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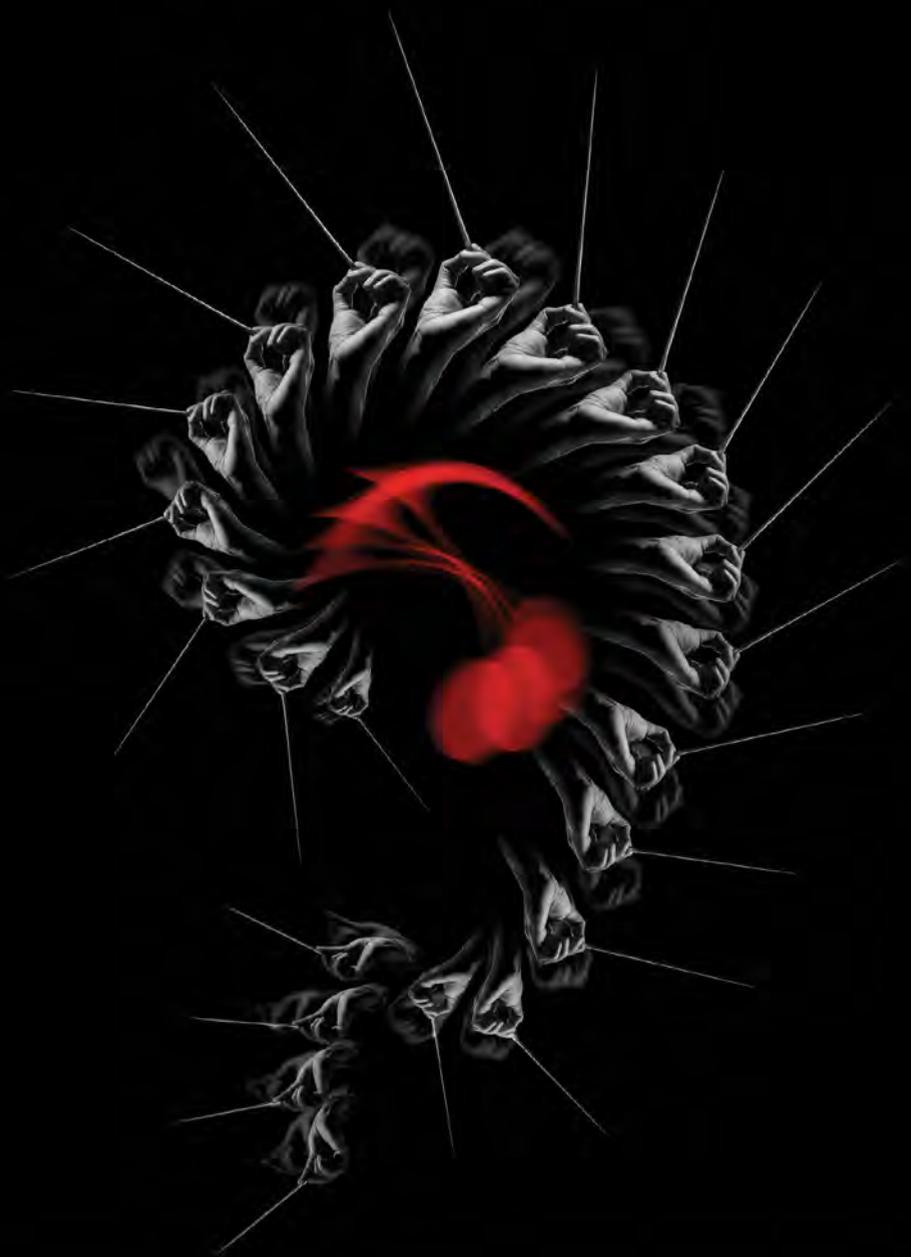


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J A A P

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林凡

志登

〔梵志：清淨之志，登：達到〕



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羅西尼 (1792-1868) 《布魯基諾先生》序曲

《布魯基諾先生》1813年1月27日在威尼斯首演。故事講述少女蘇菲亞與佛羅威利相戀，但女方的監護人卻反對這樁婚事，反而要蘇菲亞嫁給一個素未謀面的人—監護人老朋友布魯基諾先生的兒子。布魯基諾的兒子啟程前往蘇菲亞家中，準備成婚；途中在一所酒館欠下巨款，被店主扣留。佛羅威利知道後就假扮布魯基諾的兒子，幾經轉折後終於成功與蘇菲亞成婚。羅西尼這齣獨幕鬧劇的重點並非音樂，而是視覺效果，是當時深受威尼斯觀眾歡迎的劇種。不過羅西尼也在〈序曲〉加插了強烈的視覺元素：他要求第二小提琴（通常深藏樂團之中，觀眾不大看得見的）偶爾用弓敲打譜架。這樣一來，威尼斯的觀眾聽到咔嚓咔嚓的聲音，就會探身上前前往樂池看去，看看到底發生甚麼事。而且一般來說，這種手法是二十世紀末的作曲家才較常用的，所以羅西尼其實十分前衛。除此之外，〈序曲〉在其他方面都與典型的羅西尼式序曲無異：興高采烈、喋喋不休的樂團、生氣勃勃的主題、囉囉嗦嗦的巴松管，還有尖銳的短笛—當然也少不得延綿的漸強效果。

GIOACHINO ROSSINI (1792-1868) *Il Signor Bruschino Overture*

Il signor Bruschino was first staged in Venice on 27th January 1813. The story tells of Sofia, who is in love with Florville, but their union is opposed by Sofia's guardian, who arranges for her to marry the son of his old friend, Signor Bruschino. Having never met his prospective bride, Bruschino's son sets out for his wedding but stops off at a tavern, runs up an astronomical bill and, unable to pay, is detained by the landlord. Learning of this, Florville pretends to be Bruschino's son and, not without a few other twists and turns, succeeds in marrying Sofia. Rossini set this as a one-act farce in which the emphasis was more visual than musical - a genre particularly popular with Venetian audiences of the time. Rossini, however, incorporated a distinctly visual element into the *Overture* by getting the second violins - usually tucked away out of sight in the middle of the orchestra - periodically to tap their music stands with their bows. Certainly that would have had the Venetian audiences leaning forward to peer into the orchestra pit to see what all that clicking was about, but it was also an extraordinarily forward-looking gesture - it's a device more usually associated with late 20th century composers - in an overture which otherwise conforms to the typical Rossini model; lots of cheerful orchestral chattering, a perky theme above a grumbling bassoon and topped by a shrilling piccolo and, of course, long drawn-out crescendos.

韓德爾 (1685-1759)
《參孫》：光明的天使

韓德爾最有名的神劇《彌賽亞》1741年9月14日完稿，兩周後動筆寫作另一齣神劇《參孫》。《參孫》雖然早在10月29日已完成，但由於《彌賽亞》的首演問題，《參孫》延至1743年2月18日才首演。《參孫》歌詞選自英國大文豪米爾頓的長詩《力士參孫》。雖然在各地樂迷的心目中，《參孫》的地位也許遠遠不及《彌賽亞》，但《參孫》也至少有一首膾炙人口的詠嘆調——〈光明的天使〉。〈光明的天使〉燦爛歡快，又以聲樂模仿小號號角曲，在接近劇終時由「一個以色列婦人」唱出。這時主人翁參孫已經在摧毀非利士人的廟宇後壯烈犧牲；「以色列婦人」唱出〈光明的天使〉，希望眾人歌頌參孫的壯舉。

韋華第 (1678-1741)
〔占士·史特勞斯編〕
《巴雅澤》：被藐視的新娘

悲劇《塔梅蘭，或巴雅澤之死》是十八世紀最受歌劇作曲家青睞的故事之一。《塔梅蘭，或巴雅澤之死》寫於1676年，出自法國劇作家也克·普拉東手筆。1711至1799年間，根據《塔梅蘭，或巴雅澤之死》改編而成的歌劇不下二十五齣，其中最著名的就是韓德爾《塔梅蘭諾》(1719年)。加斯帕里尼曾三次將《塔梅蘭，或巴雅澤之死》改編成歌劇，分別是在1711、1719和1723年。由於《塔梅蘭，或巴雅澤之死》實在太受歡迎，連韋華第也不惜找來幾齣他人舊作，借用其中的詠嘆調和合唱曲，拼湊成自己的作品。其中一首被他借用的詠嘆調正是加斯帕里尼〈被藐視的新娘〉(出自1711年完稿、在威尼斯首演的《巴雅澤》)。

GEORGE FRIDERIC HANDEL (1685-1759)
Samson: Let the Bright Seraphim

Handel completed his best-known oratorio, *The Messiah*, on 14th September 1741 and a fortnight later started work on another, *Samson*. He completed it on 29th October but the premiere of *The Messiah* intervened and *Samson* was not performed until 18th February 1743. *Samson* drew its words from *Samson Agonistes* by the great English writer, John Milton. It may not have established itself in the hearts and minds of audiences the world over in the same way as *The Messiah*, but *Samson* boasts at least one hugely popular aria, the gloriously celebratory *Let the Bright Seraphim*, sung by an "Israelite Woman" towards the end of the work in a bid to turn the death of Samson (whose final act was to destroy the temple of the Philistines) in to a cause for celebration, complete with vocal imitations of trumpet fanfares.

ANTONIO VIVALDI (1678-1741)
(arr. James Strauss)
Bajazet: Sposa, son disprezzata

During the 18th century, one of the more popular stories in opera was based on *Temerlan, ou La mort de Bajazet*, a tragedy penned in 1676 by the French playwright, Jacques Pradon. Between 1711 and 1799 no less than 25 operas were written to libretti based on Pradon's play, the most famous being by Handel who set it (as *Tamerlano*) in 1719. Francesco Gasparini set it three times (1711, 1719 and 1723) and its popularity was such that Vivaldi pieced together his own version making use of arias and choruses taken from several of the earlier operas by other composers. One of these was the moving aria *Sposa, son disprezzata* which Vivaldi adapted from Gasparini's 1711 version, first staged in Venice.



威爾第 (1813-1901)

《阿依達》：凱旋進行曲

埃及總督伊斯梅爾帕夏以二萬美元的報酬，委約威爾第寫作《阿依達》，作為慶祝蘇彝士運河開通的活動之一。故事由總督親自選擇，但《阿依達》之所以大受歡迎，主要是由於威爾第十分喜歡這個題材，決心在劇中塑造出幾可亂真的埃及風情，甚至請來法國考古學家暨埃及學家馬里耶特·貝協助。有評論表示馬里耶特·貝「令法老時代的埃及生活重現眼前；他重建了古代的底比斯、孟菲斯和卜塔神廟，又親自設計服裝和配置佈景」。拉達梅斯與埃及雄師凱旋歸來的景象，不但是《阿依達》全劇最壯觀的場景，也是「歌劇藝術裡最宏偉的構想之一」（出自《高比歌劇全書》）。〈凱旋進行曲〉隨著這個場景響起，軍隊每師到來以前，都有三支小號宣告；華蓋下的拉達梅斯被抬進城的時刻，就是音樂的高潮。

巴爾夫 (1808-1870)

《波希米亞女郎》：

走進夢中的大理石殿堂

大家對愛爾蘭作曲家巴爾夫可能比較陌生，但其實維多利亞女王時代幾首瘋魔一時的歌曲都是他的作品，其中最著名的包括《毛德，到花園裡來啊》和《努力向上！》。除此之外，在十九世紀英語歌劇作曲家裡，他的受歡迎程度也是數一數二的；不過他三十多齣歌劇作品中，只有《波希米亞女郎》一齣流傳至今——事實上，該劇主要是靠劇中名曲〈走進夢中的大理石殿堂〉才得以傳世。

唐尼采弟 (1797-1848)

《村女琳達》：因愛燃放的聖潔的光

唐尼采弟《村女琳達》的劇本由格坦諾·羅西所撰。羅西形容自己「不是詩人，而是多言」；《葛洛夫歌劇辭典》寫道：「他的重要性有兩方面，一

GIUSEPPE VERDI (1813-1901)

Aida: Triumphal March

Aida was commissioned at a cost of US\$20,000 by Ismail Pasha, Khedive of Egypt as part of the celebrations to mark the opening of the Suez Canal. The Khedive himself chose the story but it was largely through Verdi's enthusiasm for the subject matter and his determination to produce a work with genuine Egyptian credentials that *Aida* was such a huge success. Verdi called on the service of the French archaeologist and Egyptologist, Mariette Bey, who, as one commentator put it, "revived Egyptian life of the time of the Pharaohs; he rebuilt ancient Thebes, Memphis, the Temple of Phtah; he designed the costumes and arranged the scenery". The triumphant return from battle of Radames and the mighty Egyptian army is not only one of the opera's most spectacular scenes, it is also, in the words of *Kobbé's Complete Opera Book*, "one of the grandest conceptions of operatic art". This great scene is accompanied by the *Triumphal March* with three trumpets heralding the arrival of each of the army's divisions and the music reaching its climax as Radames is carried on, borne under a great canopy.

MICHAEL WILLIAM BALFE (1808-1870)

The Bohemian Girl:

I Dreamt I Dwelt in Marble Halls

The name of the Irish-born composer Balfe may not be familiar but he composed some of the most popular songs of the Victorian era. Among his most famous were *Come into the garden, Maude* and *Excelsior!*. He was also about the most popular composer of English-language operas of the 19th century, but of the 30 operas he composed only *The Bohemian Girl* dating from 1843 has survived, and that largely on the strength of its famous song *I dreamt I dwelt in Marble Halls*.

GAETANO DONIZETTI (1797-1848)

Linda di Chamounix: O luce di quest'anima

The libretto for Donizetti's *Linda di Chamounix* was by Gaetano Rossi, who described himself as "not a poet but a windbag", while, according to the *Grove Dictionary of Opera*, "His importance lay in his boldness in raiding foreign - primarily

是大膽盜用外國（尤其法國）劇場作品為題材，二是所寫的情節十分浪漫」。《村女琳達》也不例外。《村女琳達》內容根據阿道夫·德內利和古斯塔夫·勒穆的話劇《聽由天命吧》而撰寫。故事以十八世紀瑞士附近的夏慕尼為背景，講述農家女琳達在當地一個農場長大，父親向波佛勒利侯爵租地建農場，也將農場抵押了給侯爵得到貸款。波佛勒利侯爵向琳達父親表示，只要琳達肯當他的情婦，債項可以一筆勾銷；但琳達父親不允，更把琳達送到巴黎去。琳達到達巴黎後，遵從母命嚴守男女大防，連戀人卡羅斯的擁抱也拒絕。事實上，卡羅斯是侯爵的侄兒，只是多年來假扮成居無定所的畫家。後來琳達在巴黎發跡，能負擔風光豪華的生活時，卡羅斯才表明身分；兩人暗中決定共偕連理。琳達〈因愛燃放的聖潔的光〉向愛人傾訴衷情，是全劇最優美的詠嘆調之一。

伯恩斯坦 (1918-1990) 《敦第德》序曲

法國作家伏爾泰中篇小說《敦第德》1759年問世。1956年12月1日，伯恩斯坦的音樂劇《敦第德》在百老匯開演，可是由於反應欠佳，演出七十三場就落幕了。《紐約時報》樂評人總結了觀眾對此劇普遍評價：「劇本好像太嚴肅了，而伯恩斯坦的音樂既活潑又寓嘲諷於抒情，兩者並不匹配。雖然嚴格來說音樂並不算是十八世紀風格，但作曲家模仿古時的風格和曲式時妙趣橫生，所以還是有點復古風情。」《敦第德》的劇本和音樂經過多番修訂後，「終定本」在1973年問世。不過此劇無論作為歌劇還是音樂劇，始終未為觀眾所接受，只有莽撞而閃爍的〈序曲〉經常在音樂廳裡演出。〈序曲〉節奏尖銳，小提琴既敏捷又揮灑自如，加上銅管和敲擊樂偶然傳來庸俗的插話，又有一個既輕快又深情的典型美式「大熱曲調」作平衡，彷彿處處瀰漫著濃厚的美國氣息。

French - theatre for source material and for introducing strongly romantic plots". That's the case here, where, based on the play *La grâce de Dieu* by Adolphe-Philippe d'Ennery and Gustave Lemoine, we follow the fortunes of a peasant girl (the eponymous Linda), brought up on a farm near Chamonix in Switzerland in the 18th century. Her father is offered the mortgage on his farm if he allows her to become the Marquis Boisfleury's mistress. He refuses and sends her to Paris where, under strict instructions from her mother, she refuses even the most chaste embrace from her true beloved, Carlo; who is, in fact, the Marquis' nephew, and who has lived for many years in the disguise of an itinerant painter. When Linda makes a success of Paris and can afford to live in luxury, Carlo reveals his true identity and they secretly propose to get married. Linda proclaims her love for him in one of the opera's finest arias.

LEONARD BERNSTEIN (1918-1990) Candide Overture

Candide, ou l'Optimisme by the French writer Voltaire first appeared in 1759. Bernstein's musical version of *Candide* first opened on Broadway on 1st December 1956, and was a flop, being pulled off after 73 performances, the general consensus being summed up by a *New York Times* critic, "The libretto seems too serious for the verve and mocking lyricism of Leonard Bernstein's score which, without being strictly 18th century, maintains, with its gay pastiche of past styles and forms, a period quality." In 1973, after numerous tweakings of the score and libretto, Bernstein produced a version of *Candide* which he described as his "final revised version", but it has never really established itself either as an opera or a musical, and is probably mostly associated with the concert hall through its brash, scintillating *Overture*. With its jagged rhythms, streamingly athletic violins and vulgar brass and percussion interjections, balanced with a briskly sentimental, archetypically American "big tune", it seems to breathe the very essence of America.



小約翰·史特勞斯

(1825-1899)

《蝙蝠》：當我扮演天真的 鄉村姑娘

小約翰·史特勞斯共寫作了十八齣輕歌劇，《蝙蝠》是第三齣，1874年4月5日在維也納首演。此劇上演後瘋魔全城；而不能不提的，是維也納一年前發生股災，經濟遭受重創，到這時還沒恢復過來。《蝙蝠》以維也納最奢華、最輝煌的時代為背景，觀眾顯然樂於藉此逃避當前的困境。《蝙蝠》劇情錯綜複雜，主人翁加百爾·艾恩斯坦是個富商。這一晚他要出席一個奢華的舞會，但第二天就要入獄服刑數天。他的女傭阿德萊也喬裝混進舞會，獲一位樂於支持藝術的富翁青睞（由典獄長假扮）。第二天早上，阿德萊來到典獄長家中，希望游說典獄長助她「發展」演藝事業（其實她所謂的「事業」根本還沒開始）。這時，阿德萊唱出這首活潑可愛的詠嘆調來一展才藝。

里夏 (1870-1948)

《茱迪塔》：我的吻熱情如火

里夏最後一齣輕歌劇《茱迪塔》1934年1月20日在維也納國家歌劇院首演，由當時兩大歌唱家李察·圖伯和雅米拉·諾沃特娜領銜主演，在當時是項盛事，世界各地共有一百二十多個電台轉播。但這次演出同時標誌著一個時代的終結，因為《茱迪塔》是史上最後一齣真正的輕歌劇——在《茱迪塔》裡，輕歌劇與嚴肅歌劇的界線變得模糊，不少人甚至認為此劇「殺掉了輕歌劇」。故事講述女主角茱迪塔與英俊軍官歐塔維奧私奔到北非去。茱迪塔在當地夜總會當舞女，拒絕再與歐塔維奧有任何瓜葛；歐塔維奧則擅離職守，離開了軍隊，在夜總會以彈琴為生。《我的吻熱情如火》是兩人打得火熱時，茱迪塔情深款款地唱出的詠嘆調。

JOHANN STRAUSS II (1825-1899)

Die Fledermaus:

Spiel ich die Unschuld vom Lande

Die Fledermaus ("The Bat") was the third of Strauss's 18 operettas and was premiered in Vienna on 5th April 1874. It took the city by storm; a city, it has to be said, still reeling from the catastrophic effects of the stock market crash the previous year. The audience clearly relished the escape offered from their present woes in a story set in the heady days of Vienna at its most sumptuously spectacular. The character at the heart of the convoluted story is Gabriel von Eisenstein, a wealthy merchant who is due to attend a lavish ball the night before he begins a short prison sentence. His housemaid, Adele, also attends the ball (in disguise) and attracts the attention of the prison Governor, who is masquerading as a wealthy patron of the arts. The following morning, Adele turns up at the Governor's house in an attempt to persuade him to help further her – as yet non-existent – stage career. She displays her talents in this playful aria.

FRANZ LEHÁR (1870-1948)

Giuditta: Meine Lippen, sie küssen so heiß

It was on 20th January 1934 that Lehár's final operetta, *Giuditta*, was premiered at the Vienna State Opera House. This was a major occasion with no less than 120 radio stations around the world relaying the performance which starred two of the greatest singers of the day, Richard Tauber and Jarmila Novotna. But historically it also marked the end of an era; for this was the last real operetta ever composed, blurring the division between operetta and serious opera to such an extent that it is generally said that Lehár "killed off the operetta" with *Giuditta*. The story tells of the eponymous Judith who elopes with the handsome army officer, Octavio, to north Africa where she finds work as a night-club dancer and hostess and refuses to have anything more to do with Octavio. He, for his part, deserts the army and becomes a night-club pianist. At the height of their love she sings the loving aria *Meine Lippen, sie küssen so heiß* ("My lips, they kiss so hotly").

聖桑 (1835-1921)
《參孫與大利拉》：
醉狂之舞

聖桑第一首作品是三歲時寫的，爾後他的作曲事業一直一帆風順一直至四十二歲那年。那一年他的歌劇《參孫與大利拉》打算在巴黎首演，怎料卻遇到許多爭議和反對聲音。對他來說，這些風風雨雨肯定是一大打擊，有人甚至認為他與太太婚姻破裂也與此有關。事件的關鍵在於《參孫與大利拉》以《聖經》故事為題材。在十九世紀末，法國不少上流社會的人認為將《聖經》故事搬上舞台是褻瀆上帝；而由於反對聲音實在太強烈，令巴黎歌劇院高層認定假如讓此劇在該院上演，就很可能會有暴力事件發生。除此之外，妖媚淫蕩的女主角大利拉在劇中十分突出，也令部分人反感。結果此劇在作曲家李斯特的安排下，在1877年12月2日移師德國威瑪作世界首演。生動活潑的〈醉狂之舞〉選自第三幕：非利士人在達貢神廟慶祝打敗希伯來人。參孫中了大利拉的詭計，透露了自己天生神力的秘密在於一頭長髮。於是非利士人不但把他的長髮剪掉、把他雙目挖掉，還迫他參與非利士人的祝捷會。非利士人都在開懷暢飲，參孫卻祈求上帝最後一次賜他神力。神廟的屋頂由兩根大柱支撐；參孫說服非利士人將他帶到兩根大柱中間，然後用身體將大柱推倒；一瞬間，整座神廟轟然塌下。

CAMILLE SAINT-SAËNS (1835-1921)
Samson et Dalila: Bacchanale

At the age of 42 Saint-Saëns had known nothing but success as a composer from the day when, as a child of three, he had written his very first piece. As a result the controversy and hostility which surrounded the projected premiere of his opera *Samson et Dalila* in Paris must have come as a terrible shock: there is even some suggestion that it precipitated the breakdown of his marriage. The problem lay in the story which was taken from The Bible. Many in late 19th century French society regarded the theatrical staging of a Biblical story as an act of sacrilege and were sufficiently vocal in their objections to convince the authorities at the Paris opera that, were it to be staged there, violence could quite possibly ensue. There were also objections to the somewhat to the prominence given to the lascivious character of the female leading role. In the end it was the composer Franz Liszt who arranged for *Samson et Dalila* to be given its world premiere in the German city of Weimar on 2nd December 1877. The spirited *Bacchanale* comes from the opera's third act and is set in the Temple of Dagon where the Philistines are celebrating their victory over the Hebrews. Samson, who has been tricked by Dalila into revealing the secret of his superhuman strength – his long hair – and, having had all his hair cut off and his eyes gouged out into the bargain, is forced to join in the Philistines' celebrations. But while the Philistines are abandoning themselves to drink, Samson prays that God will restore his strength just one more time. He persuades his captors to lead him between the two great pillars supporting the roof of the Temple, and leaning on them, brings the whole edifice crashing down.



拉赫曼尼諾夫 (1873-1943)
《練聲曲》

1917年俄國發生革命；之後拉赫曼尼諾夫就離開了家鄉。他流亡前創作了八十七首歌曲，但去國後已沒有再寫。他多數歌曲的歌詞都出自俄國大作家手筆，包括普希金、托爾斯泰和契訶夫，也會選用歌德、雪萊和海涅作品的俄語譯本，但最有名的一首卻沒有歌詞。《練聲曲》屬於他最後的一批歌曲，寫於1912年，是一套十四首歌曲裡的最後一首，1915年9月修訂。樂曲本來是首聲樂練習曲，歌者從頭到尾只唱一個不變的元音，用意是讓歌者集中注意力唱出純淨流暢、不斷開展、仿如翱翔天際似的旋律線條；就這樣，作曲家寫出了一個極盡華美，又經得起歲月考驗的旋律。

奧芬巴赫 (1819-1880)
《霍夫曼的故事》：
奧林匹亞的詠嘆調

奧芬巴赫生於德國，原名雅各布·埃貝斯特，後來改名「也克·奧芬巴赫」—他父親正是來自一條名叫「奧芬巴赫」的村落。奧芬巴赫十四歲移居巴黎，後來成為一位深受歡迎的作曲家。《霍夫曼的故事》大概是他最成功的作品，可是他未及完成全劇就與世長辭，沒能親睹首演時（1881年2月10日，巴黎）觀眾的熱烈反應。主人翁霍夫曼是個詩人；這天他在巴黎歌劇院附近的酒吧裡，跟一群學生講述他生命中的三段可歌可泣的愛情故事：第一次的對象是個名叫奧林匹亞的機械娃娃，但霍夫曼卻把它當成真人。當奧林匹亞唱出〈籬中鳥〉時，霍夫曼聽得如癡如醉，但奧芬巴赫卻巧妙地揭露真相—音樂栩栩如生地模仿機械娃娃生硬的歌喉，還有描繪主人翁在扭發條、好令娃娃繼續活動的段落。

中譯：鄭曉彤

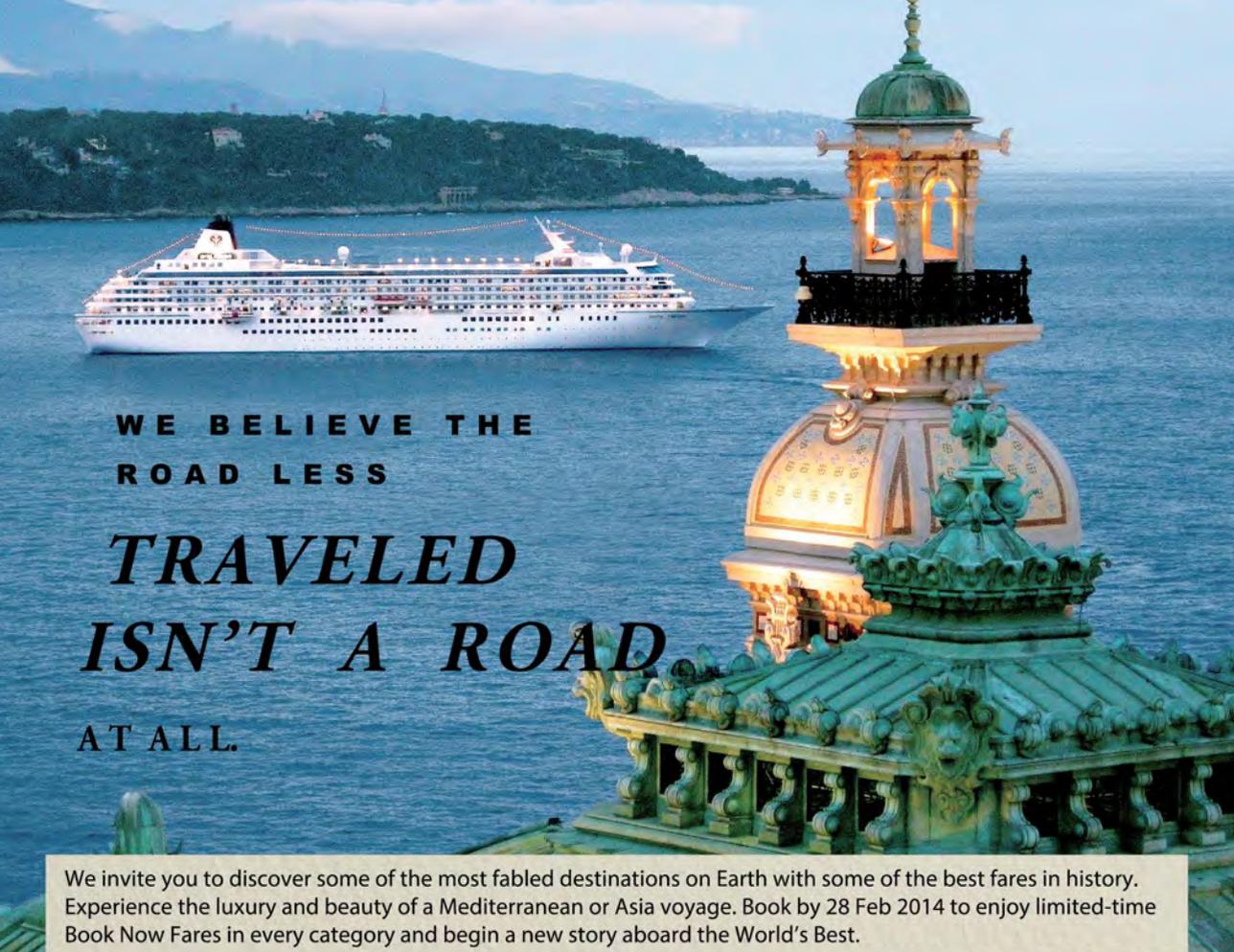
SERGEI RACHMANINOV (1873-1943)
Vocalise

Before fleeing his native Russia in the wake of the 1917 revolution, Rachmaninov had composed some 87 songs; in exile he never wrote another one. Most of his songs set words by notable Russian writers including Pushkin, Tolstoy and Chekhov, and he also set Russian translations of words by Goethe, Shelley and Heine, but his most famous song, and one of the last he ever composed, has no words at all. *Vocalise*, the last of a set of 14 songs dating from 1912 and revised in September 1915, was actually designed as a vocal exercise intended to focus the singer's attention on producing a pure, flowing, soaring, continuously unfolding melodic line to a single vowel sound. In so doing Rachmaninov created one of his most sumptuous and enduring melodies.

JACQUES OFFENBACH (1819-1880)
The Tales of Hoffmann: Olympia's Aria

Born in Germany as Jakob Eberst but widely known as Offenbach after the village from which his father had originated, Jacques Offenbach went to Paris at the age of 14 where he subsequently became one of the most popular composers of the day. *The Tales of Hoffmann* was probably his greatest success although he never lived to complete it or see its triumphal premiere in Paris on 10th February 1881. Hoffmann is a poet who relates to a party of students in a bar next to the Paris Opera House the three great loves of his life. The first of these was a mechanical doll called *Olympia* whom Hoffmann believed to be real. He was utterly captivated when Olympia sang *Les Oiseaux dans la charmille* ("The birds in the hedges"), but Offenbach gives the game away in his ingenious music which perfectly mirrors the automaton-like delivery of a mechanical doll and includes sections where her owner cranks up the spring so that she continues to move.

BY DR MARC ROCHESTER



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《參孫》：光明的天使

讓光明的天使列成耀眼的隊伍，
吹響嘹亮振奮的天使小號。
讓天使主人在和諧的合唱聲中，
輕撥牠們永恆的豎琴上
之黃金絲絃。

Samson: Let the Bright Seraphim

Let the bright Seraphim in burning row,
Their loud uplifted Angel trumpets blow.
Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

《巴雅澤》：被藐視的新娘

我是被藐視的新娘，
忠貞不二卻受到侮辱
天啊！我到底做錯了什麼？
可是，他卻是我心底裡親愛的人，
我的丈夫，我的愛人，
我的希望。

Bajazet: Sposa, son disprezzata

Sposa son disprezzata,
fida son oltraggiata,
cieli che feci mai?
E pur egl'è il mio cor,
il mio sposo; il mio amor,
la mia speranza.

I am a scorned wife,
faithful yet insulted,
Heavens! What did I do?
Yet he is dear to my heart,
my husband, my beloved,
my hope.

我愛他，但他卻對我不忠，
我懷著希望，但他卻這樣殘忍，
如果他離開我，我會死去嗎？
沒有他我如何過活？
噢，求上天在挫敗時賜我勇氣。

L'amo ma egl'è infedel,
Spero ma egl'è crudel,
Morir mi lascerai?
Mi lascerai morir?
O Dio manca il valor e la costanza.

I love him, but he is unfaithful,
my hope, but he is cruel,
Will I die if he leaves me?
How can I live without him?
O God grant me courage when I fail.

《波希米亞女郎》： 走進夢中的大理石殿堂

走進夢中的大理石殿堂
家臣簇擁在我的身旁。
這裡所有人
都以我為希望和榮耀
我的財富多不勝數
全部是顯赫的先人留下的祖蔭
但是在夢裡最讓我高興的，
是你仍然一樣的愛我。
我夢見追求者想牽我的手，
騎士們紛紛下跪，拜倒在我裙下
沒有少女能夠抗拒。
他們發誓對我忠誠不二。
我夢見其中一位貴族子弟
走上前來要握我的手。
但是在夢裡最讓我高興的
是你仍依舊愛我如昔。

The Bohemian Girl: I Dreamt I Dwelt in Marble Halls

I dreamt I dwelt in marble halls
With vassals at my side.
And of all who assembled within those walls
That I was the hope and pride
I had riches too great to count
Of a higher ancestral name.
But I also dreamt, which pleased me most,
That you loved me still the same.
I dreamt that suitors sought my hand,
That knights on bended knee
And with bows no maiden heart could withstand
They pledged their faith to me.
And I dreamt that one of the noble host
Came forth, my hand to claim.
But I also dreamt, which charmed me most,
That you loved me still the same.

《村女琳達》： 因愛燃放的聖潔的光

宣敘調

啊！我在最喜歡的地方等了良久，
但卡羅沒有來。
誰知道他受了什麼苦！
但也不比我所受的苦多！
他留下了這些小花給我，
作為定情信物！
他的心多麼溫柔！
讓我深深愛著他。
那是他最珍貴的寶物！
我們都窮，
只為我倆的愛而活：
如果他是個無名的畫家，
他的才華會發光發亮！
而我將會是他的妻子。
噢，多麼的令人滿足！

Linda di Chamounix: O luce di quest'anima

Recitative

Ah! tardai troppo, e al nostro
favorito convegno io
non trovai il mio diletto Carlo;
e chi sa mai quanto egli avrà sofferto!
Ma non al par di me!
Pegno d'amore questi fior mi lasciò!
Tenero core!
E per quel core io l'amo,
unico di lui bene.
Poveri entrambi siamo,
viviam d'amor, di speme;
pittore ignoto ancora egli s'innalzerà
coi suo i talenti!
Sarà mio sposo allora.
Oh noi contenti!

Ah! I have waited long at
our favourite place,
but Carlo has not come.
And who can tell what he has suffered!
But not as much as me!
As a symbol of his love he left me these posies!
What a tender heart!
And I love him for it.
It is the greatest treasure he has!
We are both poor,
living only for our love:
If he was an unknown painter,
His talents would shine!
And I will be his wife.
Oh, what contentment!

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梵志登
Jaap van Zweden
指揮 conductor

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梵志登 Jaap van Zweden
音樂總監 Music Director

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詠嘆調

啊，我靈魂裡的光
因為喜悅、愛與生命而發亮
是我們在天地之間的
共同命運。
噢！過來我這裡，
在你深愛的這顆心上好好歇息，
它讓你嘆息、渴望，
它活在你的靈魂深處。

《蝙蝠》：

當我扮演天真的鄉村姑娘

當我扮演天真的鄉村姑娘，
自然地穿上短裙，
我蹦蹦跳跳地，
就像一隻松鼠；
如果一個帥氣的年輕人走過，
我會對他眨眨眼、嫣然一笑
從指縫間望過去，
像大自然的孩子那樣，
我還要拉著圍裙的帶子——
我們鄉下人是這樣捉麻雀的啊。
如果他跟著我到處走的話，
我會天真地說：
「你啊，你這個壞心腸的人！」
然後我會和他並肩坐在草地上
最後開始唱：
啦啦啦啦啦啦……。
當你目睹此情此景時
你不得不承認，
這是極其羞愧的事
如果有這種天份，有這種天份
我不會在劇院裡出現！

當我扮演皇后，
雍容地舉步，
朝這邊點點頭，朝那邊點點頭，
是的，我光芒四射！
每人都要讓路給我；
他們都聽我唱歌，
我仁慈地統治所有人，
一個出類拔萃的皇后！
啦啦啦啦啦啦……。
當你目睹此情此景時
你不得不承認，
這是極其羞愧的事
如果有這種天份，有這種天份
我不會在劇院裡出現！

當我扮演一位巴黎淑女，啊，
一位侯爵的夫人，啊，
一位年輕的伯爵來訪，啊，
關於我的德行他有所圖謀，啊，
剛開始的兩幕我沒有就範，
可是啊，到了第三幕，
我就變得軟弱了；
突然間，大門打開，
天哪，是我的丈夫；
我會有怎樣的遭遇呢？
「請原諒我，」
我尖叫；他原諒了我，啊
在最後的一幕，人們都哭了；
妙，真是絕妙啊！

Aria

O luce di quest'anima,
delizia, amore e vita,
la nostra sorte unita,
in terra, in ciel sarà.
Deh, vieni a me, riposati
su questo cor che t'ama,
che te sospira e brama,
che per te sol vivrà.

Die Fledermaus:

Spiel ich die Unschuld vom Lande

Spiel ich die Unschuld vom Lande,
Natürlich im kurzen Gewande,
So hüpf' ich ganz neckisch umher,
Als ob ich ein Eichkatzerl wär;
Und kommt ein saub'rer junger Mann,
So blinzle ich lächelnd ihn an,
Durch die Finger zwar nur
Als ein Kind der Natur,
Und zupf' an meinem Schürzenband
So fängt man Spatzen auf dem Land.
Und folgt er mir, wohin ich geh',
Sag ich naiv: Sie Schlimmer, Sie,
Setz' mich zu ihm ins Gras sodann
Und fang' auf d'Letzt zu singen an;
Lalalalalala...
Wenn Sie das gesehn,
Mussen Sie gestehn,
Es wär der Schaden nicht gering,
Wenn mit dem Talent, mit dem Talent
Ich nicht zum Theater ging'!

Spiel' ich eine Königin,
Schreit ich majestätisch hin,
Nicke hier und nicke da,
Ja ganz, ja in meiner Gloria!
Alles macht voll Ehrfurcht mir Spalier;
Lauscht den Tönen meines Sangs,
Lächelnd ich das Reich und Volk regier'
Königin par excellence!
Lalalalalala...
Wenn Sie das gesehn,
Mussen Sie gestehn,
Es wär der Schaden nicht gering,
Wenn mit dem Talent, mit dem Talent
Ich nicht zum Theater ging'!

Spiel ich 'ne Dame von Paris, ah,
Die Gattin eines Herrn Marquis, ah,
Da kommt ein junger Graf ins Haus, ah,
Der geht auf meine Tugend aus, ah!
Zwei Akt hindurch geb' ich nicht nach,
Doch ach, im dritten werd' ich schwach;
Da öffnet plötzlich sich die Tür,
O weh, mein Mann,
Was wird aus mir, ach!
Verzeihung!
Flöt ich, er verzeiht, ah,
Zum Schluss-Tableau, da weinen d'Leut;
Ja, ach, ja!

O light of my soul
Delight, love and life
Are our joint fate
In earth and heaven.
Oh! Come to me, take your rest
On this heart that you love so much,
That you sigh and yearn for,
That lives within your soul.

When I play the innocent country girl,
Naturally in a short dress,
I hop and skip about,
Just like a squirrel;
And if a smart young man comes along,
I wink at him, smiling
Though only behind my fingers,
Like a child of nature,
And I pull at my apron-strings —
That's how country-folk catch sparrows.
And if he follows me as I walk around,
I say innocently; "You wicked man, you!"
Then I sit beside him on the grass
And finally start to sing;
La la la la la...
When you see that
You must admit,
It would be an awful shame
If with this talent, with this talent
I were not in the theatre!

When I play a queen,
I stride majestically,
Nodding here and nodding there,
Yes indeed, in all my glory!
Everyone makes way for me;
They all listen to my song,
I reign kindly over all the people,
A queen par excellence!
La la la la la...
When you see that,
You must admit,
It would be an awful shame
If, with this talent, with this talent
I were not in the theatre!

When I play a lady from Paris, ah,
The wife of a marquis, ah,
And a young count visits the house, ah,
He has designs on my virtue, ah,
For two acts I don't give in,
But, ah, in the third, I weaken;
Then suddenly the door opens,
Oh dear, my husband;
What will become of me, oh?
"Forgive me,"
I squeak; he forgives, ah
In the final scene, people are crying;
Yes, oh yes!



《茱迪塔》：
我的吻熱情如火

我一直都不明白
為何男人總說他們愛我？
當他們在身邊的時候，
總是深深凝視我的眼睛
又吻我的手。
我一直都不明白
為何他們在講，什麼魔幻的魅力
沒有男人可以抗拒。
當他們走過，
當他們看著我。
可是當玫瑰色的燈照耀
接近夜半時份，
每個人都聽到我唱歌，
我就清楚明白一切了。

我的吻熱情如火，
我的手臂柔軟潔白。
這是天邊星宿上寫著的
男人一定要吻我，男人一定要愛我。
我的步履多優雅，
我的雙眼閃著慾望，
當我跳起舞來，
我就明白了，
我的吻熱情如火。
我的血管裡流著的是
舞蹈者的命脈。
我美麗的母親
曾經是舞后
就在金光閃爍的阿爾卡薩宮那裡！
她是那樣的美麗。
我常在夢裡見到她。
當她踏著鈴鼓
如施展魔法般跳起舞來，
讓看見她的人都入迷了。
她的精神再次在我身上躍動，
我無法抗拒命運。
在午夜我像她一樣起舞
我只知道：
我的吻熱情如火。

《霍夫曼的故事》：
奧林匹亞的詠嘆調

樹籬上的鳥兒，
白日裡的星星，
全都對這個年輕女孩說愛！
啊！這是甜美的歌，
奧林匹亞的歌！啊！

萬物會唱歌的、會發聲的
會嘆息的，一一輪流
打動她的心，
讓心為愛而悸動！
奧林匹亞的歌！

Giuditta:
Meine Lippen, sie küssen so heiß

Ich weiss es selber nicht,
warum man gleich von Liebe spricht,
wenn man in meiner Nähe ist,
in meine Augen schaut
und meine Hände küßt.
Ich weiss es selber nicht,
warum man von dem Zauber spricht.
Denn keine widersteht,
wenn sie mich sieht,
wenn sie an mir vorüber geht.
Doch wenn das rote Licht erglüht,
zur mitternächt'gen Stund'
und alle lauschen meinem Lied,
dann wird mir klar der Grund.

Meine Lippen, sie küssen so heiß,
meine Glieder sind schmiegsam und weiss.
In den Sternen, da steht es geschrieben,
du sollst küssen, du sollst lieben.
Meine Füße, sie schweben dahin,
meine Augen, sie locken und glühen.
Und ich tanz' wie im Rausch,
enn ich weiss,
Meine Lippen, sie küssen so heiß.
In meinen Adern drin,
da läuft das Blut der Tänzerin,
denn meine schöne Mutter war
des Tanzes Königin
im gold'nen Alcazar.
Sie war so wunderschön,
ich hab' sie oft im Traum geseh'n.
Schlug sie das Tambourin
so wild im Tanz,
da sah man alle Augen glüh'n.
Sie ist in mir aufs Neu' erwacht,
ich hab' das gleiche Los.
Ich tanz' wie sie um Mitternacht
und fühl' das Eine bloss:
Meine Lippen, sie küssen so heiß.

The Tales of Hoffmann:
Olympia's Aria

Les Oiseaux dans la charmille,
Dans les cieux l'astre du jour,
Tout parle à la jeune fille d'amour!
Ah! Voilà la chanson gentile,
La chanson d'Olympia! Ah!

Tout ce qui chante et résonne
Et soupier, tour à tour,
Emeut son Coeur qui frissone
d'amour!
La chanson d'Olympia!

I never understand
Why men tell me they love me?
When they are near me,
They look deep into my eyes
And kiss my hand.
I never understand
Why they speak of magic charms
That no man can resist.
When they pass by,
When they look at me.
But when the rosy light shines
As midnight draws near,
Everyone hears my song,
Then all is clear to me.

My lips, they kiss so hotly,
My arms are soft and white.
It is written in the stars above
Men must kiss me, men must love me.
My feet, they glide so gracefully,
My eyes, they gleam with desire,
And when I dance,
then I understand,
My lips, they kiss so hotly.
Through my veins runs
The lifeblood of a dancer.
My beautiful mother
Was the dancing queen
At the golden Alcazar!
She was so very beautiful.
I often see her in my dreams.
When she tapped the tambourine
As she danced so magically,
All who saw her were enthralled.
Her spirit wakes in me again,
I cannot resist my fate.
I dance as she did at midnight
And this is what I know;
My lips, they kiss so hotly.

The birds in the hedges,
The day-star in the sky,
All speak to the young girl of love!
Ah! This is the sweet song,
Olympia's song! Ah!

Everything that sings and sounds
And sighs, in its turn,
Moves her heart which trembles
with love!
Olympia's song!



朴正鎬 JUNG-HO PAK

指揮 conductor

有「電能指揮」(《科德角時報》)之稱的朴正鎬，獲《紐約時報》讚許為「熱情洋溢」，《洛杉磯時報》亦盛讚其演出「真正令人注目」。現任美國麻省科德角交響樂團藝術總監兼指揮的朴正鎬，深信樂團必須「引發聽眾內心深處的共鳴」。

朴正鎬以其創新思維聞名古典樂壇，致力領導科德角樂團創造「充滿熱情的協同效應」。他對音樂教育亦充滿熱忱，全力拉近新一代與古典音樂的距離。

除擔任科德角交響樂團總監外，朴正鎬現時並領導加州聖地牙哥新星樂團及密芝根湖畔藝術學校夏季樂團。此外，他亦是紐哈芬交響樂團的名譽音樂總監。

他曾擔任音樂總監的樂團還有：聖地牙哥交響樂團、南加州大學、三藩市音樂學院及加州大學柏克萊分校等。他曾任獲艾美獎提名的迪士尼青年音樂家交響樂團首席指揮八年，多年來的演出經電視台作全國廣播(《60分鐘時事雜誌》、迪士尼電視頻道等)，以及經美國公共電台作廣播。作為客席指揮家，他曾往歐洲、前蘇聯(現為俄羅斯)、南美及亞洲各地演出。

他對古典音樂極度狂熱，但他日常聽的音樂不只於巴赫及貝多芬。他的音樂興趣廣泛，各種迥異風格都能引起他的興趣。他最愛的作品是：「現時在聽、在指揮的任何樂曲！」

The *Cape Cod Times* calls him the "Electricity Conductor." The *New York Times* says he "radiates enthusiasm," and the *Los Angeles Times* describes him as "a real grabber." Jung-Ho Pak, Artistic Director and Conductor of the Cape Cod Symphony Orchestra (CCSO), firmly believes the orchestra doesn't exist to simply play notes, but to "grab souls."

This desire to create a "passionate synergy" with the orchestra has earned him a reputation as a revolutionary thinker in the world of classical music. As a passionate advocate for arts in education, he is dedicated to making classical music more accessible to the younger generation.

In addition to his role with the CCSO, Pak currently leads Orchestra Nova San Diego, the World Youth Symphony Orchestra and the Summer Orchestras at the Interlochen Center for the Arts. He is also music director emeritus of the New Haven Symphony Orchestra.

He has been the music director at the San Diego Symphony, University of Southern California, San Francisco Conservatory of Music and the University of California, Berkeley. For eight years, he served as the principal conductor of the Emmy-nominated Disney Young Musicians Symphony Orchestra and has been on national television (*60 Minutes*, Disney Channel) and radio (NPR) for many years. As a guest conductor, he has travelled to Europe, the former Soviet Union (Russia), South America and Asia.

While he's crazy about the Classics, there's more than Bach and Beethoven on this conductor's iPod. His tastes are encompassing and eclectic. His favorite piece is "whatever I'm listening to or conducting that moment!"



曹秀美 SUMI JO

女高音 soprano

曹秀美歌聲靈巧精準，讓人感到暖意洋溢，她的音樂修養出眾，是當代樂壇炙手可熱的女高音之一。

她曾於大都會歌劇院主演多套歌劇，包括《拉美莫爾的露契亞》、《弄臣》、《霍夫曼的故事》、《西維利亞理髮師》及《假面舞會》。曹秀美以美聲演唱聞名，曾於米蘭歌劇院演出美聲詠嘆調。此外，她又曾以夜之女皇一角參與維也納國家歌劇院首演及亮相布宜諾斯艾利斯科隆劇院。

曹秀美經常參與各項大型演出，如：與考夫曼、弗萊明和霍佛洛斯托夫斯基合演北京奧運音樂會，與卡里拉斯合演聖誕音樂會，與波切利巡迴亞洲演出，與辛辛那提流行樂團演繹維也納金曲，以及在卡耐基音樂廳演出個人跨界專輯《Only Love》多首名曲，專輯全球總銷量超過120萬張。

2012/13樂季的重點包括亮相北京音樂節音樂會、於巴黎夏特雷大劇院及莫斯科演出獨唱會、以及於澳洲及亞洲巡迴演出。

曾灌錄的唱片超過50張，包括由蘇堤爵士指揮的三張大碟：《魔笛》、一張詠嘆調大碟、以及榮獲格林美獎的《沒有影子的女人》〔London/Decca發行〕。此外她又與指揮大師卡拉揚合作灌錄《假面舞會》〔DG發行〕。2007年，她簽約加盟環球唱片成為旗下專屬藝人。

曹秀美生於韓國的，1986年榮獲卡羅·阿爾貝托國際歌唱大賽首名。她於2003年獲聯合國教科文組織選為「和平藝術家」。

Praised for the remarkable agility, precision and warmth of her voice, and for her outstanding musicianship, Sumi Jo has established herself as one of her generation's most sought-after sopranos.

At the Metropolitan Opera, Jo sang the leadings roles in *Lucia di Lammermoor*, *Rigoletto*, *The Tales of Hoffmann*, *Il barbiere di Siviglia* and *Un Ballo in Maschera*. At La Scala, she sang in her bel canto specialties. She appeared as Queen of the Night for her Vienna State Opera debut and at the Teatro Colón in Buenos Aires.

Jo regularly appears in special events such as a gala concert with Jonas Kaufmann, Renee Fleming and Dmitri Hvorostovsky at the Beijing Olympics, a Christmas concert with Jose Carreras, an Asian tour with Andrea Bocelli, a programme of Viennese favourites with Cincinnati Pops, and a Carnegie Hall performance from her crossover album *Only Love*, which sold more than 1,200,000 copies worldwide.

Engagements in the 2012/13 season and beyond include concert appearances at the Beijing Music Festival, recitals at the Chatelet Theatre Paris and in Moscow, and concert tours to Australia and Asia.

Jo currently has over 50 recordings, including a Grammy-winning *Die Frau ohne Schatten* for London/Decca, *The Magic Flute* and an album of arias under Solti, as well as *Un Ballo in Maschera* for Deutsche Grammophon under Karajan. In 2007, she signed an exclusivity contract with Universal Music.

Born in Korea, Jo awarded first prize in the 1986 Carlo Alberto Cappelli International Competition. She was elected as "Artist for Peace" of UNESCO in 2003.

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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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梵志登 Jaap van Zweden
音樂總監 Music Director

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The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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『青少年聽眾』計劃參加表格

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2013-2014

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付款方法 PAYMENT

支票付款 By Cheque 支票抬頭: 『香港管弦協會有限公司』 Payee: "The Hong Kong Philharmonic Society Ltd."
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親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
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將會費以現金直接存入 / 轉賬至『香港管弦協會有限公司』戶口 (匯豐銀行002-221554-001) · 請連同轉帳收據副本交回本會。
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香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.

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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual Swire *Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

香港管弦樂團由香港特別行政區政府資助
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香港管弦樂團為香港文化中心場地伙伴

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



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Jing Wang/
Concertmaster



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



王思恆/第二副團長
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Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
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■ 李博
Li Bo



▲ 熊谷佳織
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Philip Powell



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Jonathan Van Dyke

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

香港管弦樂團

HONG KONG PHILHARMONIC

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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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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 INSTRUMENT 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·由第三副團長朱蓓小姐使用
 - 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 Mrs Bei De Gaulle, Third Associate 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



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