



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



7-20.5.2010
BEETHOVEN FEST

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2009/10

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

www.hkpo.com

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

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre

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香港管弦協會董事局主席獻辭

A Message from the Chairman of the Hong Kong Philharmonic Society

我謹代表香港管弦樂團向各贊助商及捐助人一直以來的慷慨支持致以衷心謝意。大都會天后科爾芝以極具震撼的歌聲為2009/10樂季揭開序幕，港樂不斷為樂迷獻上精彩音樂，並邀得多位樂壇巨星來港，如：俄羅斯指揮大師羅傑斯特汶斯基、蒂博代、李雲迪、張永宙、李維斯等等。

全憑閣下對樂團堅定不移的支持，讓藝術總監兼總指揮艾度·迪華特能夠實現提升樂團至高度卓越水平，以及將音樂拓展至更廣觀眾層的宏願。在此，我們特別鳴謝首席贊助太古集團於過去四年給予的巨大支持，讓樂團茁壯成長。你們的贊助亦有助古典音樂深入社區，為未來音樂發展播下種子。「滙豐保險創意音符」音樂教育計劃，有賴滙豐保險及社會福利署攜手扶弱基金贊助，並由滙豐銀行慈善基金、香港董氏慈善基金會及煤氣公司聯合贊助，得以繼續為本港中、小、特殊學校學童提供免費而且高質素教育節目。

承蒙各大機構鼎力支持，港樂衷心感謝以下贊助機構：中國銀行(香港)、交通銀行、法國工商投資服務有限公司、何鴻毅家族基金、林健忠曉陽慈善基金會、香港公開大學、信興集團、新華集團基金會、永隆銀行，與及港樂大師會會員和捐助港樂常年經費及學生票資助基金的各位善長。

最後，港樂感謝香港特區政府每年透過民政事務署的資助，讓樂團能長遠穩定地發展。

希望今晚的音樂會能為大家帶來難忘的一夜，祝大家滿載美樂而歸。🎻

On behalf of the Hong Kong Philharmonic Orchestra (HKPO), I would like to give thanks to all our donors and sponsors for their generous support during what has truly been a remarkable 2009/10 season thus far. Starting with the powerful opening concerts by the incomparable Deborah Voigt, audiences have been treated to performances by such great artists as the legendary Gennadi Rozhdestvensky, Yundi Li, Sarah Chang, and Paul Lewis.

With your unflinching dedication, we have been able to realize Maestro de Waart's artistic vision for the Orchestra and to bring performances of music excellence to the widest public possible. In this regard, special thanks must go to our Principal Patron, Swire. Its partnership with the HKPO has helped foster the tremendous growth the ensemble has enjoyed over the last four years. Your sponsorship also helps make classical music accessible and shape the musical future of our next generations. Sponsored by the HSBC Insurance and Partnership Fund for the Disadvantaged of The Social Welfare Department, and co-sponsored by The Hongkong Bank Foundation, The Tung Foundation and Towngas, *HSBC Insurance Creative Notes* continues to spread the joy of classical music to students each year for free.

Moreover, the HKPO has benefited from the corporate backing of such distinguished sponsors as Bank of China (Hong Kong), Bank of Communications, CIC Investor Services Limited, the Robert H.N. Ho Family Foundation, Lam Kin Chung Morning Sun Charity Fund, The Open University of Hong Kong, Shun Hing Group, Sun Wah Foundation and Wing Lung Bank. Special gratitude also goes to our Club Maestro members and individual Donors for giving to our Annual Fund and Student Ticket Fund.

Last but not least, we are deeply grateful for the annual funding we receive from the Government of the Hong Kong SAR through the Home Affairs Bureau, for which the HKPO owes its existence. The financial stability also underpins the strategic and long term development of the Orchestra.

I wish you all an unforgettable evening and many happy returns. 🎻

YS Liu

Chairman, Board of Governors
Hong Kong Philharmonic Society Limited

劉元生
香港管弦協會
董事局主席

Salute 感謝伙伴 to Our Partners

香港管弦樂團衷心感謝以下贊助機構的慷慨資助和支持！
The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the Partners below for their generous sponsorship and support!

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For sponsorship and donation enquiries, please feel free to contact
Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

貝多芬《費黛里奧》歌劇音樂會

Beethoven's Fidelio – opera-in-concert

音樂 貝多芬

歌詞 桑萊特納

根據布伊的《雷奧諾娜，夫婦之愛》改編

指揮 艾度·迪華特

製作總監 潘德利

上海歌劇院合唱團

合唱團團長兼聲樂指導 懷特

香港管弦樂團

團長 夏定忠

Music Ludwig van Beethoven

Libretto Joseph Sonnleithner

after Jean Nicolas Bouilly's *Léonore, ou l'amour conjugal*

Conductor Edo de Waart

Director David Pountney

Shanghai Opera House Choir

Chorus master and vocal coach Martin Wright

Hong Kong Philharmonic Orchestra

Concertmaster John Harding

演出長約兩個半小時，包括一節20分鐘的中場休息。

音樂會以德文演唱，附設中英文字幕。

中文字幕：[黃奇智](#)，由香港藝術節提供。英文字幕：潘德利。字幕操作員：馮舒凝。

The performance runs about 2.5 hours including a 20-minute intermission.

Sung in German with Chinese and English surtitles.

Chinese surtitles by the late Wong Kee-chee, through arrangement with the Hong Kong Arts Festival.

English surtitles by David Pountney. Surtitles operator: Cherry Fung.

5月15日的音樂會由香港電台第四台(FM 97.6 - 98.9兆赫)現場直播。

The 15 May concert is broadcast live on RTHK Radio 4 (FM Stereo 97.6 – 98.9 MHz).

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

Donors'
贊助人音樂會 Concert
2009/10



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



SWIRE
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SHANGHAI OPERA HOUSE CHOIR

香港兒童合唱團
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余隆

YU LONG

指揮 conductor

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CHEN Xiaoduo
第一女高音

PETER MAUS
男中音

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LIAO
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男中音 baritone

奧爾夫

布蘭詩歌

Carmina Burana
Orff 樂季壓軸演出
Season Finale

節目 Programme

奧爾夫 ORFF
《布蘭詩歌》*Carmina Burana*

2&3/7/2010

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The Hong Kong Philharmonic Orchestra is the Venue Patron of the Hong Kong Cultural Centre.

演出者

Cast

蘇珊·布洛
女高音

雷奧諾娜/費黛里奧

奧尼爾
男高音

弗洛雷斯坦

西門遜
男低音

羅科

拉爾臣
女高音

瑪賽利娜

波爾
男高音

雅基諾

舒爾特
男中音

皮查羅

科士打—威廉斯
男中音

費南多

鄭瑤
男高音

囚犯甲

徐奇
男中音

囚犯乙

潘德利

旁述

SUSAN BULLOCK
soprano

Leonore/Fidelio

SIMON O'NEILL
tenor

Florestan

KRISTINN SIGMUNDSSON
bass

Rocco

LISA LARSSON
soprano

Marzelline

JON-MICHAEL BALL
tenor

Jaquino

EIKE WILM SCHULTE
baritone

Don Pizarro

ANDREW FOSTER-WILLIAMS
bass-baritone

Don Fernando

ZHENG YAO
tenor

Prisoner I

XU QI
baritone

Prisoner II

DAVID POUNTNEY

Narrator



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ANNA KWAN TON-AN
關統安

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大師會特別為熱愛管弦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。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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

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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

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香港管弦協會婦女會 捐贈	Donated by The Ladies Committee of the Hong Kong Philharmonic Society
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• 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用	• Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
• 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用	• Cario Antonio Testore (1736) Violin, played by Mr Ni Lan
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“一氣呵成…… 驚天動地， 完全符合馬勒的原意。”

李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart



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於十月指揮港樂的精彩演出，更讓廣大樂迷留下深刻印象。

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。

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. Last October, the audiences were thrilled with the performance of the HKPO under the baton of the legendary Gennadi Rozhdestvensky.

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.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。👉

香港管弦樂團由香港特別行政區政府資助
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HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🏆

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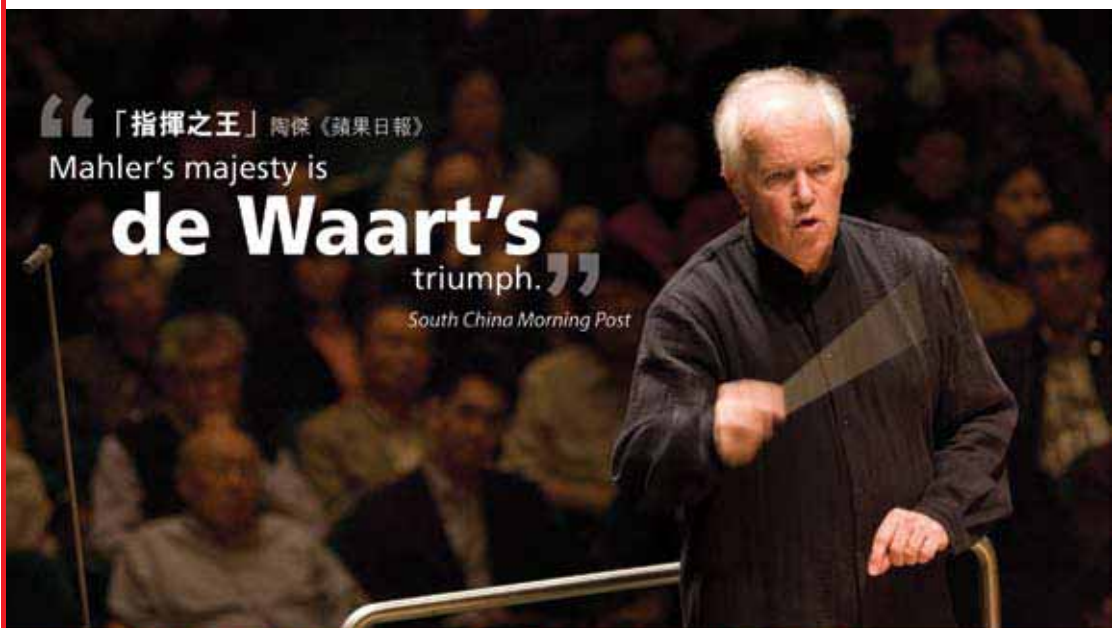
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“「指揮之王」 陶傑《蘋果日報》

Mahler's majesty is

de Waart's
triumph.”

South China Morning Post



藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他由2009/10樂季起出任美國密爾沃基交響樂團的音樂總監。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕及浦契尼的《蝴蝶夫人》歌劇音樂會，均獲高度評價。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。🎻

Edo de Waart is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, Edo de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He has also taken up the Music Directorship of the Milwaukee Symphony Orchestra from the 2009/10 season.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney. He has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, as well as Puccini's *Madama Butterfly* with the Hong Kong Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong. 🎻

藝術總監兼總指揮艾度·迪華特的航空服務優惠由國泰航空提供。

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蘇珊·布洛

Susan Bullock

女高音
soprano

蘇珊·布洛是世界最炙手可熱的戲劇女高音之一，近幾個樂季，她分別於東京新國立劇場、加拿大歌劇院、鳳凰歌劇院、科芬園皇家歌劇院、里昂歌劇院、里斯本聖卡洛斯國家劇院演唱華格納的布倫曉特。她又曾於倫敦、法蘭克福、維羅納、里茲及盧倫等地演唱伊索爾德一角。

除此之外，她演唱李察·史特勞斯的埃萊克特拉讓她在國際間贏盡好評，分別曾經與多位世界頂尖指揮合作，如：比哥夫、小澤征爾、艾爾達、迪華特；於史卡拉、德累斯頓、斯圖加特、香港、佛羅倫斯（五月音樂節）演出，及和華盛頓國家歌劇院合作演唱此角。她於科芬園皇家歌劇院飾演的埃萊克特拉，更為她贏得2009皇家愛樂協會（歌唱家）大獎。今季，她會在大都會歌劇院、圖盧茲市政廳劇院演唱埃萊克特拉一角，近期演出則有《沃采克》中的瑪利，由夏丁指揮，並於科芬園皇家歌劇院演出。

蘇珊·布洛的音樂會曲目豐富廣泛，近期演出包括：與艾爾達爵士指揮的柏林愛樂首演《韓賽兒與葛蕾特》、與艾度·迪華特指揮的NHK交響樂團演唱李察·史特勞斯的《最後四首藝術歌曲》、與沙羅倫合作演唱《崔斯坦與伊索爾德》的前奏曲及愛之死，以及與梅塔指揮的巴伐利亞國家歌劇院合作。

她又計劃參演巴塞隆拿利塞奧大劇院的《帕西發爾》，演唱官德莉一角；法蘭克福歌劇院《馬克羅普洛斯事件》的愛美莉亞·馬爾堤；以及分別參與法蘭克福歌劇院和聖卡洛斯國家劇院的全套《尼伯龍的指環》。

她曾推出多張的唱片，如：由希覺斯指揮倫敦城市小交響樂團的《阿爾拔·埃林》和麥嘉理斯指揮愛樂樂團的《莎樂美》，兩者均由Chandos發行。



Susan Bullock is now one of the world's most sought-after dramatic sopranos and in recent seasons she has appeared as Wagner's Brünnhilde at the New National Theatre, Tokyo; with the Canadian Opera Company; at Teatro La Fenice; the Royal Opera House, Covent Garden; at Opéra de Lyon; and at Teatro Nacional de São Carlos, Lisbon. She has performed the role of Isolde in London, Frankfurt, Verona, Leeds and Rouen.

Above all, the role of Richard Strauss's Elektra has brought Susan Bullock substantial international acclaim and collaborations with some of the world's leading conductors including Bychkov, Ozawa, Elder and de Waart; and débuts at La Scala, in Dresden, Stuttgart, Hong Kong, Florence (Maggio Musicale), and with Washington National Opera. She received the Royal Philharmonic Society's (singer) award in 2009 for her performances of *Elektra* at the Royal Opera House, Covent Garden. This season Susan Bullock makes her company débuts at The Metropolitan Opera and at Théâtre du Capitole, Toulouse in the role of Elektra. Recent roles have included Marie in *Wozzeck* for the Royal Opera House, Covent Garden under Daniel Harding.

Susan Bullock's concert work has been vast and diverse, and has recently included her début with the Berliner Philharmoniker under Sir Mark Elder with *Hänsel und Gretel*; Strauss's *Four Last Songs* with NHK Symphony Orchestra under Edo de Waart; and the Prelude & Liebestod from *Tristan und Isolde* with Esa-Pekka Salonen and the Philharmonia Orchestra, and also with Zubin Mehta and the Orchestra of the Bayerische Staatsoper.

Future plans include role débuts as Kundry (*Parsifal*) at Gran Teatre del Liceu, Barcelona and Emelia Marty (*Věc Makropulos*) for Oper Frankfurt, and complete cycles of *Der Ring des Nibelungen* for both Oper Frankfurt and Teatro Nacional de São Carlos.

Her discography includes *Albert Herring* with the City of London Sinfonia under Richard Hickox and *Salome* with the Philharmonia Orchestra under Sir Charles Mackerras, both for Chandos.

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奧尼爾

Simon O'Neill

男高音
tenor

奧尼爾在世界各大著名歌劇院及音樂節的精彩演出，讓人拍案叫絕，被譽為現時其中一位最優秀的英雄男高音。在極短通知時間下，他答應演唱《奧賽羅》的主角，首度與倫敦交響樂團及哥連·戴維士爵士合作，其演出廣受好評：「精彩絕倫的演繹，是十年間最佳的英雄男高音。」

他的重要首演包括：於大都會歌劇院演唱伊多美尼奧一角(利雲指揮)、皇家歌劇院演唱《被出賣的新娘》的堅力克(麥嘉理斯)、薩爾斯堡音樂節演唱《魔笛》(梅狄)、BBC逍遙音樂會(布萊茲)、維也納劇院演唱《自由射手》的麥斯(迪比利)及於澳洲歌劇院演唱蕭斯達高維契《莫桑斯克的麥克白夫人》的瑟基(岩土唐)。他曾於皇家歌劇院演唱《羅恩格林》和《費黛里奧》，又曾經和聖西西里國家學院樂團及紐西蘭交響樂曲演出《帕西發爾》。他在皇家歌劇院和大都會歌劇院演唱的齊格蒙特，更為他贏得「歌劇之星」和「同輩中的華格納男高音」的美譽。他未來會在皇家歌劇院分別演唱《女武神》、《紐倫堡的名歌手》和《帕西發爾》，以及分別在大都會歌劇院、史卡拉歌劇院、休斯敦大劇院、維也納、慕尼黑、漢堡和柏林國家歌劇院演唱《女武神》和《帕西發爾》；他又將於史卡拉演唱《鮑里斯·戈多諾夫》和《奧賽羅》的主角，並參與拜萊特歌劇節《帕西發爾》的演出。

奧尼爾的錄音作品亦備受推崇，最近推出的有：與紐西蘭交響樂團合作的首張個人華格納詠嘆調專輯，以及由EMI發行，演唱《羅恩格林》、《帕西發爾》和《指環》曲目的大碟。1971年生於紐西蘭，奧尼爾曾學習鋼琴和銅管樂。他是富布賴特獎學金得主，於曼克頓音樂學院碩士畢業，2002年師隨馬拉斯在茱利亞歌劇中心完成研究生課程。



Simon O'Neill's performances in the great international opera houses and festivals have excited acclamations as one of the finest heldentenors today. At extremely short notice Simon made his début in the title role of Verdi's *Otello* in concert with the London Symphony Orchestra, conducted by Sir Colin Davis. His performance was hailed unanimously by critics as; "a tremendous début in the title-role, giving notice that he is the best heroic tenor to emerge over the last decade."

Notable débuts include the title Metropolitan Opera in *Idomeneo* (with James Levine), Royal Opera House as Jenik in *The Bartered Bride* (Sir Charles Mackerras), Salzburg Festival in *Die Zauberflöte* (Riccardo Muti), BBC Proms (Pierre Boulez), Max in *Der Freischütz* at Theater an der Wien (Bertrand de Billy) and Australian Opera as Sergei in Shostakovich's *Lady Macbeth of Mtsensk* (Richard Armstrong). He has sung *Lohengrin* and *Fidelio* at the Royal Opera House and *Parsifal* with the Accademia Nazionale di Santa Cecilia and New Zealand Symphony Orchestra. His performances as Siegmund at the Royal Opera House and the Metropolitan Opera won critical acclaim and led to him being described as a 'the star' and 'THE Wagner tenor of his generation'. His future engagements include *Die Walküre*, *Die Meistersinger* and *Parsifal* at the Royal Opera House, *Die Walküre* and *Parsifal* at the Metropolitan Opera, La Scala, Houston Grand Opera and the Vienna, Munich, Hamburg and Berlin State Operas, *Boris Godunov* and the title role of *Otello* at La Scala and *Parsifal* at the Bayreuth Festival.

An accomplished recording artist, Simon has recently released his début solo CD with the New Zealand Symphony Orchestra – Wagner Arias, Father and Son (*Lohengrin*, *Parsifal* and *the Ring*) with EMI records. Born in New Zealand in 1971, Simon studied piano and brass from an early age. As a Fulbright Scholar he was awarded a Master of Music degree from the Manhattan School of Music. Simon completed his graduate studies at the Juilliard Opera Center under the tutelage of Marlena Malas in 2002.

故事大綱

Synopsis

序曲

第一幕

第一場 西班牙某監獄

瑪賽利娜是獄卒羅科的女兒，費黛里奧是羅科的新助手。瑪賽利娜夢想嫁給費黛里奧為妻。(而「費黛里奧」實乃雷奧諾娜所扮。雷奧諾娜為了營救身陷冤獄的丈夫弗洛雷斯坦，遂女扮男裝混入監獄。)羅科來到，費黛里奧拿著沉甸甸的鎖鍊和各式物資跟在後面。羅科認為費黛里奧想藉此吸引瑪賽利娜；他也贊成兩人交往，卻警告說美滿的婚姻也需要金錢(〈要不把錢省起來，幸福生活那裡找?〉)。費黛里奧為了試探羅科是否信任自己，就要求陪同羅科到地牢去——也就是弗洛雷斯坦被囚禁的地方。

第二場 監獄的庭院

進行曲響起，士兵進場，後面是監獄長皮查羅。皮查羅讀過一份緊急公文後，知道司法部長費南多要來巡視監獄，調查國民無辜被囚的事，而且快要到達。由於弗洛雷斯坦是政治犯，因此皮查羅被迫採取行動，決定殺人滅口(〈啊！啊！痛快極了！〉)。皮查羅為了能確知司法部長何時抵達，便命令小號手在監獄的堡壘佈崗，又企圖收買羅科替他除掉弗洛雷斯坦。羅科不允，但願意在監獄高牆一個隱蔽角落掘墳坑。他把費黛里奧叫來幫忙，費黛里奧慫恿羅科讓所有囚犯——除了弗洛雷斯坦——到空地走動。但皮查羅怒氣沖沖地大罵羅科；但羅科指出當天是國王誕辰，令皮查羅態度軟化；囚犯稍後返回囚室(〈別了，燦爛和煦的光輝〉)。

Overture

Act 1

Scene 1 A prison somewhere in Spain

Marzelline, the daughter of the jailer Rocco, dreams of marrying Fidelio, her father's new assistant. (Fidelio is the name Leonore has taken in order to disguise herself as a man and thereby get access to the prison where her husband, Florestan, has been incarcerated.) Rocco arrives, followed by Fidelio, weighed down with chains and supplies which Rocco takes to be a sign that Fidelio is trying to impress his daughter. Rocco encourages the romance, but cautions that a successful marriage requires money – "*Hat man nicht auch Gold beineben*" ("Life is nothing without money"). Fidelio tests Rocco's trust by asking to accompany him to the dungeon where Florestan is being held.

Scene 2 The prison courtyard

To the sound of a march, the soldiers enter followed by the local revolutionary Commissar, Pizarro. He reads the dispatches and learns of an imminent visit from Don Fernando, the Minister of Justice, who is to question him about prisoners being held without cause. Having imprisoned Florestan for political reasons, Pizarro is forced to act and decides to have Florestan executed – "*Ha! Welch' ein Augenblick!*" ("Ah! The moment has arrived"). In order to have plenty of warning of the Minister's arrival, he posts a trumpeter on the ramparts and then offers Rocco money to kill the prisoner. Rocco refuses, but offers to dig the grave in a hidden corner of the prison walls and enlists Fidelio's help. At Fidelio's urging, Rocco allows all of the prisoners except Florestan to come out into the open air, but a furious Pizarro turns up and castigates Rocco who deflects his anger by pointing out that it is the King's birthday. The prisoners return to their cells – "*Leb wohl, du warmes Sonnenlicht*" ("Farewell, warm sunlight!").

第二幕

第一場 監獄的地牢

管弦樂引子刻劃出又黑又簡陋的囚室。弗洛雷斯坦被沉重的鎖鍊網著，悲嘆自己因為說出真相而失去快樂。羅科和費黛里奧來到準備掘墳，兩人低聲唱出的二重唱（〈彎起腰來好好的幹〉）傳到弗洛雷斯坦耳中。弗洛雷斯坦想喝水；費黛里奧認出他的聲音，於是說服羅科讓她拿點酒和麵包給弗洛雷斯坦。皮查羅來到，想把弗洛雷斯坦刺死；但他拔出匕首時，費黛里奧卻上前阻擋並表明自己的真正身分。費黛里奧舉起上了膛的手槍指著皮查羅；這時小號響起——司法部長來了。羅科和皮查羅匆匆離開，剩下弗洛雷斯坦和雷奧諾娜兩人互訴團聚的喜悅（〈啊，說不出來的喜悅！〉）。

第二場 監獄的閱兵場

費南多認得弗洛雷斯坦，便下令釋放他並拘捕皮查羅。雷奧諾娜獲准親手解開丈夫的鎖鍊。全劇以一首合唱曲結束，歌頌雷奧諾娜的大無畏精神（〈讓我們歌頌，這忠貞不二的妻子〉）。🔥

Act 2

Scene 1 A dungeon in the prison

An orchestral introduction depicts the dark and bare cell in which the heavily chained Florestan laments the loss of his happiness as the price of having spoken the truth. Rocco arrives with Fidelio to prepare the grave and their whispered duet – “Nur hurtig fort, *nur frisch gegraben*” (“Briskly done, freshly dug”) – reaches Florestan’s ears and he calls out for water. Fidelio recognises his voice and persuades Rocco to allow her to take some wine and bread to the prisoner. Pizarro arrives and prepares to stab Florestan, but when he draws his dagger, Fidelio stands in his way and reveals her true identity. As she draws a loaded pistol and aims it at Pizarro, the trumpet announces the arrival of the Minister and Rocco and Pizarro rush off leaving Florestan and Leonore to celebrate their reunion – “*O namenlose Freude!*” (“O joy inexpressible!”).

Scene 2 The parade grounds of the prison

Don Fernando recognises Florestan and orders his freedom and Pizarro’s arrest. Leonore is permitted to unlock her husband’s chains, and the opera ends with a chorus in praise of her bravery – “*Wer ein holdes Weib errungen*” (“He, whom such a wife has cherished”). 🔥

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Ludwig van Beethoven

1770-1827

《費黛里奧》，作品72

斐迪南二世1619年登基成為神聖羅馬皇帝，意大利音樂家遂一窩蜂來到維也納；此後200多年間，當地樂壇也是意大利作曲家、器樂家和歌唱家的天下，而歌劇就是最清楚不過的意大利舶來品。雖然大量旁證顯示維也納在1620年代開始已有歌劇搬演，但第一項正式證據卻見於1633年——維也納宮廷搬演意大利作曲家巴托萊亞的歌劇《西頓尼奧》。此後，當地的王公貴冑便對歌劇情有獨鍾。後來，朝廷認為維也納作為偉大的哈布斯堡王朝首都，理應是個美輪美奐，富麗堂皇的城市，於是下令重建維也納，而且劇院和歌劇院如雨後春筍般湧現——包括康特納托爾劇院（1708年建）、城堡劇院（1748年建）、維登劇院（1787年建）和維也納歌劇院（1801年建）。維也納人對歌劇的需求越來越大，於是德裔作曲家也開始寫作歌劇了——那就是格魯克的歌劇《遭報應的塞米拉米德》，在城堡劇院啟用時上演。不久，維也納變身歐洲歌劇的集中地，吸引了歐洲各國的作曲家。有說自18世紀中葉到20世紀初，「比較世上所有城市，維也納出產的傑作數量最多」；雖然在維也納發展的作曲家甚少是土生土長的維也納人，但意大利人卻漸被帝國其他德語省份的作曲家取代。

Fidelio, Op. 72

The enthronement of Ferdinand II as Holy Roman Emperor in 1619 opened the flood gates for Italian musicians to work in Vienna, and for almost 200 years Viennese musical life was dominated by Italian composers, instrumentalists and singers. The most obvious import these Italians brought with them was opera, and while there is plenty of circumstantial evidence of operas being performed in Vienna from the late 1620s, it was only in 1633 that we have the first definite evidence of a staging of an opera at the royal court in Vienna when *Il Sidonio* by the Italian composer Lodovico Bartolaia was staged. From then on, opera seems to have been a particular passion of the Viennese court and, as the city was rebuilt in the spectacular style which was deemed appropriate to its role as the centre of the great Habsburg Empire, so theatres and opera houses sprang up including, in 1708 the Kärntnertheater, in 1748 the Burgtheater, in 1787 the Theater auf der Wieden and in 1801 the Theater an der Wien. To satisfy the growing appetite for opera in Vienna, German composers began to involve themselves in the genre, with Gluck's opera *La Semiramide riconosciuta* performed at the opening of the Burgtheater, and very soon Vienna became the epicentre of operatic activity in Europe attracting composers from all across the continent. It has been said that from the middle of the 18th century to the beginning of the 20th, "more music of recognized greatness was composed in Vienna than in any other city in the world" and while few of the composers working there were native Viennese, the Italians were gradually being supplanted by those from the German-speaking provinces of the Empire.



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貝多芬：《費黛里奧》 BEETHOVEN: *Fidelio*

貝多芬像許多作曲家一樣移居維也納，認為這裡可以讓他盡展所長。貝多芬以寫作器樂曲為主，歌劇只有一齣。與其他曾在維也納打滾的作曲家相比，單就數量而論，他對歌劇的貢獻似乎微不足道：例如格魯克就著有歌劇50餘齣，海頓和莫扎特各有20餘齣。但貝多芬對歌劇的見解層次較高。談及莫扎特時，他說：「我寫不出像《唐喬望尼》或《費加羅的婚禮》那樣的歌劇。對這種東西毫無好感。這麼無聊的題材我選不下手。」的確，貝多芬唯一的歌劇不但是古今最傑出的歌劇之一，而且大概是維也納首演過的歌劇裡最出色的一齣。

1803年1月22日——也就是貝多芬定居維也納剛滿10年不久——他獲聘為維也納歌劇院駐院作曲家，與弟弟卡爾同住劇院大樓一個房間內。他第一批工作包括寫作歌劇《女灶神之火》，劇本出自劇院總監史肯尼達手筆。貝多芬顯然對此劇毫無興趣，所以在遇到更適合的歌劇故事（法國劇作家讓·尼古拉·布依（1763-1842）的《雷奧諾娜，或稱婚姻之愛》）時，便把這個已寫了兩場的歌劇束之高閣。劇本以德語寫成，由約瑟夫·桑萊特納（1766-1835）執筆；貝多芬花了年多時間寫作，劇名「《雷奧諾娜》」，原定1805年10月15日演出。可是維也納審查官認為此劇政治意味太濃，不適合當時的政治氣候，因此在9月30日決定禁止此劇上演。桑萊特納本身是律師，又是城堡劇院的秘書，遂請求審查官收回成命；但當審查官撤回禁令時，拿破崙的軍隊又已兵臨城下，皇帝和維也納的貴族——也就是歌劇院

Beethoven was one of those composers who moved to Vienna believing it to be the place where his musical genius could flourish best. His principal interest was in instrumental music and, set against those other composers who spent at least some of their professional lives in Vienna, his one and only opera seems, numerically, an insignificant contribution to the genre – Gluck, for example, composed over 50, while Haydn and Mozart each composed over 20 – but Beethoven had rather more elevated ideas about opera. Referring to Mozart, he once said; “I could not compose operas like *Don Giovanni* or *The Marriage of Figaro*. They are repugnant to me. I could not have chosen such frivolous subjects”. Appropriately, his single contribution to the operatic repertoire is not only one of the most important works in the whole history of opera, but stands as probably the greatest opera ever to have been premiered in Vienna.

On 22nd January 1803, just over 10 years after Beethoven had settled in Vienna, he was appointed Composer to the Theater an der Wien, taking up residence in an apartment in the building with his brother Carl. Among his first tasks was to compose an opera – *Vestas Feuer* – to a libretto by the theatre’s director, Emanuel Schikaneder. Beethoven was clearly unenthusiastic, and after setting two scenes he abandoned the project having found something he regarded as more suitable for the operatic stage, *Léonore, ou l’amour conjugal* by the French playwright Jean Nicolas Bouilly (1763-1842). It took him a little over a year to complete and, going under the title *Leonore* and with a German language libretto by Joseph Sonnleithner (1766-1835), a performance was planned for 15th October 1805. Unfortunately, on 30th September the censor banned

貝多芬：《費黛里奧》 BEETHOVEN: *Fidelio*

常客們——幾乎都走清光了。《雷奧諾娜》最終在1805年11月20日上演——那是法軍攻佔維也納後一星期，觀眾只有小貓三四隻，而且還是令人討厭的法軍軍官。

貝多芬沒有丁點創作歌劇的經驗——雖然難堪，但他也心知肚明。他發現音樂冗長，阻礙了劇情發展，因此他在《雷奧諾娜》演出三場後把歌劇收回，刪掉了劇中大部分素材，請史提芬·梵·布努寧（貝多芬的在波恩的兒時玩伴兼老朋友）把劇本刪節為兩幕，1806年3月29日上演。劇院總監在宣傳品上把此劇稱為《費黛里奧》，免得與當時兩齣大受歡迎的同名歌劇《雷奧諾娜》（作者分別為培爾和加沃）混淆——但貝多芬對此老大不高興。這個版本演了兩場後，由於貝多芬對維也納歌劇院發給他的酬勞很不滿，於是再度把歌劇收回，後來打算1807年在布拉格重演，最後卻又未能成事。但到了1814年，貝多芬已經紅遍維也納，就把《費黛里奧》重新修訂，請來佐格·弗德列克·特雷賴奇克（1776-1842）修改劇本，暗指維也納擺脫

it, regarding it as being too overtly political in the current climate. A petition from Sonnleithner, who was both a lawyer and the Secretary of the Burgtheater, persuaded the censor to lift the ban, but by that time Napoleon's troops were approaching the city and the Emperor, along with large sections of the Viennese aristocracy who would have attended the opera, had fled the city. *Leonore* was eventually staged on 20th November 1805, a week after the French entered Vienna, and the audience comprised a mere sprinkling of unwelcome French officers.

Beethoven's total lack of operatic experience was painfully obvious to him, so after three performances he withdrew the work and, aware that his music was too long-winded for the effective dramatic pacing of an opera, he cut out much of the original material. He asked an old family friend from his childhood days in Bonn, Stephan von Breuning, to revise the libretto, reducing it to two acts, and this version was staged on 29th March 1806. Much against Beethoven's wishes, the theatre directors billed the opera as *Fidelio* in order to avoid confusion with two other operas called *Leonore* which were popular in Vienna at the time, by Ferdinando Paer and Pierre Gaveaux. It was performed twice but this time Beethoven objected to the fee the

莫扎特與蕭斯達高維契 MOZ

拿破崙暴政。最終版本由兩幕組成，貝多芬正式把它命名為《費黛里奧》，1814年5月23日在康特納托爾劇院首演。

有說《費黛里奧》的靈感來自凱魯畢尼的歌劇《洛多伊斯卡》。轟動一時的《洛多伊斯卡》1802年在維也納上演，講述一個清白的人無辜被囚，最後獲救。貝多芬對此印象深刻：因為《洛多伊斯卡》不是意式歌劇而是法式歌劇，而且內容富於道德含意。貝多芬十分認同「衝破壓迫，重獲自由」這種理念，這也是他捨棄史肯尼達的劇本、改為寫作《雷奧諾娜》的原因。《雷奧諾娜》據說根據真人真事寫成，講述一個男子身陷冤獄，妻子則女扮男裝努力營救。🔥

節目介紹中文翻譯：鄭曉彤

Theater an der Wien paid him, and so he withdrew it. A planned revival in Prague in 1807 never took place, but in 1814 Beethoven was riding a crest of the wave in terms of popularity amongst the Viennese public, so he revised the work again, asking Georg Friedrich Treitschke (1776-1842) to deal with the libretto in order to forge a link to Vienna's deliverance from Napoleonic tyranny. In this final version, with two acts, and officially renamed by Beethoven *Fidelio*, the opera was first staged at the Kärntnertortheater on 23rd May 1814. It was a huge and lasting success.

The inspiration for *Fidelio* is said to have been the opera *Lodoiška* by Luigi Cherubini. It took Vienna by storm in 1802 with its tale of an innocent person rescued from wrongful captivity, and Beethoven was deeply impressed both by the fact that it was an opera in the French rather than the Italian tradition and by the ethical dimension of the plot. He believed passionately in the cause of freedom from oppression and this, more than anything else, accounts for his decision to ditch Schikaneder's original libretto in favour of *Léonore*, a tale purportedly based on real-life events in which a woman dresses as a man in order to rescue her husband who has been unjustly imprisoned. 🔥

Programme notes by Marc Rochester

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冰島男低音西門遜2009/10樂季的演出包括：再次獲大都會歌劇院邀請演出《玫瑰騎士》的歐克斯男爵、在科隆市歌劇院演唱《女武神》的亨丁、於德意志柏林歌劇院演唱《羅恩格林》的亨利一世、《玫瑰騎士》的歐克斯男爵、和《紐倫堡的名歌手》的龐納、於圖盧茲市政廳歌劇院演唱《魔笛》的薩拉斯圖，以及和冰島交響樂團合作，演唱《女武神》的亨丁。

他與冰島交響樂團及布達佩斯節日樂團合作，於艾弗莉·費雪廳參演貝多芬第九交響曲的演出，另於萊比錫布商音樂廳演唱舒曼的《生辰》。上季，他於巴黎國家歌劇院演唱《弄臣》的斯帕拉富奇勒和《魔笛》的薩拉斯圖、德累斯頓歌劇院演唱《浮士德的天譴》的魔鬼、德意志柏林歌劇院演唱《玫瑰騎士》的歐克斯男爵、及於聖地牙哥市政劇院演唱《崔斯坦與伊索爾德》的馬克王。其他演出包括：大都會歌劇院演唱《水仙女》的水精靈、辛辛那提五月音樂節演唱《露意莎·米勒》的華特和莫扎特的安魂曲。

他曾與世界各頂尖指揮家合作：利雲、梅狄、哥連·戴維斯爵士、海廷克、麥嘉理斯、杜南意、泰特、艾森巴赫、保頓和米高斯基。

他的專輯包括：奧茲曼指揮的《唐喬望尼》及《魔笛》(Decca)、巴赫的《聖約翰受難曲》和《聖馬太受難曲》(Phillips)、舒曼的《浮士德場景》(Harmonia Mundi)，以及與由哥連·戴維斯爵士指揮的倫敦交響樂團合作演出《費黛里奧》。

One the of world's most sought-after basses, Kristinn Sigmundsson regularly sings at leading international opera houses including the Metropolitan Opera, Royal Opera at Covent Garden, Opéra National de Paris, Vienna State Opera, Munich State Opera and the Semperoper Dresden.

Icelandic bass Kristinn Sigmundsson's engagements in the 2009/10 season include his return to the Metropolitan Opera for Baron Ochs in *Der Rosenkavalier* in addition to singing Hunding in *Die Walküre* at the Oper der Stadt Köln; Heinrich in *Lohengrin*, Baron Ochs in *Der Rosenkavalier*, and Pogner in *Die Meistersinger von Nürnberg* with the Deutsche Oper Berlin; Sarastro in *Die Zauberflöte* at the Theatre du Capitole in Toulouse; and further performances of Hunding in *Die Walküre* with the Iceland Symphony Orchestra.

He also joins both the Iceland Symphony Orchestra and the Budapest Festival Orchestra on tour at Avery Fisher Hall for Beethoven's Symphony No. 9 and sings Schumann's *Geburtstag* at the Gewandhaus in Leipzig. Last season, he sang Sparafucile in *Rigoletto* and Sarastro in *Die Zauberflöte* at the Opéra National de Paris, Méphistophélès in *La damnation de Faust* with the Semperoper Dresden, Baron Ochs in *Der Rosenkavalier* with Deutsche Oper Berlin and King Marke in *Tristan und Isolde* at the Teatro Municipal de Santiago. He also returned to the United States for return engagements at the Metropolitan Opera as Vodnik in *Rusalka* and the Cincinnati May Festival for both Walter in *Luisa Miller* and Mozart's *Requiem*.

His concert performances include collaborations with many of the world's leading conductors including James Levine, Riccardo Muti, Sir Colin Davis, Bernard Haitink, Charles Mackerras, Christoph von Dohnányi, Jeffrey Tate, Christoph Eschenbach, Ivor Bolton, and Marc Minkowski.

His discography includes *Don Giovanni* and *Die Zauberflöte* with Arnold Östman (Decca), Bach's *St. John Passion* and the *St. Matthew Passion* (Phillips), Schumann's *Faustszenen* (Harmonia Mundi) and *Fidelio* with the London Symphony Orchestra and Sir Colin Davis.

拉爾臣

Lisa Larsson

女高音
soprano

原以長笛開展其事業的瑞典女高音拉爾臣，於巴塞爾學習聲樂，並以蘇黎世歌劇院為事業起點，與哈農庫特、威爾瑟-莫斯特等重要指揮家合作。首次瑞士以外的演出是在米蘭史卡拉大劇院，演唱《魔笛》的巴巴堅娜，由梅狄指揮。

她曾演唱的角色有：瑪賽利娜（《費黛里奧》）、安妮（《浪子的歷程》）、安珍（《自由射手》）、阿德麗（《蝙蝠》）、阿迪娜（《阿迪娜》）、奧斯卡（《假面舞會》）、泰坦妮亞（《仲夏夜之夢》）、波麗辛娜（《拉達密斯托》）及莫爾嘉娜（《阿爾辛娜》）。她曾於各大歌劇院亮相，如：科芬園皇家歌劇院、巴伐利亞國家歌劇院、蒙地卡羅歌劇院、萊比錫歌劇院、蘇黎世歌劇院、日內瓦大劇院、巴塞爾劇院、瑞典皇家歌劇院及丹麥歌劇院。她又曾經被邀出席參與各大音樂節：薩爾斯堡音樂節、琉森音樂廳、格蘭堡歌劇節及普羅旺斯艾克斯音樂節。

拉爾臣的音樂會演出同樣出色，曾與阿巴度、柏尼夫、夏丁、哥連·戴維斯爵士、費殊、雲尼斯、蘭格里、辛奈斯基等著名指揮合作，又曾與柏林愛樂樂團、維也納交響樂團、蘇黎世音樂廳樂團、薩爾斯堡室樂團、NHK交響樂團、馬勒室樂團等各大樂團同台演出。

2009/10樂季的演出包括：與馬勒室樂團、德意志不萊梅室樂愛樂團、蒙地卡羅愛樂、密爾沃基愛樂樂團及由史杜茲曼新創立的「Orfeo 55」樂團合作。

拉爾臣的錄音繁多，包括有：莫扎特的《唐喬望尼》（夏丁指揮）和《米特里達特》（費殊指揮）、韓德爾的《耶弗他》（史頓指揮）、巴赫的清唱劇（嘉狄拿爵士指揮）、聖誕及復活節神劇、聖母頌歌及多首清唱劇（湯·庫普曼指揮）。她的下一張專輯將是和蘇黎世音樂廳管弦樂團合作、冼文指揮的馬勒第八交響曲。



Following an early career as a flautist, Swedish soprano Lisa Larsson studied singing in Basel. She started her career at the Zurich Opera House in performances under Nikolaus Harnoncourt, Franz Welser-Möst and other important conductors. Her first engagement outside Switzerland was Papagena in *The Magic Flute* at the Teatro alla Scala in Milan under Riccardo Muti.

Her roles have included Marzelline (*Fidelio*), Anne Trulove (*The Rake's Progress*), Ännchen (*Der Freischütz*), Adele (*Die Fledermaus*), Adina (*Adina*), Oscar (*Un ballo in maschera*), Tytania (*A Midsummer Night's Dream*), Polissena (*Radamisto*) and Morgana (*Alcina*). She appeared at the Royal Opera House, Covent Garden, Bayerische Staatsoper, Opéra de Monte Carlo, Oper Leipzig, Opernhaus Zürich, Grand Théâtre de Genève, Theater Basel, the Royal Swedish and Danish Opera. She was also invited by major festivals such as the Salzburg Festival, Lucerne Festival, Glyndebourne Festival and the Festival d'Aix-en-Provence.

Equally at home on the concert platform, Lisa Larsson's appearances have include performances with Claudio Abbado, Mikhail Pletnev, Daniel Harding, Sir Colin Davis, Antonello Adam Fischer, Lawrence Renes, Louis Langrée, Vassily Sinaisky and orchestras such as the Berlin Philharmonic Orchestra, Vienna Symphony Orchestra, Zurich Tonhalle Orchestra, Camerata Salzburg, NHK Symphony Orchestra, Mahler Chamber Orchestra and many others.

In the 2009/10 season Lisa Larsson is collaborating with orchestras including the Mahler Chamber Orchestra, the Deutsche Kammerphilharmonie Bremen, the Monte Carlo Philharmonic Orchestra, the Milwaukee Philharmonic Orchestra and Nathalie Stutzmann's newly formed orchestra "Orfeo 55".

Lisa Larsson's numerous recordings include Mozart's *Don Giovanni* (Daniel Harding) and *Mitridate* (Adam Fischer), Handel's *Jephta* (David Stern) as well as Bach cantatas with Sir John Eliot Gardiner, the Christmas and Easter Oratorios, Magnificat and numerous cantatas conducted by Ton Koopman. Her next release will be Mahler's Symphony No. 8 under David Zinman with the Zurich Tonhalle Orchestra.

波爾

Jon-Michael Ball

男高音
tenor



美國男高音波爾的聲線被評為「強而有力」和「穩健」，《紐約太陽報》則盛讚他擁有「一件表達力豐富的優秀樂器、唱功紮實、極具劇場觸角。」他於2008年首次參與聖達菲歌劇院《比利·巴德》的演出，代替因病辭演的衛斯卡斯。他同時是聖達菲歌劇院2008年李察·突克卡基金大獎得主。

近期演出包括：堪薩斯州抒情歌劇院首演《皮拿科爾號》的拉克斯羅，2007/08樂季，他再次與奧蘭多歌劇院合作，演繹《唐喬望尼》的唐奧達維奧和《杜蘭朵》的龐。其他演出有：他於英國倫敦聖喬治教堂的首演、第二度參與聖達菲歌劇院見習計劃。2007年夏，他於秘魯利馬作南美首演。他是古柏鎮歌劇節青年美國藝術家計劃成員之一，他曾於菲臘·格拉斯《奧菲》一劇演唱記者一角。

他於2006/07樂季首度參與聖達菲歌劇院見習計劃，期間於《卡門》中演唱安德魯一角，他與奧蘭多歌劇院首次合作演出的劇目是《潘贊斯的海盜》。擅長演繹美國作品的他，曾與奧蘭多歌劇錄音室合作演唱《老實人》的主角、於美國歌劇計劃中，他曾飾演新劇《放逐》的詹士，另外他又和間奏歌劇院合作，演唱《魔笛》的塔米諾和《艾爾拔·埃林》的主角。

波爾於曼克頓音樂學院畢業，是著名男高音羅森舒恩的學生。他曾於曼克頓音樂學院歌劇錄音室主演過霍比《在那國家的一個月》(Albany Records) 的舒碧格斯基博士 (世界首演)。

American tenor Jon-Michael Ball has been described as having a “strong tenor voice” that is “consistently solid”. The *New York Sun* praised him as having a “lovely lyric instrument, solid technique, and a strong theatrical sense.” The final performance of Santa Fe Opera’s 2008 production of *Billy Budd* marked his company début when Jon-Michael stepped in for an ailing colleague as Red Whiskers. Jon-Michael is also the recipient of Santa Fe Opera’s 2008 Richard Tucker Foundation Award.

Recent engagement includes his début with Lyric Opera of Kansas City as Ralph Rackstraw in *H.M.S. Pinafore*. The 2007/08 season brought a return to Orlando Opera as Don Ottavio in *Don Giovanni* and Pang in *Turandot*. Other performances include Jon-Michael’s London, UK début in the concert series at St. George’s Bloomsbury and a return to Santa Fe Opera for his second apprenticeship. Summer 2007 marked his South American début in Lima, Peru. As a member of Glimmerglass Opera’s Young American Artist Program, Jon-Michael sang the role of the Reporter in Philip Glass’s *Orpheé*.

The 2006/07 season included his first Santa Fe Opera apprenticeship where he was seen as Andrés in *Carmen*, and his Orlando Opera début as Frederic in *The Pirates of Penzance*. Showcasing American Composers, the title role in *Candide* with Orlando Opera Studio, the role of James Joyce with American Opera Projects in their new work *Exiles*, Tamino in *Die Zauberflöte* and the title role in *Albert Herring*, both for Intermezzo Opera.

Jon-Michael is a graduate of Manhattan School of Music. A student of famed tenor, Neil Rosenshein, Ball performed multiple leading roles with Manhattan School of Music’s Opera Studio, most notably as Dr. Shpigelsky in the world première recording of Lee Hoiby’s *A Month in the Country* (Albany Records).

舒爾特

Eike Wilm Schulte

男中音
baritone



除連續12年參與享負盛名的拜萊特歌劇節外，舒爾特亦經常於各大歌劇院、劇院及音樂節中亮相，如：大都會歌劇院、維也納國家歌劇院、科芬園皇家歌劇院、史卡拉歌劇院、薩爾斯堡夏季及復活節音樂節、大阪華格納音樂節、布雷根茨音樂節及慕尼黑歌劇節等。

2009/10樂季，他會參與慕尼黑國家歌劇院的《阿莉雅德在納克斯》和《羅恩格林》，分別演唱音樂導師和特拉蒙的弗利德里希伯爵；柏林德意志歌劇院演唱弗利德里希伯爵和《崔斯坦和伊索爾德》的庫維納爾，以及在萊比錫歌劇院演唱《萊茵的黃金》的阿貝利希。他又會和波士頓愛樂合作演出貝多芬第九交響曲。

除了歌劇演出，他還經常參與音樂會的演出，如：在東京舉行、由阿巴度指揮柏林愛樂的Sony 50週年音樂會；在羅馬舉行、由仙奴波利指揮、RAI廣播的千禧音樂會2000；在鄧肯活演出、利雲指揮、觀眾逾16,000的馬勒第八交響曲，以及在巴黎舉行、由小澤征爾指揮法國國家交響樂團及波士頓交響樂團、共300,000人參與的戶外音樂會。

他的專輯有：全套《羅恩格林》、《沉默的女人》和《達芙尼》錄音 (DECCA 2005)、馬勒第八交響曲 (EMI 1992)、貝多芬第九交響曲及布魯赫納D小調第一彌撒曲 (Deutsche Grammophon 2001)。

舒爾特自19歲接受聲樂訓練，於科隆音樂大學師隨麥特尼舒。自1993年起，他成為威斯巴登黑森國家劇院及杜塞爾多夫萊茵德意志歌劇院的榮譽成員。2008年，他榮獲黑森州文化部頒發最高榮譽的歌德獎。

Appearing at the prestigious Bayreuth Festival for 12 consecutive years, Eike Wilm Schulte has performed regularly at such distinguished opera houses, theatres and festivals as, the Metropolitan Opera, the Vienna State Opera, the Royal Opera House, Covent Garden, La Scala, Salzburg's summer and Easter Festivals, the Wagner Festival in Osaka, the Bregenz Festival and the Munich Opera Festival, among others.

In the 2009/10 season, he sings music-master in *Ariadne auf Naxos* and Friedrich von Telramund in *Lohengrin* at the Munich State Opera; Friedrich von Telramund and Kurwenal in *Tristan und Isolde* at the Deutsche Oper Berlin and Alberich in *Das Rheingold* at the Leipzig Opera. He also collaborates with the Boston Philharmonic in Beethoven's Ninth Symphony.

He is also demanded as a concert singer. His concert engagements include the 50th Sony anniversary concert in Tokyo with the Berlin Philharmonic under Claudio Abbado, the Millennium Concert 2000 in Rome under Giuseppe Sinopoli, broadcast by RAI; Mahler's Eighth Symphony in Tanglewood under James Levine for an enthusiastic audience of 16,000; and an open-air concert in Paris with the French National and Boston Symphony orchestras under Seiji Ozawa for an audience of 300,000.

His discography includes the complete recordings of *Lohengrin*, *Die Schweigsame Frau* and *Daphne* (DECCA 2005), Mahler's Eighth Symphony (EMI 1992), Beethoven's Ninth Symphony and Bruckner's Mass No. 1 in D minor (Deutsche Grammophon 2001).

Eike Wilm Schulte began his vocal training at the age of 19 with Josef Metternich at the University of Music in Cologne. He is an honorary member of the Hessische Staatstheater Wiesbaden since 1993, and the Deutsche Oper am Rhein, Düsseldorf. In 2008, he was awarded the Goethe Medal by the State of Hessen's ministry of culture, the State's most prestigious cultural award.

科士打-威廉斯

Andrew Foster-Williams

低男中音
bass-baritone



科士打-威廉斯於皇家音樂學院畢業，現在該校任教。他最近與美國華盛頓國家歌劇院首演韓德爾《塔梅蘭諾》的利奧里，贏得《華盛頓報》以下好評：「科士打-威廉斯的演出讓人驚喜，他演唱第二幕詠嘆調的精彩演出，扣人心弦。」

近期演出包括：與倫敦交響樂團及哥連·戴維斯爵士合作的海頓《四季》(並以LSO Live 品牌發行專輯)、與賀力韋格指揮的香榭麗舍樂團合作貝多芬的《莊嚴彌撒曲》、與威爾遜-莫斯特指揮的克里夫蘭樂團合作巴赫的《路德彌撒曲》、與拉巴第指揮的紐約愛樂和及由尼爾遜指揮的史特拉斯堡愛樂合作的《彌賽亞》、與克萊茲堡指揮的蒙地卡羅愛樂樂團合作的史達特汶斯基《普切奈拉》，以及由尼凱帶領的古樂團巡迴法國演出海頓的《創世紀》。

其他歌劇演出有：於2009格蘭堡音樂節演唱浦賽爾《仙后》的男低音詠嘆調、並先後於法國巴黎、康城、第戎及紐約等地巡迴演出；又與指揮保頓合作演唱《耶弗他》的西卜、與指揮艾姆在萊茵國家歌劇院合作演唱《北方的子民》的博里、在馬克·摩利斯為英國國家歌劇院重新製作的《阿瑟王》中演唱冬之精靈和阿奧路斯、於博訥音樂節演唱《費加羅的婚禮》的伯爵、為英國國家歌劇院演唱《狄托的仁慈》的普比利奧、威爾斯國家歌劇院《灰姑娘》的阿利多羅、巴賽爾室樂團《浪子的歷程》的力克、科芬園皇家歌劇院《西部女郎》的拉肯斯、倫敦獨立歌劇院《佩利亞斯與梅麗桑德》的哥盧特等等。

Andrew Foster-Williams studied at, and is now an Associate of the Royal Academy of Music. He recently made his U.S. opera debut as Leone in Handel's *Tamerlano* with the Washington National Opera, prompting the following *Washington Post* review: "Andrew Foster-Williams was a delightful surprise, nearly stealing the show with his brilliant Act II aria".

Current engagements include Haydn's *Die Jahreszeiten* with the LSO and Sir Colin Davis (also to be recorded for LSO Live); Beethoven's *Missa Solemnis* with L'Orchestre des Champs Elysée and Phillipe Herreweghe; Bach's *Lutheran Mass* with The Cleveland Orchestra and Franz Welser-Möst; *Messiah* with New York Philharmonic with Bernard Labadie and with Strasbourg Philharmonic and John Nelson; Stravinsky's *Pulcinella* with the Orchestre Philharmonique de Monte Carlo and Yakov Kreizberg and Haydn's *Creation* in performances throughout France with Concert Spirituel and Hervé Niquet.

Opera appearances have included singing the bass arias in Purcell's *The Fairy Queen* at the 2009 Glyndebourne Festival and on a French tour including Paris, Caen and Dijon followed by performances in New York; Zebul in *Jephtha* with Ivor Bolton and Borée in *Les Boréades* with Emmanuelle Haïm at the Opera National du Rhin; Cold Genius and Aeolus in a new Mark Morris production of Purcell *King Arthur* for English National Opera; Il Conte in *Le nozze di Figaro* at the Beaune Festival; Publio in *La clemenza di Tito* for ENO; Alidoro in *La Cenerentola* for Welsh National Opera; Nick Shadow in *The Rake's Progress* with Basel Chamber Orchestra; Larkens in *La Fanciulla del West* at the Royal Opera House, Covent Garden and Golaud in *Pelléas et Mélisande* for Independent Opera, London, among others.

潘德利

David Pountney

製作總監兼旁述
director and narrator



潘德利憑著1972年於韋克斯福德歌劇節製作的《卡塔·卡芭諾娃》揚名國際。1975至1980年間，潘德利是蘇格蘭歌劇院的製作總監，期間他與威爾斯國家歌劇院製作一系列楊納傑克的劇作：《顏如花》、《死屋手記》、《馬可普洛斯事件》、《卡塔·卡芭諾娃》及《狡猾的小狐狸》。他於1977年為英國國家歌劇院製作大衛·貝克的《圖森特》世界首演，並於1980年成為該院製作總監，期間製作逾廿齣歌劇：《水仙女》、《命運》、《仲夏之婚禮》、《莫桑斯克的馬克白夫人》、《韓賽兒與葛蕾特》、《布魯切克先生的旅程》和《仙后》。

他曾製作超過十齣世界首演劇目，包括兩套由彼得·麥斯威爾·戴維斯爵士的作品，而他更為該劇譜詞，又曾經將多齣俄羅斯、捷克、德國及意大利歌劇翻譯成英語。

他自1992年起以自由身分工作，經常到蘇黎世、維也納國家歌劇院、慕尼黑巴伐利亞國家歌劇院，以及美國和日本的歌劇院。他與英國北部歌劇院和威爾斯國家歌劇院長期合作，曾憑著其在威爾斯和蘇格蘭的全套楊納傑克歌劇製作榮獲楊納傑克勳章；以及為北部歌劇院和布雷根茨藝術節製作馬天奈的《茱麗葉》和《希臘的激情》榮獲馬天奈勳章。他的製作曾兩度獲得奧利佛獎。他最近為魯爾音樂節製作歌劇《士兵》、在蘇黎世製作《猶太人》和《阿格莉萍娜》、為威爾斯國家歌劇院製作《霍凡斯基之亂》、於波修瓦劇院製作《卡門》，以及為布雷根茨藝術節製作《羅傑王》，自2003年起，他已經是該節的董事。未來他計劃於蘇黎世製作《沒有影子的女人》、布雷根茨藝術節製作溫伯格的《乘客》，以及為柏林德意志歌劇院製作《特洛伊人》。

潘德利榮獲英國司令勳章及1993年法國藝術及文字騎士勳章。

David Pountney became internationally known through his production of *Katya Kabanova* at the 1972 Wexford Festival. Between 1975-1980, David Pountney was Director of Production for Scottish Opera. His productions there featured a Janáček cycle in collaboration with Welsh National Opera of *Jenufa*, *House of the Dead*, *The Makropulos Case*, *Katya Kabanova* and *The Cunning Little Vixen*. He produced the world première of David Blake's *Toussaint* in 1977 at English National Opera and went on to become Director of Productions in 1980, directing over twenty operas including *Rusalka*, *Osud*, *The Midsummer Marriage*, *Lady Macbeth of Mtsensk*, *Hansel and Gretel*, *The Adventures of Mr Broucek* and *The Fairy Queen*.

He has directed over ten world premières, including two by Sir Peter Maxwell Davies for which he also wrote the libretto, and has translated many operas into English from Russian, Czech, German and Italian.

As a freelance Director from 1992 he has worked regularly in Zürich, at the Vienna State Opera, at the Bayerische Staatsoper Munich as well as opera houses in America and Japan, and in the UK has a long-standing association with Opera North and Welsh National Opera. He received a Janáček medal for his Janáček cycle in Wales and Scotland, and a Martinu medal for his productions of *Julietta* and *Greek Passion* at Opera North and the Bregenz Festival. His productions have twice won an Olivier award. He recently directed *Die Soldaten* for the Ruhr Festival, *La Juive* and *Agrippina* in Zurich, *Khovanshchina* for Welsh National Opera, *Carmen* at the Bolshoi, and *König Roger* for the Bregenz Festival where he has been Intendant since December 2003. Future plans include *Die Frau ohne Schatten* in Zurich, *The Passenger* (Weinberg) at the Bregenz Festival and *Les Troyens* at the Deutsche Oper, Berlin.

David Pountney was made a CBE and a Chevalier in the French Ordre des Arts et Lettres in 1993.

上海歌劇院合唱團

Shanghai Opera House Choir

懷特

合唱團團長兼聲樂指導

懷特的音樂足跡遍佈全球，他曾於超過20個國家，分別以聲樂家、鋼琴家、指揮身份演出，及以擔任指導、合唱團團長、教師及評判。他自1984年起至1997年共13年間出任聖地牙哥歌劇院的合唱團團長，成功製作多不勝數。他曾贏得多項聲樂大賽，當中包括大都會歌劇院全國遴選。懷特曾演唱的歌劇角色逾35個，經常於歐美等地與各大主要樂團演出古典及流行音樂會。

上海歌劇院合唱團是一個歷史悠久的音樂表演團體。五十多年來，該團在歌劇、清唱劇、交響合唱、無伴奏合唱、重唱與獨唱等各種聲樂表演形式方面，積累了豐富的保留劇目。近年來與世界著名藝術家合作的經典外國歌劇有：《卡門》、《阿依達》、《浮士德》、《杜蘭朵》、《波西米亞的生涯》、《茶花女》、《奧賽羅》、《羅密歐與茱麗葉》、《托斯卡》、《蝴蝶夫人》、《鄉村騎士》和《丑角》等；交響樂和清唱劇有：《四季》、貝多芬第九交響曲、馬勒第二、第三、第八交響曲、《依利亞》、《布蘭詩歌》、《浮士德的天譴》、《彌賽亞》、《安魂曲》和《聖母悼歌》；中國經典作品有：《黃河大合唱》、歌劇《雷雨》、《李白》和《賭命》等。

融合了東西方的音樂傳統，合唱團先後出訪了三十多個國家和地區，曾應邀參加了澳門國際音樂節、澳洲布里斯本國際音樂節、德國薩布呂肯歌劇節、香港藝術節、新加坡亞洲藝術節及芬蘭薩翁林納歌劇節等。

Martin Wright

Chorus master and vocal coach

Martin Wright's musical career has taken him all over the world, appearing in over 20 countries as vocalist, pianist, conductor, coach, chorus master, teacher and adjudicator. As Chorus Master at San Diego Opera for 13 years, from 1984 to 1997, Wright received critical praise for numerous productions. Winner of various vocal competitions, including the Metropolitan Opera National Council Auditions, Wright has sung over 35 operatic roles, and has appeared in classical and pops concerts with many major symphonies, both in the U. S. and in Europe.

Founded in 1956, the **Shanghai Opera House Choir** (SOHC) has a long-standing tradition and a wide-ranging repertoire which includes opera, oratorio and symphonic works as well as a cappella, solo and ensemble performances. Recent highlights have included opera performances with world-famous singers including *Carmen*, *Aida*, *Faust*, *Turandot*, *La Bohème*, *La Traviata*, *Otello*, *Roméo et Juliette*, *Tosca*, *Madam Butterfly*, *Cavalleria Rusticana* and *Pagliacci*. Performances with symphony orchestras have included *Four Seasons*, Beethoven's Ninth Symphony, Mahler's Second, Third and Eighth symphonies, *Elijah*, *Carmina Burana*, *Messiah* and *La Damnation de Faust*. SOHC also has a repertoire of Chinese traditional works such as the *Yellow River Cantata*, opera *Thunderstorm*, *Li Bai* and *The Wager*.

Bridging the music of the East and West, SOHC has travelled to more than thirty countries and regions. Recent international tours have included Macao International Music Festival, Brisbane International Music Festival, Saarbrücken Opera Festival, Hong Kong Arts Festival, Singapore Asian Arts Festival and Savonlinna Opera Festival.

上海歌劇院合唱團
Shanghai Opera House Choir

女高音	Soprano	女低音	Alto	男高音	Tenor	男低音	Bass
江燕燕	Jiang Yanyan	趙文英	Zhao Wenying	丁紅岩	Ding Hongyan	周小雷	Zhou Xiaolei
趙曉巍	Zhao Xiaowei	吳 旻	Wu Min	唐衛平	Tang Weiping	張慶新	Zhang Qingxin
吳 芸	Wu Yun	趙 慶	Zhao Qing	徐小明	Xu Xiaoming	李龍強	Li Longqiang
金玉蘭	Jin Yulan	許依芸	Xu Yiyun	李忠海	Li Zhonghai	于 欣	Yu Xin
孫祥琴	Sun Xiangqin	滕秀梅	Teng Xiumei	連龍海	Lian Longhai	陳惠民	Chen Huimin
曲宗安	Qu Zongan	方佳璐	Fang Jialu	孫曙光	Sun Shuguang	王達根	Wang Dagen
張 華	Zhang Hua	陸小燕	Lu Xiaoyan	遲喜秋	Chi Xiqiu	許敏剛	Xu Mingang
成美娟	Cheng Meijuan	王 兵	Wang Bing	唐鴻孩	Tang Honghai	徐 奇	Xu Qi
唐衛青	Tang Weiqing	陳 瑞	Chen Rui	劉崇德	Liu Chongde	叢培紅	Cong Peihong
張金宏	Zhang Jinhong	齊小妹	Qi Xiaomei	楊迎春	Yang Yinchun	黃軼群	Huang Yiqun
周菀青	Zhou Wanqing	唐 蔚	Tang Wei	鄭 瑤	Zheng Yao	馬懿歲	Zhang Lei
趙洳萱	Zhao Ruxuan	王 麗	Wang Li	王 飛	Wang Fei	鄭 重	Zheng Zhong
趙若冰	Zhao Ruobing	湯 琳	Tang Lin	韓柏川	Han Baichuan	張 磊	Zhang Lei
馬 倩	Ma Qian	史小可	Shi Xiaoke	孔東平	Kong Dongping	余 楊	Yu Yang
張 怡	Zhang Yi	王碧華	Wang Bihua	于浩磊	Yu Haolei	蕭聖濤	Xiao Shengtao
陳 莉	Chen Li			李少成	Li Shaocheng	陳朝賓	Chen Chaobin
袁思靜	Yuan Sijing					吳軼群	Wu Yiqun
劉 業	Liu Ye						
向 往	Xiang Wang						
吳志昊	Wu Zhihao						
黃靖懿	Huang Jingyi						
王培玲	Wang Peiling						
謝瑞珍	Xie Ruizhen						
羅經芳	Luo Jingfang						

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



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



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐恆
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
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* Fan Xing



* 張妹影
* Zhang Shu-ying

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



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 鮑爾菲
Philip Powell



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
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Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



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Ruth Bull

英國管 Cor Anglais



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Christopher Chen

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● 史安祖
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▲ 史家翰
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低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
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Vance Lee

低音巴松管 Contra Bassoon



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奧爾夫以中世紀樸實的詩歌，配合粗獷而節奏強勁的簡單調式和聲，創作出二十世紀最受歡迎的合唱經典，其勇敢剛強的聲樂部份，以鏗鏘有力的配器作陪襯。上海歌劇院合唱團、香港兒童合唱團，以及三位傑出獨唱家陳小朵、馬胡斯、廖昌永將攜手為觀眾獻上精彩的演出，並由指揮余隆為香港管弦樂團2009/10樂季劃上完美句號。

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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



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THE ROBERT H. N. HO
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何鴻毅家族基金駐團學員培訓計劃 The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身成為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

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夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

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節目 Programme

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