

歌劇天后：曹秀美
SUMI JO SINGS
MARIA CALLAS

3 & 4-2-2017
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

港樂
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Hong Kong Special Administrative Region
of the People's Republic of China
20th 周年紀念
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SUPPÉ

-10'

蘇佩：《詩人與農夫》序曲
Poet and Peasant—Overture

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ROSSINI

-5'

羅西尼：《西維利亞理髮師》—當愛人的聲音充滿我心
The Barber of Seville—Una voce poco fa

BELLINI

-9'

貝利尼：《卡普雷與蒙泰奇家族》—看我穿戴華美
I Capuleti e I Montecchi—Eccomi in lieta vesta... Oh! Quante volte

MASCAGNI

-3'

馬士卡尼：《鄉村騎士》間奏曲
Cavalleria Rusticana—Intermezzo

LEONCAVALLO

-4'

利安卡法洛：《丑角》間奏曲
Pagliacci—Intermezzo

BELLINI

-5'

貝利尼：《清教徒》—我是美麗少女
I puritani—Son vergin vezzosa

BELLINI

-10'

貝利尼：《諾瑪》—聖潔的女神
Norma—Casta diva

中場休息 interval

RIMSKY-KORSAKOV

-6'

林姆斯基—高沙可夫：《普斯科夫的姑娘》序曲
The Maid of Pskov—Overture

ROSSINI

-10'

羅西尼：《湯克雷迪》—死亡也不見得殘酷
Tancredi—No, che il morir non è

DONIZETTI

-5'

唐尼采第：《軍中女郎》—人人都知道
La fille du regiment—Chacun le sait, chacun le dit

PUCCINI

-5'

浦契尼：《曼儂·雷斯高》間奏曲
Manon Lescaut—Intermezzo

VERDI

-13'

威爾第：《茶花女》選段
La traviata, selections

曹秀美，女高音 • **Sumi Jo, soprano**

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廖國敏，指揮 • **Lio Kuok-man, conductor**

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周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 領導港樂
更上一層樓，不僅
是港樂也是香港所有
樂迷之福。」

李歐梵
《明報》



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梵志登

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JAAP VAN ZWEDEN



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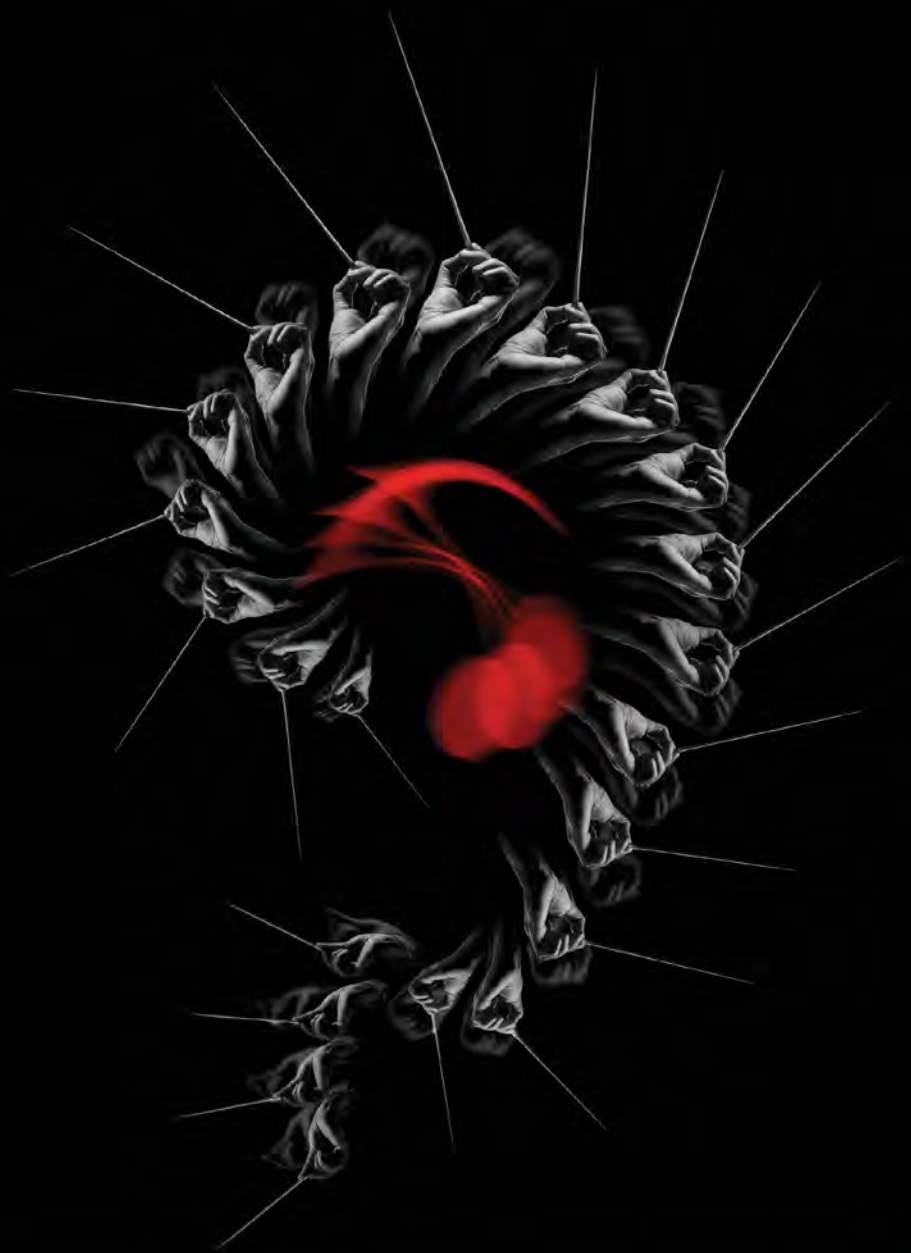
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前言 FOREWORD

向卡拉絲致敬

A TRIBUTE TO MARIA CALLAS

聲樂天后曹秀美無與倫比，能夠如她那樣在藝術事業上超卓耀眼的歌唱家，實在寥寥可數。我們很高興歡迎她再次登上港樂的舞台，今晚的演唱會更特別獻給對她啟蒙至巨的前輩——傳奇女高音卡拉絲。

卡拉絲的一生也如她演出的角色一樣，充滿戲劇性：事業有成、婚姻失意。最重要的一點，是她藝術成就非常崇高，所演出的屢成經典。當今歌劇天后曹秀美要以今晚的演出，向這位傳奇女伶致敬。

Few singers have had as dazzling a career as tonight's superstar artist, the incomparable Sumi Jo. We are delighted to welcome her back to our stage. Tonight's concert is dedicated to one of Sumi Jo's artistic inspirations, the legendary soprano Maria Callas.

Callas' life embraced professional triumph, personal heartbreak, and a truly operatic arc. Above all, her artistry was sublime—her performances became legendary. Sumi Jo pays tribute to Callas' inspiration with this programme.



歌劇天后：曹秀美

Sumi Jo Sings Maria Callas

卡拉絲擅長「美聲唱法」（一種以清亮靈巧見稱的演唱風格），是歌劇史上最著名的女高音之一，在很多人眼中，她就是歌劇的化身。不少歌迷對她推崇備至，曹秀美的母親正是其中之一：最近曹秀美接受澳洲媒體訪問時，曾提及「媽媽一天二十四小時都在聽卡拉絲」。今年適逢卡拉絲逝世四十周年紀念，今晚曹秀美將為大家獻唱卡拉絲多首名曲，向一代大師致敬。

蘇佩 (1819-1895)《詩人與農夫》序曲為今晚的音樂會掀開序幕。《詩人與農夫》1846年在維也納首演；剛好三十年前，**羅西尼 (1792-1868)《西維利亞理髮師》**在羅馬首演。這次演出十分著名，因為演出途中有隻貓咪莫名其妙地走到台上；一位歌手被貓咪絆倒，鼻子受傷流血，結果往後泰半時間要一邊演出一邊療傷。1956年2月，卡拉絲首次在米蘭斯卡拉歌劇院參演《西維利亞理髮師》（茲奧連尼指揮），飾演年輕漂亮的聲樂學生羅絲娜。羅絲娜唱出詠嘆調〈**當愛人的聲音充滿我心**〉，表達對林多羅（一個扮成學生的貴公子，是羅絲娜的同學）的情意。

剛剛聽到的聲音
令我心頭顫動；
我的心已被射中了——
那是林多羅發過來的箭。
對，將來林多羅是我的
我發過誓，一定要贏得他的愛。
我的守護神也許不允，
但我會令自己腦袋更靈光。

This year marks the 40th anniversary of the death of Maria Callas, one of the most famous sopranos in the history of opera. For many people, she was THE voice of opera, and among her most adoring fans, as Sumi Jo recalled in a recent interview with an Australian newspaper, was her own mother, “Mum used to listen to Maria Callas 24 hours a day”. Callas was a brilliant exponent of what is known as *bel canto*, a style characterised by a bright and agile vocal delivery. Today Sumi Jo pays tribute to Maria Callas in a programme featuring many of Callas’s most famous operatic roles.

To set the scene we have the *Poet and Peasant Overture* by **Franz von Suppé (1819-1895)**. This was premiered in Vienna in 1846, precisely 30 years after the first performance, in Rome, of *The Barber of Seville* by **Gioachino Rossini (1792-1868)**. That performance was notable for the unexpected appearance on stage of a cat which tripped up one of the singers who spent the rest of the opera nursing a bleeding nose. Callas first publicly appeared in the opera in a production at La Scala, Milan, in February 1956 conducted by Carlo Maria Giulini, when she sang the role of Rosina, a beautiful young singing student. In the aria **Una voce poco fa** she expresses her love for Lindoro (a nobleman masquerading as a fellow student):

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà
lo giurai, la vincerò.
Il tutor ricuserà,
io l'ingegno aguzzerò

A voice I heard just now
has thrilled my heart;
my heart is already pierced
and it was Lindoro who shot the arrow.
Yes, Lindoro will be mine
I've sworn it, I'll win him.
My guardian may refuse,
but I shall sharpen my wits.



今晚曹秀美將演唱貝利尼三首詠嘆調。

Tonight Sumi Jo performs three Bellini arias.

Cabinet card image of Vincenzo Bellini
(TCS 1.2246, Harvard Theatre Collection, Harvard University)



最終他會接受我，
我就可以快快樂樂地生活。
對，將來林多羅是我的
我發過誓，一定要贏得他的愛。
我溫文有禮，
恭順和藹又深情；
應當受管束，應當獲指引。
但要是情海翻波了，
我就會變成蛇蠍，
在他們如願以償以前，
使出千般詭計。
對，對，我會贏。

Alla fin s'accheterà
e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma se mi toccano dov'è il mio debole
sarò una vipera e cento trappole
prima di cedere farò giocar.
Sì, sì, la vincerò.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit—,
—will tiefe, tiefe Ewigkeit!”

Finally he must accept,
and I'll rest happily.
Yes, Lindoro will be mine
I've sworn it, I'll win him.
I'm gentle, respectful,
obedient, sweet, loving;
I shall be ruled, I shall be guided.
But if I am crossed in love
I'll be a snake and a hundred tricks
will I play before they have their way.
Yes, yes, I shall win.

貝利尼 (1801-1835) 被譽為
「美聲唱法」的重要人物之一，
他的歌劇也自自然然是卡拉絲
的重要曲目。今日曹秀美將演唱
貝利尼三首詠嘆調，第一首選自
貝利尼版本的莎劇《羅密歐與茱
麗葉》——《卡普雷與蒙泰奇家
族》。這齣歌劇前後僅用了個多
月寫作，1830年在威尼斯首演。
茱麗葉坐在花園，在詠嘆調〈**看
我穿戴華美**〉唱出對羅密歐的
柔情密意，盼望愛人前來幽會。

Vincenzo Bellini (1801-1835) is said to have been
one of the principal figures in the field of *bel canto*, and
naturally his operas figured prominently in Callas's
repertory. Today Sumi Jo performs three Bellini arias,
beginning with one from his version of Shakespeare's
Romeo and Juliet—*I Capuleti e i Montecchi*—which was
written in the space of little more than a month and
first staged in Venice in 1830. In **Eccomi in lieta vesta**
we find Juliet—or, in the Italian version, Giulietta—
sitting in her garden, professing her love for Romeo and
her hope that he will come and meet her.

看我穿戴華美
像祭壇上的犧牲品。
要是我能像犧牲品一樣
倒在他腳邊多好！
婚姻的束縛
是那麼討厭、是那麼聽天由命
如果你是我的歸宿，多好。
我燃起熊熊火光、騰騰烈焰
所有的痛苦。
召來和風讓我冷靜，卻也枉然。
羅密歐，你在哪裡？
你遊蕩蕩的，到底身在何方？
我的希望究竟在何方？

Eccomi in lieta vesta...eccomi adorna... Behold me dressed...adorned...
Come vittima all'ara. like a victim on the altar.
Oh! almen potessi Oh! If only I could
Qual vittima cader dell'ara al piede! fall like a victim at his feet!
O nuziali tede, Oh marriage bonds,
Abborrite così, così fatali, so hated, so fateful,
Siate, ah! siate per me faci ferali. If only you were the bonds of my fate.
Ardo...una vampa, un foco I burn, a blaze, a fire
Tutta mi strugge. all my torment.
Un refrigerio ai venti io chiedo invano. In vain I call on the winds to cool me.
Ove se'tu, Romeo? Where are you Romeo?
In qual terra t'aggirri? In what lands do you wander?
Dove, dove inviarti i miei sospiri? Where, where shall I look for hope?

歌劇天后：曹秀美

Sumi Jo Sings Maria Callas

多少遍了，
我問你多少遍了：
老天，你可有為我哭泣？
因為我儘管熱切地等待
卻落得希望破滅！
於我，白晝的日光
就像你煥發的光芒；
徐徐飄過的風
就是我的渴望。

卡拉絲在希臘國家音樂學院唸書時，曾參演**馬士卡尼 (1863-1945)**《鄉村騎士》。時至今日，《鄉村騎士》之所以為人所識，主要是因為感人肺腑的**間奏曲**。至於另一首今晚演出的**間奏曲**，則選自**利安卡法洛 (1857-1919)**獨幕歌劇《丑角》。《鄉村騎士》與《丑角》這兩首間奏曲經常同場演出。

以下兩首選自**貝利尼**歌劇的詠嘆調，都成了卡拉絲的首本名曲。1949至1955年間，歌唱事業正如日中天的卡拉絲，曾先後在六個城市飾演《**清教徒**》中的艾菲拉，合共十六次之多。1949年1月，她在威尼斯鳳凰歌劇院初次飾演艾菲拉，但同期也擔演另一個截然不同的角色——布倫曉特（華格納《女武神》）。兩個角色連技巧要求也大相逕庭，更遑論霄壤之別的音樂風格，行內所有人都認為根本沒可能同期演出。可是卡拉絲卻應付得綽綽有餘，甚至可以說她因此建立了崇高的聲譽，成為當時最出色的歌劇名伶。貝利尼傳記作者柏斯圖拉後來寫道：「卡拉絲音域極廣，技巧無與倫比，雖然艾菲

Oh! quante volte,
Oh! quante ti chiedo
Al ciel piangendo
Con quale ardor t'attendo,
E inganno il mio desir!
Raggio del tuo sembiante
Parmi il brillar del giorno:
L'aura che spira intorno
Mi sembra un tuo respir.

Oh! How many times,
Oh! How many times, I ask you,
does the sky weep
with the passion of my waiting,
only to shatter my hopes!
To me the light of day
is like the brightness of your presence
The wind that blows
is my longing.

While still a student at the Greek National Conservatory, Callas appeared in a production of *Cavalleria Rusticana* by **Pietro Mascagni (1863-1945)**. We know that opera today mostly from the deeply moving orchestral **Intermezzo**. Alongside that we hear the **Intermezzo** from another one-act opera, often performed alongside it: *Pagliacci* by **Ruggero Leoncavallo (1857-1919)**.

The next two arias from operas by **Vincenzo Bellini** became very much part of Maria Callas's repertory. Between 1949 and 1955, when she was at the very peak of her career, she sang the role of Elvira from *I puritani* no less than 16 times in six cities, making her debut in the role at La Fenice in Venice in January 1949. That was a remarkable occasion since she was at the same time singing the very different role of Brünnhilde (in Wagner's *Die Walküre*) and the technical—not to mention musical—distance between the two roles was believed by everyone in the business to be impossible. Yet she managed it so successfully that it can be said to have made her reputation as the greatest operatic diva of the age. Bellini's biographer, Francesco Pastura, later wrote of "The enormous range of her voice and the precious technical devices which allow her to sing with absolute ease the difficult role of Elvira". In the aria **Son vergin vezzosa** she awaits her wedding.



《諾瑪》是給首席女伶展現超凡歌藝的經典戲碼，1831年首演就由著名女高音「意大利麵」夫人 (Giuditta Pasta) 擔綱；不少人把她與20世紀的卡拉絲相提並論。

Norma is regarded as a leading example of the *bel canto* genre. Giuditta Pasta played the title role in the 1831 premiere. Many people like to compare the Italian diva with her 20th-century counterpart, Maria Callas.

Giuditta Pasta as Norma 1831
(<http://tommasoaiello.com/2011/05/14/489/>)



拉這個角色難度極高，但她演唱時卻顯得易如反掌。」〈我是美麗少女〉是艾菲拉等待出嫁時唱出的詠嘆調。

啊！對了！

我是披上嫁衣的純潔姑娘。

我混身雪白，端莊柔美，

像四月的百合花。

你的玫瑰，

為我的鬢髮添上幽香。

你的項鍊，

為我的胸前添上裝飾。

Ah! sì!

Son vergin vezzosa In vesta di sposa;

Son bianca ed umile qual giglio d'april;

Ho chiome odorose cui cinser tue rose;

Ho il seno gentile del tuo monil.

Ah! yes!

I'm a virgin dressed in my bridal attire.

I am white and modest like the lily of April.

My hair is perfumed by your roses.

My breast is adorned by your necklace.

前一年，卡拉絲在《諾瑪》飾演主角諾瑪。據作家維斯納斯基所言，後來「諾瑪」這個角色「最常與她的名字相提並論」。卡拉絲一生在八個國家飾演過諾瑪，共九十次。她在一次訪問中坦承「那是我曲目裡最困難的角色。也許諾瑪性格有點像我：這個女人經常發牢騷，但會很自豪地表達自己的感受。」

〈聖潔的女人〉經常被譽為美聲唱法詠嘆調的最佳例子之一。

Callas had appeared in the title role of *Norma* the preceding year and it went on to become, in the words of author Henry Wisneski, "the one most closely associated with her name". She appeared as Norma 90 times, in eight countries, and in an interview confessed that "it is the most difficult role in my repertory. Maybe she's something like my own character; the grumbling woman who is very proud to show her real feelings". *Casta diva* is often held up as one of the very finest examples of a *bel canto* aria.

聖潔的女神，你的銀子藏在神聖的古樹裡，

請把你美麗的臉龐轉向我們吧
明淨清晰、毫無遮掩……

溫和的女神啊，

美好的熱情

來自熱烈的精靈。

和平恍如碎片，散落在大地上

和平原是天國的主宰……

Casta Diva, che inargenti queste sacre antiche piante,

a noi volgi il bel sembiante senza nube e senza vel...

Tempra, o Diva,

tempra tu de' cori ardenti

tempra ancora lo zelo audace,

spargi in terra quella pace

che regnar tu fai nel ciel...

Chaste Goddess, whose silver resides in these ancient sacred trees,

Turn your beautiful face to us Unclouded and unveiled...

Moderate, O Goddess,

The brave zeal

Of the ardent spirits.

Scatter on to the earth the peace

which reigns in the heavens...

完成祭禮：清除聖木上的
黑暗和咒詛。

震怒與陰沉的神

要求羅馬人的血時

Fine al rito: e il sacro bosco

Sia disgombro dai profani.

Quando il Nume irato e fosco,

Chiegga il sangue dei Romani,

Finish the rite: and clear this sacred wood Of its darkness and profanity.

When the irate and gloomy God

Asks for the Roman's blood

歌劇天后：曹秀美

Sumi Jo Sings Maria Callas

我如雷的聲音
自德魯伊廟宇傳出。
他會墮落；我可以懲罰他
(但我的心卻做不到)。

啊！俊美的情人，回來我身邊
我是你第一個真正的愛人；
我會保護你
對抗全世界。

啊！俊美的情人，回來我身邊
帶著你寧靜的光輝；
我的生命、我的天堂
我的家園，都在你心中。
啊，回來啊，就像從前一樣，
就像我愛上你的時候一樣。
啊，回來我身邊。)

林姆斯基-高沙可夫 (1844-1908) 寫作第一齣歌劇《普斯科夫的姑娘》時才二十九歲。往後這齣歌劇經過多番修訂，終於在1901年完成一個可接受的演出本，同年在莫斯科大劇院演出。今晚演出的〈序曲〉正是他為1901年的演出而寫。**羅西尼**寫作《湯克雷迪》時年僅二十，但之前他已經寫成了九齣歌劇。故事發生在十一世紀，女主角阿曼奈迪是城中總督的女兒，因為愛上流亡軍人湯克雷迪而拒絕了家族安排的政治婚姻，結果以違抗父命被囚禁，在牢房裡唱出〈死亡也不見得殘酷〉。

不，死亡於我也不見得是殘酷的命運
倘若我為情而死，也實在不枉。
有朝一日，我的真心、真意，
他總會知道。
也許他們會後悔、會流淚
也許在想念我的時候，會嘆息。

Dal Druidico delubro
La mia voce tuonerà.
Cadrà; punirlo io posso.
(Ma, punirlo, il cor non sa.

Ah! bello a me ritorna
Del fido amor primiero;
E contro il mondo intiero...
Difesa a te sarò.

Ah! bello a me ritorna
Del raggio tuo sereno;
E vita nel tuo seno,
E patria e cielo avrò.
Ah, riedi ancora qual eri allora,
Quando il cor ti diedi allora,
Ah, riedi a me.)

Nikolai Rimsky-Korsakov (1844-1908) composed his first opera, *The Maid of Pskov*, when he was 29 and revised it many times, finally settling on an acceptable performing version in 1901. We hear the **Overture** he wrote for that performance at the Bolshoi Theatre in Moscow. **Gioachino Rossini** was just 20 when he composed *Tancredi*, but he already had nine completed operas to his credit. Set in the 11th century it concerns Amenaide, daughter of the city's governor. She loves the exiled soldier Tancredi, so refuses to marry another in order to forge a political alliance. She is imprisoned for her disobedience, and from her cell sings **No, che il morir non è**.

No, che il morir non è sì barbaro per me,
se moro per amor, se moro pel mio ben.
Un dì conoscerà la fà di questo cor.
forse pentito allor, col pianto verterà
qualche sospir dal sen.

My voice will thunder
From the Druidic temple.
He will fall; I can punish him
(But my heart cannot.

Ah! Beautiful, return to me
as your first true love;
I shall protect you
Against the entire world.
Ah! Beautiful, return to me
With your serene rays;
I will have my life, my heaven
And my homeland in your heart.
Ah, return again as you were then,
When I gave you my heart.
Ah, come back to me.)

No, to die will not be so cruel a fate for me
If I die for love, my death will serve well.
One day he will learn of my true heart.
Maybe they will regret, and with tears
Will sigh at my memory.



除了羅西尼和貝利尼外，**唐尼采第 (1797-1848)** 同樣被譽為美聲歌劇泰斗。1840年2月在巴黎首演的《軍中女郎》是他第五十六齣歌劇，也可說是最成功的一齣。故事講述少女瑪莉自幼被法軍第21軍團收養。現在軍團邀請瑪莉唱出軍團團歌（人人都知道）。

Gaetano Donizetti (1797-1848) was regarded, alongside Rossini and Bellini, as one of the great masters of the *bel canto* opera. First staged in Paris in February 1840, *La Fille du Régiment* was his 56th opera and arguably his most successful. Its central character is the young Marie who has been adopted by the 21st Regiment of the French Army and is invited by them to sing their regimental song, *Chacun le sait, chacun le dit*.

人人都知道，人人都說，
那是最優秀的軍團。
這是唯一的軍團
能在法國所有酒館都備受讚賞……
全國的軍團，
愛與戰爭裡的恐怖……
但也俊美無比！
他們在那裡，天啊！
那裡、那裡、那裡，老天啊！
他們在那裡，他們在那裡，
優秀的第21軍團！

Chacun le sait, chacun le dit,
Le régiment par excellence
Le seul à qui l'on fass' crédit
Dans tous les cabarets de France...
Le régiment, en tous pays,
L'effroi des amants des maris...
Mais de la beauté bien suprême!
Il est là, il est là, il est là, morbleu!
Le voilà, le voilà, le voilà, corbleu!
Il est là, il est là, le voilà,
Le beau Vingt-et-unième!

Everyone knows it, everyone says it,
The finest regiment of them all.
The only one given credit
In all the taverns of France...
The regiment in all the land,
The terror in love and war...
But superior to all beauty!
There they are, by the devil!
There, there, there, by God!
There they are, there they are,
The fine Twenty-first!

他們贏了許多戰役，
大家會想，我們的皇帝
在和平時候，會將這些士兵
每個都封為法國元帥！
因為，人人都知道這個軍團
戰功最彪炳，也最有魅力。
一個性別的人聞風喪膽，
另一性別的人愛慕不已。
就在那裡，就在那裡，就在那裡，
天啊！
那裡，那裡，那裡，老天啊！
他們在那裡，他們在那裡，
優秀的第21軍團！

Il a gagné tant de combats,
Que notre empereur, on le pense,
Fera chacun de ses soldats,
A la paix, maréchal de France!
Car, c'est connu le régiment
Le plus vainqueur, le plus charmant,
Qu'un sexe craint, et que l'autre aime.
Il est là, il est là, il est là, morbleu!
Le voilà, le voilà, le voilà, corbleu!
Il est là, il est là, le voilà,
Le beau Vingt-et-unième!

They have won so many battles,
That our emperor, one would think,
Will make every one of these soldiers
Marshall of France in peace-time!
For, it's known the regiment,
As the most victorious, the most charming.
Feared by one sex and loved by the other.
It is there, it is there, it is there, the devil!
There, there, there, by God!
There they are, there they are,
The fine Twenty-first!

歌劇天后：曹秀美

Sumi Jo Sings Maria Callas

到了貝利尼和唐尼采第逝世、羅西尼以三十七歲之齡退休的時候，意大利歌劇進入了新階段，而且更受歡迎。以下兩位作曲家就是這個階段先鋒：**浦契尼 (1858-1924)** 第三齣歌劇《曼儂·雷斯高》大受歡迎，其中情感最深刻的就是**間奏曲**，以純器樂流露出難以言傳的情懷。**威爾第 (1813-1901)** 則有點像意大利民族英雄。卡拉絲最著名的角色之一就是《茶花女》裡的維奧拉塔。雖然卡拉絲早已演唱過《茶花女》中的詠嘆調，但正式粉墨登場擔演維奧拉塔，卻是1951年1月14日在佛羅倫斯的演出，往後她在全球十七個城市飾演維奧拉塔達六十多次，包括墨西哥城——當地一位樂評人更形容她演出具有「輝煌的聲音」。維奧拉塔是個「墮落的女人」，她對艾爾弗烈多的愛，驅使她告別紙醉金迷的生活。可是當她知道自己永遠不能與情人長相廝守時，就唱出優美的詠嘆調〈再會了，昔日的愉快美夢〉。

再會了，昔日的愉快美夢；
我面頰上的玫瑰已經枯萎。
連艾爾弗烈多的愛也失去了，
我精神萎靡，沒有他的愛來
撫慰我、支持我。
啊，撫慰、支撐這個勞累的靈魂，
願神赦免，讓兩人得成眷屬！
一切都完了。

喜與悲，都快將過去，
所有凡人都困在墳墓裡！

Following the deaths of Bellini and Donizetti and the retirement (at the age of 37) of Rossini, Italian opera entered a new and even more popular phase, spearheaded by the two composers we hear next. **Giacomo Puccini (1858-1924)** achieved widespread success with his third opera, *Manon Lescaut*, which includes at its emotional core the *Intermezzo* which puts into purely instrumental terms emotions which no words can express. For his part **Giuseppe Verdi (1813-1901)** became something of a national hero in Italy, and one of Callas's best-known roles was that of Violetta from *La traviata*. Although she had previously performed arias from the opera, it was not until 14th January 1951 that Maria Callas first sang the role on stage (in Florence). She went on to perform it over 60 times in 17 cities across the globe, including Mexico City where a critic described her performance as "vocally glorious". Violetta is a "fallen woman" whose love for Alfredo compels her to abandon her life of pleasure. However, when she realises that she can never be with him she sings this most beautiful of arias, *Addio, del passato*.

Addio, del passato bei sogni ridenti,	Farewell happy dreams of days gone by;
Le rose del volto già son pallenti;	The roses in my cheeks already are faded.
L'amore d'Alfredo pur esso mi manca,	Even Alfredo's love is lacking,
Conforto, sostegno dell'anima stanca	To comfort and uphold my weary spirit.
Ah, della traviata sorridi al desio;	Oh, comfort, sustain a tired soul,
A lei, deh, perdona; tu accoglila, o Dio,	And may God pardon and make her his own!
Or tutto finì.	All is finished.

Le gioie, i dolori tra poco avran fine,	The joys, the sorrows will be soon over,
La tomba ai mortali di tutto è confine!	The tomb confines all mortals!



浦契尼因《曼儂·雷斯高》
而廣受歡迎。

Puccini achieved widespread
success with his third opera,
Manon Lescaut.

Postcard commemorating the premiere,
By Vespasiano Bignami (1841-1929)

我的墓前沒有淚水，沒有鮮花，
我的屍骨上，
也沒有寫上名字的十字架！
啊，撫慰、支撐這個勞累的靈魂，
願神赦免，讓兩人得成眷屬！
一切都完了。

Non lagrima o fiore avrà la mia fossa, Neither tears or flowers will my grave have,
Non croce col nome che copra No cross with a name that covers my bones!
quest'ossa! Oh, comfort, sustain a tired soul,
Ah, della traviata sorridi al desio; And may God pardon and make her his own!
A lei, deh, perdona; tu accoglila, o Dio, All is finished.
Or tutto finì.

維奧拉塔起初拒絕了艾爾弗烈多，但唱出〈奇怪了……自由自在〉時，卻發現自己第一次動了真情，因此深感不安。初時她還打算放棄紙醉金迷的生活，一心一意對待艾爾弗烈多；卻又突然心念一轉，決定以尋歡作樂為人生目標。

At first Violetta had dismissed Alfredo's advances, but in the famous aria **E strano!... Sempre libera** she realises she, too, is experiencing real love for the first time and is deeply perturbed. At first she contemplates giving up her life of pleasure in order to be faithful to him, but then in an abrupt change of mind decides to devote her life to the pursuit of pleasure.

奇怪了！奇怪了！
那一言一語竟讓我銘記於心！
真愛
會不會為我帶來厄運？
你說呢，我煩惱的靈魂？
從未有男子
燃起這般火焰。
喜悅
我從來不懂
去愛與被愛！
難道我可以玷污它
只為了那枯燥乏味的吃喝玩樂嗎？

È strano! è strano!
In core scolpiti ho quegli accenti!
Saria per me sventura
un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora
t'accendeva.
Oh, gioia
Ch'io non conobbi,
Esser amata amando!
E sdegnarla poss'io
Per l'aride follie del viver mio?

How strange! How strange!
Those words are carved on my heart!
Would true love
bring me misfortune?
What do you think, my troubled spirit?
No man before
kindled a flame like this.
Oh, joy!
I never knew
to love and to be loved!
Can I disdain this
for a life of sterile pleasure?

歌劇天后：曹秀美

Sumi Jo Sings Maria Callas

這個男子
在人群中只有他
多少次了，讓我滿心歡喜
因為畫出模糊而神秘的顏色？
這男子，既小心又靦腆，
他走到我的病床
我的高燒
便化為愛情的火焰！

那愛情的悸動
傳遍世界。
神秘而不可得，
心中的痛苦與喜悅。
對我這個簡單的女孩來說，
愛情代表著
既愉快又不安的渴求，
代表著將來我最親密的主宰，
在天上我看見
他美得光芒四射，
在那出於天意的錯誤裡，
我得到所有滋養。

這是瘋狂的！無意義的瘋狂！
一個可憐、孤單的女人
被遺棄在這個擁擠的沙漠，
人們管它叫「巴黎」！
還有甚麼盼望？還可以做甚麼？
尋歡作樂啊！在歡娛裡溺死！

自由自在地，漫無目的地
我要在不同玩意之間展翅，
生命的道路充滿歡樂，
我則凌空掠過。
破曉日日如是，
消逝日日如是，
高興啊，我想投入新的玩意
那些讓自己興高采烈的玩意！

Ah, fors'è lui che l'anima
Solinga ne' tumulti
Godea sovente pingere
De' suoi colori occulti?
Lui, che modesto e vigile
All'egre soglie ascese,
E nuova febbre accese
Destandomi all'amor!

A quell'amor ch'è palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor.
A me, fanciulla, un candido
E trepido desire
Quest'effigiò dolcissimo
Signor dell'avvenire
Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.

Follie! Delirio vano è questo!
Povera donna, sola, abbandonata
In questo popoloso deserto
Che appellano Parigi,
Che spero or più? Che far degg'io?
Gioire! Di voluttà ne' vortici perir!

Sempre libera degg'io
Folleggiare di gioia in gioia,
Vo' che scorra il viver mio
Pei sentieri del piacer.
Nasca il giorno, o il giorno muoia,
Sempre lieta ne' ritrovi,
A dilette sempre nuovi.
Dee volare il mio pensier.

Was this the man my heart,
alone in the crowd,
delighted many times to paint
in vague, mysterious colours?
This man, so watchful yet retiring,
who haunted my sick-bed
and turned my fever
into the burning flame!

That love which pulsates throughout
the whole world.
Mysterious, unattainable,
the torment and delight of my heart.
To me, as a simple girl,
this represented
a bright and anxious longing,
the most sweet lord of my future,
when in the heavens I saw
the rays of his beauty,
and nourished myself completely
on that divine error.

It's madness! It's empty delirium!
A poor, lonely woman
abandoned in this teeming desert
they call Paris!
What can I hope? What should I do?
Enjoy myself! Drown in pleasure!

Free and aimless I must flutter
from pleasure to pleasure,
skimming the surface
of life's primrose path.
As each day dawns,
as each day dies,
gaily I turn to the new delights
that make my spirit soar!

華格納劇力萬鈞的《指環》：

與港樂和梵志登的四年精彩旅程〔現場錄音由拿索斯唱片發行〕
Wagner's epic *Ring Cycle* with Jaap van Zweden and the HK Phil,
performed over four years, recorded live for the Naxos label

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「香港《指環》，傲視全球」——《留聲機》

“A *Ring* from Hong Kong to take on the world” — *Gramophone*

「《指環》之王……（標誌著）這支亞洲進取與成熟樂團的劃時代演出。」——《今日歌劇》

“Lords of the *Ring*...game-changing project for one of Asia's most ambitious and accomplished orchestras.” — *Opera Now*

「……足以證明梵志登成功地大大提升了香港的水平。」——《泰晤士報》

“...evidence of van Zweden's success in dramatically raising standards at Hong Kong” — *The Times*

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曹秀美 SUMI JO

女高音 Soprano

曹秀美的歌聲被譽為極輕快活潑、精準及洋溢暖意，加上非凡的音樂造詣，令她成為當今最炙手可熱的女高音歌手之一，經常備受熱烈讚揚。她亦是全球古典音樂歌唱者之中，獲得最暢銷唱片佳績的歌手，灌錄了逾五十張大獲好評的唱片，其中包括由蕭提爵士指揮的格林美得獎唱片《沒有影子的女人》(Decca發行)，以及由卡拉揚指揮的唱片《假面舞會》(德意志留聲機公司發行)。此外，曹秀美亦曾於索契冬季奧運會演出，以及在韓國為教宗獻唱；亦曾於保路蘇雲天奴執導、米高·堅主演的電影《回春》中，飾演與她本人同名的女高音歌手，於2016年1月在英國上映，曹秀美在該電影獻唱的《簡單歌曲#3》，獲2016年金球獎及奧斯卡金像獎「最佳原創歌曲」提名。

2016/17樂季及往後的演出包括：於坎培拉、悉尼及墨爾本舉行的音樂會；慶祝出道三十周年的亞洲巡迴獨唱音樂會、在菲律賓文化中心舉行的慈善獨唱音樂會；於克勒蒙費朗及蒙特利爾舉行的獨唱音樂會；以及在長野健的指揮下，與蒙特利爾交響樂團合作演出佛瑞的安魂曲。曹秀美將於2017年卡迪夫國際聲樂比賽擔任評審團成員。

Praised for the remarkable agility, precision and warmth of her voice, and for her outstanding musicianship, Sumi Jo has established herself as one of her generation's most sought-after sopranos, and has been consistently greeted with exceptional accolades. She is also the highest selling Classical singer in the world, with over 50 recordings to her credit, including a Grammy-winning *Die Frau ohne Schatten* with Sir Georg Solti for Decca and *Un Ballo in Maschera* under Herbert von Karajan for Deutsche Grammophon. She performed at the Winter Olympics in Sochi and for the Pope in Korea, and appeared, performing as herself, in the film *Youth* by Paolo Sorrentino starring Michael Caine, which was released in the UK in January 2016. Sumi's performance of the film's signature song, "Simple Song #3" won her nominations for the 2016 Golden Globe awards, as well as an Oscar in the "Music—Original Song" category.

Jo's engagements in 2016/17 and beyond include concerts in Canberra, Sydney and Melbourne, a solo gala concert tour of Asia celebrating the 30th Anniversary of her professional debut, a charity recital at the Cultural Center of the Philippines; performances in Toulouse and Taiwan with the Orchestre National du Capitole de Toulouse, recitals in Clermont-Ferrand and Montreal; and Fauré's Requiem with the Montreal Symphony Orchestra conducted by Kent Nagano. She will join the distinguished jury for the Cardiff Singer of the World 2017 competition.



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廖國敏

LIO KUOK-MAN

指揮 Conductor

廖國敏現為費城樂團的助理指揮，是該樂團歷史上首位華人助理指揮。他於法國舉行的國際史雲蘭諾夫指揮大賽獲得第二名、觀眾大獎及樂團大獎。曾為費城樂團、加拿大國家藝術中心樂團、法國廣播愛樂樂團、首爾愛樂樂團、丹麥國家交響樂團、台北愛樂樂團及澳門樂團指揮交響樂。歌劇方面，曾指揮的作品包括《杜蘭朵》、《唐喬望尼》、《費加羅的婚禮》、《卡門》、《愛情靈藥》、《鄉村騎士》、《小丑情淚》、《拉美莫爾的露琪亞》及《弄臣》。此外，他曾於2010年聯同非凡美樂參與香港首演的唐尼采弟作品《軍中女郎》，以及作曲家陳慶恩的室樂作品《蕭紅》和《大同》首演。

廖國敏在香港演藝學院師隨郭嘉特學習，獲鋼琴演奏一級榮譽學士學位，及後他赴美國茱莉亞音樂學院師隨鋼琴家麥唐勞並考獲碩士學位。其後在寇蒂斯音樂學院師隨指揮家梅勒及古鍵琴家柏特，完成管弦樂指揮及古鍵琴雙學位，以及在新英格蘭音樂學院師隨指揮家胡富，獲深造文憑。廖國敏獲香港民政事務局頒授嘉許獎狀，並獲澳門政府頒授榮譽勳章，以表揚他對藝術及文化的貢獻。

Lio Kuok-man is currently the assistant conductor of the Philadelphia Orchestra, the first Chinese conductor to hold this position in the history of the Philadelphia Orchestra, and was a laureate at the 3rd Svetlanov International Conducting Competition in France with Second Prize, Audience Prize and Orchestra Prize. He has worked as conductor in both the symphonic and operatic genres, having conducted the Philadelphia Orchestra, Canada's National Arts Centre Orchestra, Philharmonique de Radio France, Seoul Philharmonic, Danish National Symphony Orchestra, Taipei Philharmonic and Macau Orchestra. In opera, he has conducted *Turandot*, *Don Giovanni*, *Le nozze di Figaro*, *Carmen*, *L'elisir d'amore*, *Cavalleria Rusticana*, *Il Pagliacci*, *Lucia di Lammermoor*, *Rigoletto*, and the Hong Kong premiere of Donizetti's *La fille du régiment* with Musica Viva in 2010. He also conducted the premiere of Chan Hing-yan's chamber opera *Heart of Coral* and *Datong*.

Lio obtained his Bachelor's Degree with First Class honours from The Hong Kong Academy for Performing Art in piano performance with Gabriel Kwok, his Master's Degree in piano performance from The Juilliard School with Robert McDonald, a Diploma from the Curtis Institute of Music with a double major in orchestral conducting with Otto-Werner Mueller and harpsichord studies with Lionel Party, and a Graduate Diploma from New England Conservatory with Hugh Wolff. For his contributions to the development of arts and culture, Lio has received a Certificate of Commendation from the Hong Kong Secretary for Home Affairs and Medal of Cultural Merit from the government of Macau.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡迴之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

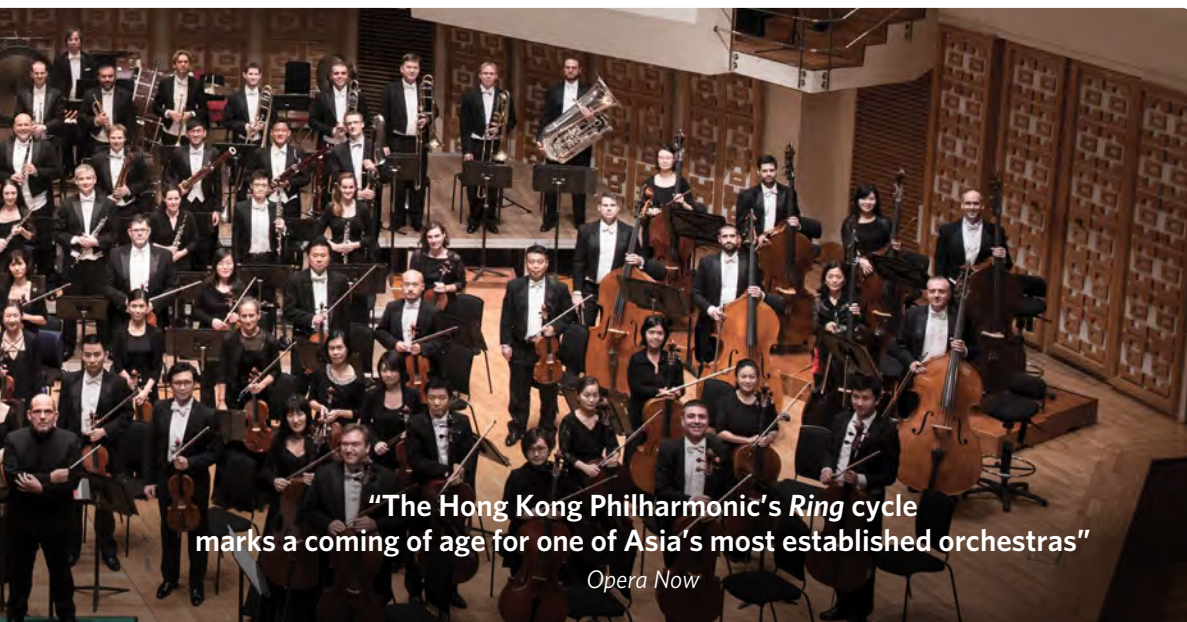
Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning widespread international rave reviews. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

寧峰、葛納·郎朗、余隆、李雲迪、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及奧爾波特·莫扎特《玩具交響曲》。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於2013/14樂季慶祝其第四十個職業季度。

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 late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
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Xu Heng



張希
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Fan Ting



■ 趙潑娜
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Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



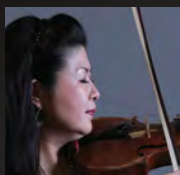
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Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



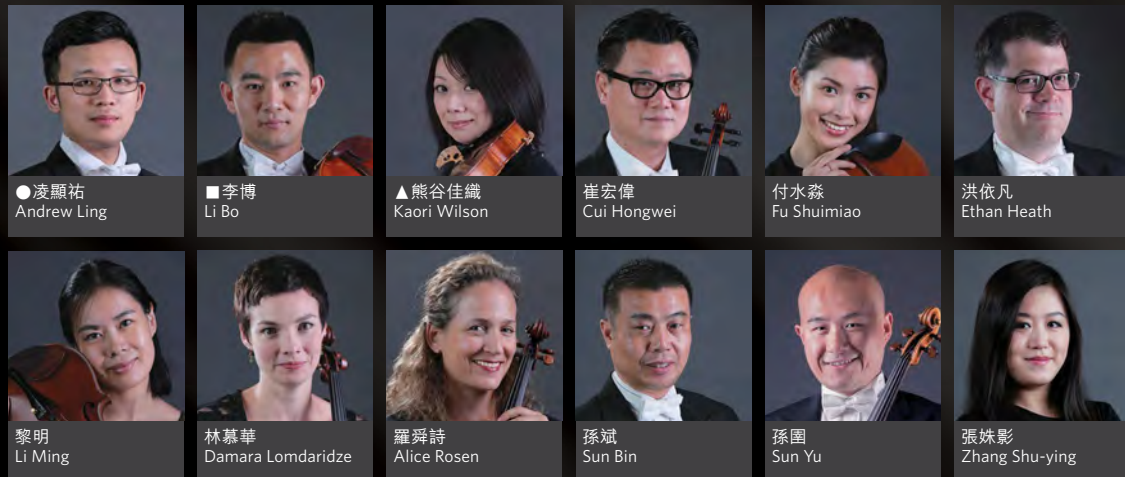
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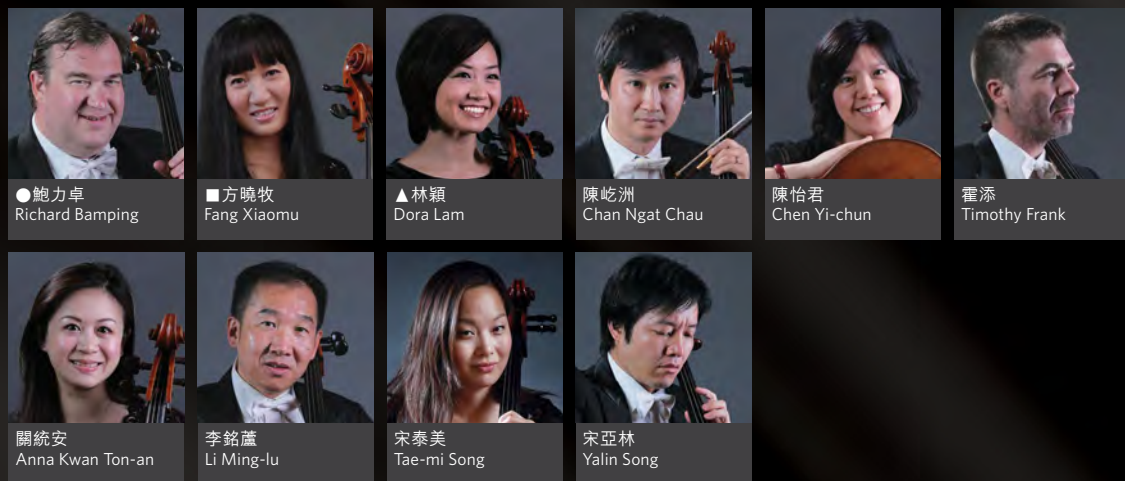
周騰飛
Zhou Tengfei



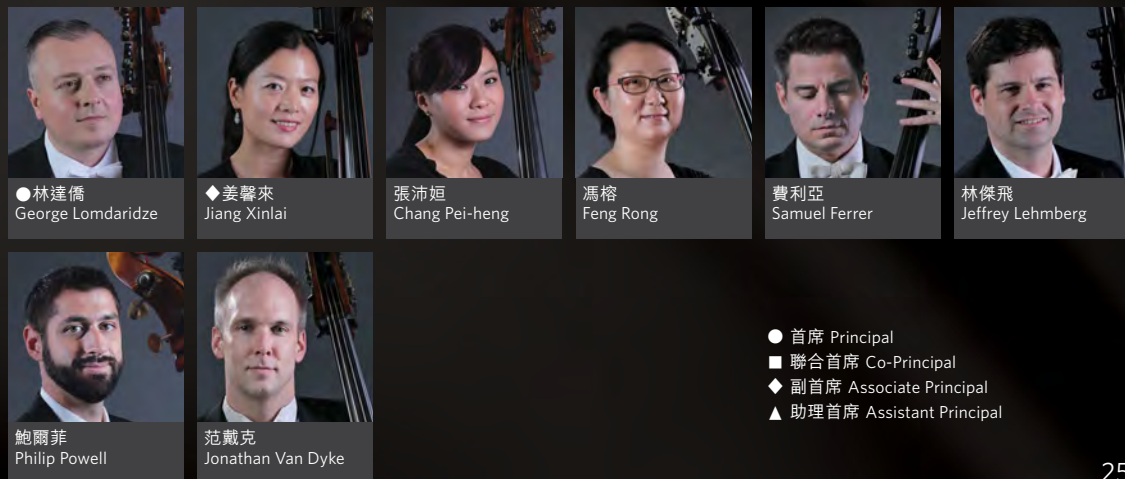
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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■ 盧韋歐
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Ander Erburu



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Linda Stuckey

短笛 PICCOLO

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 芭葛
Claire Bagot



韋思芸
Vanessa Howells



■ 布若芙 (休假)
Ruth Bull
(On sabbatical leave)

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關尚峰
Kwan Sheung-fung

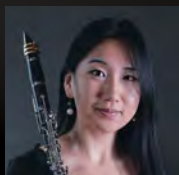
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Andrew Simon



■ 史家翰
John Schertle



劉蔚
Lau Wai

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艾爾高
Lorenzo losco

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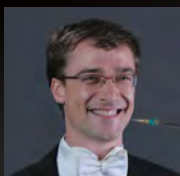


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◆ 李浩山
Vance Lee

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李少霖
Homer Lee



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Jorge Medina



李坦妮 (休假)
Natalie Lewis
(On sabbatical leave)

小號
TRUMPETS



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■ 莫思卓
Christopher Moyses



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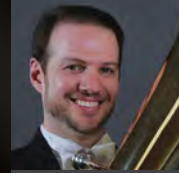
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Kevin Thompson

低音長號
BASS TROMBONE



韋彼得
Pieter Wyckoff

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Sophia Woo Shuk-fai

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The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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「青少年聽眾」計劃一份子

COME JOIN THE TUNG FOUNDATION YOUNG AUDIENCE SCHEME

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

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

If you are a full-time local primary or secondary school student, come join our scheme and be an HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!

Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.





『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

個人資料 PERSONAL DETAILS

請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) _____ (中文 Chinese) _____

出生日期 Date of Birth _____ 年 Year _____ 月 Month _____ 日 Day _____ 年齡 Age _____ 性別 Sex _____

會員電郵地址 Member's Email address _____

* 必須填寫至少一個電郵地址。樂團日後將以此電郵發放免費音樂會通訊及活動資料。
You must provide at least one email address so as to receive our latest news about free concerts and events.

家長電郵地址 Parent's Email address _____

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (會員手提 Member's Mobile) _____

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學校名稱 School Name (英文 English) _____

* 如非經學校報名，請附上學生證明文件。
Please provide student identification if you are not enrolling via school.

就讀班級 Class _____ 小學 Primary 中學 Secondary

樂器 Musical Instrument (s) _____

如屬YAS舊會員，請填寫會員編號
If you were a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2016 – 31/8/2017

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."

銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 10:00am – 12:30pm, 2:00 – 5:45pm · 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉帳收據副本交回本會。
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

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請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

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* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.
* 所有申請者的個人資料只是作報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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