洋溢的樂曲亦無疾而終。《茨維考》交響曲是舒曼第一首嘗試創作的交響作品，而《幻想曲》則屬較後期的成熟作品，當中的一段小提琴獨奏令人嘆為觀止，顯盡舒曼處於創意顛峰期的爆發力，是一首為小提琴家伊莎貝·浮士德度身訂造的曠世傑作。《神奇的滿大人》奇異怪誕，令人生畏，縱使首演至今已近百年，依然震撼。星期五晚的音樂會前講座由港樂藝術策劃總監韋雲暉以英語主講。

Bartók's first violin concerto was unknown until after his death. Composed as a tender love letter for violinist Stefi Geyer (who did not return his feelings) it was hidden away by them both for the rest of Bartók's life. And as with the love story, this lyrical outpouring was left incomplete. Unfinished business, just like the *Zwickau* Symphony, Schumann's first fresh attempt at symphonic writing. His *Fantasie* dates from later maturity, and features a bravura violin solo. Here the composer was at the lucid height of his powers – an irresistible tour de force for guest artist Isabelle Faust. *The Miraculous Mandarin*, with its grotesque and horrifying plot-turned-pantomime, still has the power to shock 100 years after its première. Join us in our Saturday night pre-concert talk with Raff Wilson, Director of Artistic Planning of the HKPO.

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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。



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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.

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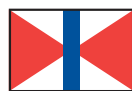
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此計劃由「商藝匯萃」發起及組織。

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

Donated by Mr Patrick Wang
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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
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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

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- A set of Wagner Tubas
- A Flugelhorn

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