

行星組曲 THE PLANETS

5 & 6-7-2013
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

合辦
Co-organised by



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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行星組曲

THE PLANETS

NIELSEN 尼爾森：《太陽神》：序曲，op. 17 P. 8
~12' *Helios Overture, op. 17*

VIVIER 維韋亞：《獵戶座》 P. 10
~14' *Orion*

中場休息 interval

HOLST 霍爾斯特：《行星》組曲，op. 32 P. 13
~51' *The Planets Suite, op. 32*

羅拔遜，指揮 P. 21
David Robertson, conductor

香港兒童合唱團青年合唱組 P. 24
Chamber Youth of
the Hong Kong Children's Choir

今晚音樂會所顯示的影像和投射圖像由香港太空館提供。星期五晚音樂會完畢後，香港文化中心外的海傍，特設由香港太空館提供天文望遠鏡供大家觀星，歡迎參與。如天氣情況許可，可以觀賞到土星！

The images and projections in tonight's concert have been generously supplied by the Hong Kong Space Museum. Following Friday night's performance, there will be a short star-gazing session outside the Cultural Centre at the Harbour side, through Space Museum telescopes. You are most welcome to join us. Weather permitting, Saturn (the Bringer of Old Age) will be visible!



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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

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

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
- 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
凡

faan⁶

志登

(梵志：清淨之志，登：達到)



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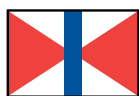
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節目贊助 Programme Sponsors



尼爾森 《太陽神》序曲，op. 17

CARL NIELSEN (1865-1931) *Helios Overture*, op. 17

「萬籟俱寂，漆黑一片—然後太陽在喜悅的讚美之歌中升起—
在金黃的道路上漫遊—
平靜地沉到大海裡。」尼爾森

“Stillness and darkness - Then the sun rises to joyous songs of praise -
Wanders its golden way -
Quietly sinks in the sea.”
Nielsen

自從人類在地球上走動那天起，太空、恆星和行星就一直令人類著迷；因此大部分早期宗教也都順理成章地視太陽為信仰核心，認為太陽無所不知，而且彷彿如神明一樣有能力主宰生物生死。古時將太陽視為神明的民族裡，以希臘人較著名。赫利奧斯就是希臘神話裡的太陽神，每天駕著火焰馬車由東向西走過天空，一直注視著、控制著地面的一切。丹麥作曲家卡爾·尼爾森被太陽神這種觀念深深吸引，並以此作為音樂會序曲《太陽神》的題材。樂曲1903年10月8日在哥本哈根首演。

有一次，尼爾森和太太住在雅典一間能看到愛琴海景致的房子裡，寫作《太陽神》的意念由此而生。尼爾森太太是個雕刻家，獲獎學金到希臘研究衛城的雕像（包括一尊太陽神雕像）。由於太太埋首工作時尼爾森也有工作室和鋼琴可用，遂於1903年3月動筆寫作《太陽神》序曲。尼爾森寫信跟丹麥的友人說：「這裡熱得像火燒一樣。太陽神終日燃燒，我則憤筆疾書，埋首在自己那新

Space, the stars and the planets, have been a source of endless fascination since mankind first walked the earth. Naturally enough, most early religions placed the sun at the heart of their beliefs, most regarding it as being all-seeing and possessing god-like powers of life and death over all living creatures. Among the more notable early manifestations of the sun as a god came with the Greeks who worshipped it in the guise of the God Helios. He was said to ride across the skies from east to west in his flaming chariot and observe and control everything that happened below. It was this representation of the sun which first attracted the Danish composer Carl Nielsen who depicted it in his concert overture, *Helios*, which was first performed in Copenhagen 8th October 1903.

The idea came to Nielsen when he was staying with his wife in an apartment in Athens overlooking the Aegean Sea. His wife, a sculptress, had travelled to Greece on a study grant to study the statues in the Acropolis (which including one of Helios) and, provided with a studio and piano for his own use while his wife was at work, Nielsen began work on the Overture in March 1903. As he wrote to a friend back in Denmark, “Here it is scorchingly hot; Helios burns all day and I am writing away at my new solar system. A long introduction with sunrise and morning song is finished, and I have begun on the allegro”. He completed the work on 23rd April and after



的太陽系裡。描繪日出與晨歌的長篇引子寫好了，快板也已動筆。」樂曲4月23日完成。他把樂譜交給出版商後再加上〈前言〉：「萬籟俱寂，漆黑一片—然後太陽在喜悅的讚美之歌中升起—在金黃的道路上漫遊—平靜地沉到大海裡」。

低沉的C音持續音為樂曲掀開序幕。上升的樂思漸漸浮現，而且越來越強勁；柔和的法國號聲代表破曉將臨，然後一個類似讚美詩的高貴主題象徵破曉。輝煌壯麗的太陽徐徐升起；接近正午時分，音樂往上移到E大調，象徵太陽走到天頂。有人說，接著的安靜段落象徵午睡；太陽西沉時的歡欣樂段，則可被視為傍晚的狂歡。太陽最後下沉到低沉的C音，就如開端一樣。樂曲也好像太陽運行一樣，走了一圈又回到起點。

中譯：鄭曉彤

submitting it to his publisher added a preface to the score; "Stillness and darkness - Then the sun rises to joyous songs of praise - Wanders its golden way - Quietly sinks in the sea".

The work opens on a deep pedal C out of which gradually emerges a rising idea which gathers in intensity while soft horn calls herald the dawn, represented by a noble chorale-type theme. Then the sun rises in all its glory and as noon approaches, the music shifts up into E major to symbolize the sun at its zenith. The quiet passage which follows has been said to signify the post-noon siesta while the joyful music which accompanies the sun as it begins to set in the west can be seen as evening festivities. Finally the sun sinks down on to the deep C with which the work began. The music, like the day, has gone full-circle.

Dr Marc Rochester

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

維韋亞 《獵戶座》

CLAUDE VIVIER (1948-1983) *Orion*

「我認為，我的音樂最重要的是精神內涵。上帝就是我的音樂核心。」

維韋亞

“I think that the most important point about my music is its spiritual content. God is the centre of my music.” Vivier

由太陽來到地球了：準確點說，是我們這裡。1976年，加拿大作曲家維韋亞在亞洲各國遊歷，由日本開始，途經香港、印尼、馬來西亞、印度和伊朗。就作曲靈感來說，這次旅程收穫甚豐，維韋亞馬上就寫了一連串相關作品——根據峇里傳說寫成的芭蕾舞劇、刻劃阿拉伯半島的鋼琴曲，還有一齣關於馬可勃羅的半歌劇。1979年，指揮家杜托華委約維韋亞為蒙特利爾交響樂團寫作一首短管弦樂曲；這時維韋亞就想起在亞洲遊歷時，有一件事物他經常看得見。但這不是地上的事物，而是在夜空裡的一獵戶座彷彿無處不在似的，令他深深著迷。他將獵戶座與自己素未謀面的生母畫上等號（他出生後馬上被領養，從來不知親生父母是誰）。1980年10月14日，《獵戶座》由杜托華指揮蒙特利爾交響樂團在蒙特利爾首演。

關於自己的作品特色，維韋亞寫道：「我認為，我的音樂最重要的是精神內涵。上帝就是我的音樂核心。身為作曲家的我，只是聖靈手上的工

From the sun to the earth: more specifically, to our part of the earth. In 1976 the Canadian composer Claude Vivier undertook an extensive tour of Asia, starting in Japan and moving, by way of Hong Kong, Indonesia, Malaysia and India, to Iran. It was to prove a remarkably fruitful trip so far as his composing inspiration went, and its immediate result was a sheaf of works inspired by his travels – a ballet based on Balinese legends, a piano work evoking the Arabian peninsula and a semi-opera about Marco Polo. When, in 1979, the conductor Charles Dutoit commissioned him to write a short orchestral piece for the Montreal Symphony, Vivier recalled something that he had seen throughout his travels in Asia, not on the ground, but in the night sky. He had become obsessed by the omnipresence of the constellation, Orion, which he equated with the mother he had never known (born to unknown parents, Vivier had been adopted at birth). Dutoit and the Montreal Symphony gave the première of *Orion* in Montreal on 14th October 1980.

Of his own compositional ethos, Vivier wrote; “I think that the most important point about my music is its spiritual content. God is the centre of my music. As a composer I’m only a tool in the hands of the spirit.” That spirituality often led to rather vague and dreamy descriptions of his own works, but he did compile a programme note for *Orion* which he enigmatically described as; “Eternal homecoming, as in History with



具。」他既重視精神內涵，因此經常把自己的作品形容得虛無縹渺。然而，他卻為《獵戶座》寫了一篇耐人尋味的樂曲介紹：「永恆的歸家之途。正如首字母以大寫H書寫的『歷史』〔History〕，一直不耐煩地等待著拯救世人的聖人和口述者。我的印象是，我依然坐在飛機上；坐在同一位子上，卻由開羅前往吉隆坡。」

不過，他也較明確地指出「《獵戶座》由六段組成：交代旋律、旋律被拆開後的第一發展部、旋律被拆開後的第二發展部、根據旋律冥想、旋律的回憶，最後是兩段的旋律。」小號旋律率先響起。維韋亞認為小號是「代表死亡之樂器」—英瑪·褒曼在電影《第七封印》和羅馬天主教安魂儀式都有同類用法。他說旋律「投射向自身，但始終被孤獨包圍，不能〔也不想〕衝破這面圍牆。」

中譯：鄭曉彤

a capital H, which always waits impatiently for the return of its redemptive saints and its dictators. I have the impression that I'm sitting still on an airplane; I remain in the same place and yet I go from Cairo to Kuala Lumpur."

He did, however, add a little more definition to his commentary on the work; "*Orion* consists of six sections: statement of the melody, first development of the melody unravelling on itself, second development of the melody unravelling on itself, meditation on the melody, remembrance of the melody, and finally the melody in two parts." We hear the melody first of all in the trumpet, an instrument which Vivier identifies as being the "instrument of death" depicted in both Ingmar Bergman's film *The Seventh Seal* and the Roman Catholic Requiem liturgy. This melody, he says, "is cast upon itself without being able (wanting) to smash the wall of solitude."

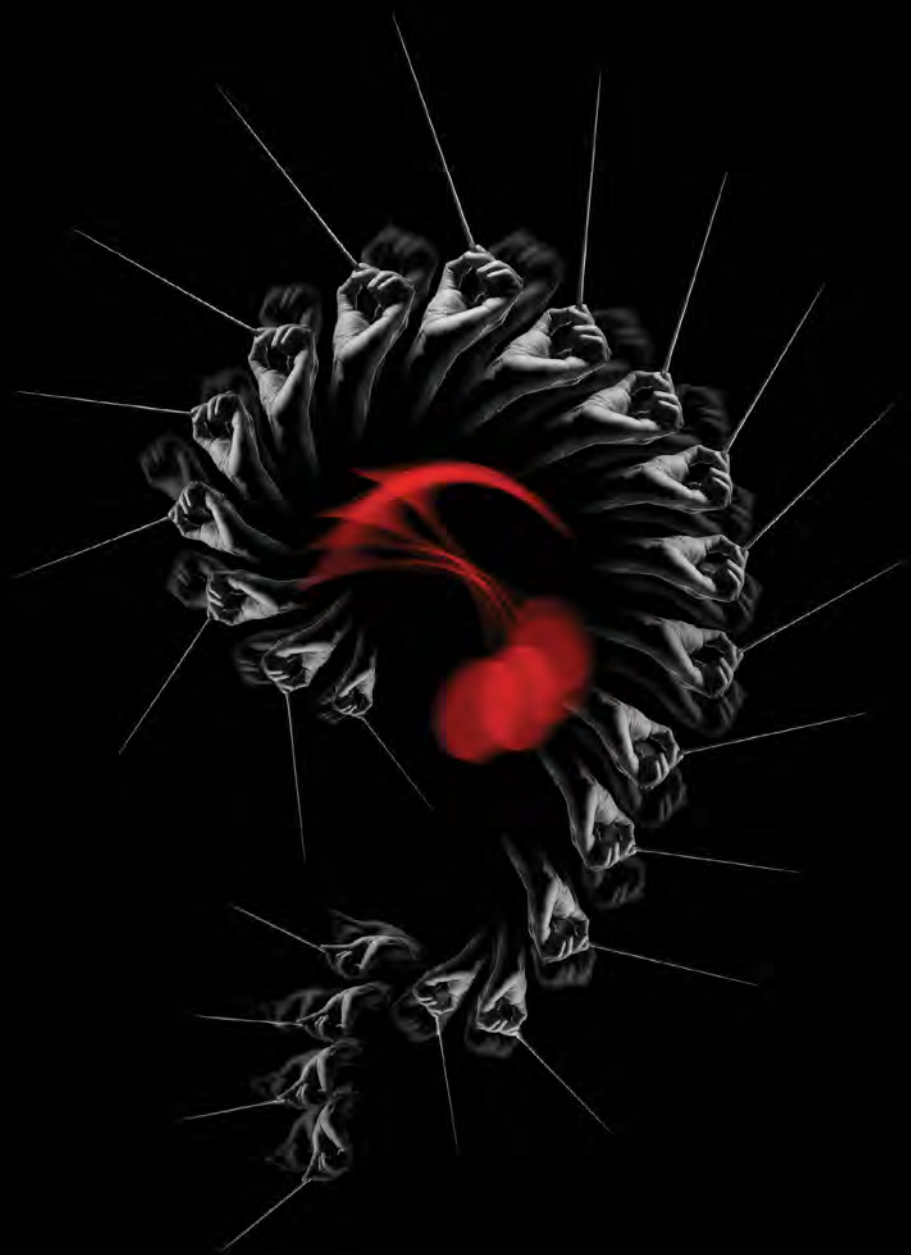
Dr Marc Rochester

編制

短笛、兩支長笛、兩支雙簧管、英國管、降E單簧管、兩支單簧管、三支巴松管、四支圓號、兩支小號、兩支長號、大號、中音鐘、鐵琴、馬林巴琴、古鈸、大鼓、凜鐘、蟒蛇鐘、平鐘、中國鐘、金屬板、木魚、豎琴及弦樂組。

INSTRUMENTATION

Piccolo, two flutes, two oboes, cor anglais, E flat clarinet, two clarinets, three bassoons, four horns, two trumpets, two trombones, tuba, tenor bells, vibraphone, marimba, crotale, bass drum, rin gongs, nipple gongs, tam-tams, Chinese gong, metal plates, wood block, harp and strings.



A SOUND COMMITMENT 弦諾



霍爾斯特 《行星》組曲，op. 32

GUSTAV HOLST (1874-1934) *The Planets Suite*, op. 32

〈火星〉，戰爭使者	<i>Mars, the Bringer of War</i>
〈金星〉，和平使者	<i>Venus, the Bringer of Peace</i>
〈水星〉，飛行的信使	<i>Mercury, the Winged Messenger</i>
〈木星〉，歡欣使者	<i>Jupiter, the Bringer of Jollity</i>
〈土星〉，老年使者	<i>Saturn, the Bringer of Old Age</i>
〈天王星〉，魔術使者	<i>Uranus, the Magician</i>
〈海王星〉，神秘使者	<i>Neptune, the Mystic</i>

幾千年來，夜空都令人覺得神祕莫測，令人讚歎之餘也是創意之源。所有古文明都會追蹤天體每年的運行周期，令懂得箇中道理的人感到安全。縱觀世界各地的古文明—中國也好、歐洲也好、美洲也好—都留下了有關追蹤天體運行周期（而且記載甚詳）的遺蹟；不僅如此，古人還留下了有關天人關係的敘述和看法；其中尤以星體運行周期與音樂的關聯最令人詫異、也流傳得最久。

中國古代的黃鐘調，就是以調節基本音高，顯示各朝代的特色及該朝代在天下萬物中的位置。這種觀念至關重要，而且也很可能需要重訂音高和度量衡標準。自公元前三世紀起，這種習俗就孕育出「音樂可以影響宇宙秩序和社會秩序」的想法¹。

此外，古希臘人認為音高與諧音列的比例與夜空中行星運行

For many thousands of years the night sky has been a source of wonder, mystery and creative thought. The cyclical movement of heavenly bodies has been tracked by all early civilizations, giving both a sense of security and safe passage to those who could understand how to interpret those yearly journeys. Ancient societies across the globe, from China to Europe to the Americas have left monuments of their detailed tracking of the heavens, but also they left stories and observations of connections between the heavens and human observers. And no connection is more surprising and long-lived as the link between those astral cycles and music.

From China there is the Tuning of the Yellow Bell, the all-important adjustment to the fundamental pitch that characterizes a dynasty and its place in the universe. This quite likely led to the revision of pitches, weights and measures; and from the 3rd century B.C. the practice fostered the notion that music could influence the cosmic and social order¹.

Similar to this is the ancient Greek connection of the ratios of pitch and the harmonic series with the ratios

¹ 韓國鎮，李林德，〈中國音樂的演化與革命〉，選自《眾多文化，眾多音樂》（伊麗莎白·梅編），加州大學出版社，1980年，第11至第12頁。

¹ Kuo-huang Han and Lindy Li Mark: "Evolution and Revolution in Chinese Music" in Elizabeth May: *Musics of Many Cultures* (University of California Press, 1980), 11-12.

霍爾斯特 《行星》組曲，op. 32

GUSTAV HOLST (1874-1934) *The Planets Suite*, op. 32

周期的比例有關。這個概念引入歐洲後發展成完備的「天體音樂」，將人體內的比例以及器樂的比例說成是天體比例的縮影。而且今天大家仍可見占星學的末流—占星學正是致力尋找天人聯繫的原始科學。

英國作曲家霍爾斯特可是無論看起來、聽起來也不像會追求這種超自然事物的人，但東方思想在二十世紀初的倫敦大行其道，霍爾斯特也因而受感染而醉心東方思想，開始探索超自然的事物。他學習梵文以便翻譯《梨俱吠陀》篇章，又在多齣歌劇和合唱曲探討印度哲學；又醉心各種像占星學一類的超自然事物，甚至在派對時為朋友起星盤。德布西、史特拉汶斯基和史克里亞賓所用的嶄新作曲手法，霍爾斯特也會嘗試在自己的作品裡應用—上述幾位作曲家的音樂都是非筆墨所能形容的，必須親身經歷。上述各種興趣，促使他寫作一首令人耳目一新的大型作品。

《行星組曲》最初的構思是要內省自身的情感與理智，而他對占星學的認識則大有幫助。占星學上，每顆行星都與特定的心理特徵相關，而霍爾斯特就靠著相應的音樂投射出一幅幅的「情緒圖畫」。副題指的是人性，而非與行星名稱相關的神話故事，有些更與「傳統想法」頗有出入。例如眾神之王〈朱彼得〉〔木星以其命名〕傳統上是向人間投擲閃電

between the apparent cycles of the planets in the night sky. This was introduced into Europe as a fully realized “Music of the Spheres” describing the ratios within the human body and the ratios in instrumental music as microcosms of heavenly ratios. And, of course, we have today the vestiges of astrology, the proto-science of this universal connection that endeavored to find the link between humankind and the universe.

The English composer Gustav Holst did not look or sound like a person to continue such a metaphysical quest. But his inclination toward Asian thought which was popular in London at the beginning of the 20th century set him on the journey. He learned Sanskrit to help translate texts from the *Rig Veda* and explored Indian philosophy in a number of operatic and choral works. He was also fascinated by various occult elements, such as astrology, and he would try to cast horoscopes of his friends at parties. He also experimented with new approaches to composing found in the music of Debussy, Stravinsky and Skryabin whose music could not easily be described but had to be experienced in the moment. It was the combination of these interests that pushed him to create a large work that would be totally original for him.

The Planets began as an attempt to create an interior journey of the heart and mind. His reading in astrology helped give shape to this journey. Holst envisioned a series of “mood pictures” that would project through the musical experience the psychological character associated with each of the astrological planets. The subtitles refer to human character and not to the myths that surround the names of the planets, and some are quite different from traditional associations. For example, *Jupiter*, the king of the gods and typically



的神祇，現在卻變成「歡欣使者」；〈維納斯〉〔金星以其命名〕在神話裡總與肉慾和以魔法作惡有關，在霍爾斯特眼中卻變成「和平使者」。

樂章次序也不按天文學上排列次序，反而由「已知」走向「未知」，由物質世界走向不可思議的世界。霍爾斯特花了三年時間寫作此曲（1913年至1916年），而期間英國本身也急遽轉變，由一個躊躇滿志的國家變成飽受戰火蹂躪的國家。1920年首批聽到此曲完整演出的觀眾肯定感觸良多，因為他們在打仗時經歷的一切，會影響他們的體會。我們聽著樂曲時——也就是我們經歷樂曲——會馬上對每個樂章產生情緒反應。這個對公眾來說十分吸引：普羅大眾沒有特別目的，要的只是那一刻的體會；當大家一個又一個樂章聽下去的時候，也會感受到自己對身邊事物的敏感度有變。

〈火星〉，戰爭使者——時值戰後不久，歐洲還是一片頹垣敗瓦；霍爾斯特面對的其中一項難題，就要說服聽眾和樂評，樂章寫的不是那場戰爭。作曲家原意是刻劃內心交戰。樂章很粗野，也很暴力；蹣跚而富不祥預感的節奏持續不斷，再加上小號號角曲，戰意極濃，令人不安。大部分觀眾從未聽過這樣的音樂。持續的不協和毫無退讓的餘地，最後C與降D展開震耳欲聾的戰爭，鬥個你死我亡，到只剩下其中一個才告一段落。

shown throwing bolts of lightning, is here “the bringer of jollity”; and Venus, linked in mythology with sexual desire and illicit manipulation through magic, is for Holst “the bringer of peace.”

The order of the movements is also not astronomical, but creates a movement from the known to the unknown, and from the physical world to the mystical world. During the three years that Holst was writing the piece (1913-1916), England itself had changed dramatically, moving from a self-satisfied nation to a nation almost destroyed by war. When audiences first heard the complete work in 1920 their hearing was filtered through their war experiences, which must have made the event a profound one. As we listen to the music, as we *experience* the music, we have immediate feelings in response to each movement. This was the great attraction for the public which had no goal but to experience the moment. And as we proceed through each movement we can feel the change in our own sensibility to the world around us.

Mars, the Bringer of War – One of Holst’s difficulties was convincing the audience and the critics that this was not about the war that had just devastated Europe. It is meant to be an internal struggle. The work is very physical and violent. There are trumpet fanfares and a continuous ominous lurching rhythm heard throughout which is warlike and unsettling. Music like this had never been heard before by most audiences. The constant dissonance is unrelenting, and at the end the ear-splitting battle between C and Db is resolved only by the annihilation of one of them.



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〈金星〉，和平使者—這裡大家暫時樂得耳根清靜，一切都不同了，一切都變得和諧。大家不但聽到協和的聲音，還有附加九和弦營造出豐富溫暖的和聲（當時的古典音樂語言還沒有包括這種聲音）與柔和的脈搏（像極了人類的脈搏）。聲音像一片浮雲似的，但和弦進行卻有點「流行曲」風格（當時的輕歌劇也剛開始有這種趨勢）。音樂對今日的聽眾來說可能是多情了一點，但在當時來說卻頗顯新穎，既悅耳動聽又容易令人不能自拔。恐懼是暫時放下了，但卻算不上真正的安寧。

〈水星〉，飛行的信使—這個樂章的特色是靈巧快速，突然的轉折也讓人驚訝。音型在不同的樂器色彩之間肆意穿插，在你還未肯定自己看到甚麼東西的時候，它就已經消失得無影無蹤。根據霍爾斯特所用的占星書，這種特色與書中所描述的水星很吻合：本身沒有色彩，但吸收了周遭一切的色彩……適應力強，想像力豐富。〈水星〉令第一批觀眾十分愉快，也一直是觀眾最喜愛的樂章之一。然而〈水星〉這位信使為觀眾帶來音樂體驗絕不平順，就像〈火星〉一樣不斷在兩種相反的音樂之間遊走。但現在這種對立卻不再令人痛苦，漸漸適應了，也漸漸接受了，轉而邁向真正的安寧。

Venus, the Bringer of Peace – This is a welcome respite for the ear, and everything is different and harmonious. We hear not just consonance but a rich warm harmony in the chords with added 9ths – something not yet part of classical musical language at that time – and a soft pulsation that is all too human. It is a floating cloud of sound but with an almost “popular” sense of chord progression, as was just beginning to happen in operetta writing. It seems sentimental to today’s listener, but at the time it was quite new, sensuous and addictive. This is a respite from terror, but not true rest for the soul.

Mercury, the Winged Messenger – The character here is nimble and quick, and astonishing in its sudden turns. The musical figure moves swiftly from one instrumental color to another, turns on itself, and is out of sight before you realize what it is you have seen. This fits the description of the planet as given in the book on astrology that Holst used as his source: essentially without color, it absorbs the color of whatever surrounds it... adaptable and of fertile mind. The movement delighted the first audiences and continues to be a favorite; but as a messenger it carries with it a musical experience that is quite tough, as tough as that of *Mars*, as it shifts constantly between two opposing musical entities. The sense that this opposition is no longer painful suggests that the character begins to adapt and accept, and is a shift toward a true repose.

霍爾斯特 《行星》組曲，op. 32

GUSTAV HOLST (1874-1934) *The Planets Suite*, op. 32

〈木星〉，歡欣使者—這個樂章似乎是全首組曲最後的高潮，充滿活力和歡欣氣氛。銅管奏出號角曲，背景是雲朵似的木管樂，旋律很有民歌和雜耍劇曲調色彩——一切都興高采烈。中段速度較慢，格調比較正經，但真摯深刻。這首流麗的聖歌不斷攀升，每次重複出現時，音區都比前一次高。樂章營造出思念之情和貴族風範，兩者都是戰後英國最需要的。

〈土星〉，老年使者—與〈木星〉的喜慶氣氛相反，〈土星〉集中在較低音區，加上綿長的持續音，代表痛苦的晚年；四支長笛奏出的主題既冰冷又死氣沉沉，但這個樂章是全曲第一個真正悠閒又和諧的樂章。

〈天王星〉，魔術使者—這個樂章很容易被貶為笑話，但音樂卻跟隨占星學裡天王星的特徵：古怪、飄忽、不守常規；在邁向神秘境界與人類高等智慧的途中，令始料不及的事情發生。霍爾斯特曾思索過幾個亞洲式矛盾，這個就是其中之一。儘管主題聽起來笨笨的、頭腦簡單、聲音尖銳又不祥，它卻是通往神秘境界的道路。

Jupiter, the Bringer of Jollity - This movement seems to be a final culmination of the suite. It is full of life and celebration. The brass instruments play fanfares against the clouds of sound provided by the woodwinds, and the melodies are like folk songs and music hall tunes - all is festive. The middle section is slower and more formal and very heartfelt. It is a flowing chant that moves ever upward, so that each time it is repeated it is heard at a higher register. This creates both a yearning and a sense of nobility that was much needed in post-war England.

Saturn, the Bringer of Old Age - In stark contrast to *Jupiter's* celebration, the long sustained tones and lower registers of *Saturn* signal a painful old age, and the four flute theme is cold and lifeless. At the same time, this is the first movement to provide a truly restful harmonious tonal texture.

Uranus, the Magician - This movement is easily dismissed as joke, but the music follows the character of the astrological planet: strange, erratic, unconventional; providing unexpected events on the way to a mystical existence and the higher human intellectual nature. This provides one of the Asian paradoxes that Holst had pondered in his life. The themes, as clumsy, simple-minded, shrieking and ominous as they may seem, are the path to the mystical state.



〈海王星〉，神秘使者—〈海王星〉是全套組曲的終點：沒有明顯旋律，也沒有辨認得到的和聲，但豐富、令人心境平和、歷久常新，近乎毫無動感，毫無思想。霍爾斯特效法荀伯格《給樂隊的五首樂曲》，採用音色作為「旋律」，帶著大家走過。這裡沒有傳統旋律，和聲也極不協和（只能視為聲音而已），沒有理性思維可言。大家終於到了這一刻；音樂一邊擺動〔被稱為「平靜地深呼吸時那毫不費力的沉靜」〕，一邊沉寂下去。

旅程至此結束—但在樂曲灌錄成唱片之前，很多聽眾都錯過這個樂章。事實上，《行星組曲》演出時經常被刪節，剔除了最後三個樂章〔也就是沒那麼受歡迎的樂章〕。但完整的《行星組曲》也許是首次有人嘗試寫作沒有理性思維但深入刻劃人性的音樂。

李察·格林

中譯：鄭曉彤

關於這個課題，李察·格林所著的《霍爾斯特：行星組曲》（由牛津大學出版社出版，包括實體書及電子書）內有更詳盡的資料。

編制

四支長笛（其二兼短笛、其一為中音長笛）、三支雙簧管（其一兼低音雙簧管）、英國管、三支單簧管、低音單簧管、三支巴松管、低音巴松管、六支圓號、四支小號、三支長號、大號、中音大號、定音鼓、鐘琴、木琴、平鑼、排鐘、小鼓、鈴鼓、大鼓、三角鐵、鈸、鋼片琴、管風琴、兩座豎琴及弦樂組。

Neptune, the Mystic – This is the arrival point of the suite: a movement with no apparent melody and no recognizable harmonies – lush, calming, timeless, almost empty of motion and thought. Holst uses a tone color “melody” that he learned from Schoenberg’s *Five Pieces for Orchestra*, and it carries us along without traditional melody and with highly dissonant harmonies that are just sound – empty of rational thought. We have at this point reached the moment, and the piece dies away in an oscillation that has been called the “effortless hush of deep calm breathing”.

Thus ends the journey, one which most listeners did not hear until the work was recorded. In fact, most performances of *The Planets* were incomplete, and left off the last three, less popular movements. But as a full suite it represents perhaps the first attempt to find a music that was as empty in rational thought as it was filled with the deepest humanity.

Richard Greene

For more information on this subject see Richard Greene: *Holst: The Planets* published by Cambridge University Press in a variety of hard and digital formats.

INSTRUMENTATION

Four flutes (two doubling piccolos, one doubling alto flute), three oboes (one doubling bass oboe), cor anglais, three clarinets, bass clarinet, three bassoons, contra bassoon, six horns, four trumpets, three trombones, tuba, tenor tuba, timpani, glockenspiel, xylophone, tam-tam, chimes, snare drum, tambourine, bass drum, triangle, cymbals, celesta, organ, two harps and strings.

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音樂總監 Music Director

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貴為完美樂師、出色節目策劃人及活力十足的音樂家，羅拔遜是當今最廣受歡迎的美國指揮家之一。他熱忱、備受矚目的才華，能夠將各類型的管弦樂及歌劇曲目演繹得淋漓盡致。羅拔遜透過其精湛的音樂造詣和令人振奮的意念，與世界各地的主要樂團建立了密切關係。近期，他剛完成履行具有一百三十三年歷史的聖路易斯交響樂團的第八任指揮。2014年1月，他將會在澳洲悉尼交響樂團擔任總指揮及藝術總監。

羅拔遜經常為世界各地的主要樂團及歌劇院擔任客席指揮，今年樂季，他與多個美國著名樂團合作，亦與國際享譽的樂團合作，包括：荷蘭皇家音樂廳樂團、巴伐利亞廣播交響樂團、維也納國家廣播交響樂團、以色列愛樂樂團及法國現代樂集。在過去的樂季，他曾與柏林愛樂、德累斯頓樂團、皇家蘇格蘭國家樂團，以及悉尼和墨爾本交響樂團合作。

A consummate musician, masterful programmer and dynamic presence on the podium, David Robertson has established himself as one of today's most sought-after American conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. He has just completed his eighth season as Music Director of the 133-year-old St. Louis Symphony, and in January 2014 will assume the post of Chief Conductor and Artistic Director of the Sydney Symphony in Australia.

Robertson is a frequent guest conductor with major orchestras and opera houses around the world. During this season he has appeared with prestigious U.S. orchestras as well as internationally-renowned ones including the Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, Vienna Radio Symphony, Israel Philharmonic and Ensemble Intercontemporain. In past seasons he has appeared with the Berlin Philharmonic, Staatskapelle Dresden, Royal Scottish National Orchestra and Sydney and Melbourne Symphony orchestras.

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香港兒童合唱團青年合唱組

CHAMBER YOUTH OF THE HONG KONG CHILDREN'S CHOIR



成立於2006年1月，為有志於合唱藝術、喜愛接觸各類合唱曲目的青少年人提供平台。成立以來積極參與本地音樂會及重要演出，如2010「無伴奏·新感受」青年音樂會、Desafio Todo音樂會及全球傑出華人青少年歌唱節等。

除本地演出外，亦參與不少交流工作坊，更曾到日本出席鹿兒島第一屆亞洲青年藝術節，2012年獲澳門教育暨青年局及澳門文化藝術教育中心邀請，於第三十一屆校際歌唱比賽作表演嘉賓。卓越的表現獲外界肯定，同時亦熱心投入各項慈善活動，曾參與籌款活動包括：為國際十字路會籌募經費以扶助青海地震災民的Music Marathon 2010籌款音樂會、為香港大學學生會中國教育小組籌募經費以扶助內地山區學童的赤足行2010等。

Aiming to provide a platform for teenagers to explore different types of choral music, the Chamber Youth group of The Hong Kong Children's Choir was founded in January 2006. It was well received in performances including 2010 a cappella in Town, Desafio Todo Concert and Global Outstanding Chinese Children and Youth Singing Festival. Besides local performances, Chamber Youth has been invited to The 1st Kagoshima Asian Youth Arts Festival in Japan, and in 2012 was invited by the Bureau of Education and Youth Affairs and the Macau Educational Centre of Culture and Arts to perform at the The 31st Inter-school Singing Competition.

The group has also enthusiastically participated in charitable events including Music Marathon 2010 for Crossroad Global Distribution to help earthquake victims in Qinghai, and Shoes-off Walkathon 2010 for the China Education Association of the University of Hong Kong Student Union to help students in rural areas in the mainland.



鄭之璿
合唱團導師

Florence Cheng
Chorusmaster

三藩市州立大學音樂碩士畢業，主修合唱指揮，獲獎學金，師隨 Dr. Joshua Habermann，亦隨 Catherine Cook 習聲樂為第二主修。在美期間，為大學女聲合唱團指揮及聲樂指導、音樂科教學助理及室樂合唱團成員，亦為三藩市交響樂團合唱團成員、矽谷交響合唱團及其室樂合唱團成員和助理指揮。現任香港浸會大學合唱團及「香兒」指揮，為多所學校和教會合唱團提供課程，也活躍於聲樂演出。

Florence Cheng received her Master's Degree in Music in Choral Conducting from San Francisco State University, where she obtained a scholarship while studying with Dr Joshua Habermann. Her second major is voice and she had voice lessons with Catherine Cook. She was the conductor and vocal coach of the University Women's Chorus, a teaching assistant for music, a member of Chamber Choir, a member of San Francisco Symphony Chorus and a member and assistant conductor of Symphony Silicon Valley Chorale and Symphony Silicon Valley Singers. Florence is currently conducting at the Hong Kong Baptist University Choir and The Hong Kong Children's Choir. She teaches at schools and church choirs and actively participates in vocal performances.

合唱人員 Chorus Singers

陳芷盈	Chan Chi-ying	古卓玲	Charlene Koo Cheuk-ling	譚凱凌	Tiffany Tam Hoi-ling
陳恩樂	Chan Yan-lok	黎祖怡	Charlotte Lai Cho-yi	鄧邵珩	Tang Siu-hang
張敏柔	Cheung Man-yau	林倬琳	Phoebe Lam Cheuk-lam	曾善瑜	Cynthia Tsang Sin-yu
張慧銘	Cheung Wai-ming	劉安盈	Ann Lau	黃競慧	Kandy Wong King-wai
張苑庭	Cheung Yuen-ting	李德恩	Lee Tak-yan	黃樂怡	Nikki Wong Lok-ye
趙詠甯	Chiu Wing-ning	梁巧靈	Leung Hau-ling	王志喜	Gwyneth Wong Zhi-xi
樊梓晴	Venice Fan Tsz-ching	吳卓欣	Ng Cheuk-yan	楊穎妍	Gloria Yeung Wing-yin
馮曉妍	Fung Hiu-yin	龐希平	Heather Pong		
姜凱唐	Keung Hoi-tong	冼誦恩	Sin Chung-yan		

FAREWELL

MICHAEL CAMPBELL

米高：

能在一個樂團演奏達三十三年，實屬難能可貴。感謝您對港樂一直以來所作出的貢獻，祝福您事事順心。

劉元生 主席

Michael,

It is rare to have anyone in any organisation for 33 years. Thank you so much for all your contributions to the Hong Kong Philharmonic. I wish you all the best in your life.

Y. S. Liu Chairman

米高：

您不只是樂團多年來非常忠誠的團員，而且您出色的音樂編排，著實令我們獲益良多，特此衷心感謝。

麥高德 行政總裁

Michael,

You have not only been an extraordinarily loyal member of the orchestra over so many years, we have also benefited from your wonderful musical arrangements. We are very grateful. Thank you!

Michael MacLeod Chief Executive

當一位服務了多年的樂師在事業上到達了一個往前躍進的新境界時，代表他已邁向人生一個全新里程碑。今晚我會與大家一起向米高衷心致謝，祝福他往後的生活快樂安寧。

梵志登 音樂總監

It's always a milestone when a long serving musician reaches the stage of his career where he will be moving on. A time for celebration and I join everyone in the Hall this evening in wishing Michael well and much happiness for very many years.

Jaap van Zweden Music Director

與港樂合作多年間，簡博文（米高）是其中一個我認為是最敬業的樂師之一，與他一起共事令我感到非常愉快。他孜孜不倦、時刻充份準備及待人體貼的態度，誠然是值得後輩學習的絕佳榜樣。祝福他幸福快樂。

艾德敦 指揮

During my long association with the orchestra I found Michael Campbell to be one of the most dedicated professionals with whom it has been my distinct pleasure to work. Always diligent, prepared and thoughtful, he has been a terrific role model for his younger colleagues. I wish him every happiness.

David Atherton Conductor

從沒有一位首席單簧管能擁有一位對其樂組更忠誠和更全力支持的組員。米高，這二十五年來，您不但亦師亦友，更身兼我的好同事和心理輔導專員，我要衷心感謝您一直給予我和樂團的所有貢獻。祝福您邁向人生下一個里程碑時，一切順利安好。我深信您定能貫徹在港樂的熱誠和活力，繼續在未來發光發熱。

史安祖 首席單簧管

No Principal Clarinetist has ever had a more loyal and supportive member of his section. For 25 years you've had to wear the hats of teacher, friend, colleague and psychiatrist with me. I am very grateful for all you have given me and the orchestra and thank you profusely. I wish you well in the next chapter of your life which I have no doubt will be lived with the same enthusiasm and passion as the one you close today.

With great admiration and affection,

Andy Principal Clarinet

加入港樂逾十六年以來，在數千場綵排及音樂會，米高都是坐在我身旁，在這段期間，他給予我的支持、友愛和關懷是從沒間斷的。我們分享過不少歡樂、在多場演出合作無間。最重要的是，我們建立了真摯深厚的友誼。能與米高同台十六載，確實是我的榮幸。

史家翰 助理首席單簧管

I've sat next to Mike Campbell through thousands of rehearsals and concerts over my sixteen seasons with the HK Phil. In all that time Mike's support, companionship and camaraderie has been unflagging. We've shared many a laugh, and collaborated on so many fine performances. Most importantly of all we have built a great and enduring friendship. It has been a privilege to be onstage with Mike these sixteen years.

John Schertle

Assistant Principal Clarinet



F A R E W E L L

IGOR YUZEFOVICH

伊戈：

我們會惦記著您曾演奏的精彩音樂，以及彼此建立的真摯友誼。祝福您有個美好的將來。

劉元生 主席

Igor,

We shall miss you dearly for your wonderful music and friendship. I wish you every success in your future endeavours.

Y. S. Liu Chairman

伊戈：

您除了奏得一手優美動聽的旋律外，還是我們樂團的大使，您優雅、尊貴及幽默的特質，令我們深深喜愛。祝福您在新一趟音樂旅程大放異彩。

麥高德 行政總裁

Igor,

In addition to playing beautifully, you have been a true ambassador for the orchestra through your grace, dignity and charming sense of humour. We wish you well on your next musical journey.

Michael MacLeod Chief Executive

感謝伊戈為港樂所作出的貢獻，祝福他返回巴爾的摩後一切順利，演奏事業前途無量。

梵志登 音樂總監

I want to thank Igor for all his good work with the HK Phil, and wish him all the best for his return to Baltimore and for a long playing future career.

Jaap van Zweden Music Director

伊戈是一位出色的樂師和領袖，而最重要的是，他在過去兩年與港樂為友。當我的好友兒子Kenzo患上白血病，伊戈和他的伴侶Angela竭力地為他籌款治病。他這份古道熱腸的善心令我們畢生難忘。

祝福他在未來的歲月過得幸福愉快，期望有一天我們再度合作。

鮑力卓 首席大提琴

Igor has been a wonderful musician, leader and above all, friend to the HK Phil over the past two years. When my best friends' son Kenzo came down with leukemia, Igor and his partner Angela led the fundraising effort with such energy and compassion, it will never be forgotten by any of us.

I wish him every happiness in the future and hope that our collaboration will continue in some way!

Richard Bamping Principal Cello

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hiro

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

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

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



梅蘭芷
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
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

單簧管
Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管
Bass Clarinet



簡博文
Michael Campbell



巴松管
Bassoons



●莫班文
Benjamin
Moermond



▲李浩山
Vance Lee

低音巴松管
Contra Bassoon



崔祖斯
Adam Treverton
Jones

圓號
Horns



●江蘭
Jiang Lin



■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



華達德
Douglas Waterston

大號
Tuba



●雷克斯
Paul Luxenberg

長號
Trombones



●韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass Trombone



韋彼得
Pieter Wyckoff

定音鼓
Timpani



●龐樂思
James Boznos

敲擊樂器
Percussion



●白亞斯
Aziz D. Barnard
Luce

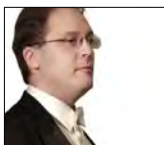


梁偉華
Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



●史基道
Christopher Sidenius

鍵盤
Keyboard



●葉幸沾
Shirley Ip

特約樂手

低音大提琴：法斯華¹
長笛：李丹微
雙簧管：萬南南²
低音雙簧管：梅斯塔達¹
單簧管：歐淑儀
巴松管：塞爾斯³
圓號：沈曼思
小號：馮嘉興⁴
中音大號：沈柏利⁵
定音鼓：周展彤⁴
敲擊樂器：雲維華
管風琴：周文珊

FREELANCE PLAYERS

Double Bass: Julita Fasseva¹
Flute: Vivi Li
Oboe: Chanannat Meenanat²
Bass Oboe: Dimitri Mestdag¹
Clarinet: Rita Au
Bassoon: Christopher Sales³
Horn: Timothy Summers
Trumpet: Fung Ka-hing⁴
Tenor Tuba: Roland Szentpali⁵
Timpani: Chau Chin-tung⁴
Percussion: Ivan Wan
Organ: Marsha Chow

¹ 承蒙皇家法蘭德斯愛樂樂團允許參與演出

² 承蒙曼谷交響樂團及泰國國家交響樂團允許參與演出

³ 承蒙卡加利愛樂樂團允許參與演出

⁴ 承蒙香港小交響樂團允許參與演出

⁵ 承蒙匈牙利國家愛樂樂團允許參與演出

¹ With kind permission of the Royal Flemish Philharmonic

² With kind permission of the Bangkok Symphony Orchestra and National Symphony Orchestra, Thailand

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緊貼港樂

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2013 HONG KONG INTERNATIONAL
YOUTH AND CHILDREN'S CHOIR FESTIVAL
2013香港國際青少年合唱節[第四屆]
14 - 19 JULY 2013

VOICES
OF HARMONY
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THE RAINBOW
你唱我和，燃亮彩虹



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The World's Leading
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Club For Five



Miss Ivana Wong 王菀之小姐
合唱節大使 Festival Ambassador
Guest Singer on 14 July
七月十四日表演嘉賓



C AllStar
Guest Singer on 16 July
七月十六日表演嘉賓

Wonderful repertoire includes 精彩曲目包括：
彎彎的月亮、Sweet Dream and more well-known repertoires

Date : 14 & 16 July 2013 (Sun & Tue)

Time : 8pm

Venue : Arena, Queen Elizabeth Stadium

Ticket Price : \$1000, \$480, \$360, \$240, \$150

日期：7月14及16日(日及二) 時間：晚上8時正

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Audience may attend open rehearsal and workshop hosted by Club For Five on 16 July,
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Concert 音樂會
[I & II]



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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
endowed by the following donors:

蔡博川先生夫人
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The Musician's Chair for
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史德琳
Megan Sterling

首席長笛
Principal Flute

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趙瀟娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



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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