

# 極地之旅 ANTARCTIC JOURNEY

18 & 19-1-2013  
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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# 極地之旅

## ANTARCTIC JOURNEY

BAX

~12'

巴克斯：《廷塔哲》

*Tintagel*

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RAUTAVAARA

~18'

拉特化拿：《北極之歌》〔鳥聲協奏曲〕

沼澤

憂鬱

遷移中的天鵝

*Cantus Arcticus* (Concerto for Birds and Orchestra)

The Bog

Melancholy

Swans Migrating

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中場休息 interval

VAUGHAN

WILLIAMS

~51'

佛漢威廉士：《南極交響曲》

前奏曲：莊嚴的行板

諧謔曲：中板

風景：緩板

間奏曲：稍慢的行板

跋：進行曲風格

*Sinfonia Antartica*

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Epilogue: Alla marcia

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Please reserve your applause until the end of the entire work



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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》

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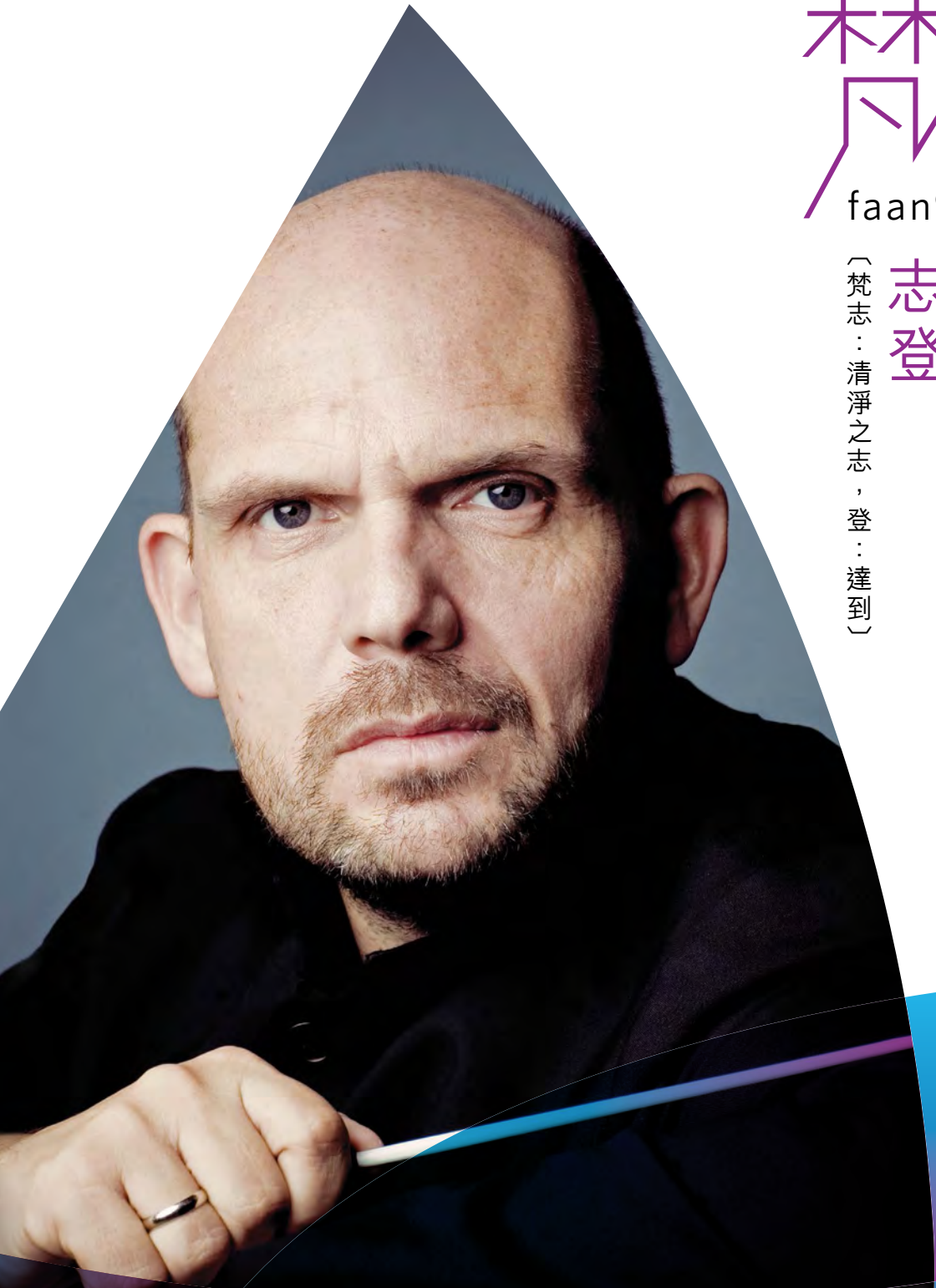
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- 3 Busy performance schedule of over 150 performances reaching 200,000+  
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吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing  
classical music to the community 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  
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〔梵志：清淨之志，登：達到〕



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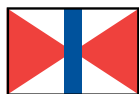
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## 巴克斯 《廷塔哲》

ARNOLD BAX (1883-1953) *Tintagel*

〔廷塔哲〕栩栩如生地刻劃海邊的中世紀凱爾特城堡……

With its unique blend of English romanticism and impressionism, this 12 minute orchestral work powerfully evokes the medieval Celtic castle...

英國作曲家巴克斯爵士生於1883年，1953年與世長辭。雖然他創作了七首交響曲、幾首協奏曲和幾齣芭蕾舞劇樂，但最著名的作品大概是寫於1919年的交響詩《廷塔哲》。《廷塔哲》長約十二分鐘，將英式浪漫主義和印象主義以獨特的方式結合起來，栩栩如生地刻劃海邊的中世紀凱爾特城堡，還有傳說中亞瑟王、崔斯坦與伊索爾德的世界。

雖然巴克斯生於倫敦，但卻對愛爾蘭情有獨鍾，醉心愛爾蘭詩人葉慈的作品，而一生中多次因為受葉慈的詩作啟發而作曲。此外，他也十分喜歡華格納歌劇《崔斯坦與伊索爾德》。劇中苦命鴛鴦的遭遇深深打動了他，而當中流露的激情和渴求，還有他本身對凱爾特傳說的熱愛，在這首交響詩均可見一斑。

巴克斯1911年結婚，妻子跟他青梅竹馬。第一次世界大戰爆發後，他曾在都柏林住了一段日子，但後來還是回到英格蘭去。他被愛爾蘭的騷亂和1916年的復活節起義嚇壞了。這段日子裡，他既惶恐不安，又面對希望幻滅的打擊，有人相信他這時曾與一位年輕鋼琴家科恩（也是他的忠實支持者）有染。科恩陪伴巴克斯到康沃爾的廷塔哲遺址憑弔，他也藉此得到靈感，寫下自己最膾炙人口的作品。此曲糅合了傳說、幻想和人性，是二十世紀初的音樂傑作。

中譯：鄭曉彤

English composer Arnold Bax was born in 1883 and lived until 1953. Although he composed seven symphonies, several concertos and ballet scores, he's probably best remembered for the 1919 tone poem, *Tintagel*. With its unique blend of English romanticism and impressionism, this 12 minute orchestral work powerfully evokes the medieval Celtic castle by the sea and the legendary worlds of King Arthur and Tristan and Isolde.

Bax was born in London, but he became enamored with Ireland and the works of Irish poet W. B. Yeats which provided a lifetime of inspiration. He also loved Wagner's opera *Tristan and Isolde*, and the tale of the doomed lovers resonated strongly with him. The passion and yearning for fulfillment expressed in the opera and his love of Celtic legend and lore all found their way into his symphonic poem.

Although Bax married a childhood friend in 1911, and settled for a time in Dublin, after the start of the World War I, he returned to England. He also became dismayed by the troubles in Ireland and the Easter Rebellion of 1916. During this time of anxiety and disillusionment, it is believed he had a passionate affair with a younger pianist, Harriet Cohen, who championed his works. She accompanied him to Cornwall for their visit to the ruins of Tintagel where he was inspired to write what became his best-known composition. Legend, fantasy and human feelings combine in this fine early 20th Century work from Sir Arnold Bax.

John Rittmeyer

### 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、大鼓、鈸、懸鈸、三角鐵、鐘琴、豎琴及弦樂組。

### 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, bass drum, cymbals, suspended cymbal, triangle, glockenspiel, harp and strings.

# 拉特化拿 《北極之歌》〔鳥聲協奏曲〕

## EINOJUHANI RAUTAVAARA (b. 1928)

### *Cantus Arcticus* (Concerto for Birds and Orchestra)

沼澤  
憂鬱  
遷移中的天鵝

The Bog  
Melancholy  
Swans Migrating

1955年，索域斯基基金頒發獎學金予一名芬蘭最出色的年輕作曲家，在西貝遼士的推薦下，拉特化拿獲得這個殊榮。拉特化拿跟隨過幾位名師，包括著名的作曲家及理論家柏斯加替、當代大師斯遜士及柯普蘭。拉特化拿曾經擁抱歐洲當代的前衛風格，但七十年代起，他的音樂風格愈益富神秘感，還用上的隱晦的音樂語言，事實上，拉特化拿的音樂美態萬千，就如今晚的《北極之歌》。

拉特化拿1972年應奧盧大學之邀，為該校創校以來第一次頒發博士學位的畢業典禮創作，他從位於奧盧的里敏卡灣收集了雀鳥的叫聲，寫成《北極之歌》鳥聲協奏曲，這曲以後成了這位芬蘭作曲家最為人熟悉的音樂。

里敏卡灣位於芬蘭首都六百公里的北方，廣闊的草地和茂密的叢林，成了多達一百七十種北極雀鳥的棲息地，是北極雀鳥的天堂，亦是北歐最重要的濕地。從《北極之歌》的鳥聲，可以聽得出雀鳥數量驚人。鳥兒在濕地中共處和生活，雀聲混和在大自然當中，是一片平和的景象。參觀這個北極的天堂，可以放下煩擾而擁抱平和，要聽得投入一點的話，就要像一名在野外細心守候的觀鳥者：觀鳥從來都是一種平靜而且極需要耐性的活動。跑跑跳跳和喧嘩的人，只會把鳥兒嚇跑。

In 1955 the Koussevitzky Foundation wished to offer a scholarship to Finland's most promising young composer and, on Sibelius' recommendation, they chose Einojuhani Rautavaara. Rautavaara used the Koussevitzky scholarship to continue his studies with Vincent Persichetti, Roger Sessions and Aaron Copland. Returning to Helsinki he joined the staff of the Sibelius Academy and, from 1976 to 1991, served as its Professor of Composition. He undertook advanced studies in Germany at the Hochschule für Musik in Cologne. Having attracted a succession of eminent teachers who were at the forefront of the European musical avant-garde, Rautavaara began to adopt a more spiritual, not to say mystic, language in the 1970s. He found that this was very popular with audiences, and continued to write in that style ever since.

When the University of Oulu in Finland planned its first doctoral degree ceremony in 1972 they commissioned a festive cantata from Rautavaara. Instead, though, he came up with *Cantus Arcticus* in which genuine bird-calls, mostly recorded in the vicinity of Oulu, are interwoven with orchestral textures. The Oulu Symphony Orchestra under Stephen Portman gave the first performance of the work on 18th October 1972 and, while it may not have been exactly what the University was expecting, as Rautavaara himself says, it "has been described as one of the best-known and best-loved pieces of contemporary Finnish music".

A pair of flutes evokes the musical spirit of bird-song at the start of the **first movement**, real bird-songs (recorded in springtime in the bogs and marshes of Liminka, south of Oulu) are joined by other members of the woodwind and brass until, eventually, the strings introduce a broad theme which Rautavaara describes as "like the inner voice of a person wandering in the wilds".



音樂帶領我們到這片著名的濕地，**第一樂章**由兩支長笛獨奏開始，樂器隨後漸漸加入。鏡頭的焦點慢慢由遠處調較到濕地上，鳥聲亦漸漸地響亮。樂章的結尾是一段廣闊的弦樂旋律，彷彿是一個人在大自然土地上漫步的心境。**第二樂章**先聽到的是角百靈鳥的叫聲，樂隊隨後模仿牠們憂鬱的叫聲。

**第三樂章**的織體比之前聽到的複雜，因為作曲家將樂隊分成四個部份獨立處理，而雀鳥的叫聲隨著管弦樂團愈趨密集的織體而變得更響亮。遷移的鳥成群起飛，喧鬧地離開濕地飛往南方。最後，鏡頭凝望著天邊，雀聲遠去，群鳥由近到遠，消失於寧靜之中。

胡銘堯

The desolate sounds of a shore lark, slowed down so that it sounds at a much lower pitch than normal, both opens and closes the **second movement** in which a melancholy string theme evokes the desolate shores of the Gulf of Bothnia at its northernmost point, a few degrees south of the Arctic Circle.

Again, the birds themselves (here a large flock of swans) open the **third movement** while high string tremolandos and a fluttering clarinet set the scene for a broad, expansive chorale-like theme from the orchestra. With the sounds of the swans continually increasing (Rautavaara has prepared the tape by overdubbing the sounds of whooper swans “so that they seem to multiply infinitely”) and the orchestral texture getting ever more dense, the music works up through a massive crescendo until, with a crash of the cymbals and a brass fanfare, the swans pass away over the horizon to the mystic accompaniment of harp and celesta.

Dr Marc Rochester

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、長號、定音鼓、磁帶錄音機、鈸、鑼、豎琴、鋼琴及弦樂組。

#### INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, tape recorder, cymbals, tam-tam, harp, celesta and strings.

# 拉特化拿 《北極之歌》〔鳥聲協奏曲〕

## EINOJUHANI RAUTAVAARA (b. 1928)

### *Cantus Arcticus* (Concerto for Birds and Orchestra)

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拉特化拿生於1928年的赫爾辛基，在1948至1952年間入讀赫爾辛基學院，師隨麥利康托，後於紐約茱莉亞音樂學院跟隨柏斯加替進修（1955-1956），及於鄧肯活中心（1955）接受斯遜士和柯普蘭指導。拉特化拿於1955年憑銅管樂及敲擊樂作品《我們這個時代的安魂曲》勇奪美國辛辛那提托爾·莊臣作曲家比賽獎項，自此備受國際樂壇注目。他的歌劇經常探討創作和瘋狂的狀態，如《文森特》（1986-1987）、《亞歷詩·姬維》（1995-1996）和《拉斯普廷》（2001-2003）等等。近年來，來自他家鄉芬蘭以外的交響曲和協奏曲委約愈來愈多，如為費城樂團創作的第八交響曲「旅途」（1999）、為明尼蘇達樂團創作的豎琴協奏曲（1999-2000）和為華盛頓國家交響樂團及史圖哲文創作的單簧管協奏曲（2001-2002）。

拉特化拿近年的管弦作品包括《生命的織錦》（2007）、為敲擊樂演奏家卡瑞創作的協奏曲《咒語》（2008）、為大提琴家莫克創作的《邁向天際》（2008-2009）和由小提琴家宓多里巡演的《夏想》（2008）。新作《無伴奏合唱彌撒曲》（2010-2011）會於荷蘭、澳洲、英國和瑞典等地上演。其他世界首演包括：為歐斯特羅波斯尼亞室樂團創作的《進入光之心》（2011），蘇格蘭室樂團亦將巡迴演奏此作。拉特化拿的音樂由Ondine、Finlandia和拿索斯唱片發行，歌劇作品《麥琪的禮物》、《亞歷詩·姬維》及《拉斯普廷》均有推出DVD影碟。Boosey & Hawkes 為拉特化拿的出版商。



Einojuhani Rautavaara was born in Helsinki in 1928 and studied with Merikanto at the Helsinki Academy (1948-1952), with Persichetti at the Juilliard School in New York (1955-1956), and with Sessions and Copland at Tanglewood (1955). He first came to international attention in 1955 when the neo-classical *A Requiem in Our Time* for brass and percussion won the Thor Johnson Composer's Competition in Cincinnati. His operas have often explored issues of creativity and madness, such as *Vincent* (1986-1987), *Aleksis Kivi* (1995-1996) and *Rasputin* (2001-2003), and his symphonies and concerti have increasingly been commissioned by orchestras outside his native Finland, including *Symphony No.8 The Journey* (1999) for the Philadelphia Orchestra, a *Harp Concerto* (1999-2000) for the Minnesota Orchestra and a *Clarinet Concerto* (2001-2002) for Richard Stoltzman and the National Symphony in Washington.

Recent works by Rautavaara include the orchestral work *Tapestry of Life* (2007), the concertos *Incantations* for percussionist Colin Currie (2008) and *Towards the Horizon* for cellist Truls Mørk (2008-2009), and *Summer Thoughts* (2008) toured by violinist Midori. His new *Missa a cappella* (2010-2011) has performances scheduled in the Netherlands, Australia, the UK and Sweden. Other premières include *Into the heart of light* (2011) composed for the Ostrobothnian Chamber Orchestra and to be toured by the Scottish Chamber Orchestra. Rautavaara's music has been recorded on the Ondine, Finlandia and Naxos labels and DVDs have been released of his operas *The Gift of the Magi*, *Alexis Kivi* and *Rasputin*. Einojuhani Rautavaara is published by Boosey & Hawkes.



## 佛漢威廉士 《南極交響曲》

RALPH VAUGHAN WILLIAMS (1872-1958)

### *Sinfonia Antartica*

前奏曲：莊嚴的行板

諧謔曲：中板

風景：緩板

間奏曲：稍慢的行板

跋：進行曲風格

Prelude: Andante maestoso

Scherzo: Moderato

Landscape: Lento

Intermezzo: Andante sostenuto

Epilogue: Alla marcia

《南極交響曲》是佛漢威廉士第七首交響曲，由佛漢威廉士為電影《南極的史葛》寫作的配樂改編而成，1953年1月14日在曼徹斯特自由貿易大廳首演，由巴比洛尼爵士指揮哈雷樂團，無詞聲部由瑪格麗特·李琪（獨唱女高音）及哈雷合唱團（女聲）負責，模仿極地的暴風雪。電影講述史葛上校1912年遠征南極，遭逢不幸的事蹟，而這個題材一直在作曲家的心頭縈繞不散——史葛探險隊的明顯失誤令他十分震驚。電影1948年上映後，他就開始將配樂中好些的主題改編成交響曲，採用規模龐大的樂團——包括電顫琴、鋼片琴、鋼琴、管風琴和風機。樂曲的首演是場樂壇盛事，連史葛的兒子、藝術家及自然學家彼得·史葛也親自到場。演出後，佛漢威廉士也十分高興，形容這是他作曲生涯裡「第一次無懈可擊的首演」。他在指揮巴比洛尼手下的場刊寫道：「給超棒樂團的超棒指揮——超棒的約翰」。

有樂評質疑此曲到底算不算交響曲，又對作曲家採用風機感到不安（但有何不可呢？），但觀眾卻十分興奮，樂曲也大受歡迎。此曲標誌著佛漢威廉士音樂發展的新階段，然而此曲的威力和規模也早在獨幕歌劇《騎馬下海的人》（1925年）已見端倪。《騎馬下海的人》同樣講述人與大自然的衝突，只是南極探險規模更大。雖然傳統交響曲形式的素材發展很少，但樂曲的音色運用富於想像力，主題也寫得很出色，已足以將樂曲提升至比刻劃畫面更高的層

The first performance of the seventh of Vaughan Williams' symphonies, *Sinfonia Antartica*, was given in the Free Trade Hall, Manchester, on 14 January 1953, when Sir John Barbirolli conducted the Hallé Orchestra and the soprano soloist (Margaret Ritchie) and women of the Hallé Choir who represented the wordless voices of the polar blizzard. The work's origin was the music Vaughan Williams wrote for the film *Scott of the Antarctic*, the story of Captain Robert Scott's ill-fated expedition to the South Pole in 1912. The subject haunted Vaughan Williams. He was appalled by the apparent incompetence of the venture and after the film was first shown in 1948 he began to re-shape some of the themes into this symphony. The symphony is scored for a large orchestra including vibraphone, celesta, pianoforte, organ and wind machine. The première was a great occasion, with Scott's son Peter Scott, the artist and naturalist, present. The composer was overjoyed with the performance, which he described as "the first flawless first performance" of his career. He wrote on Barbirolli's copy of the programme: "To glorious John, the glorious conductor of a glorious orchestra".

Some critics were dubious about the work's status as a symphony and expressed misgivings about the use of a wind-machine (why?) but the public was thrilled and the work has gained in popularity. It marked a new phase in Vaughan Williams' development, but a pointer to its power and scale can be found as early as 1925 in his one-act opera *Riders to the Sea* which also involves conflict between man and nature. *Antartica* is on a heroic scale. Although there is little conventionally symphonic development of the material, the imaginative use of tone colour and the quality of the themes are strong enough to raise the symphony above mere graphic pictorialism and to give it genuine tragic stature. In this respect it resembles Strauss' *Eine Alpensinfonie*, although the composer would have hated me for saying so.

# 佛漢威廉士 《南極交響曲》

RALPH VAUGHAN WILLIAMS (1872-1958)

## *Sinfonia Antartica*

次，添上真正的悲劇色彩。從這方面來說，此曲與史特勞斯《阿爾卑斯交響曲》有異曲同工之妙——雖然這樣說恐怕會得罪作曲家本人。

### 前奏曲

為交響曲掀開序幕的主題既高貴又令人難忘，代表這次壯舉注定失敗。宏偉的引子完滿結束後，木琴和鋼琴響起——這就是作曲家口中的「點點南極的閃光」——然後女高音和合唱團唱出令人毛骨悚然的招魂歌，令人想起人類達到耐力極限時的幻覺，還有極地的「可怕與迷人之處」，風機令效果更強烈。中段採用電鋼琴和弦、鋼琴跑動音型和鋼琴分解和弦，加以刻劃南極的情況（冰雪、霧和暴風雪）。音量極強的高潮處有個小停頓：長笛、單簧管和小提琴詭異地響起，然後是深沉的鐘聲（作曲家說，在電影裡這段代表「威脅」），然後人聲重現。小號號角曲代表人類挑戰大自然，引子主題重現，掀開戰幔。

### 諧謔曲

樂章開始時描繪探險隊在海港出發時的趕急匆忙——圓號號聲、旋轉似的豎琴和弦樂音型，還有小號曲調（與《海之交響曲》的〈諧謔曲〉息息相關）。探險船在海上遇到鯨魚（詩篇作者筆下的利維坦），著陸時又看見企鵝（小號和長號奏出嬉戲似的樂段，組成中段）。與一般的諧謔曲樂章不同，開端的「諧謔曲」段落這裡沒有重現，樂章以配上弱音器的銅管和輕柔的鋼片琴和弦作結。

### 風景

電影中的〈風景〉刻劃「冰封的荒地——羅斯島」。這個樂章包含了曲中最新鮮、最突出的音樂——這位將近八旬的作曲家以嶄新手法探索尖銳和閃爍等不同聲響。有些主題明顯與第六交響曲有關，整體上各主題都空洞而零碎——長號和大號以卡農曲式奏出慢速主題，配合弦樂及管樂的上行動機，把配置弱音器的

### Prelude

The noble theme which opens the symphony is a memorable invention, representing heroic endeavour doomed to failure. After this majestic introduction has reached full close, xylophone and piano provide what the composer called “a few antarctic shimmerings” before the soprano and chorus utter their chilling siren-song, suggesting at one and the same time the hallucinatory visions at the limit of endurance and the “terror and fascination” of the polar region, further illustrated by the wind machine. The central section is a further description of Antarctic conditions (ice, fog and blizzard), with vibraphone chords, runs on the celesta and broken chords on the piano. At a fortissimo climax, there is a sudden pause: flute, clarinets and violins eerily introduce the sound of deep bells – supposed in the film to be ‘menacing’, the composer said – and the return of the voices. Then a trumpet fanfare sounds man’s challenge to nature and the battle is joined as the introductory theme returns.

### Scherzo

The bustle of the start of a voyage opens this movement – horn-call, swirling harps and strings and a trumpet tune harking back to the scherzo of *A Sea Symphony*. At sea the ships encounter whales (the psalmist’s Leviathan) and, on landfall, penguins (*scherzando* on trumpets and trombones, forming the Trio section). There is no regular return of the Scherzo and the movement ends with a soft chord for muted brass and celesta.

### Landscape

In the film the landscape was “Ice waste – Ross Island”. This movement contains the most original and remarkable music in the symphony, an exploration of sonorities, harsh and glittering, in a manner new to the octogenarian composer. The themes, some apparently related to themes in the Sixth Symphony, are bare and fragmentary – muted horns, glittering icicles from the percussion, falling thirds in the bass, wailing major seconds on the flutes, all bound together by a slow theme for trombones and tuba in canon with a rising motif for strings and wind. A richer theme on the strings brings a human element into this white world, but the music, like the five men on the Beardmore glacier, moves inexorably towards its thunderous climax, the pealing chords from the organ which represent the impassable “silent cataracts”. After this imposing outburst the music moves quietly into the fourth movement.



圓號、由敲擊樂刻劃的閃爍冰柱、低音大提琴的下行三度音和長笛的大二度音程所營造出來的呼嘯聲一一凝聚起來。弦樂的主題聲音較豐滿，為這個白茫茫的世界增添點點人類氣息。但音樂就像比爾德莫爾冰川那五個人，無情地向宏亮如雷的高潮邁進，而宏亮的管風琴持續和弦，則代表那「無聲的冰川洞穴」，前無去路。這個氣勢宏偉的樂段過後，音樂靜靜進入第四樂章。

### 間奏曲

獨奏雙簧管在豎琴伴奏下，令抒情和慈愛的感覺重現，旋律〔原本代表植物學家威爾森的太太奧里安娜〕令人想起佛漢威廉士一些舊作的主题，但現在因為音型改變而變得焦慮不安。這個樂章採用了明顯的段落式結構。獨奏小提琴奏出幻想樂段，然而〈前奏曲〉的引子主题改頭換面一番後卻阻礙了小提琴獨奏，深沉的鐘聲再度響起，安靜的悲歌隨後出現〔在電影中代表奧茨上校步向死亡〕。雙簧管重現，樂章至此到達尾聲。

### 跋

〈跋〉以第一樂章的素材為基礎。小號號角曲稍後由圓號接替，全樂團奏出巨大的顫音配襯，之後的進行曲根據〈前奏曲〉主题寫成，充滿目空一切的氣魄。不久，南極的暴風雪〔木管、銅管和鋼琴〕來襲，進行曲被鐘聲、人聲和風機迫得走投無路。〈前奏曲〉主题再次響起，仿如史詩式的悲歌，然而暴風雪和風中的人聲，為樂曲最後歸於一片荒涼。

中譯：鄭曉彤

### Intermezzo

Solo oboe, supported by harp, brings back lyricism and humanity, its melody (originally intended to depict the botanist Wilson's wife Oriana) recalling typical Vaughan Williams themes from earlier works but with a disquieting difference because of the flattened inflexions. The structure of this movement is distinctly episodic. A reverie, for solo violin, is interrupted by a new version of the introductory theme from the Prelude and the return of the deep bells, followed by a quiet elegy (Captain Oates walking to his death in the film). The oboe tune returns as a coda.

### Epilogue

The finale is based chiefly on music from the first movement. A trumpet fanfare, taken up by horns over a gigantic *tremolando* for the full orchestra, is followed by a defiant march derived from the main theme of the Prelude. Soon the Antarctic blizzard – woodwind, brass and piano – intervenes and the march is swept aside by the bells, voices and wind-machine. The Prelude theme returns like a heroic elegy, but the blizzard and the voices on the wind leave the final impression of desolation.

Michael Kennedy

### 編制

獨唱女高音、合唱團、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、木琴、電鋼琴、小鼓、軍鼓、鐘琴、風機、鈸、鑼、大鼓、三角鑼、懸鈸、鐘、豎琴、鋼琴、鋼琴、管風琴及弦樂組。

### INSTRUMENTATION

Solo soprano, Chorus, 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, xylophone, vibraphone, snare drum, tenor drum, glockenspiel, wind machine, cymbals, gong, bass drum, triangle, suspended cymbal, bells, harp, celesta, piano, organ and strings.

# 史葛上校的日記

## CAPTAIN SCOTT'S JOURNAL

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### 第一節

最後的遺言——一九一二年三月

怒吼的狂風不斷地吹著，我們已連續四天不能離開自己的帳篷。

我們的身體變得漸漸虛弱，連書寫文字都變得困難，但為了我自己的名聲，我沒有後悔率領這次探險行動，只因它顯示了英國人擁有忍受困苦、在患難中能互相幫助，當面對死亡時，更能發揮前所未有的堅忍、剛毅的精神。

我們這麼做是冒險的，大家都深知這一點；幸運之神沒有給我們眷顧，我們也沒有甚麼可抱怨，只能默然接受天意的安排，努力到最後一刻。

如果我們得以倖存，我將向世人講述我的同伴的毅力、堅剛和勇氣，並以此激勵每一個英國人。

這些潦草的筆記和我們的遺骸必然會細訴我們的故事。

### 第二節

登陸——一九一一年一月

我們剛登上岸不久，金寶已急不及待，準備一切需要的行裝。他首先卸下我們帶來的兩輛機動雪橇，並把它們重新整合。幸運之神好像再次在我們身旁。縱然面對惡劣的天氣，又經過數以噸計的海水的浸洗，但雪橇與一切的零件卻猶如昨天新置時的整潔模樣。

雪橇處理好了，隨之而來的卻是令人懊惱的小馬。要把牠們一一擠進那些運馬的貨車中，可真是極不容易。雖然牠們全都是那麼纖瘦，好幾匹更好像病倒了，可是牠們的活力，還是令我驚訝。有些小馬兒又是那般容易受到驚嚇。當十七頭小

### FIRST READING

Last Words - March 1912

For four days we have been unable to leave the tent - the gale howling about us.

We are weak, writing is difficult, but for my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past.

We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last.

Had we lived, I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have stirred the heart of every Englishman.

These rough notes and our dead bodies must tell the tale.

### SECOND READING

The Landing - January 1911

Whilst we were on shore, Campbell was taking the first steps towards landing our stores. Two of the motor sledges were soon hoisted out, and were quickly unpacked. Our luck stood again. In spite of all the bad weather, and the tons of sea water which had washed over them, the sledges and all the accessories appeared as fresh and clean as if they had been packed on the previous day...

After the sledges came the turn of the ponies. There was a good deal of difficulty in getting some of them into the horse box. Though all are thin and some few looked pulled down, I was agreeably surprised at the evident vitality which they still possessed. Some were even skittish. I cannot express the relief when the whole seventeen were safely picketed on the

馬全部安全地拴在浮冰上，我那如釋重負的心情，實在不能以任何文字表達。從踏足雪地那刻開始，牠們猶如重獲生機。毫無疑問，牠們很快就會適應下來。

邁爾斯與小狗們清晨時分便出發，整天來來回回運送小型貨物。可是，愚昧的企鵝在浮冰塊上撲騰個不停，為他們帶來極大的煩惱。起從那些愚昧的企鵝登上浮冰那一刻，牠們充滿著無窮的好奇，卻又愚蠢得漠視了自身安全。

企鵝搖搖晃晃的向前拐，不經意地前後擺動著自己的腦袋，完全忽略了一大群嚎叫著的獵犬緊緊地追趕著。企鵝好像在問好地說：「來玩一個遊戲吧，你們這些滑稽的東西在幹甚麼？」牠們更一一舉步，走近獵犬。獵犬被皮帶及挽具所牽制，但還想搶上前去。可是企鵝們絲毫沒有被嚇倒，儘管牠們的頸毛卻登時挺立。牠們更發出帶著憤怒的嘎嘎叫聲，似在指責粗野無禮的陌生人。牠們好像在傳遞這樣的訊息：「你們這算是甚麼的東西？你們選錯了地方，我們可不會被你們的虛張聲勢所嚇唬及攆走的」。

然而，因為踏出了致命的最後幾步，企鵝頓時變成獵犬的囊中物。隨著一跳一撲是淒厲的叫聲。雪地上留下一片可怖的血印，事件就這樣完結了。甚麼都阻止不了那些愚蠢的企鵝。我們的隊員衝前去，力圖禁止悲劇再次發生，但卻無所適從——企鵝們嘎嘎地叫，一蹣跚地走，好像對我們說：「蠢東西，這與你何干？只管留下我們吧！」

鮮血濺落後，南極的賊鷗立即盤旋，很快，牠們看似來十分滿足，因為有所收穫。奇怪，獵犬對賊鷗好像沒有甚麼反應。賊鷗落在咫尺之地，等著出場的時刻，但彼此不停爭拗及吵鬧著，目的就是那些戰利品。

floe. From the moment of getting on the snow, they seemed to take a new lease of life, and I haven't a doubt they will pick up very rapidly.

Meares and the dogs were out early, and have been running to and fro most of the day with light loads. The great trouble with them has been due to the fatuous conduct of the penguins. Groups of these have been constantly leaping up on our floe. From the moment of landing on their feet, their whole attitude expressed devouring curiosity and a pig-headed disregard for their own safety.

The penguins waddle forward, poking their heads to and fro in their usually absurd way, in spite of a string of howling dogs straining to get at them. "Hulloa!" they seem to say, "here's a game - what do all you ridiculous things want?" And they come a few steps nearer. The dogs make a rush as far as their leashes or harness allow. The penguins are not daunted in the least, but their ruffs go up, and they squawk with semblance of anger, for all the world as though they were rebuking a rude stranger - their attitude might be imagined to convey "Oh, that's the sort of animal you are; well, you've come to the wrong place - we aren't going to be bluffed and bounced by you."

And then the final fatal steps forward are taken and they come within reach. There is a spring, a squawk, a horrid red patch on the snow, and the incident is closed. Nothing can stop these silly birds. Members of our party rush to head them off, only to be met with evasions - the penguins squawk and duck as much as to say, "What's it got to do with you, you silly ass? Let us alone."

With the first spilling of blood the Arctic skuas assemble, and soon, for them at least, there is a gruesome satisfaction to be reaped. Oddly enough, they don't seem to excite the dogs; they simply alight within a few feet and wait for their turn in the drama, clamouring and quarrelling amongst themselves when the spoils accrue.

## 史葛上校的日記

# CAPTAIN SCOTT'S JOURNAL

### 第三節

旅途隨想——一九一一年二月

那些誘人的折疊睡袋。帳篷的風口處流出汽化油爐的嘶嘶聲及炊具的芳香蒸汽。小小的油綠色帳篷和寬廣的白色大道。小狗發出的哀鳴聲和駿馬的嘶叫聲。粉末般的飄雪，就像瓢潑的白雲。腳步發出的嘎吱吱聲，使冰面碎裂。雪橇的車轍給寒風吹散。煙霧彌漫的層雲下現出蔚藍的拱橋。小馬的足蹄繫著清爽的腳環與緊隨的雪橇發出嗖嗖之聲。馬仗鼓舞或責備他們的馬兒的同時，隊員交談絮絮不休。小狗的肉趾發出輕快的聲響。

我們的帳篷微微的飄動。強勁的暴風雪令帳篷發出隆隆巨響。吹積的雪堆像至纖細的麵粉，滲透著每一個小孔和每一處角落，在人們的帽子下不停地轉動，如一陣風沙狠狠的刺痛我們。眩目的太陽羞怯地從繚繞的雪堆中探頭瞥見，散發出蒼白但無陰影的光綫。外面一片遼闊的白色沙漠顯得寧靜和永恒。陰暗的雪柱從南方吹積而來，蒼黃的幻影，預兆著大風雪的來臨，遮蔽著原來清晰可見的地平綫。暴風雪是大自然在抗議；裂縫，是自然界為那些不警惕者設下的可怕陷阱。沒有一個獵人可以那麼完美地遮掩自設的圈套。雪橇在陽光中輕輕蕩漾，完全看不到絲毫隱藏危機的跡象，它的存在是無法估計的，直到人或野獸在生命邊緣拚命地掙扎、試圖抓緊一個踏腳點。曠闊的寧靜被步步進逼的雪柱所產生的圓潤聲音所打破。

### THIRD READING

Impressions on the March - February 1911

The seductive folds of the sleeping-bag. The hiss of the primus and the fragrant steam of the cooker issuing from the tent ventilator. The small green tent and the great white road. The whine of a dog and the neigh of our steeds. The driving cloud of powdered snow. The crunch of footsteps which break the surface crust. The wind-blown furrows.

The blue arch beneath the smoky cloud. The crisp ring of the ponies' hoofs and the swish of the following sledge. The droning conversation of the march as driver encourages or chides his horse. The patter of dog pads.

The gentle flutter of our canvas shelter. Its deep booming sound under the full force of a blizzard. The drift snow like finest flour penetrating every hole and corner - flickering up beneath one's head covering, pricking sharply as a sand blast. The sun with blurred image peeping shyly through the wreathing drift giving pale shadowless light. The eternal silence of the great white desert. Cloudy columns of snow drift advancing from the south, pale yellow wraiths, heralding the coming storm, blotting out one by one the sharp-cut lines of the land. The blizzard, Nature's protest - the crevasse, Nature's pitfall - that grim trap for the unwary. No hunter could conceal his snare so perfectly - the light rippled snow bridge gives no hint or sign of the hidden danger, its position unguessable til man or beast is floundering, clawing and struggling for a foothold on the brink. The vast silence broken only by the mellow sounds of the marching column.



#### 第四節

#### 哈特角的生活——一九一一年四月

大約五時至六時，衰退的陽光與晚餐時分驅使我們啓程回家。接著，廚子們爭相地預備各式美味的香煎海豹肝，使我們胃口大增。

一碟簡單的菜餚或許未能帶來很多的變化，但倘若加上一些麵粉、少許的葡萄乾、一匙咖哩粉，甚或再添一點點煮熟了的豌豆，則可製作出更多樣的菜式。

兩天前的晚上，一向被譽為「創作美食佳餚天才」的威爾森，差點兒把自己的美名盡毀。他提議用企鵝的油脂香煎海豹肝，估計這樣便可去除油脂的腥味。他抽出企鵝的油脂，極其小心地烹調。

得出來的效果看起來令人振奮，那些純淨的油脂去掉了令人難受的氣味。只可惜，那只是騙人的外貌。香煎烹調法又還原了企鵝的腥味。一種濃烈的怪異味道殘留在肉質之中，那味道卻絕不應該被突顯出來。三位英雄終於吃淨碟子上的「美食」，但我們其餘的隊員嚐了第一口後，還是決定以巧克力和餅乾充饑罷了。

晚餐後，我們約有一小時的歡聚時刻，一面抽煙，一面閒聊話舊，彼此真誠的分享在世界各地的所見所聞。我們來自不同國家地域，原屬不同的職業，可說是踏盡天涯路。

過了一個小時，我們陸續離開，把自己的睡袋攤開，脫掉鞋子，悄悄地進入那既溫暖又舒適，已弄得乾爽的馴鹿皮製睡袋，好好的享受小屋裡剩下的暖熱感覺。

因為我們成功地製造了油燈及不少蠟燭，我們能夠匯聚足夠的燈光，穿著厚厚的毛衣，繼續研讀一至兩小時，探討過去十年間的社會及政治問題。

雖然我們的臉孔及雙手均被煙霧熏黑，更是外人無法想像得到的，但是我們極度簡單的生活卻是非常健康。

#### FOURTH READING

#### Life at Hut Point - April 1911

The failing light and approach of supper drives us home again with good appetites about 5 or 6 o'clock, and then the cooks rival one another in preparing succulent dishes of fried seal liver.

A single dish may not seem to offer much opportunity of variation, but a lot can be done with a little flour, a handful of raisins, a spoonful of curry powder, or the addition of a little boiled pea meal.

Two nights ago Wilson, who has proved a genius in the invention of 'plats', almost ruined his reputation. He proposed to fry the seal liver in penguin blubber, suggesting that the latter could be freed from all rankness. The blubber was obtained and rendered down with great care.

The result appeared as delightfully pure fat, free from smell. But appearances were deceptive; the 'fry' proved redolent of penguin, a concentrated essence of that peculiar flavour which faintly lingers in the meat, and should not be emphasised. Three heroes got through their pannikins, but the rest of us decided to be contented with cocoa and biscuit after tasting the first mouthful.

After supper we have an hour or so of smoking and conversation - a cheering, pleasant hour - in which reminiscences are exchanged by a company which has very literally had world-wide experience. There is scarce a country under the sun which one or another of us has not travelled in, so diverse are our origins and occupations.

An hour or so after supper we tail off one by one, spread out our sleeping bags, take off our shoes and creep into comfort, for our reindeer bags are really warm and comfortable now that they have had a chance of drying, and the hut retains some of the heat generated in it.

Thanks to the success of the blubber lamps and to a fair supply of candles, we can muster ample light to read for another hour or two, and so tucked up in our furs we study the social and political questions of the past decade.

Our extremely simple life is an exceedingly healthy one, though with faces and hands blackened with smoke, appearances might not lead an outsider to suppose it.

## 史葛上校的日記

# CAPTAIN SCOTT'S JOURNAL

### 第五節

三月十六日（星期五）或三月十七日（星期六）一跟不上日子了，我猜第二個是正確的。全程都是一個悲劇。前天午膳時，可憐的提圖斯·奧茨說，他不能再繼續了，建議我們讓他留在自己的睡袋裡。然而，我們不能這樣做，我們啓導他一同前去，繼續下午的行程。儘管面對極糟糕的天氣，他仍然堅持，於是我們又多走幾英里。

到了晚上，他的情況急轉直下，我們知道終於到了盡頭了。我們都見證了他的勇敢。在過去的幾個星期，他強忍劇烈的痛楚，毫無怨言。他沒有一也不會一絕望，他堅守到最後一刻。這就是最後一刻。他整個晚上熟睡著，暗地希望不再醒來；但他昨天早上仍是醒了過來。外面刮著暴風雪。他說：「我就在外面，可能需要一些時間。」他走進暴風雪裡，自此我們再沒有見到他了。

三月二十二日（星期四）一暴風雪惡劣極了一威爾森和鮑爾斯無法啟程一明天是最後的機會一燃料用盡了，剩下的食物只足以供應一、兩[天]之需一必定是接近盡頭了。作出了決定，要歸復自然一不論携同我們的財物與否，我們將朝補給站進發，在計劃的路程中死亡。

三月二十九日（星期四）一從二十一起，我們持續地受到來自西南偏西及西南方的強風吹襲。我們每天都準備向十一英里外的補給站進發，但帳篷門外仍是旋風勁雪。我想，現在我們再不可以冀望任何更好的事了。我們應當堅持到底，但我們的身體愈來愈脆弱；終局已不遠矣。有點可惜，我不可以再執筆了。

中譯：李正欣、梁麗榆

### FIFTH READING

Friday, March 16 or Saturday 17 March – Lost track of dates, but think the last correct. Tragedy all along the line. At lunch, the day before yesterday, poor Titus Oates said he couldn't go on; he proposed we should leave him in his sleeping-bag. That we could not do, and induced him to come on, on the afternoon march. In spite of its awful nature for him he struggled on and we made a few miles.

At night he was worse and we knew the end had come. We can testify to his bravery. He has borne intense suffering for weeks without complaint. He did not – would not – give up hope to the very end. This was the end. He slept through the night before last, hoping not to wake; but he woke in the morning – yesterday. It was blowing a blizzard. He said, 'I am just going outside and may be some time.' He went out into the blizzard and we have not seen him since.

Thursday, March 22 – Blizzard as bad as ever – Wilson and Bowers unable to start – tomorrow last chance – no fuel and only one or two [days] of food left – must be near the end. Have decided it shall be natural – we shall march for the depôt with or without our effects and die in our tracks.

Thursday, March 29 – Since the 21st we have had a continuous gale from W.S.W and S.W. Every day we have been ready to start for our depôt 11 miles away, but outside the door of the tent it remains a scene of whirling drift. I do not think we can hope for any better things now. We shall stick it out to the end, but we are getting weaker, of course, and the end cannot be far. It seems a pity, but I do not think I can write more.

Texts taken from  
Captain Scott's Journal

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## 極地之旅

# ANTARCTIC JOURNEY



Photos: Herbert Ponting

### 南極的史葛

1909年，南極被視為地球上最後一個有待探索之地。羅拔·霍爾康·史葛第二次探索南極，目標之一是把英國國旗插在南極點上；另外就是科學研究—在籌備邁向南極點的同時，研究生物學、氣象學和地質學。史葛把捕鯨船改裝成「新大地號」，1910年11月29日從紐西蘭出發。南行旅程遇上惡劣天氣，在大浮冰之間航行了三星期。

1911年1月4日，史葛到達埃凡斯角（又稱哈特角）。建立大本營後就開始科學研究，也著手籌備「邁向南極點」的物資。他們一行五人1912年1月17日到達南極點，卻發現對手羅爾德·亞孟森探險隊早在個多月前已把挪威旗幟插在南極點上了。

史葛和同僚在回程途中全部遇難。八個月後，有人在帳幕中發現史葛、亨利·鮑爾斯和愛德華·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樣板。他的日記感人肺腑，銷路十分好。隊員之一奧茨為了讓同僚能生還而離開帳篷，成了英式英雄主義的典範。在英國人眼中，這次探險雖敗猶榮，令亞孟森相形見绌。第一次世界大戰期

### Scott of the Antarctic

By 1909, the South Pole was regarded as the last frontier for exploration on the surface of the Earth. Robert Falcon Scott's second expedition to the Antarctic was intended to plant the Union Jack at the Pole. There was also a scientific purpose. Biology, meteorology, and geology were all to be studied, while preparations were made for the push to the pole. Scott's converted whaling ship, the *Terra Nova* departed New Zealand on 29th November 1910. After encountering very heavy weather on the southward journey, the ship navigated pack ice for three weeks.

Arriving at Cape Evans (or the Hut Point) on 4th January, 1911, Scott established his base camp. The research commenced, and so did the laying of supplies for the "dash to the pole". The party of five arrived at the pole on 17th January 1912, to find that Roald Amundsen's rival team had planted the Norwegian flag there about a month previously.

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, eight months after their death. 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. The poignant story of Oates leaving the tent so that his companions might survive entered the pantheon of English heroism. In English eyes, the noble failure of the expedition far eclipsed Amundsen's success. Scott's diary became a popular parting gift to soldiers during the First World War – and Vaughan Williams, who drove army ambulances from the trenches to hospitals in that war,



間，不少人將史葛日記當送禮物送給出征英兵—佛漢威廉士在一戰期間負責駕駛軍用救護車從戰壕到醫院，肯定見過傷兵身懷這本書。

較後期的史葛傳記作者找出史葛有許多值得批評之處。為甚麼史葛只帶備三人份量的物資，卻帶上四人前往南極點？為甚麼回程時明知隊員已經嚴重凍傷，仍堅持拖著十四公斤的岩石樣本上路？伊林影室內容豐富的改編電影正好提出了這三個疑問，刻劃史葛誤信那些不實用的自動雪橇，暗示亞孟森的探險隊組織得專業得多。

電影歌頌英國人的團隊精神，但也批判其明顯弱點—史葛的摯友們一味順從犯錯的領袖，毫無異議，最終付出沉重的代價。不管結論怎樣，史葛的文字、龐丁的影像和悲壯的故事，仍能引發強烈的想像。

### 赫伯特·龐丁

史葛探險隊招募攝影師時，約有一百個應徵者，赫伯特·龐丁是其中之一。龐丁早年曾在銀行業打滾，又當過果農和從事金礦投機，但全部失敗。攝影本來是龐丁的嗜好，但生意失敗後卻開始認真對待攝影，1904年至1909年間遠赴日本、中國、緬甸、印度和錫蘭拍攝，其絢麗的風景照令他短短數年間蜚聲國際。

史葛船長知道照片對極地探險的重要性—既為了科學，也為了向報館兜售。為了留住龐丁，史葛船長給他特別高的週薪（比其他負責「科學工作」的隊員更高）及其他優待，包括撥出偌大的空間做黑房。由於工作性質的關係，龐丁經常離群獨自工作。為了拍攝隊員如何把探險裝備運上船，粗重功夫他就沒怎麼幫忙；其他隊員很快就發覺這一點。因此到了把龐丁的器材搬上船的時候，也完全沒有人主動幫忙！

would certainly have seen these volumes in the possession of the wounded.

Scott's later biographers found plenty to criticise. Why did Scott take four men on the final push, when supplies had been laid in for only three? Why did he persist in dragging 14 kilograms of rock samples on the return journey, even as his team succumbed to serious frostbite? Ealing Studio's lavish film adaptation raised these same questions, depicting Scott's misguided faith in impractical motor sledges, and implying that Amundsen's expedition was much more professionally organised.

The film is a celebration of British team spirit, as well as a criticism of its obvious limitations – Scott's best friends follow their flawed leader unquestioningly and pay the ultimate price. Whatever the conclusions drawn, Scott's writings, Ponting's images, and the heroic pathos of this story, remain powerful elements to conjure with.

### Herbert Ponting

Herbert Ponting was one of about one hundred applicants for the position of photographer for Scott's expedition. After unsuccessful attempts at working in banking, fruit farming, and gold mine speculation, Ponting had become serious about his photographic hobby. His extensive travels (1904-1909) in Japan, China, Burma, India and Ceylon yielded beautiful landscape photography. By the end of those years his work was internationally renowned.

Captain Scott realised the importance of photographic coverage of the polar expedition, not only for scientific purposes, but also for sale to the press. To secure his services, Ponting was paid more per week than the other 'scientific' crewmembers. He was also allowed other benefits, including a generous allotment of space for his darkroom. By its nature Ponting's activities were set apart from the others'; photographing the heavy work of unloading the ship meant that he took no active part in it, a fact which the crew was quick to note. When it was time to unload Ponting's equipment, no volunteers stepped forward to assist!

A highly-strung personality, Ponting was totally devoted to his mission, and spent all the available daylight hours taking photographs – a daunting task in the land of the Midnight



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## 極地之旅

# ANTARCTIC JOURNEY

生性容易緊張的龐丁對這份工作全情投入，將所有日照時間全都用來拍照—在有「永晝」現象的地方，這是很艱鉅的任務。到了「永夜期」，龐丁就集中在埃凡斯角小屋中眾人的生活，做了不少出色的室內研究，又拍了不少優秀的人像照。1911/12年初夏，龐丁拍攝極地探險隊南行的照片，隨後功成身退。補給船「新大地號」1912年到來為主力探險隊補給；龐丁這時啟程前往紐西蘭，而史葛和其他隊員則繼續前行，向南極點推進。

龐丁回到英國後既四出講學，又發放途中所拍的影片。史葛探險隊遇到不測後，龐丁的作品特別令人關注；可是他這時卻發現，原來史葛早已與多家報館就龐丁的作品簽了合約，大大限制了龐丁利用這些作品賺錢的權利。龐丁十分沮喪，攝影事業也自此停滯不前，晚年終日鬱鬱寡歡，了無生趣，1935年與世長辭。

### 在南極拍攝

龐丁能拍得到照片簡直是奇跡。一切都要費煞思量地裝配、取景和拍攝。器材笨重得令龐丁非用雪橇拖著走不可。想自自然然地拍攝，也根本行不通—嚴寒天氣令過程中每一步都困難重重：聲稱「不凍結」的油，結果還是難敵極地的嚴寒，凝固後卡住了照相機快門和其他機件。

即使很簡單的動作也易生差錯。龐丁寫道：「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。另一次，我在對焦時伸伸舌頭潤潤嘴唇，不慎碰到照相機的金屬部分。為了脫身我唯有使勁一拉，舌尖的皮膚就這樣黏在照相機上……」

Sun. When the permanent night of the Antarctic Winter fell, Ponting focused on life in the hut at Cape Evans, producing many fine indoor studies and portraits. With the coming of Summer 1911/12, having photographed the polar party heading southwards, Ponting's work was done. The *Terra Nova* arrived to supply the main expedition party in January 1912, and Ponting departed for New Zealand. Scott and his colleagues were still marching for the Pole.

After his return to England, Ponting undertook lecture tours, and released the film footage he had taken during the voyage. The disastrous end of the expedition drew attention to his work, but to his dismay Ponting found that Scott had signed agreements regarding his images with various newspapers, severely limiting his rights to profit from his work. His career as a photographer stalled, and the last years of his life were spent unhappy and disillusioned. He died in 1935.

### Photography in the Antarctic

That Ponting's images exist at all is a miracle. All had to be painstakingly set up, posed and shot. The equipment required to take them was so bulky that Ponting had to haul it about on a sled. Taking a spontaneous picture simply was not feasible. Cold conditions rendered every part of the process more difficult - 'non-freezing' oil actually did freeze in the extreme arctic cold, seizing up camera shutters and other moving parts.

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. On another occasion, my tongue came into contact with a metal part of one of my cameras, whilst moistening my lips as I was focussing. It froze fast instantaneously; and to release myself I had to jerk it away, leaving the skin of the end of my tongue sticking to the camera..."

凝結物的確是個嚴重技術難題——在室外，只消在鏡頭上呼吸，鏡頭已經會結冰，要等冰融化才可繼續。龐丁學懂把照相機放在室外；因為照相機一拿進室內，凝結物就會滴下來。同樣道理，要把照相板拿到室內，也要用上兩天，分階段把照相板逐步移到室內去——這是保護照相板免受溫差破壞的唯一方法。但儘管如此，照相板還是常常壞掉。

攝影工作本身也危險重重。有一次，幾尾殺人鯨包圍著龐丁不斷襲擊，令他幾乎被困大浮冰上。另一次，他腳下的冰塊斷裂，幸好他跑得快才能撿回一命（包括他本人和他的器材）。再者，有幾個隊員在擺姿勢拍照時受傷，最著名的例子是探險隊的廚子湯瑪士·克里索。克里索站在「馬特峰」冰山頂峰，拍完照後卻摔下來了，幾個星期動彈不得。

#### 佛漢威廉士與電影音樂

他曾為十齣電影寫作配樂，《南極的史葛》是第八齣。他發覺寫作這類音樂很刺激——他太太烏素拉寫道：「他對那種精密的時間要求很著迷：一秒的音樂就真是一秒的音樂。用這種方法來思考音樂是頗新穎的框架。」他寫作《南極的史葛》時，他對電影音樂與音效已有相當經驗，可以要求全權控制片中一切音樂與音效。《南極的史葛》音響效果荒涼陰冷，而作曲家選用入聲無詞演唱時也曾遇到困難。電影工作室方面怕歌聲會蓋過對白，但作曲家堅持己見，最後電影也採用了合唱和女高音獨唱部分。佛漢威廉士會將其他劇樂作品改編成獨立的音樂作品，《南極的史葛》也不例外——五年後，就成為他的《南極交響曲》。

中譯：鄭曉彤

Condensation proved a major technical problem – simply breathing on a lens in the open air covered it with a film of ice, which had to be thawed off. Ponting learned to store his cameras outdoors; the moment they were brought in, they would start dripping with condensation. Likewise, photographic plates were brought indoors in stages taking two days. This was the only method to prevent their being spoiled by the sudden change of temperature. Even so, plates were often damaged.

The work was also dangerous. Ponting was nearly trapped on pack ice when several killer whales breached around him. On another occasion ice cracked beneath him, and only a quick dash saved him and his equipment. Several crewmembers were injured posing for photographs, most notably Thomas Clissold, the expedition cook, who fell from the summit of the 'Matterhorn' iceberg moments after his photograph had been taken. He was incapacitated for several weeks.

#### Vaughan Williams and Film Music

Vaughan Williams composed ten film scores, of which *Scott of the Antarctic* was the eighth. He found the demands of the process exciting – his wife Ursula wrote that “he became fascinated by the split-hair timings: a second of music meant *exactly* a second of music and this was quite a new frame to musical thought.” By the time of *Scott of the Antarctic* he was also experienced enough to demand control of all music and sound effects on the film. For the bleak sound world of the *Scott* film, his choice of wordless voices presented difficulties. The studio feared it would obscure the dialogue. But the composer held firm, and the chorus and soprano solo sections were used in the film. As with his other incidental music, Vaughan Williams envisaged a separate life for his *Scott* material. Five years later he adapted it to become his *Sinfonia Antartica*.

Raff Wilson

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.



李樂詩

REBECCA LEE

粵語旁述 Narrator (Cantonese)



李樂詩博士為極地博物館基金創辦人，曾是專業廣告設計師、畫家、攝影師及作家的她自1985年加入中國國家南極考察隊，其後轉從極地科學研究。

這個轉變促使她成為第一位踏足地球三極（南極、北極及高極）的香港女探險家。至今，她曾踏足三極廿多次，並她先後出版了十多本有關其探險心路歷程的著作，她又製作過有關我們正在居住的地球的電視記錄片，以及舉辦極富教育意義的極地展覽會。

過去二十多年，李博士積極推動極地考察和研究。她曾為香港、澳門和內地超過五十萬名學生發表演講，分享她考察極地的寶貴經驗，並致力推動本地社會及政府的環保意識。2008年，她榮獲香港特別行政區政府頒發榮譽勳章。

李博士於1997年創立極地博物館基金，整合世界各地有關極地的研究。李博士的終極目標是在香港成立一家極地博物館，展出她從三極蒐集得來的珍貴資料及樣本。

Founder and Director of Polar Museum Foundation, Dr Rebecca Lee has transformed herself from a professional graphic designer, painter, photographer and writer to a polar researcher since joining the National Polar Research team of China in 1985.

The change has resulted in her being recognised as the first Hong Kong woman explorer to have reached the Arctic, Antarctic and Mount Everest Region. Since then, Dr Lee has undertaken more than 20 expeditions to the two poles and the Mount Everest Region. She is the author of more than a dozen of books, has organised numerous educational exhibitions and produced TV documentaries about our world.

Dr Lee has made immense contributions to polar exploration over the past two decades. She has given talks about her expeditions to more than 500,000 students in Hong Kong, Macau and mainland China. Dr Lee has also worked hard to convince the local community and the government about the importance of global environmental protection. She was awarded the Medal of Honour by the HKSAR government in 2008.

In 1997 Dr Lee set up the Polar Museum Foundation to consolidate global scientific research findings about the Polar Regions. Her ultimate vision is to set up a Polar Museum in Hong Kong to display specimens she has collected during her expeditions.



麥高德

## MICHAEL MACLEOD

英語旁述 Narrator (English)



麥高德於2011年獲委任為香港管弦樂團行政總裁，在此前曾任位於美國紐約州中部的鏡湖夏季歌劇節常務總監兼藝術總監、美國康涅狄格州的紐哈芬交響樂團行政總監、倫敦市藝術節總監、嘉狄拿爵士的蒙台威爾弟合唱團、英國巴羅克獨奏家和浪漫與革命樂團等三團之總經理，以及亞瑪狄斯四重奏的經理人等等。此外，他又曾任以倫敦大學為基地的國家交響樂團研究中心助理總監和蘇格蘭巴羅克樂團的總經理。麥高德於美國麻省安默斯特學院畢業，曾入讀著名的愛丁堡費蒂斯學院。

麥高德於哥倫比亞波哥達市出生，父親是一位英國外交官，他其後分別於土耳其、奧地利和美國（丹佛市、洛杉磯及夏威夷）、埃塞俄比亞、莫桑比克、安哥拉和法國（馬賽及巴黎）等地居住。

這位天生的探險家曾經從密西西比河航道的源頭出發，駕駛廿二尺長的船一直航行至新奧爾良（河流盡處就是墨西哥灣）。此外，他又曾經騎單車由倫敦遠赴蘇格蘭，前往其家族的發祥地——外赫布里底群島。

Michael MacLeod was appointed Chief Executive of the Hong Kong Philharmonic in 2011. Previous to this, he was General and Artistic Director of Glimmerglass Opera (the summer opera festival in central New York state), Executive Director of the New Haven Symphony Orchestra in Connecticut, Director of the City of London Festival, General Manager of Sir John Eliot Gardiner's Monteverdi Choir, English Baroque Soloists and Orchestre Révolutionnaire et Romantique, Personal Representative of the Amadeus Quartet, Assistant Director of the National Centre for Orchestral Studies (based at the University of London) and General Manager of the Scottish Baroque Ensemble. He went to university at Amherst College, Massachusetts, and to school at Fettes College in Edinburgh.

The son of a British diplomat, he was born in Bogota, Colombia, and then lived in Turkey, Austria, the USA (Denver, Los Angeles and Hawaii), Ethiopia, Mozambique, Angola and France (Marseilles and Paris).

An adventurer by nature, he has taken a 22-foot boat from the uppermost navigable origins of the Mississippi all the way down to New Orleans where the river flows into the Gulf of Mexico, climbed Kilimanjaro and ridden a pedal bicycle from London to the Outer Hebrides, from where his branch of the MacLeod clan originates.





葉葆菁

YUKI IP

女高音 Soprano



香港女高音葉葆菁的重要演出包括：以獨唱身份與卡里拉斯同台為北京國家大劇院首個樂季演出、演唱《蝴蝶夫人》的主角（非凡音樂製作）和在意大利拉溫納的聖納塔教堂的歐洲首演。

她曾演唱的歌劇角色有：《波希米亞的生涯》的咪咪、《羅密歐與茱麗葉》的茱麗葉、《維特》的蘇菲·科特·威爾的《街景》中的露絲·瑪溫德、《糖果屋》的葛麗特和浦契尼《修女安琪麗卡》的修女桑露菲花。其他演出包括：為黃安倫的《啟示錄》擔任紐約及多倫多首演的女高音、為澳門回歸紀念音樂會演唱、於香港藝術節演繹蒙台威爾弟的《坦克瑞狄與克洛琳達的衝突》和巴赫的《咖啡清唱劇》，以及她的《卡門》新加坡首演。

她經常與香港小交響樂團合作，演出常獲香港電台廣播。她於香港演藝學院修畢音樂學士學位，其後遠赴美國波士頓的新英格蘭音樂學院進修，考獲碩士學位。

Hong Kong soprano, Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre for the Performing Arts, Beijing, singing the role of Cio-Cio San in *Madama Butterfly* with MusicaViva, Hong Kong and her European début at the Basilica di San Vitale, Ravenna, Italy.

Operatic roles have included Mimi (*La Bohème*), Juliette (*Roméo and Juliette*), Sophie (*Werther*), Rose Murrant (Kurt Weill's *Street Scene*), Gretel (*Hansel and Gretel*) and Suor Genovieffa (in Puccini's *Suor Angelica*). Other significant engagements have include débuts in New York and Toronto as soprano soloist in An-Lun Huang's *Revelation*, performing in the Macau Handover Anniversary Concert, Monteverdi's *Il Combattimento di Trancredi e Clorinda* and Bach's *Coffee Cantata* at the Hong Kong Arts Festival and her Singapore début in *Carmen*.

She has appeared frequently with the Hong Kong Sinfonietta and many of her performances have been broadcast by the RTHK. She obtained a Bachelor of Music Degree (Hons) from Hong Kong Academy for Performing Arts, and a Master of Music Degree from the New England Conservatory of Music in Boston, USA.

## 香港兒童合唱團

## THE HONG KONG CHILDREN'S CHOIR



香港兒童合唱團（香兒）成立於1969年，並註冊為非牟利慈善團體。今天，香兒已由創立時只有三十九名團員，發展到擁有超過五千名團員，成為世界上人數最多、組織最龐大的兒童合唱團。香兒每年暑假均前赴海外演出，將愛與和平的訊息傳遍世界。足跡遍佈廿四個國家，受歡迎程度，足以令外地人士驚訝於小小的香港，居然能擁有一個這麼高水準的兒童合唱團，因而被冠以「小小音樂大使」和「世界最傑出兒童合唱團之一」的美譽。2003年更獲選為「中國十大少年合唱團」。香兒曾遠赴德國參加「第十六屆歐洲青年歌唱節」及匈牙利「Vivace國際合唱節」，並在合唱節中榮獲最受歡迎大獎。

除海外演出外，香兒更積極參與各項慈善演出，並經常應政府及其他團體的邀請，參與各大重要演出，如1997年香港政權移交儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮等。此外，香兒每年均會舉辦多場音樂會及舞蹈匯演，讓團員向各界展現他們的藝術才華。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a private, non-profit-making, charitable organisation. Established with only 39 members, HKCC is now the biggest choir in the world with over 5,000 boys and girls receiving choral, dancing, arts and craft training from the Choir. Each year, touring groups are invited to give performances overseas, spreading the message of love and peace to other parts of the world. The Choir has been praised in over 24 countries, gaining an international reputation as "one of the best children's choirs in the world" and "the Little Goodwill Singing Ambassadors from Hong Kong". In 2003 HKCC was awarded the "China's Top Ten Children Chorus". HKCC took part in XVI Europa Cantat Mainz 2006 in Germany, and won the "Award of the Audience" at the Vivace International Choir Festival in Hungary.

As well as touring overseas HKCC organises and participates in charitable events. The Choir is also frequently invited by local government and other organisations to perform at special occasions. It has witnessed and been involved in historical events including the Hong Kong Handover in 1997, the opening of the Hong Kong International Airport in 1998 and the Opening of Hong Kong Disneyland in 2005. HKCC also organises numerous concerts and performances each year for members to display their artistry to the public.



合唱團團長：譚天樂  
Chorusmaster: Alex Tam

陳廷碩	Chan Cambridge	李梓灝	Lee Tsz Ho
陳芷盈	Chan Chi Ying	梁巧靈	Leung Hau Ling
陳兆暘	Chan Siu Yeung	盧雅筠	Lo Nga Kwan Rhondda
陳弘舜	Chan Wang Shun	馬心妍	Ma Sum Yin Tracy
陳穎晞	Chan Wing Hei	馬梓瑜	Ma Tsz Yu Ranita
陳恩樂	Chan Yan Lok	莫沁穎	Mok Sum Wing
陳希妤	Chen Hei Yu Katie	余承祐	Sheir Shing Yao Geoffrey
張敏柔	Cheung Man Yau	蕭殷祈	Shiu Yan Ki Faith
趙之曦	Chiu Chi Hei	冼誦恩	Sin Chung Yan
曹其悅	Cho Kei Yuet	沈卓瑤	Sum Cheuk Yiu
曹思哲	Cho Sit Jit	戴柏熙	Tai Pak Hei
朱珮靖	Chu Pui Jing Stefanie	譚希琳	Tam Hei Lam
樊梓晴	Fan Tsz Ching Venice	陳楚天	Tan Timothy Spencer
洪嘉禧	Hung Ka Hei	鄧邵珩	Tang Siu Hang
高子君	Ko Chi Kwan	謝欣穎	Tse Yan Wing Vanessa
古卓玲	Koo Cheuk Ling Charlene	黃晞之	Wong Hayes
黎祖怡	Lai Cho Yi Charlotte	黃睿琦	Wong Yui Kei Nathalie
賴敏琦	Lai Man Ki	黃鈺惠	Wong Yuk Wai
林芷彤	Lam Chi Tung Rachel	楊綽婷	Yeung Cheuk Ting Serena
林漫瀛	Lam Mann Ying	楊嘉妍	Yeung Ka In
劉安盈	Lau Ann	楊穎妍	Yeung Wing Yin Gloria
李澤茵	Lee Chak Yan Janice	阮浚瑋	Yuen Chun Wai
李德恩	Lee Tak Yan	柴千博	Zai Chi Bor Calvin

# 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



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

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



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

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



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

低音大提琴  
Double Basses



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姮  
Chang Pei-heng



馮榕  
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敲擊樂器：小山理惠子\*

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鍵盤：嚴翠珠

### FREELANCE PLAYERS

Viola: William Lane

Cello: Shelagh Heath

Trumpet: Man Hey

Percussion: Rieko Koyama\*

Organ: Marsha Chow

Keyboard: Linda Yim

\* 承蒙香港小交響樂團允許參與演出

\* With kind permission of the Hong Kong Sinfonietta

## 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*

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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。

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

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 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.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic

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

青少年聽眾  
YOUNG AUDIENCE SCHEME 計劃  
2012/13

贊助 Sponsored by  
The Tung Foundation  
香港董氏慈善基金會

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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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  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region  
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# 樂團席位贊助基金

## CHAIR ENDOWMENT FUND

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.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。  
The Hong Kong Philharmonic would like to thank the following sponsors of our Chair Endowment Fund.

史德琳的樂師席位由以下人士贊助：  
The Musician's Chair for Megan Sterling is  
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史德琳  
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Principal Flute

如需查詢捐款或其他贊助計劃，  
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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

# 大師會

## 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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此計劃由「商藝匯萃」發起及組織。

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

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴·由張明遠先生使用

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

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

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

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

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

### 樂器捐贈 INSTRUMENTAL DONATION

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- 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
  - 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

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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

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

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

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