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artistic director & chief conductor

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香港管弦樂團藝術總監兼總指揮獻辭

A Message from the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

今年是香港管弦樂團與香港演藝學院五年來的第六度合作，這是我和樂團所有團員每季熱切期待的盛事。

自2005年起，我們和演藝學生已成功挑戰亞當斯、貝多芬、馬勒、史特拉汶斯基、以及李察·史特勞斯的經典，今年，我們將攜手將難度推至頂點，演繹華格納其中一首最偉大的作品、由夫利格改編的《崔斯坦與伊索爾德》—管弦套曲。

《崔斯坦與伊索爾德》—管弦套曲以樂器取代人聲，保留歌劇在音樂上和戲劇上的結構，而最重要的是，套曲將角色的心路歷程都以管弦樂鉅細無遺地表達出來，我希望樂團的每一位成員，除了克服技術上的高難度要求外，更可以盡情投入去演繹角色複雜而微妙的情感。

過去整個星期，我與助理指揮蘇柏軒和港樂樂師緊密合作，聯同演藝學院一眾精英學生認真排練，為今天的演出作好準備。現在，我將指揮重任交予蘇柏軒，並衷心相信您們會被他的才華、睿智和活力所打動。

希望大家喜歡今天的音樂會。🎻

This is the sixth collaboration between the Hong Kong Philharmonic Orchestra and the Hong Kong Academy for Performing Arts in five years, a special event on our concert calendar that our musicians and I look forward to very much.

Since 2005, we have tackled the masterpieces of John Adam, Beethoven, Mahler, Stravinsky and Richard Strauss. This year, we join hand once again to scale new heights by performing one of Wagner's greatest works, *Tristan und Isolde* – an orchestral passion, arranged by de Vlioger.

Tristan und Isolde – an orchestral passion replaces vocal parts with orchestral instruments, while retaining the sense of musical and dramatic structure, and more importantly, psychological action of the original stage work. Besides technical challenges, I hope all our musicians will devote themselves to experience the sophisticated and delicate sensation of the roles.

This entire week I've worked closely with our Assistant Conductor Perry So as well as our HKPO musicians to prepare the talented students from the Academy for today's concert. I now hand the baton to Perry whom I trust will impress you with his talent, intellect and energy.

Hope you enjoy today's concert. 🎻

艾度·迪華特
香港管弦樂團
藝術總監兼總指揮

Edo de Waart
Artistic Director and Chief Conductor
Hong Kong Philharmonic Orchestra

Swire New Generation 太古新力量

蘇柏軒 Perry So

助理指揮 Assistant Conductor



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Perry So

conductor

香港管弦樂團

Hong Kong
Philharmonic
Orchestra

演藝交響樂團

The Academy
Symphony Orchestra

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(夫利格改編)

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Infernal Dance of King Kashchei

Berceuse

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WAGNER

(arr. Henk de Vlieger)

Tristan and Isolde – an orchestral passion

Einleitung (Introduction)

Isoldes Liebesverlangen (Isolde's desire)

Nachtgesang (Night Song)

Vorspiel und Reigen (Prelude and Round Dance)

Tristans Vision (Tristan's Vision)

Das Wiedersehen (The Reunion)

Isoldes Liebestod (Isolde's love death)

各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。祝大家有一個愉快的音樂體驗。

Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. Wish you a very enjoyable evening.



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



巨星匯聚港樂 奏出燦爛音符

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For sponsorship and donation enquiries, please feel free to contact

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香港管弦樂團

Hong Kong Philharmonic Orchestra

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會和及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助
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香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven's *Fidelio* opera-in-concert and Mahler's *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro de Waart's artistic vision for the Orchestra to be realized. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra
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香港演藝學院

The Hong Kong Academy for Performing Arts

香港演藝學院於1984年依據香港政府條例成立，致力成為亞洲一所位列前茅的高等藝術教育專上學院。學院提供表演藝術、舞台及製作藝術、電影電視的專業教育、訓練及研究課程。學院的教學政策反映了香港多樣文化的特色，尤其強調中西方藝術傳統風格並重及跨學科的互惠協調。

演藝音樂學院為具有音樂天份的學生提供全面的演藝訓練，培養他們成為職業演奏家、歌唱家、作曲家或音樂教師。專業課程的範圍包括中西樂器演奏、西方歌劇、作曲和電子音樂。

所有管弦樂器的學生均需參加演藝交響樂團，每週排練的作品包括了經典的管弦樂曲目及現代創作。過去曾指揮樂團的大師包括艾度·迪華特、埃薩·貝卡·沙羅倫、尼威爾·馬連那爵士、丁祈安、比洛克、湯淺卓雄、蕭維斯坦及洛梵西；獨奏家包括小提琴家尼祖·肯尼迪、大提琴家朱利安·萊·韋伯、低音中音羅拔·何納、單簧管演奏家安祖·馬連那、小號演奏家佳百嘉、鋼琴家保羅·百度蘭史高達和古鋼琴家彼爾遜。樂團曾被邀請到奧地利、法國、西班牙、英國、越南及泰國表演，深獲好評。1999至2001年間，樂團獲邀擔任奧地利與連菲亞夏季音樂節的常駐樂團，演出大獲好評。

演藝音樂學院每年舉辦超過二百場音樂會。如欲查詢演藝節目詳情，歡迎瀏覽演藝網址 www.hkapa.edu。

The Hong Kong Academy for Performing Arts, established by Government Ordinance in 1984, is one of the leading institutes of higher arts education in Asia. It provides professional education, training and research facilities in the performing arts, theatre and entertainment arts, film and television. Its educational policy reflects the cultural diversity of Hong Kong with emphasis on Chinese and Western traditions and interdisciplinary complementarity.

The Academy School of Music provides comprehensive performance focused training for students who aspire to become professional performers, composers, or teachers of music. Advanced studies are offered up to a professional level in Western and Chinese instrumental performance, Western vocal studies, composition and electronic music.

All orchestral instrument students participate in the Academy Symphony Orchestra. Weekly rehearsals cover standard symphonic literature as well as modern works. The Orchestra has performed under the batons of Edo de Waart, Esa-Pekka Salonen, Sir Neville Marriner, Georg Tintner, Trevor Pinnock, Takuo Yuasa, Joseph Silverstein, and Francois-Xavier Roth; and has worked with famous soloists including Nigel Kennedy (violin), Julian Lloyd Webber (cello), Robert Holl (bass baritone), Andrew Marriner (clarinet), Guy Barker (trumpet), Paul Badura-Skoda (piano) and Malcolm Bilson (fortepiano). The Orchestra has been invited to perform in Austria, France, Spain, UK, Vietnam and Thailand. It was the resident orchestra at the Carinthia Summer Festival in Austria from 1999 to 2001, and its concerts have received much critical acclaim.

The School hosts over 200 concerts each year. For programme details, please visit the Academy website at www.hkapa.edu.

弦
諾

A Sound Commitment



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助





“「江山代有人才出，張弦和

蘇柏軒

Perry So

都是近年來罕有的人才……

前途未可限量。」”

李歐梵教授《明報》

First Prize laureate of the
5th International Prokofiev Conducting Competition

助理指揮 蘇柏軒 | Assistant Conductor Perry So

蘇柏軒於2008年10月正式加入香港管弦樂團擔任助理指揮，同年勇奪俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大賽」冠軍及特別獎得主，成為該大賽有史以來最年青的冠軍得主，蘇柏軒又於希臘雅典贏得米特羅波里斯大獎，其卓越的藝術成就獲廣泛認同，香港特區政府民政事務局頒發嘉許狀，以表揚其藝術成就。

作為當今國際指揮界其中一顆最耀眼的新星，蘇柏軒曾與各個國際樂團合作，包括：俄羅斯聖彼得堡國家愛爾米塔什管弦樂團、魏瑪國家管弦樂團、俄羅斯冬宮國家交響樂團及美國 Greater Bridgeport 交響樂團。2009/10 樂季，他除了和港樂合作之外，還會參與由洛杉磯愛樂主辦、為期一個月的駐團指揮計劃，指揮樂團演出兩場音樂場，並擔任指揮大師馬錫爾及尤洛夫斯基的助理，他又將與俄羅斯國家交響樂團及曼谷交響樂團首演。

蘇柏軒現正接受世界級指揮大師——港樂藝術總監艾度·迪華特及洛杉磯愛樂音樂總監沙羅倫的指導，他又曾跟隨霍普金斯大學琵琶地音樂學院指揮系總監邁耶，以及美國學者冼佳亞學習。生於香港的蘇柏軒，畢業於耶魯大學比較文學系，是著名文學理論家霍奎斯特之徒。🔥

Perry So joined the Hong Kong Philharmonic Orchestra in October 2008 as Assistant Conductor. In the same year, he was awarded the First Prize laureate of the 5th International Prokofiev Conducting Competition, held in St. Petersburg, Russia. He was the youngest ever First-Prize winner in the history of the Competition. He was also a prize winner at the 2008 Mitropoulos Competition held in Athens, Greece, and was commended by the Home Affairs Bureau of the Hong Kong SAR government for his international musical accomplishments.

One of the brightest conductors of the younger generation, Perry has worked with international orchestras such as the St. Petersburg Academic Philharmonic Orchestra, Staatskapelle Weimar, State Hermitage Orchestra of Russia and the Greater Bridgeport Symphony Orchestra. His engagements in the 2009/10 season include a month-long residency as a Dudamel Conductor Fellow with the Los Angeles Philharmonic Orchestra, where he will be conducting two concerts and assisting Lorin Maazel and Vladimir Jurowski, his débuts with the State Symphony Orchestra of Russia and the Bangkok Symphony Orchestra, and numerous concerts with the Hong Kong Philharmonic Orchestra.

Perry counts as his mentors such music illuminati as HKPO's Music Director, Edo de Waart; Los Angeles Philharmonic's Esa-Pekka Salonen; Gustav Meier at the Peabody Institute of Johns Hopkins University and esteemed American Scholar James Sinclair. Born in Hong Kong, Perry graduated from Yale University in Comparative Literature, studying with noted scholar Michael Holquist. 🔥

史達拉汶斯基

Igor Stravinsky

1882-1971

《火鳥》：組曲(1919)

引子

火鳥之舞

公主的圓環舞

魔王卡茨地獄之舞

搖籃曲

終曲

史達拉汶斯基被美國樂評人大衛·艾文譽為「縱橫20世紀樂壇逾半世紀的巨人」。他1882年6月17日生於俄國聖彼得堡郊區的奧拉寧鮑姆。第一位對他影響深遠的恩師，正是19世紀俄國樂壇的頭號人物林姆斯基-高沙可夫，史達拉汶斯基於1908年在他的指導下創作了一首交響曲。但此後史達拉汶斯基卻偏離了19世紀傳統，震撼樂壇的曠世傑作芭蕾舞劇《春之祭》1913年在巴黎首演時，甚至引起觀眾騷亂。當一批力求抹去19世紀浪漫主義痕跡的作曲家把他大捧特捧之際，他卻又厭倦了此等激情姿態；布爾什維克革命爆發後，史達拉汶斯基移居巴黎，作品開始變得克制、洗鍊，這種風格常被稱為「新古典主義」。1939年，他再由法國移居美國，風格也再次轉變，轉而採用辛辣的、無調性的十二音列音樂語言。根據史達拉汶斯基的遺願，他死後被安葬在威尼斯一個毗鄰狄亞基列夫墳墓的墓園。

狄亞基列夫是其中一位對20世紀初音樂最具影響力的人物，史達拉汶斯基希望長伴狄亞基列夫身旁，足見他自知恩深未報。1909年，狄亞基列夫在巴黎創辦了俄羅斯芭蕾舞團，成立初期的演出已讓觀眾看得如癡如醉。往後20年間，狄亞基列夫過委約多位作曲家創作，包括拉威爾、德布西、浦羅哥菲夫、李察·史特勞斯和格蘭傑。他特別喜歡找年紀輕、經驗淺、或作品遭音樂界否定的作曲家。毫無疑問，時年27的史達拉汶斯基是他音樂方面最重大的發現。

The Firebird: suite (1919)

Introduction

Firebird and its dance

Round Dance of the Princesses

Infernal Dance of King Kashchei

Berceuse

Finale

Born in the St. Petersburg suburb of Oranienbaum on 17th June 1882 Stravinsky went on to become, in the words of the American commentator David Ewen, "a colossus, straddling the world of 20th century music for more than half a century". His first important teacher was the leading figure in late 19th century Russian music, Rimsky-Korsakov, under whose guidance he produced a symphony in 1908. In the following years, however, he broke away from the 19th century traditions and shocked the musical world with his great ballet scores one of which, *The Rite of Spring*, caused a notorious riot at its Paris première in 1913. Now the darling of those composers who wanted to throw away all vestiges of 19th century Romanticism, Stravinsky soon tired of such dramatic gestures and, following his move to Paris in the wake of the Bolshevik Revolution, his music began to be characterised by a degree of restraint and refinement which is usually described as "neo-classicism". A further move, this time to the USA in 1939, saw Stravinsky change his style yet again, producing works which adopted the acerbic, atonal language of Serialism. In accordance with the wishes expressed in his will, following his death he was interred in a cemetery in Venice close to Sergei Diaghilev.

The desire to be buried next to Diaghilev indicated the extreme debt Stravinsky knew he owed to a man who was one of the most influential figures in early 20th century music. In 1909 Diaghilev had established a dance company in Paris, the Ballets Russes, whose first productions were greeted with rapturous enthusiasm. Over the next 20 years he commissioned scores from such composers as Ravel,

1909年，狄亞基列夫聽到史達拉汶斯基兩首管弦樂曲首演，馬上發現後者很有潛質與俄羅斯芭蕾舞團合作。由起初不過是請史達拉汶斯基改編葛利格和蕭邦的樂曲，到後來把《火鳥》全劇配樂交給他負責——狄亞基列夫本來委約里亞道夫創作劇樂，但里亞道夫卻連一個音也沒寫好。於是狄亞基列夫陣前易帥，改為委約史達拉汶斯基創作。雖說史達拉汶斯基不喜歡描繪性質這麼重的音樂，但他到底寫得又快又好。《火鳥》1910年6月25日在巴黎首演，馬上令他在國際樂壇聲名大噪。

九年後，史達拉汶斯基把《火鳥》一劇樂整理成組曲。全曲分為六部份，根據原著劇情一氣呵成地奏出，沒有間斷。故事以俄羅斯傳說為基礎，講述一位王子狩獵時巧遇「傳說中以火為羽的神鳥」（引子）；火鳥為求脫身，就把身上一條魔法羽毛送給王子（火鳥之舞）。魔法城堡外，13位公主翩翩起舞，拿著幾個金蘋果嬉戲（公主的圓環舞）。看得如癡如醉王子想進入城堡，但公主們卻警告說，城堡裡的魔王卡茨最喜歡把不請自來的人變成石頭。王子不顧一切地進入城堡，魔王卡茨要對王子不利時，王子高舉魔法羽毛，火鳥馬上出現。火鳥令魔王卡茨瘋狂舞動，令他精疲力竭而死（魔王卡茨地獄之舞）。魔王死後，魔咒頓解，被變成石頭的人重獲自由（搖籃曲），王子與其中一位公主結婚，舉行盛大的婚禮（終曲）。🔥

Debussy, Prokofiev, Richard Strauss and Percy Grainger. He was prepared to put his faith in young, untried composers and those whose music was scorned by the musical establishment and, undoubtedly, his greatest musical discovery was the 27-year-old Stravinsky.

In 1909 Diaghilev had been present at the première of two of Stravinsky's orchestral scores, and he immediately saw in Stravinsky a composer of great potential for the Ballets Russes. First he asked Stravinsky to arrange some music by Grieg and Chopin, but on learning that Anatoly Lyadov, from whom he had commissioned the music for *The Firebird*, hadn't actually got round to writing a note of it, Diaghilev passed the commission on to Stravinsky. Despite an aversion to writing something so blatantly descriptive he did the job quickly and well, and *The Firebird* brought Stravinsky immediate international acclaim following the première of the ballet in Paris on 25th June 1910.

Nine years later Stravinsky rearranged the music of *The Firebird* into a suite of six sections which run without a break and follow the basic outline of the original story, based on an old Russian legend. On a hunting expedition a prince encounters a "fabulous bird with a plumage of fire" (Introduction). To avoid being captured the bird gives the prince a magic feather (Firebird and its dance). Attracted by the sight of no less than 13 princesses dancing and playing with golden apples outside an enchanted castle (Round Dance of the Princesses) the prince is tempted to enter it but they warn him of the evil King Kastchei within; Kastchei likes nothing better than to turn uninvited guests to stone. Regardless, the prince enters and, when threatened by Kastchei, holds up the magic feather. Immediately the Firebird appears and drives Kastchei into a mad dance which leaves him exhausted and, eventually, dead (Infernal Dance of King Kashchei). In the aftermath all those whom the king had succeeded in turning to stone are freed (Berceuse) and the prince takes one of the dancing princesses as his wife in a glittering wedding (Finale).🔥

華格納

Richard Wagner

1813-1883

夫利格改編 (生於1953)

arranged Henk de Vlieger (b.1953)

《崔斯坦與伊索爾德》— 管弦套曲

引子

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崔斯坦的幻覺

重逢

愛之死

華格納的樂劇規模宏大，包羅萬象，因此要將之簡化、讓甚少踏足歌劇院的觀眾也能在音樂廳裡欣賞得到，實在難於登天。華格納本人也指出過這個問題——他曾把《崔斯坦與伊索爾德》首尾兩段改編成管弦樂曲，用以吸引聽眾，從而讓全劇有機會正式上演(港樂剛於兩星期前的樂季揭幕音樂會中演出華格納改編的前奏曲和愛之死)。可是其他人的改編卻多數淪為「血淋淋的肉塊」(這個一針見血的評論出自指揮家畢勤爵士之口)：把孤立的選段拼湊在一起，罔顧全劇上文下理，結束時老是軟弱無力，華格納以通譜體寫作的馬拉松式音樂作品，竟遭到如此對待。雖然這些「血淋淋的肉塊」能讓觀眾淺嚐華格納既豐富又巧妙的配器，但卻削弱了作品不可或缺的特色——讓音樂頗長的演出時間內演變，描繪出包羅萬象的音樂圖畫。既要集中在華格納的管弦樂織體(沒有那些令人分心的歌手)，又要把音樂濃縮得適宜在音樂廳演出，還要保存音樂及戲劇的結構——全是夫利格在1990年代全心全意克服的問題。

Tristan and Isolde – an orchestral passion

Einleitung (Introduction)

Isoldes Liebesverlangen (Isolde's desire)

Nachtgesang (Night Song)

Vorspiel und Reigen (Prelude and Round Dance)

Tristans Vision (Tristan's Vision)

Das Wiedersehen (The Reunion)

Isoldes Liebestod (Isolde's love death)

Wagner's great music-dramas are so vast and all-embracing in scope that there has always been a problem reducing them sufficiently to make the music accessible to the concert-going, rather than opera-attending, public. Wagner himself addressed the problem when he arranged the first and last numbers of *Tristan and Isolde* for concert performance in an attempt to whet appetites sufficiently to encourage a full staging of the complete work. (We heard Wagner's concert version of the Prelude and Liebestod a fortnight ago at the opening concert of the current Hong Kong Philharmonic season.) Other than that, though, any music from Wagner's music-dramas heard on the concert stage has usually been in the form of what Sir Thomas Beecham pithily described as "bleeding chunks"; isolated extracts torn from their context and rounded off by invariably feeble endings to bring to a close Wagner's through-composed musical marathons. While such "bleeding chunks" give a valuable taste of Wagner's opulent and matchless orchestration, they undermine the other inescapable element of his genius; the ability to create an overarching musical picture which evolves organically over considerable spans of time. It was the problem of focusing on Wagner's orchestral textures (without the distraction of singers), condensing the music sufficiently to enable it to be performed on the concert platform but, at the same time, retaining the sense of musical and dramatic structure which so absorbed Henk de Vlieger during the 1990s.

夫利格是荷蘭電台愛樂樂團首席敲擊樂手(1987至2002年)，當時迪華特正是該團音樂總監。夫利格根據華格納樂劇《帕西發爾》、《紐倫堡的名歌手》、《尼伯龍的指環》和《崔斯坦與伊索爾德》，改編成四首管弦樂作品。他自劇中選出一些樂段，以管弦樂器代替人聲，加上數小節原創音樂用以貫穿全曲，費盡苦心跟隨原作的戲劇精髓；更重要的是保留了劇中人的心理活動。事實上，他的作品堪稱四首精湛的「華格納交響曲」。

《崔斯坦與伊索爾德》—管弦套曲1994年由荷蘭電台管弦樂團委約創作，題獻給該團經理羅波·歐佛曼。全曲根據華格納原作其中七個部分寫成；與其說是反映「一齣三幕劇的情節」(華格納這樣語帶抱歉地形容此劇)，不如說是刻劃兩位主人翁所思所感、一言一行所帶來的印象。管弦套曲以聞名遐邇的前奏曲開始，內裡包含了「惡名遠播」的「崔斯坦和弦」(既不是大三和弦，又不是小三和弦)，七部分一致地以聲音重現原作的神韻和戲劇性。管弦套曲一如原作，把重心放在第二幕的二重奏—謳歌愛情、黑夜與死亡的讚美詩(夜之歌)。

Principal Percussion of the Netherlands Radio Philharmonic Orchestra from 1987 to 2002, coinciding with Edo de Waart's time as that Orchestra's Musical Director, de Vlieger produced four orchestral works based on *Parsifal*, *Der Meistersinger*, *Der Ring des Nibelungen* and *Tristan und Isolde*. In each case he arranged numbers from the music-dramas, replaced vocal parts with orchestral instruments, composed a few bars of original music to ensure a continuous thread running through each work, and took pains to follow the core of the dramatic and, perhaps more importantly, psychological action of the original stage work. In effect, he produced four masterly "Wagner symphonies".

Commissioned by the Netherlands Radio Philharmonic Orchestra in 1994 and dedicated to Rob Overman, the Orchestra's manager, *Tristan und Isolde* – an orchestral passion is built from seven sections from Wagner's original, chosen not so much to reflect the "plot in three acts" (which was Wagner's deprecatory description of the *Tristan und Isolde*), as to create an impression of the thoughts and actions of the two eponymous lovers. Beginning with the famous Prelude with its infamous "Tristan Chord" (a chord which can be defined as neither major nor minor) the seven sections together form a single

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華格納

Richard Wagner

1813-1883

夫利格改編 (生於1953)

arranged Henk de Vlieger (b.1953)

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愛之死

這時伊索爾德已被許配給康沃爾馬克王，但她卻趁馬克王外出狩獵時，與情人崔斯坦 (馬克王的姪兒) 在馬克王城堡的花園幽會。音樂一下子變得極度激情；有人警告兩人，馬克王即將回府。馬克王來到；崔斯坦受了傷。

管弦樂間奏過後，歌劇第三幕的音樂響起，崔斯坦被送返老家不列塔尼，等待精通醫術的伊索爾德來為他療傷。崔斯坦發高熱時產生幻覺，看見載著伊索爾德的船正駛過來，但幻覺總在船泊岸前消失。伊索爾德真的來到了，崔斯坦卻在伊索爾德懷中嘆氣；伊索爾德於是服毒殉情，盼望死後與情人重逢 — 這段令人心酸的場景就是著名的愛之死，是華格納最感人肺腑的樂段之一。🔥

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line in which the essence, the inner drama, is reproduced in sound. As in the opera, the core of the work consists of the great duet from the second act, a hymn to love, the night and death, here called Nachtgesang. Here Isolde, who has been promised to King Mark of Cornwall, meets her lover, Tristan (the King's nephew) secretly in the garden of the King's castle while Mark is away on a hunting expedition. The music sweeps up to the extremes of passion before the King, forewarned, returns and Tristan is wounded.

An orchestral interlude takes us on to the music from the last act of the opera where Tristan has been transported to his ancestral home in Brittany where he awaits the healing powers of Isolde. In his fever he has a vision in which he sees a ship coming with her on board, but the vision always recedes before the ship arrives. When Isolde finally does arrive, the heart-wrenching scene as Tristan dies in her arms and she takes poison so that, in death, they may be reunited – the famous Liebestod – prompted one of the most powerfully moving passages Wagner ever wrote. 🔥



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巴松管
Bassoon
阮寶安*
Bao Anh Nguyen*

* 承蒙韓國大田愛樂樂團允許參與演出
* With kind permission of the Daejeon Philharmonic Orchestra

第一小提琴

杜瀾³ Du Lan³
許榮臻¹ Hui Wing-chun¹
蘇文偉 Terence So Man-wai
薛柏康 Sit Pak-hong
郭子健 Kwok Tsz-kin
鄧慧婷¹ Tang Wai-ting¹
薛子豪 Sit Tsz-ho

第二小提琴

謝善慧 Tse Sin-wai
林恩因 Lam Yan-yan
麥海嬰 Mai Haiying
吳以靈 Elaine Ng Yee-ling
王盼雪² Wang Panxue²
吳宇彤 Ng U-tong
程嘉嵐 Ching Ka-nam
許智健 Hui Chi-kin

中提琴

楊帆² Yang Fan²
張正平⁵ Cheong Cheng-peng⁵
蔡書麟¹ Choi Shu-lun¹
林振華 Lam Chun-wah
趙夢雯³ Zhao Mengwen³
楊永業 Tony Yeung Wing-yip

大提琴

王翹猜 Wong Q Jing JQ
譚聰⁶ Tan Cong⁶
神斌³ Shen Bin³
賈楠⁷ Jia Nan⁷
卞祉恆 Stephen Bin Chih-heng
鄧仲豪 Tang Chung-ho

FIRST VIOLINS

Du Lan³
Hui Wing-chun¹
Terence So Man-wai
Sit Pak-hong
Kwok Tsz-kin
Tang Wai-ting¹
Sit Tsz-ho

SECOND VIOLINS

Tse Sin-wai
Lam Yan-yan
Mai Haiying
Elaine Ng Yee-ling
Wang Panxue²
Ng U-tong
Ching Ka-nam
Hui Chi-kin

VIOLAS

Yang Fan²
Cheong Cheng-peng⁵
Choi Shu-lun¹
Lam Chun-wah
Zhao Mengwen³
Tony Yeung Wing-yip

CELLOS

Wong Q Jing JQ
Tan Cong⁶
Shen Bin³
Jia Nan⁷
Stephen Bin Chih-heng
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香港九龍尖沙咀文化中心行政大樓八樓
電話：2721 2030 傳真：2311 6229

Contact us

Level 8, Administration Building, Hong Kong Cultural Centre,
Kowloon, Hong Kong
Tel: 2721 2030 Fax: 2311 6229

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大師會於1998年特別為工商界各大企業而成立，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。

Established in 1998, Club Maestro is an exclusive corporate club for the business community. It aims at the long-term development of the Hong Kong Philharmonic Orchestra and at enriching citizens' cultural lives and sense of enjoyment. We heartily thank the following Club Maestro membrs.

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多謝支持

Thank You for Your Support

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商藝匯萃 PAGANINI PROJECT

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

Donated by **Mr Patrick Wang**

• Emile Germaine (1907) Violin, played by Ms Tomoko Tanaka Mao

張爾惠先生 捐贈

• 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by **Mr Lowell Chang**

• Lockey Hill (c.1800) Violin, played by Mr Wang Liang

鍾普洋先生 捐贈

• 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by **Mr Po Chung**

• Dawne Hadded (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

• 安素度·普基(1910)小提琴·由張希小姐使用

Donated by **Mr Laurence Scofield**

• Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

此計劃由「商藝匯萃」發起及組織。 This project is initiated and organized by Business for Art Foundation.

樂器捐贈 INSTRUMENTAL DONATION

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

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 Wong Sze-hang, Second Associate Concertmaster
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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

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

重點推介 FEATURED CONCERT

歌劇女神 **The singing actress** **Anna Caterina Antonacci**

25&26 Sep 2009 Fri & Sat 8PM

香港文化中心音樂廳
HK Cultural Centre Concert Hall
HK\$320 \$240 \$180 \$120

尼爾遜，指揮
John Nelson, conductor

安冬娜琪，女高音
Anna Caterina Antonacci, soprano

節目 Programme

海頓	第86交響曲
HAYDN	Symphony No. 86
白遼士	《埃及豔后之死》
BERLIOZ	<i>La mort de Cléopâtre</i>
海頓	《阿莉安娜在納索斯》
HAYDN	<i>Arianna a Naxos</i>
白遼士	《浮士德的天譴》： 鬼火、仙女之舞及拉科西進行曲
BERLIOZ	<i>La Damnation de Faust:</i> Will-o-the-Wisps, Dance of the Sylphs & Rakoczy March



重點推介 FEATURED CONCERT

秋夜莫扎特：巴列夏的旋歸 **Serenading Mozart:** **Kolja Blacher returns**

2&3 Oct 2009 Fri & Sat 8PM

香港大會堂音樂廳
HK City Hall Concert Hall
HK\$280 \$200 \$140 \$100

巴列夏，領奏/小提琴
Kolja Blacher, director/violin

節目 Programme

莫扎特	第41交響曲「茱比特」
MOZART	Symphony No. 41 <i>Jupiter</i>
舒曼	小提琴協奏曲
SCHUMANN	Violin Concerto
柴可夫斯基	小夜曲，作品48
TCHAIKOVSKY	Serenade, Op. 48

首場演出贊助：香港公開大學
Opening performance is sponsored by
The Open University of Hong Kong

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