

樂器之王 THE KING OF INSTRUMENTS

11 & 12-1-2013
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴
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樂器之王

THE KING OF INSTRUMENTS

原定與香港管弦樂團合作的管風琴家柏斯頓因病未能參與是晚演出，我們衷心感謝杜爾於短時間通知下答允來港擔任獨奏，讓音樂會能如期舉行。
The Hong Kong Philharmonic's advertised organist Simon Preston has withdrawn from tonight's concert due to health reasons. We are very fortunate that David Drury has agreed to step in at short notice.

DUKAS ~3'

杜卡：《仙女》號曲
La Péri Fanfare

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DUKAS ~12'

杜卡：《魔法師的弟子》
The Sorcerer's Apprentice

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POULENC ~22'

浦朗克：G小調管風琴協奏曲
Organ Concerto in G minor

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中場休息 interval

SAINT-SAËNS ~36'

聖桑：C小調第三交響曲，Op.78，「管風琴」
慢板—稍慢板
中庸的快板—莊嚴地

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Symphony No.3 in C minor, Op.78, Organ
Adagio - Poco adagio
Allegro moderato - Maestoso

艾德敦，指揮
David Atherton, conductor

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杜爾，管風琴
David Drury, organ

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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
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classical music to the community 年度大型交響演奏 —
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木
凡
faan⁶

志登

〔梵志：清淨之志，登：達到〕



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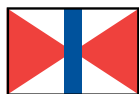
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杜卡 《仙女》號曲

PAUL DUKAS (1865-1935) *La Péri* Fanfare

劇中講述王子亞歷山大尋找「不死之花」的故事……

La Péri tells of the quest of Prince Iskender to find the Flower of Immortality...

杜卡的母親是位天才橫溢的鋼琴家，她在杜卡五歲時去世，杜卡自小就由父親和兄長照顧。雖然父兄兩人都是銀行家，卻鼓勵杜卡向音樂方面發展。他十六歲考進巴黎音樂學院，在樂團當定音鼓手，坐在樂團後排，不久就漸漸開始了解配器法，當起專業管弦樂編曲師來，同時鑽研作曲技巧。杜卡後來成為深受景仰的教師，1910年回巴黎音樂學院擔任配器學教授，直至離世。

獨幕芭蕾舞劇《仙女》是杜卡擔任這個法國樂壇要職期間的作品，此劇1912年於巴黎首演。杜卡原先獲鼎鼎大名的狄亞基列夫委約為《仙女》譜曲，但後來製作被取消，此劇原定的女主角杜魯漢諾娃遂親自邀請杜卡完成作品。劇中講述王子亞歷山大尋找「不死之花」的故事，他趁仙女熟睡時，從她手中取走「不死之花」。仙女醒後大驚，因為沒有「不死之花」，便不能到天堂去。仙女為亞歷山大跳舞，她愈跳愈近並趁機把花取回隨即消失往天堂去，剩下王子面對難逃一死的命運。首演前不久，杜卡為舞劇寫了這首號曲作為開端，描繪王子亞歷山大和浩浩蕩蕩的商旅。

中譯：鄭曉彤

Paul Dukas' mother was a highly-gifted pianist. She died when he was just five and he was brought up by his father and elder brother, both of whom were bankers but who encouraged him to pursue his musical interests. He entered the Paris Conservatoire at the age of 16 and joined the orchestra as its timpanist. From his position sat at the back of the orchestra he soon developed an understanding of orchestration and began his career as a professional orchestrator while at the same time developing his skills as a composer. He became a respected teacher, returning to the Paris Conservatoire in 1910 to become Professor of Orchestration in which position he remained until his death.

It was from that lofty position in French musical life that Dukas composed his one-act ballet, *La Péri* (The Fairy), which was first staged in Paris in 1912. Dukas was commissioned by the great Sergei Diaghilev to compose this ballet, but the production was cancelled. Its intended leading lady, the ballerina Natalia Trouhanova, then commissioned Dukas directly to complete the work. *La Péri* tells of the quest of Prince Iskender to find the Flower of Immortality. He discovers it in the hands of a fairy (the Péri of the title), and steals it from her as she sleeps. The distressed fairy awakes, realising she has lost her key to Paradise. She performs a dance for Iskender, coming close enough to wrest the flower back again - and vanishes into paradise, leaving the Prince stranded and doomed to his mortality. Shortly before the first performance, Dukas added the opening Fanfare which portrays Prince Iskender and his majestic caravan.

Dr Marc Rochester

編制

四支圓號、三支小號、三支長號和大號。

INSTRUMENTATION

Four horns, three trumpets, three trombones and tuba.

杜卡 《魔法師的弟子》

PAUL DUKAS (1865-1935) *The Sorcerer's Apprentice*

既有教養又愛好文學的杜卡，根據歌德原作的內容寫成一首管弦樂短曲……

A highly cultured man with strong literary leanings, Paul Dukas depicted Goethe's ballad in a short orchestral movement...

迪士尼最為人熟悉的片段之一，就是電影《幻想曲》裡，米奇老鼠扮成魔術師，對著魔法掃帚束手無策的場面。然而，故事其實出自大文豪歌德手筆，並非迪士尼原創。歌德敘事詩《魔法師的弟子》講述老魔法師要外出，臨行前吩咐年輕懶散的徒弟打掃房子。老魔法師離開後，徒弟卻用偷聽學來的咒語施法，命令掃帚到河邊打水，不多久，水已經多得令房子裡所有容器都滿瀉了，地面上全是水。這倒霉的徒弟卻忘了如何除解咒語，無計可施之下唯有用斧頭把掃帚砍成兩截，怎料兩截掃帚卻分別出去打水，越發不可收拾。幸好魔法師及時回家收拾殘局。

既有教養又愛好文學的杜卡，根據歌德原作的內容寫成一首管弦樂短曲。他駕馭樂團運的功力和豐富的音樂想像力，在此發揮得淋漓盡致。靠著迪士尼的電影才華、樂曲本身出色的技術和音樂特質，《魔法師的弟子》得以躋身名曲之列。

中譯：鄭曉彤

One of the more enduring images from Walt Disney is that of Mickey Mouse, dressed as a magician, losing control over a magic broom in the film *Fantasia*. The original story wasn't Disney's but by no less a literary giant than Goethe. His ballad *Der Zauberlehrling* (*The Sorcerer's Apprentice*) tells of a lazy young assistant to a sorcerer who, having been left alone by his master with instructions to clean the house, attempts one of the spells he has overheard and orders a broom to fetch water from the river. Soon every receptacle in the house is filled and the water overflows. The unfortunate apprentice has forgotten the words needed to lift the spell and out of desperation attacks the broom with an axe, chopping it in two. This only makes things worse as each half then proceeds to bring in yet more water. Only the timely return of the sorcerer brings about an end to this chaos.

A highly cultured man with strong literary leanings, Paul Dukas depicted Goethe's ballad in a short orchestral movement in which his masterly handling of the orchestra and vivid musical imagination were at their very best. It was first performed on in 1897. Through the cinematographic genius of Disney and its brilliant technical and musical qualities, *The Sorcerer's Apprentice* subsequently became one of the most famous pieces of music.

Dr Marc Rochester

編制

短笛、兩支長笛、兩支雙簧管、兩支單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、四支小號、定音鼓、鐘琴、懸絃、三角鐵、鈸、大鼓、豎琴及弦樂組。

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, contra bassoon, four horns, four trumpets, timpani, glockenspiel, suspended cymbal, triangle, cymbals, bass drum, harp and strings.

浦朗克 G小調管風琴協奏曲

FRANCIS POULENC (1899-1963)

Organ Concerto in G minor

也許管風琴協奏曲是當「天主教徒浦朗克」遇上「流氓浦朗克」的最佳例子……

Perhaps the best example of Poulenc-the-Catholic confronting Poulenc-the-Hooligan came with his Organ Concerto...

浦朗克經常以半開玩笑的語調寫信，有一次，他寫自己是「太胖的修士，又有點放蕩，還有棒極了的廚子侍候。」他的友人也同意，還形容他是「半個修士，半個流氓」。「流氓」源自他年輕時（1920年代）在巴黎沙龍當鋼琴家那段無拘無束的日子。那時他像媽媽一樣，成了受歡迎的鋼琴家，也習染了兩次世界大戰之間巴黎上流社會享樂掛帥的生活方式。「修士」的出現則遲得多，源自1935年一宗恐怖交通意外——他有個終日玩樂的朋友在意外中身亡，而且身首異處。這宗意外嚇怕了浦朗克，就跑到法國中部鄉村地區尋求安慰——那是他父親童年所住的地方。父親在浦朗克求學時期過世，未了心願就是希望兒子能認認真真生活。

友人身故、重遊亡父故居，令他重拾已背棄十多年的天主教信仰。他1930年代中期以後的所有作品，都能把「虔誠」與「滑稽」的感覺巧妙地共治一爐。此外，他的作品種類也有所轉變：之前以輕鬆愉快的鋼琴短曲為主，之後卻主攻大型作品，其中許多都帶有宗教色彩。也許管風琴協奏曲（1938年）是當「天主教徒浦朗克」遇上「流氓浦朗克」的最佳例子。樂曲大概是浦朗克最著名的作品，也無疑是繼韓德爾以後最著名的管風琴協奏曲。浦朗克寫道：「這不是雙鋼琴協奏曲裡那個逗趣的浦朗克，倒是前往修道院途中的浦朗克。」

In a typically tongue-in-cheek letter Poulenc once commented that he had grown into “a stoutish monk, somewhat dissolute, tended by an excellent cook”. A friend concurred, describing him as “part monk, part hooligan”. The hooligan element derived from Poulenc’s carefree days as a young salon pianist in the Paris of the 1920s. Following in his mother’s footsteps he became a popular pianist and relished the hedonistic lifestyle which characterised Parisian society between the two World Wars. The ‘monk’ part came rather later and was the direct result of a horrific car accident in 1935 in which one of his fun-loving friends had been decapitated. Shocked to the core, Poulenc sought solace in the rural area of central France where his father had spent his childhood. His father died whilst Poulenc was still a student and his dying wish had been for his son to start taking life seriously.

The death of his friend and the pilgrimage to his late father’s home rekindled in Francis the Catholic faith he had studiously ignored for over a decade, and all his music from the mid-1930s onwards combined a curiously successful merging of the profoundly religious with the rudely comic. It also marked a change in Poulenc’s output. Up until then he had written mainly short, light-hearted piano pieces; after that he started to write larger-scale works many with a religious flavour. Perhaps the best example of Poulenc-the-Catholic confronting Poulenc-the-Hooligan came in 1938 with his Organ Concerto: probably his best-known work and, without doubt, the best-known organ concerto since Handel. As he himself wrote of the work; “It is not the amusing Poulenc of the Concerto for two pianos, but more like a Poulenc *en route* for the cloisters.”

浦朗克在巴黎上流社會交遊廣闊，朋友包括波利尼亞克王妃（美國勝家衣車繼承人，嫁入法國貴族家庭）。波利尼亞克王妃熱愛管風琴，是個業餘管風琴手，家中不但裝置了管風琴，更常常在家舉行的音樂晚會，招待貴族和藝術界的朋友，王妃親自演奏。1934年，她邀請尚·法朗塞為管風琴和小型樂團寫作一首淺白的樂曲，準備在同類場合演出，尚·法朗塞婉拒了，王妃就轉而邀請浦朗克。浦朗克雖然答應，卻忘了管風琴聲部要「淺白」（因為王妃打算自己彈奏）。樂曲花了四年才完成，是浦朗克當時最雄心勃勃的管弦樂曲。樂曲1938年12月16日在王妃家中首演。寫作期間，浦朗克曾請教法國著名管風琴家杜魯福，而首演時也由杜魯福負責管風琴獨奏，樂團由布朗熱指揮。

樂曲以浦朗克典型的幽默態度掀開序幕，雷霆萬鈞的管風琴獨奏響起。這一段明顯效法巴赫的傑作G小調幻想曲，甚至足以騙倒不知情的觀眾。澎湃的開端過後，氣氛不久開始轉變，到頭來，第一主題還是適合馬戲團多於教堂。音樂的氣氛不斷轉變：熱烈激情、深刻真摯、膚淺的感傷、揪心的痛苦，還有近乎兇猛的時刻，將管風琴的音響、氣氛和色彩變化發揮得淋漓盡致，遠勝其他管風琴曲。

中譯：鄭曉彤

Among Poulenc's circle of high-society Parisian friends was Princess Edmond de Polignac, an American heiress to the Singer sewing machine empire who had married into the French aristocracy. She was a keen amateur organist who had an organ in her house on which she frequently played at musical soirées for assorted aristocratic and artistic friends. In 1934 she invited Jean Françaix to compose an easy piece for organ and small orchestra to be performed at one of these occasions. Françaix declined and while Poulenc, whom the Princess next asked, agreed, he conveniently overlooked the requirement that the organ part, which the Princess herself had expected to play, should be 'easy'. It took him four years to complete, was the most ambitious orchestral score he had so far undertaken, and was eventually premièred at the Princess' home on 16th December 1938. During the composing process Poulenc had sought the advice of one of France's most respected organists, Maurice Duruflé, and it was Duruflé who took the solo part in that first performance with an orchestra conducted by Nadia Boulanger.

The concerto begins with a typically humorous gesture from Poulenc; a thundering organ solo so closely modelled on Bach's great Fantasia in G minor that it can catch the unwary listener out. But after such a stirring opening it is not long before the mood changes and the concerto's first main theme turns out to be more at home in the circus-ground than the church. From then on the concerto dives in and out of a whole range of moods – stormy passion, deep sincerity, glib sentimentality, heart-wrenching pathos, and something approaching savagery – and, as such, displays more vividly than any other music the sheer range of sounds, moods and colours of the organ.

Dr Marc Rochester



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聖桑 C小調第三交響曲，Op.78，「管風琴」

CAMILLE SAINT-SAËNS (1835-1921)

Symphony No.3 in C minor, Op.78, *Organ*

慢板—稍慢板

Adagio – Poco adagio

中庸的快板—莊嚴地

Allegro moderato – Maestoso

管風琴被譽為「樂器之王」源出十四世紀作曲家兼詩人紀隆·德·馬修，管風琴能得此美譽，實在不無道理。由中世紀起，大型管風琴的複雜機械結構一直被認為人類偉大技術發明之一。著名的管風琴匠阿里斯蒂德·卡瓦耶·科爾五百年後再把管風琴革新，進一步發揮其藝術性，為管風琴帶來更強的表達力，並造就了一批法國學派的管風琴家。其中的佼佼者要數才華橫溢的聖桑，套用李斯特的說法，他可能是「世上最優秀的管風琴家」，而且他曾擔任管風琴界要職—巴黎瑪德蓮教堂管風琴師長達廿年。但世人對聖桑與管風琴之間的聯想，卻將永遠和他第三交響曲裡的一個C大調和弦扯上關係，這個C大調和弦不但成為了史上最著名的C大調和弦之一，還令第三交響曲得了一個不太恰當的別名—「管風琴」。

It was the 14th century composer and poet Guillaume de Machaut who first described the organ as “the King of Instruments”, and the name stuck for good reason. From the Middle Ages on, the mechanical complexities of a large pipe organ made it one of the most technologically phenomenal human inventions it was possible to witness. Jump forward 500 years and the organ was undergoing a further revolution in its artistic potential, thanks to the great French organ builder Aristide Cavallé-Coll. His inventions broadened the instrument’s expressiveness and fostered the great school of French organists, first among whom was the prodigious Camille Saint-Saëns. Saint-Saëns may have been, in the words of Liszt, the “finest organist in the world”, and for twenty years he held the prestigious post of organist at the Madeleine Church in Paris. He will be forever associated with the organ, however, for a single C major chord he put into the third of his symphonies which not only has become one of the most famous C major chords ever written, but earned for the symphony the otherwise inappropriate sobriquet, the *Organ*.

聖桑 C小調第三交響曲，Op.78，「管風琴」

CAMILLE SAINT-SAËNS (1835-1921)

Symphony No.3 in C minor, Op.78, Organ

第三交響曲由倫敦愛樂協會委約創作，打算在1886年的定期音樂會上演出，地點是倫敦聖詹姆斯音樂廳。聖詹姆斯音樂廳於1905年被拆卸前配備一座大型管風琴，位置在樂團演奏台的正後方（近似文化中心這一座），能容納逾二千觀眾，是當時最大的音樂廳。聖桑見識過這座管風琴，而且十分欣賞。他說：「大大小小的牧神之笛，小的像孩童玩意，大的卻像神廟柱子。」於是決定在新作中用管風琴，既不把它當作獨奏樂器，也不讓它與樂團平等對話，而是當成樂團不可或缺的部分。有別於傳統交響曲，他還額外加了一段鋼琴二重奏。樂曲完成後，他把樂譜和一封信交給倫敦愛樂協會幹事，信中寫道：「別說沒提醒你，這曲子可嚇壞人呢。指揮這首曲子真是賞心樂事，但問題是：對觀眾而言呢？」

可惜在首演前幾天，聖桑來到聖詹姆斯音樂廳時卻發現原來的管風琴不知所蹤，換了一座體積較小、音量較弱的，大大削弱管風琴在交響曲裡的效果。但事到如今，要作任何修改也為時已晚，聖桑甚至意興闌珊得說出氣話：「該做的，我都做了。下次不幹了。」首演如期在1886年5月19日舉行。雖然管風琴的聲響完全談不上有「王者」氣派，但樂曲仍大獲成功，至今仍是聖桑最受歡迎的作品之一。

The Philharmonic Society of London commissioned a new symphony from him for their regular concert series held in London's St James's Hall during 1886. Demolished in 1905 St James Hall was the most impressive concert hall in London with a seating capacity of over 2000 and a large organ placed centrally behind the orchestral platform (not dissimilar to the position of the organ as you see it in our hall). Saint-Saëns knew and admired the London organ - he had once described it as "a collection of Pan's pipes of every size, from those as small as a child's plaything to those as gigantic as temple columns" - and decided to make use of it in his new symphony, treating it not as a solo instrument, nor in a dialogue of equals, but as an integral part of the orchestra. He also expanded the conventional symphony orchestra by adding a part for piano duet. As he wrote in a letter to the Secretary of the Philharmonic Society accompanying the completed manuscript, "It will be terrifying, I warn you. It will be a treat to conduct it. The question is: will it be a treat for the people to hear it?"

Disaster struck, however, when Saint-Saëns arrived at St James's Hall a few days before the scheduled première of the symphony, which he was due to conduct on 19th May 1886. Much to his horror he discovered that the organ had been removed and replaced by a considerably smaller and less powerful instrument which seriously undermined the effect of the organ's involvement in the symphony. With no time to revise the work, he decided to let the performance go ahead declaring; "I have given all that I had to give. What I have done I shall never do again." With the organ sounding more a Knave than a King, the symphony was still a resounding success and has remained one of Saint-Saëns' most popular creations.

事實上，聖桑的第三交響曲當然不止一兩個強大的管風琴和弦而已，開端部份聖桑用上了李斯特拿手的技倆——以單一主題貫串全曲，期間不斷變化，令交響曲的每個重要主題都以該主題為基礎。他又將傳統交響曲的四樂章改寫成前後兩部分，**第一部份**以哀傷的弦樂旋律開始，然後是悲傷的雙簧管獨奏，步伐加快後，弦樂奏出激越的主題。這個主題以不同面貌出現主導樂曲，最後攀上高潮。緊接上一樂章，管風琴悄悄宣告〈稍慢板〉開始，中間沒有間斷，管風琴的安靜而深沉的音色顯得平和而樸實。

第二部分由嚴肅緊湊的小提琴主題開始，中間加插弦樂和木管活潑的對話，氣氛突然變得活躍，鋼琴不時奏出活力四射的音階。隨著樂曲回復開始時的嚴肅氣氛，小提琴奏出的新樂思卻在幾小節後凝住了，彷彿重要時刻即將來臨。

果然，管風琴雄偉的和弦用了它最低的樂音，引入全曲最熱烈的終樂章。管風琴在此發揮得淋漓盡致，時而與樂團對話，時而合作，而鋼琴起伏不斷的音型則令人想起聖桑同年寫作的另一名曲——《動物狂歡節》的〈水族館〉。樂曲完結時，樂團和管風琴都全力以赴，展現出最剛勁有力的一面。

中譯：鄭曉彤

There is, in fact, far more to Saint-Saëns' Third Symphony than one or two big organ chords. For a start Saint-Saëns adopts a device pioneered by Liszt; of taking a single theme and letting it evolve over the course of the work so that nearly all the major themes in the symphony are based on that one idea. Then he reorganised the traditional four movements of a symphony into pairs to form two distinct parts to the work. The **first part** begins in a subdued manner with a plaintive string melody rounded off by a sorrowful oboe solo before the pace quickens and the strings announce their agitated theme. This is the one theme which will, in various guises, dominate the work, finally achieving a climax with the massive theme. What is, in effect, *Poco adagio* follows straight on from the first and is announced almost unobtrusively by the organ; undramatic, very un-kingly, and using just its quieter and deeper tones.

The **second part** opens with a stern, vigorous violin theme, and features some lively dialogue between the string and woodwind sections of the orchestra. The mood changes abruptly to something much more sprightly and cheerful with the piano periodically running away in energetic scales. After a return to the stern mood of the movement's opening the violins begin a new idea, but this seems to hang in the air after a few bars; something momentous seems about to happen.

It is. That regal C major organ chord, featuring the lowest note on the instrument, heralds the start of the final movement. Here the organ is heard in all its magnificence, sometimes in dialogue with the orchestra, sometimes in partnership with it. Rippling figures from the piano remind us of the 'Aquarium' movement of Saint-Saëns' other famous work composed in 1886, *The Carnival of the Animals*, but the symphony ends in a blaze of glory as full orchestra and full organ join in to blast out the final manifestation of the theme first heard at the start of the symphony.

Dr Marc Rochester

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、鈸、三角鐵、大鼓、管風琴、鋼琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, bass drum, organ, piano and strings.

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艾德敦

DAVID ATHERTON

指揮 Conductor



“The performances were exceptional. It was wonderful to hear Atherton again with the ensemble he co-founded, and to appreciate his precision and directness in the masterpieces of the early 1920s, *Hyperism*, *Octandre* and *Intégrales*, which demand precisely that.”

The Guardian

艾德敦於劍橋大學修讀音樂，在校期間他指揮的歌劇引起國內傳媒的興趣。1967年，他在蘇堤爵士的提拔下，加入倫敦皇家歌劇院，翌年以廿四歲之齡成為當時史上踏足科芬園最年輕的指揮，任職駐團指揮的十二年間，他指揮逾二百場演出，當中包括遠赴米蘭史卡拉歌劇院的巡演。他又常以客席指揮身份重返科芬園，近期的劇目有拉威爾、史特拉汶斯基和邁耶貝爾的歌劇。他又曾經指揮加拿大歌劇院、格蘭堡歌劇節等，以及為英國國家歌劇院指揮多齣新製作，包括瘋魔三藩市及大都會歌劇院的《比利·巴德》。

艾德敦是倫敦小交響樂團的音樂總監兼創辦人之一，成立於1967年的倫敦小交響樂團經常首演現今重要的現代作品，他指揮灌錄的狄伯特歌劇《普里阿摩斯王》，榮獲被公認為世界重要唱片獎項的國際唱片樂評人獎。他是史上首次踏足BBC逍遙音樂節最年輕的指揮，往後三十年間每年於該節亮相，從未間斷。

自1989年起，艾德敦出任香港管弦樂團音樂總監，2000年退任時獲頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton studied music at Cambridge University where his operatic conducting aroused much interest from the national press. In 1967 Sir Georg Solti invited him to join the music staff of the Royal Opera House and the following year, at age 24, he became the youngest conductor ever to appear there. In his 12 years as Resident Conductor he gave nearly 200 performances with Covent Garden, including a highly successful visit to La Scala, Milan. As a guest conductor he has returned there frequently, his most recent engagements include productions of operas by Ravel, Stravinsky and Meyerbeer. He also conducted the Canadian Opera, Glyndebourne Festival Opera, and many new productions for English National Opera including *Billy Budd*, a work he has championed with the San Francisco and Metropolitan Operas.

David Atherton was co-founder of the London Sinfonietta in 1967 and, as its Music Director, gave the first performance of many important contemporary works. His recording of Tippett's opera *King Priam* was given the coveted International Record Critics' Award. He became the youngest conductor in the history of the BBC's Proms and subsequently appeared in thirty contiguous seasons.

From 1989 David Atherton was Music Director of the Hong Kong Philharmonic. On his retirement from this position in 2000 and in recognition of his services to the music of Hong Kong, he was awarded the OBE.

百年勇毅 SCOTT 100

COMMEMORATING SCOTT OF THE ANTARCTIC (1868-1912)

HERBERT PONTING

百中選一的極地攝影師，隨隊拍攝探險隊向夢想進發的旅程，但身處南極，即使很簡單的動作也易生差錯，龐丁曾寫：「手指一旦碰到金屬就很容易凍傷，感覺像燒傷一樣。有一次我一時大意，用口含著照相機的一根螺絲。螺絲馬上在我唇上結了冰，把螺絲取下時連帶把唇皮也扯破了……」

Chosen among about one hundred applicants, Herbert Ponting was the expedition photographer for the Terra Nova expedition. In the Antarctic, simple actions could easily go awry. Ponting wrote, "Often when my fingers touched metal they became frostbitten. Such a frostbite feels exactly like a burn. Once, thoughtlessly, I held a camera screw for a moment in my mouth. It froze instantly to my lips, and took the skin off them when I removed it..."



29.11.1910 The departure of Terra Nova

史葛和他的探險隊第二次探索南極，目標之一是把英國國旗插在尚待人類探索的南極點上。

Captain Robert Scott and his team's second expedition to the Antarctic was intended to plant the Union Jack at the Pole, the last frontier for exploration on the surface of the Earth.

04.01.1911 Arrived Cape Evans

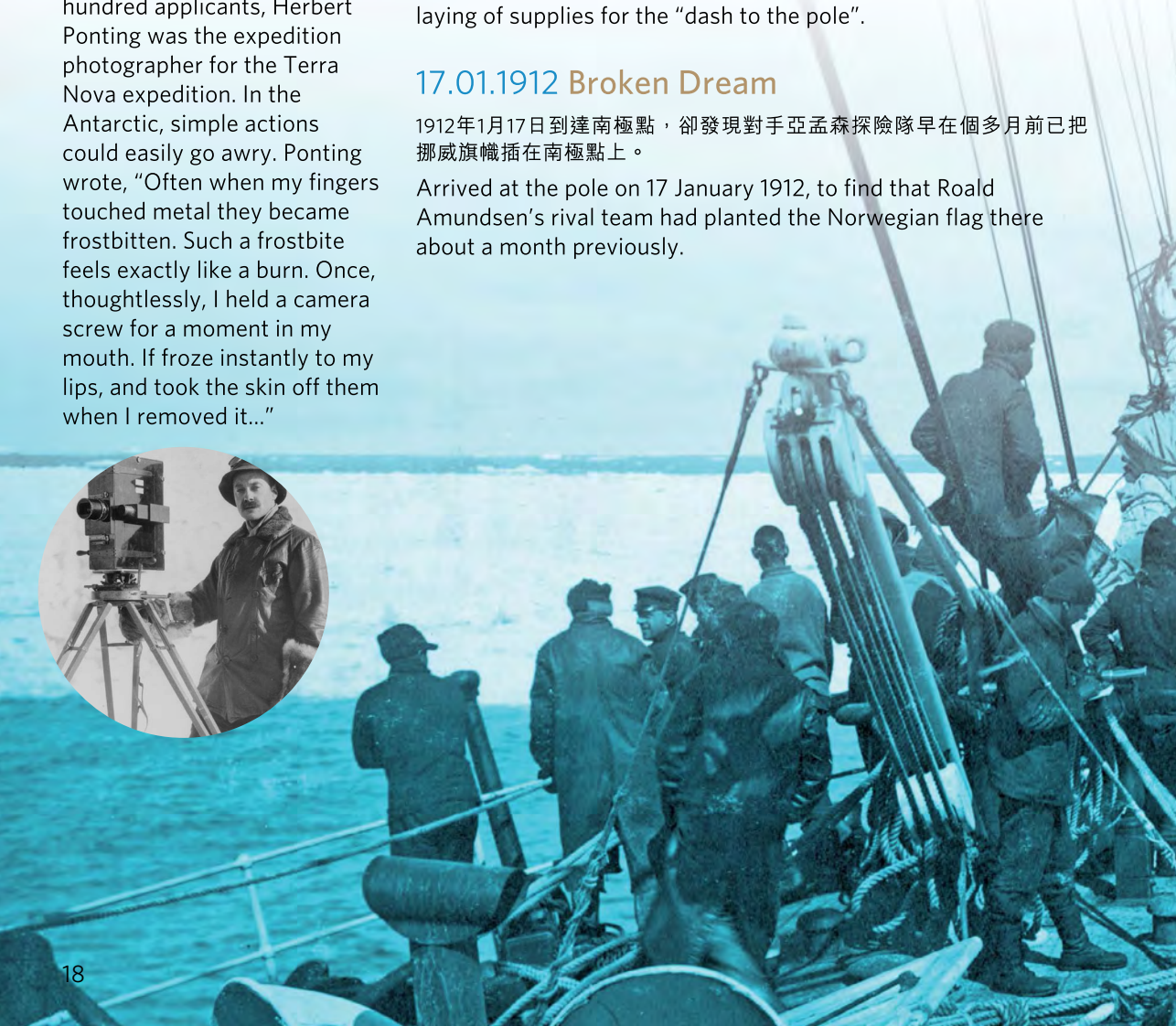
建立大本營後開始科學研究，也著手籌備「邁向南極點」的物資。

Base camp established. The research commenced, and so did the laying of supplies for the "dash to the pole".

17.01.1912 Broken Dream

1912年1月17日到達南極點，卻發現對手亞孟森探險隊早在個多月前已把挪威旗幟插在南極點上。

Arrived at the pole on 17 January 1912, to find that Roald Amundsen's rival team had planted the Norwegian flag there about a month previously.





10.1912 “Last entry. For God's sake look after our people.” ROBERT SCOTT's Diary

史葛和同僚在回程途中全部遇難。有人在帳幕中發現史葛、鮑爾斯和威爾遜的遺體。遺體旁邊是他們的探險日誌、臨終書信、小照相機和一輛雪橇，裝著他們沿途收集的地質樣本。史葛臨終寫下的文字成了英國人自我犧牲和勇氣的榜樣，他的日記感人肺腑，並成為暢銷書。

Scott and his companions all perished on the return journey. His body, with those of Henry Bowers and Edward Wilson, was found in their tent. Alongside them were their journals, final letters, their small camera, and a sled of geological samples they had collected en route. Scott's last writings became a template for English self-sacrifice and courage. His eloquent diary was a best-seller.

18&19.01.2013 *Sinfonia Antartica*

佛漢威廉士取材自電影《南極的史葛》(1947)的第七交響曲，配合香港首位踏足三極(南極、北極及高極)的女探險家李樂詩的精彩旁述和龐丁的珍貴極地影像，讓大家重溫史葛勇毅的探險故事，用音樂紀念這位百年前為夢想犧牲自己的極地英雄。

Adapted from the film score of *Scott of the Antarctic* (1947), Vaughan Williams wrote his Seventh Symphony reliving the heroic story of Captain Scott. To commemorate the great hero, the HK Phil will perform *Sinfonia Antartica* with images by Herbert Ponting and narration by Dr Rebecca Lee, the first Hong Kong woman to reach the Arctic, Antarctic and Mount Everest Region.



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艾德敦 David Atherton
指揮 conductor

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女高音 soprano

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麥高德
Michael MacLeod
旁述 narrator

李樂詩博士
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American Record Guide

杜爾於悉尼音樂學院畢業，主修管風琴，其後他遠赴英國師隨薩格進修。1987年他成為首位及唯一一位贏得聖奧爾本斯國際管風琴比賽（即興演奏）杜內米爾獎的澳洲人。他曾於西敏寺、聖保祿大教堂、西敏大教堂及劍橋大學國王學院舉行獨奏會。他曾四度於巴黎聖母院及兩度於巴黎瑪德蓮教堂演出，又曾於法國土倫音樂節中亮相。他亦經常以管風琴獨奏、導師、伴奏及合唱指揮身份到北美地區演出及舉行大師班，並出席當地電台及電視節目。

杜爾曾經於墨爾本國際管風琴及古鍵琴節、紐卡素藝術節、巴羅薩節、高德菲特斯節、悉尼藝術節和紐西蘭管風琴家會議上演出。協奏曲演出包括：與阿德萊德及西澳交響樂團、澳洲歌劇及芭蕾舞團，以及維多利亞樂團合作的音樂會。另外，他又曾於2000年悉尼奧運開幕禮及於2007年亞太經濟合作會議上獻藝。

杜爾曾推出四張獨奏專輯和一系列以客席身份演出的錄音。他是前衛樂隊Resonaxis的鍵盤手。

David Drury graduated from the Sydney Conservatorium with a degree in organ performance and continued his studies in England with David Sanger. In 1987 he became the first and only Australian to win the Tournemire prize for improvisation at the St Albans International Organ Competition. He has given recitals in Westminster Abbey, St Paul’s and Westminster Cathedrals in London, and at King’s College Cambridge. In Paris he has performed four times at Notre Dame and twice at La Madeleine, and has also appeared at the Toulon Festival. In North America he has toured as a recitalist, tutor, accompanist and choral director, and has given masterclasses and performed on American radio and television.

He has performed at the Melbourne International Festival of Organ and Harpsichord, the Newcastle Festival, the Barossa Festival, The Ballarat Goldfields Festival, the Festival of Sydney and the New Zealand Organists Congress, and has performed concertos with the Adelaide and West Australian symphony orchestras, the Australian Opera and Ballet Orchestra and Orchestra Victoria. He performed in the 2000 Olympic Games opening ceremony and in front of world leaders at the 2007 APEC Summit concert.

David Drury has released four solo recordings as well as appearing on numerous recordings as a guest artist. He is also the keyboard player with the emerging progressive band Resonaxis.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



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



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



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



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



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



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Russell Kan Wang-to



劉博軒
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黃嘉怡
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Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



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Jonathan Van Dyke

長笛
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Megan Sterling



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Piccolo



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● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra Bassoon



崔祖斯
Adam Treverton
Jones

圓號
Horns



■ 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



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



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大號
Tuba



● 雷科斯
Paul Luxenberg

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● 史基道
Christopher Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

特約樂手

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大提琴：洪章嘉儀
巴松管：陳劭桐
小號：賀爾布*
鍵盤：蔡慧楨

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Viola: William Lane
Cello: Shelagh Heath
Bassoon: Toby Chan
Trumpet: Jeffrey Holbrook*
Keyboard: Winnie Choy

* 承蒙首爾愛樂允許參與演出

* With kind permission of the Seoul Philharmonic

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

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上世紀，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樂季將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 will celebrate 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.

「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
豐富溫純之聲。」
周光業《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

太古集團慈善信託基金已連續六年
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。

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

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。

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.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic

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青少年聽眾
YOUNG AUDIENCE SCHEME 計劃
2012/13

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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」計劃專為本港全日制中、小學生而設。立即成為香港董氏慈善基金會「青少年聽眾」計劃一份子，盡享特別為學生而設的精彩活動！

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- 免費欣賞至少一場港樂精選音樂會
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梵志登 Jaap van Zweden

音樂總監 Music Director

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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。
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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史德琳
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Principal Flute

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請聯絡港樂發展部朱荻恩小姐。
Enquiries for donations or other sponsorship
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in our Development Department.

電話 TEL • 2721 0312
電郵 EMAIL • judy.chu@hkphil.org
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關統安
Anna Kwan Ton-an
大提琴
cello

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MAESTRO CIRCLE

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

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic and to enrich cultural life. We are grateful to the following Maestro Circle members:





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 - 約瑟·加里亞奴 (1788) 小提琴·由團長尤瑟夫維奇先生使用
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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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
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 - 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"

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