

莫扎特對薩里耶利 Mozart vs Salieri

14 & 15-6-2013

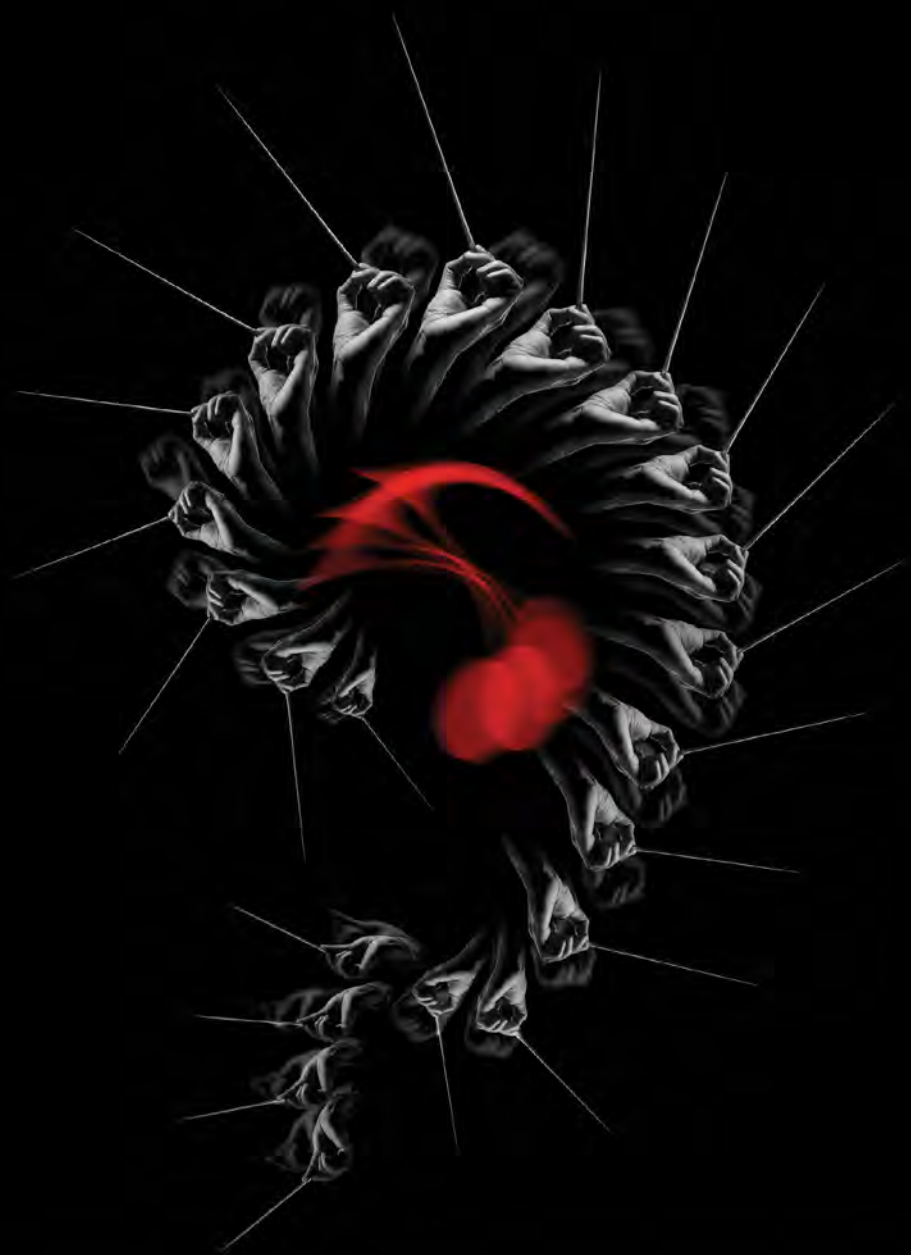
Fri & Sat 8pm

Hong Kong City Hall

Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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

莫扎特對薩里耶利

MOZART VS SALIERI

《劇院經理》

DER SCHAUSPIELDIREKTOR

(The Impresario)

獨幕說唱劇 Singspiel in one act

音樂 MUSIC 莫扎特 WOLFGANG AMADEUS MOZART

歌詞 LIBRETTO 戈特利布·史提芬尼 Gottlieb Stephanie

改編 ADAPTATION 茱莉亞·帕夫納 Julia Pevzner

英文改編 ENGLISH ADAPTATION 韋雲暉 Raff Wilson

中文翻譯 CHINESE TRANSLATION 施文慧 Sheryl Sze

中場休息 interval

《音樂至上，文字為次》

PRIMA LA MUSICA E POI LE PAROLE

(First the music, then the words)

獨幕喜劇 Divertimento teatrale in one act

音樂 MUSIC 薩里耶利 ANTONIO SALIERI

歌詞 LIBRETTO 喬望尼·巴提斯塔 Giovanni Battista Casti

中文翻譯 CHINESE TRANSLATION 施文慧 Sheryl Sze

DAVID STERN

指揮/古鍵琴 conductor/harpsichord

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角色 CAST

MOZART *Der Schauspieldirektor*

素心夫人，經驗豐富的歌劇演唱家 Madame Heartfelt, a well-seasoned opera singer	SARA HERSHKOWITZ
銀音小姐，年輕美麗的歌劇演唱家 Mademoiselle Silvertone, a beautiful young opera singer	NATALIE PÉREZ
畢夫，喜劇歌手 Buff, a buffo singer	VIRGILE ANCELY
鳥語先生 Monsieur Songbird	陳永 CHEN YONG
艾勒先生，銀行家 Monsieur Eiler, a banker	冼振東 SIN CHUN-TUNG*
法蘭克先生，劇院經理 Monsieur Frank, an impresario	林澤群 PICHEAD AMORNSOMBOON

SALIERI *Prima la musica e poi le parole*

托蓮娜，喜劇歌手 Tonina, a comic singer	NATALIE PÉREZ
埃利奧諾拉，女主角 Eleonora, a prima donna	CHANTAL SANTON JEFFERY
詩人 The Poet	PIERRICK BOISSEAU
作曲家 The Composer	VIRGILE ANCELY

*承蒙香港話劇團允許參與演出 Appearance with kind permission of the Hong Kong Repertory Theatre

J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

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

Sam Olliver, *South China Morning Post*

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會

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(梵志：清淨之志，登：達到)



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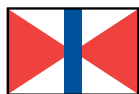
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莫扎特對薩里耶利

MOZART VS SALIERI

薩里耶利（1750-1825）生於萊尼亞戈（在威尼斯附近），十六歲不到就離開意大利，被帶到維也納繼續學習音樂，此後一直留在維也納，還成了當地最著名的樂壇人物，當上奧地利皇帝宮中的音樂總監。他同時是位名師，學生包括貝多芬、舒伯特、徹爾尼和李斯特。他創作的歌劇約五十齣，都是當時最受歡迎的劇目。

可是，這一切對大多數人來說毫無價值——他們眼中的薩里耶利只是「殺害莫扎特（1756-1791）的人」而已。傳聞的始作俑者卻是薩里耶利本人：他自覺虧待了晚輩莫扎特，心存內疚，同時由於精神不穩，一度相信了自己的幻覺。俄羅斯人得悉這則傳聞後，普希金據此寫了一首詩，傳聞更變得甚囂塵上，之後，林姆斯基—高沙可夫又以這個題材創作歌劇《莫扎特與薩里耶利》，1897），而最後一擊則是彼得·謝弗的話劇，後來改編成熱門電影《莫扎特傳》，令一群容易受騙的人更深信不疑——可憐這些人還以為電影與現實真的有關。

這傳聞是假的。在傳聞廣泛流傳之前，羅西尼曾直接問過薩里耶利：「有天我跟薩里耶利開玩笑說：『貝多芬真好運。他天生懂得怎樣自保，所以就不跟你晚膳了——不然你可能把他送到陰間，就像莫扎特那樣。』」薩里耶利答道：『你看我會投毒嗎？』」薩里耶利1825年5月7日在維也納與世長辭，臨終仍堅稱自己清白。他對作曲家莫舍勒斯說：「我向你保證，我是個正人君子，說我殺害莫扎特完全無稽。告訴世人，這是老薩里耶利臨終告訴你的。」當然他不會承認啊，是不？但不少醫學證據都指出薩里耶利是清白的。也許大家永遠無法得知莫扎特的真正死因，卻完全可以排除是被其他作曲家毒殺。

Antonio Salieri (1750-1825) was born in Legnago, near Venice. Shortly before his 16th birthday he left Italy and was taken to Vienna to continue his musical studies. He remained in the city for the rest of his life, becoming its most eminent musical figure, serving as Music Director to the Emperor and a leading teacher counting Beethoven, Schubert, Czerny and Liszt among his pupils. He also composed around 50 operas which were among the most popular of the day.

But all this counts for nothing in the eyes of most people for whom Salieri was simply “the man who murdered Mozart (1756-1791)”. Salieri started the rumour himself when, beset by guilt at what he believed to be his shabby treatment of the younger man, he gave way to the delusions which were a symptom of an increasing mental instability. The rumour reached Russia and Alexander Pushkin spread it still further by publishing a poem about it. Then, Rimsky-Korsakov got hold of the idea and wrote an opera about it (*Mozart and Salieri*, 1897), and the final straw came when Peter Shaffer devised a play which was turned into a smash-hit movie, *Amadeus*, which gave the rumour ultimate credence in the eyes of those gullible souls who labour under the pathetic delusion that movies have some connection with reality.

The rumour is false. Even before it had begun to circulate widely Rossini tackled Salieri head-on; “One day I said to Salieri as a joke ‘It’s lucky for Beethoven that his instinct for self-preservation leads him to avoid dining with you, otherwise you might pack him off to the next world as you did Mozart.’ ‘Do I look like a poisoner?’ Salieri replied.” Moments before his death in Vienna on 7th May 1825, Salieri was still protesting his innocence, declaring to the composer Ignaz Moscheles; “I can assure you as a man of honour that there is no truth in the absurd report. Tell the world that old Salieri, who is on his deathbed, has told this to you.” He would deny it, wouldn’t he? But medical evidence continues to back up Salieri’s claim to innocence; we may never know exactly why Mozart died, but we can safely rule out poisoning by a fellow-composer.

但兩人競爭激烈卻是不爭的事實。1786年2月7日，兩人更在維也納美泉宮橘園對壘—一要是導演出知悉這件事又把它改得面目全非的話，就會將這次對壘說成是「歌劇大戰」。奧地利皇帝約瑟夫二世同時委約了兩人分別創作一齣獨幕短歌劇，為他姐妹克里斯汀·馬里與夫婿薩斯—德欽金爵（荷蘭總督）來訪誌慶。慶祝會當日先有大型午餐會（音樂由薩里耶利所撰），之後上演一齣歌劇（但節目表上卻把作曲家的名字隱去）。這齣歌劇結束後，觀眾就把椅子轉向大廳的另一端，觀賞第二齣歌劇。至於哪齣歌劇更優秀，後世已有答案—已故學者薩爾特曾說：「歌劇史充滿反諷。其一就是：如果有人知道薩里耶利《音樂至上，文字為次》一劇的話，也是全靠莫扎特《劇院經理》。」但時人見解卻大相逕庭。《音樂至上，文字為次》（當日的第二齣）馬上瘋魔全城，往後兩星期在維也納不同的劇院搬演過三次，全都大獲好評。

薩爾特認為，《音樂至上，文字為次》之所以成功，主要由於「劇本高明」，而且由於薩里耶利身為宮廷作曲家，無論經驗和資源都比莫扎特多得多—這時莫扎特來到維也納還不到三年，而薩里耶利收取的報酬也比莫扎特高許多。劇本出自卡斯特總督手筆，靠大量時事話題和「拙劣的雙關語」（這個講法出自英人愛德華·丹特。他曾將劇本大意譯成英語）討好觀眾。而此劇被遺忘的原因倒不是薩里耶利的音樂，而是劇本一時話題總有時限，大部分的內容後世觀眾都看不懂了，於是失去共鳴。

That there was rivalry between the two is, however, incontestable, and that rivalry came to head in the afternoon of 7th February 1786 when, in the Orangery of the Schönbrunn Palace in Vienna, the two composers clashed head-to-head in what, were any movie directors to get hold of the story and fabricate it beyond all recognition, could be described as the Battle of the Operas. Emperor Joseph II had commissioned both Mozart and Salieri to compose short one-act operas for a celebration he was holding to mark the visit of his sister Christine Marie and her husband, the Duke of Saxe-Tecken, the Governor-General of the Netherlands. There was a huge luncheon (with incidental music supplied by Salieri), after which the first of the operas was performed (the composers' names were omitted from the original programme). Then, as soon as that was finished, the audience turned their chairs around to face the other end of the room where the other was staged. Posterity has decided which was the better of the two; to quote the late Lionel Salter, "It is one of the small ironies with which operatic history is littered that Salieri's *Prima la musica e poi le parole* (First the Music, then the words) is known, if at all, only because of Mozart's *Der Schauspieldirektor*". But contemporary opinion was quite different. Salieri's opera (which was the second to be performed on that occasion) became an instant hit and was subsequently performed to great success three more times in different Viennese theatres over the course of the next two weeks.

Salter suggests that the success of *Prima la musica e poi le parole* was due in large part to its "skilfully constructed libretto" and, as Court Composer, Salieri had considerably more experience and resources than Mozart, who had been resident in Vienna less than three years (Salieri had also received a considerably higher fee for his opera than had Mozart). The libretto was crafted by Giovanni Battista Casti and pandered to the audience by incorporating numerous topical references and - to quote Edward Dent who made a rough English translation - "appalling puns"; and it is this, rather than Salieri's music, which has led to the opera's descent into obscurity. For, as with any topical issue, it quickly loses both its relevance to audience who can no longer understand, much of the text.

莫扎特對薩里耶利

MOZART VS SALIERI

《音樂至上，文字為次》講述搬演一齣歌劇幕後的爾虞我詐，還有詩人（男高音）與作曲家（男低音）之間必然發生的衝突。卡斯蒂當時正與另一頂尖劇作家龐蒂爭一日之長短，於是在劇中借題發揮，又影射一樁樂壇醜聞（著名閹人歌手馬切斯被十五歲女歌手南茜·史托勒斯模仿醜化）。劇情虛構人物奧比斯奧伯爵委約作曲家與詩人寫作歌劇，但只有四天寫作時間（有人因此誤會薩里耶利只花了四天就完成《音樂至上》）。作曲家提議詩人根據現存樂曲填寫新詞（誰會留意歌詞？觀眾要的是悅耳的旋律，吹口哨時能吹的悅耳旋律！）。伯爵要求讓情人伊琳諾拉飾演主角（女高音）。伊琳諾拉前來拜會作曲家展示自己的歌藝，根據當時幾首大熱歌劇詠嘆調（全部選自「真正的」歌劇），唱出美妙的仿作樂段，卻高傲地視詩人如無物。作曲家和詩人動手寫作時，詩人的情人托蓮娜來到，也要求參演。她也當場「露兩手」展現戲劇和聲樂的高超技藝，又把兩位男士當作道具，令兩人又驚又喜。伊琳諾拉來到，準備試唱她的詠嘆調。兩個女歌手又免不了爭奪唱劇中第一首詠嘆調的機會。問題解決辦法是：詩人和作曲家讓兩人同時唱出各自的詠嘆調。

Prima la musica e poi le parole tells of the behind-the-scenes shenanigans which lead up to the staging of an opera and the inevitable conflicts between poet (tenor) and composer (bass). Casti drew on the well-known rivalry between himself and another leading librettist of the day, Lorenzo da Ponte, as well as the notorious scandal in which the 15-year-old singer, Nancy Storace, had cruelly mimicked the celebrated castrato Luigi Marchesi. The opera opens as composer and poet are arguing about how to fulfil a commission from the fictitious Count Opizio with only four days to go (giving rise to the false legend that Salieri completed *Prima la musica* in an equally short space of time). The composer suggests the poet write new words to music already written (Who ever pays attention to the words? All any audience wants is a good tune they can whistle!). The count has commanded that his mistress, Eleonora, be allowed to sing the principal soprano role, and she arrives to demonstrate her vocal talents to the composer, loftily ignoring the poet and producing several wonderful parodies of arias from popular (real) operas of the day. While the men are getting down to work on the opera, the poet's own mistress, Tonina, arrives demanding a role and, as she exhibits her dramatic and vocal prowess, gets the two men to serve as her props, much to their consternation and amusement. Eleonora returns to try out her new aria and an inevitable argument breaks out between the two singers over who is to sing the opening aria. It is eventually resolved when poet and composer allow them to sing their arias simultaneously.

回望歷史，雖然大家都很想乾脆把1786年2月7日的比試（「莫扎特對薩里耶利」）視為兩人的「埋身肉搏」，但事實上要比試的是風格一兩種截然不同的歌劇風格，到底維也納的藝評家喜歡哪種？薩里耶利代表壯麗的意大利風格（華麗的詠嘆調、真情流露而誇張的姿態、唱的是「異域的」語言（羅馬的語言），而莫扎特則代表較深藏不露、較直接的風格（幾首樂曲之間穿插大段大段的德語說白）。結果，莫扎特《劇院經理》由四首獨立的聲樂曲組成，另加一首序曲。劇本由戈特利布·史提芬尼撰寫，劇作家本人還粉墨登場，飾演法朗克（只說不唱的角色）——也就是標題所指的「劇院經理」。莫扎特說此劇是「帶有音樂的喜劇」，而歌劇評論人朱利安·路斯頓則認為此劇與薩里耶利《音樂至上，文字為次》「南轅北轍」。但到底薩里耶利《音樂至上，文字為次》為何能佔上風？是因為那天下午在美泉宮橘園第一齣搬演的就是《劇院經理》？還是因為薩里耶利在維也納上流社會實在太有名望？還是因為《音樂至上，文字為次》劇本充斥時事話題？這個我們也說不準。《劇院經理》三天後在維也納卡達托劇院公演，雖然後來也二度重演，但卻從沒有在維也納流行起來。儘管如此，《劇院經理》也不算失敗，還令他事業和私生活都春風得意。

Although it is tempting to look back on the Mozart vs Salieri contest of 7th February 1786 as being a simple head-to-head between the two composers, it was, in fact, a test to see which of two rival operatic styles was the most popular with the Viennese cognoscenti. Salieri represented the grand Italian style, with florid arias and demonstrative dramatic posturing in the “exotic” language of Rome, while Mozart represented the drier, more direct style of isolated musical numbers interspersed between large swathes of spoken dialogue in German. As a result, Mozart’s contribution comprised four independent vocal numbers and an overture to a libretto by Gottlieb Stephanie, the librettist actually taking the speaking role of Frank, the eponymous impresario. Mozart himself described it as a “Comedy with Music”, and, as opera critic Julian Rushton has suggested, it “makes a crude contrast” with Salieri’s work. But how much the fact that Mozart’s *Der Schauspieldirektor* (The Impresario) was performed first on that notable afternoon in the Orangery of the Schönbrunn Palace counted against it, or that Salieri held such an eminent position in Viennese society, or that the libretto for *Prima la musica, poi le parole* was so full of topical references, we cannot tell. It was publicly performed in the city’s Kärntertor theatre three days later and put on twice more, but never caught on with the Viennese public of the day. It was not, however, in any way a failure, and Mozart basked in what was not just a professional but also a profoundly personal success.

莫扎特對薩里耶利

MOZART VS SALIERI

廿一歲的莫扎特早已嘗過初戀滋味，對象是十七歲的歌手亞萊西亞·韋伯。韋伯的家在曼海姆，莫扎特就在她家中逗留了好久。兩人經常幻想將來能一起生活，一起工作—她成了知名歌劇歌手，他就寫作出色的歌劇來讓她大展歌喉。可是最後這段感情卻無疾而終：亞萊西亞另嫁他人，莫扎特娶了亞萊西亞其中一個妹妹。可是《劇院經理》終於讓莫扎特圓夢了：女高角色素心夫人就是特別為亞萊西亞〔她當時已嫁人，名字變成「亞萊西亞·蘭奇」〕而寫的。劇中還有三個要唱歌的角色，包括第二女高音〔銀音小姐〕和星級男高音烏語先生。

此劇劇情圍繞歌手之間的紛爭〔關於報酬和節目表上的排名次序〕。法朗克為演員和歌手試音時，老演員畢夫在場提意見，還有銀行家艾拿〔他也不想自己的情人菲爾女士能參演〕監督。兩位女高音也來了試音，但兩人也要求飾演女主角。沃日爾桑介入，試圖令大家以和為貴，最後畢夫〔原來他是個不錯的男低音呢〕也加入協助，眾人最後同意為藝術而消弭分歧。

中譯：鄭曉彤

At the age of 21, he had experienced his first passionate love affair. It was with a 17-year-old singer named Aloysia Weber. Mozart spent much time at the Weber's house in Mannheim where the two of them would dream away the hours imagining a time when they could live and work together, she as a famous opera singer, he composing great operas in which she could display her talents. It never came to anything; Aloysia married someone else and Mozart married one of Aloysia's sisters. But with *Der Schauspieldirektor* Mozart was able to show that both of them had finally fulfilled their juvenile dreams by conceiving the soprano role of Madame Heartfelt specifically for Aloysia (by then married and known as Aloysia Lange). There were three other singing roles in the work, a second soprano (Mademoiselle Silvertone) and a star tenor, Monsieur Songbird.

The comedy of *Der Schauspieldirektor* revolves around the disputes between the singers, who argue over pay and prominence in the billing. Frank, advised by an old actor, Buff, and overseen by the banker, Eiler (who is keen that his own mistress, Madame Pfeil, be given a role) auditions actors and singers including the two sopranos, both of whom demand to be the leading lady. Vogelsang intercedes in a bid to keep the peace and in the end, joined by Buff, who turns out also to be a reasonable bass singer, they agree to bury their differences in the interest of their art.

Dr Marc Rochester

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史頓

DAVID STERN

指揮/古鍵琴 Conductor/Harpsichord



Photo: Sergei Berniniev



史頓生於紐約，現為以色列歌劇院音樂總監，並為巴黎火歌劇院及古樂器團的創辦人及總監。他經常以客席指揮身份巡迴世界演出，最近曾到訪維也納交響樂團及海頓樂團。他又曾到歐洲各大歌劇院指揮，如皇家鑄幣局歌劇院、里昂歌劇院、英國歌劇院，並曾經分別擔任瑞士聖加侖歌劇院音樂總監（共四年）及科隆室樂團的客席首席指揮（曾與樂團於琉森音樂節及卡奈基音樂廳首演）。

他最近與火歌劇合作錄製及巡迴演出J. C. 巴赫的歌劇《撒奈達》（由他指揮2011年萊比錫巴赫音樂節的首演），此錄音由ZigZag/Outhere廠牌發行，榮獲法國音樂雜誌《Classica》的CHOC大獎。史頓和火歌劇院為此廠牌的專屬藝術家，並與女中音迪希錄製一張收錄法國浪漫時期歌曲的大碟。2014年，他將會把全新委約作品《所以兒童》（一齣老少咸宜，靈感源自莫扎特的《女人心》）帶到巴黎的香榭麗舍劇院，作品可視為《女人心》的前傳，由法國作曲家巴奇創作（為古樂器而寫）、作家舒密特作詞、胡夫設計舞台。

A native New Yorker, David Stern is Music Director of the Israel Opera and Founder/Director of the Paris-based opera studio and period-instrument ensemble, Opera Fuoco. He is a frequent guest with orchestras around the globe. Recent engagements have included the Vienna Symphony and the Haydn Orchestra. Invitations as opera conductor have taken him to European houses including La Monnaie, Opéra de Lyon, The English National Opera, and St Gallen, Switzerland, where he was Music Director for four years. He was previously principal guest conductor of Concerto Köln, with whom he had his débuts at the Lucerne Festival and Carnegie Hall.

With Opera Fuoco, Stern recently recorded and toured a fully staged production of Johann Christian Bach's opera, *Zanaida*, which he premièred at the 2011 Bachfest in Leipzig. His recording of this work on the ZigZag/Outhere Label received a 'CHOC' award from the French magazine *Classica*; David and Opera Fuoco record exclusively for this label, and will soon issue a new recording of French romantic Cantatas with Karine Deshayes. In 2014, he will bring a newly commissioned work to the Théâtre des Champs Elysées in Paris, a prequel to Mozart's *Così fan tutte*. Opera Fuoco's *Così Fanciulli* is an opera for audiences young and old, with music written for period instruments by French composer, Nicolas Bacri, text by author Éric-Emmanuel Schmitt and a staging by Jean-Yves Ruf.

賀爾斯科維茲

SARA HERSHKOWITZ

女高音 Soprano

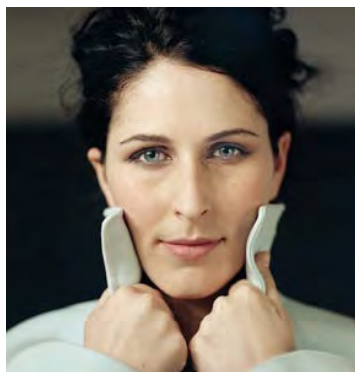


Photo: Danielle Coak

賀爾斯科維茲在美國洛杉磯出生，自2007/08樂季起加入德國不萊梅劇院為劇院成員。她曾獲德國權威音樂雜誌《歌劇世界》兩度提名為年度歌唱家，包括2010年演繹《唐喬望尼》的安娜、以及2008年於莫扎特/徹諾文歌劇《柴伊德—阿達瑪》德國首演中飾演柴伊德一角。

賀爾斯科維茲經常為史頓的巴黎火歌劇院作客席演出，包括《劇院經理》的素心夫人、J. C. 巴赫《撒奈達》的主角扎那伊達、以及《唐喬望尼》的安娜等等，後者更於2010年通過ARTE歐洲電視聯合協會作廣播。同年，她又獲邀亮相倫敦著名的羅森博萊特獨唱系列，於英國BBC電台第三台節目In Tune演唱精選葛利格及舒曼歌曲。她的出色表現獲英國《金融時報》讚賞為「在歐洲掀起熱潮」的年青美國歌唱家。2011年，她首度亮相以色列歌劇院，演出《魔笛》夜后一角。

賀爾斯科維茲於美國曼克頓音樂學院完成聲樂演出文學士課程，並曾獲維也納「古典狂熱」歌唱比賽聽眾大獎。

Sara Hershkowitz was born in Los Angeles, USA, and has been a regular ensemble member of Theater Bremen since season 2007/08. She is the recipient of two nominations in Opernwelt for Singer of the Year; in 2010 for her portrayal of Donna Anna in *Don Giovanni*, and in 2008 for her portrayal of Zaide in the German Premiere of Mozart/Czernowin's *Zaide-Adama*.

Hershkowitz has been a frequent guest of David Stern's Paris-based ensemble Opera Fuoco, with which she has performed roles such as Madame Heartfelt (*Der Schauspieldirektor*), the title role in *Zanaida* by Johann Christian Bach, and Donna Anna (*Don Giovanni*), which was broadcast on ARTE in 2010. That same year she was invited to sing in London's prestigious Rosenblatt Recital Series, for which she sang selected songs by Grieg and Schumann on the BBC Radio 3 'In Tune' programme. She was praised by the *Financial Times* as a young American singer "making waves in Europe". She made her debut at the New Israeli Opera in 2011 as the Queen of the Night in Mozart's *The Magic Flute*.

Hershkowitz received her B.A. in vocal performance from the Manhattan School of Music, and the Audience Award in the Klassik-Mania Vocal Competition in Vienna.

佩雷斯

NATALIE PÉREZ

女高音 Soprano



女高音佩雷斯來自法國，八歲開始學習音樂，後於倫敦市政廳音樂戲劇學院接受訓練。佩雷斯於2009年代表學院參加加芙連費莉亞青年歌唱家大賽獲得亞軍。2011年，佩雷斯加入巴黎火歌劇院的歌劇工作室，參與 J. C. 巴赫失傳多年的歌劇《撒奈達》之現代世界首演，飾演西瑟奧。演出由史頓指揮，是萊比錫巴赫音樂節的節目之一。

佩雷斯於倫敦漢普斯特德花園歌劇院演出蒙台威爾弟的《奧爾歐》〔2012年11月〕，飾演音樂精靈及尤麗迪采，並在巴比肯藝術中心演出布列頓歌劇《仲夏夜之夢》的蜘蛛網精靈〔倫敦市政廳劇院製作、2012年2月〕。佩雷斯曾兩度勝出萊因伯格堡室內歌劇節的國際聲樂大賽。

佩雷斯從與貝恩菲爾德及其領導的「火與灰燼樂團」的合作當中，對早期音樂產生濃厚興趣。她和樂團於2012年演出一系列音樂會：包括於美國邁阿密的熱帶巴羅克音樂節亮相，演出蒙台威爾弟的多首牧歌，以及於法國巡迴演出「普爾欽奈拉」音樂會，演出主題圍繞巴羅克作曲家彼高利斯與木偶大師里昂奈的作品。

French soprano Natalie Pérez began her musical studies at the age of eight, continuing at the Guildhall School of Music and Drama in London. Natalie represented her school at the Kathleen Ferrier Bursary for Young Singers competition in 2009 and won the Joyce Budd (2nd) Prize. In 2011 Natalie joined the Atelier Lyrique of Opera Fuoco, with whom she re-created the role of Cisseo in the modern première of J. C. Bach's long-lost opera *Zanaida*, conducted by David Stern in the Bachfest Leipzig.

She has performed the roles of La Musica and Euridice in Monteverdi's *Orfeo* with Hampstead Garden Opera (Nov 2012) and performed the role of Cobweb in Guildhall's production of Britten's *A Midsummer Night's Dream* at the Barbican Centre (Feb 2012). Natalie was a two times winner of the Internationaler Gesangswettbewerb of the Kammeroper Schloss Rheinsberg.

Natalie discovered a passion for early music with Jay Bernfeld and the ensemble Fuoco e Cenere, with whom she performed in a series of concerts in 2012 including the Tropical Baroque Festival in Miami, a concert of Monteverdi madrigals, and in a French tour of "Pulcinella", a concert around the works of Pergolesi with Puppetmaster Bruno Leone.

潔芙麗

CHANTAL SANTON JEFFERY

女高音 Soprano



法國女高音潔芙麗於1999年作舞台首演，於巴黎香榭麗舍劇院參與由鄭明勳指揮的《自由射手》歌劇演出，飾演伴娘一角。她自2001年起經常與法國國家歌劇團ARCAL合作，演出多部歌劇製作的主要角色。在音樂會演出方面，她的曲目極為廣泛，涵蓋法國巴羅克作品以至威爾第的《安魂曲》等等。她熱愛當代音樂，曾於法國、德國、威爾斯、意大利、比利時、日本等地參與多套新作的世界首演。法國作曲家韋里耶爾根據影后珍娜羅蘭在卡薩維蒂電影《首演之夜》裡飾演的人物，為潔芙麗度身創作一個角色。

她和國際知名的音樂座談合奏團亦經常合作，亮相多個巴羅克音樂節。她最近曾與巴黎火歌劇院演唱泰利《最後的審判》、與法國音樂議會樂團演出古典法國歌劇獨唱會、演唱布拉姆斯《德意志安魂曲》，以及海頓《納爾遜彌撒曲》等等。其他重要演出還包括於法國利莫日歌劇院演出莫扎特《唐喬望尼》的安娜及莫扎特《安魂曲》；與指揮家大衛·史頓合作，演唱浦賽爾《狄多與依尼阿斯》的主角狄多及巡迴演出《唐喬望尼》（飾演艾爾維拉）；以及於蒙彼利埃歌劇院演出浦賽爾《阿瑟王》的女主角等等。

French soprano Chantal Santon Jeffery made her stage debut in 1999 in *Der Freischütz* (a bridesmaid) conducted by Myung-Whun Chung in the Théâtre des Champs-Élysées. She has regularly worked with the French national opera company ARCAL since 2001, performing major roles in various productions. In concert, she has performed an extremely varied repertoire, ranging from French Baroque to Verdi's *Requiem*. Her love of contemporary music has led her to become involved in several world premiere performances in France, Germany, Wales, Italy, Belgium and Japan. French composer Frédéric Verrieres is currently composing a role for her based on Gena Rowlands's character in Cassavetes' *Opening Night*.

With the internationally acclaimed ensemble Il Seminario Musicale, she has sung in numerous baroque festivals. She recently sang in Telemann's *Der Tag des Gerichts* with Opera Fuoco; a classical French opera recital with Parlement de Musique; Brahms' *Ein Deutsches Requiem*; and Haydn's *Nelson Mass*. Other highlights include Donna Anna in Mozart's *Don Giovanni* and *Requiem* at the Limoges operahouse; Donna Elvira in a touring production of *Don Giovanni* conducted by David Stern with whom she also sang the title role in *Dido And Aeneas*; as well as the lead soprano role in *King Arthur* by Purcell at the Montpellier Opera.

陳永

CHEN YONG

男高音 Tenor



陳永於香港演藝學院聲樂系碩士畢業，其後修畢維也納音樂及演藝大學的研究生課程。

他曾於2004年及2005年勝出比賽，贏得獎學金參加上海國際歌劇大師班系列。2007年4月，他於上海大劇院與上海交響樂團合演比才的《卡門》（飾雷蒙達多），並曾經參與法國阿維尼翁的橙歌劇節的製作。

2007年9月，他贏得全數獎學金到香港演藝學院進修，他曾參與的學院製作包括：浦契尼的《賈尼·史基基》和《波希米亞的生涯》（餘魯杜夫）。他曾飾演的其他角色包括：唐尼采第的《軍中女郎》的唐尼奧（非凡美樂製作）和《卡門》的唐荷西（香港歌劇院製作）。2012年，他曾擔任威爾第《安魂曲》的男高音獨唱。

Tenor Chen Yong received his master's degree in vocal performance from the Hong Kong Academy for Performing Arts and finished his postgraduate programme at the University of Music and Performing Arts, Vienna.

In 2004 and 2005 he participated in the Shanghai International Opera Masterclass series winning the highest place in the scholarship contest to participate. In April 2007 he sang Le Remendado in Bizet's *Carmen*, conducted by maestro Michel Plasson, with the Shanghai Symphony Orchestra at the Shanghai Grand Theatre. As part of the production he rehearsed with the company of the Orange Opera Festival in Avignon, France.

In September 2007 he received a full scholarship to study at the Hong Kong Academy for Performing Arts. With the Academy he has sung Puccini's *Gianni Schicchi* and *La Bohème* (as Rudolfo). Other recent roles include Tonio in Donizetti's *La Fille du Régiment* with Musica Viva, and Don Jose in *Carmen* with Opera Hong Kong. In 2012 he sang tenor solo in Verdi's Requiem.

博爾舒

PIERRICK BOISSEAU

男中音 Baritone



博爾舒畢業於英國倫敦皇家音樂學院（RCM）及法國凡爾賽宮巴羅克音樂學院，以羅西尼歌劇《布魯基諾先生》的高登齊奧一角（倫敦皇家音樂學校RAM）作為歌劇首演。自此，博爾舒活躍於舞台，包括於倫敦韓德爾音樂節演出韓德爾的《弗拉維奧》、與巴黎國家歌劇院錄音室巡迴演出浦契尼的《波希米亞生涯》、於里昂國家歌劇院演出蒙台威爾弟的《奧爾歐》（畢克特指揮），以及演出薩里耶利的歌劇《音樂至上，文字為次》（史頓指揮）、莫扎特《費加羅的婚禮》及浦賽爾《狄多與依尼阿斯》等等。近期的重要演出包括：於阿姆斯特丹音樂廳及蘇黎世巡迴演出音樂會、於巴黎喜歌劇院演出（嘉狄拿爵士指揮），以及於維也納音樂廳與巴黎火歌劇團演出J. C. 巴赫的歌劇《撒奈達》（由Zig-Zag Territoires發行錄音）等。他並曾演出多個神劇音樂會，包括於歐洲及美國等地演出巴赫的聖約翰受難曲及舒拔的G大調彌撒曲。

2012/13樂季的演出包括與史頓及巴黎火歌劇團於馬爾他演唱《撒奈達》及於法國伯恩國際巴羅克音樂節及凡爾賽宮皇家歌劇院演出盧利的《阿瑪迪斯》。此外，他又與指揮家胡薩及其創辦的抒情天才合奏團合作灌錄薩基尼的《雷諾》，於法國梅斯武器庫音樂廳現場錄音。

Pierrick Boisseau studied at the Royal College of Music, London and the Centre for Baroque Music in Versailles. He made his operatic stage début as Gaudenzio in Rossini's *Il Signor Bruschino* at the Royal Academy of Music. Since then he has performed in many opera productions, including Handel's *Flavio* for the London Handel Festival, Puccini's *La Bohème* with the Paris National Opera Studio on tour, Monteverdi's *Orfeo* (conducted by Philipp Pickett) at the Lyon National Opera, Mozart's *Nozze di Figaro* and Purcell's *Dido and Aeneas*. Recently he went on a concert tour at the Amsterdam Concertgebouw and Zurich, performed at the Paris Opéra Comique under Sir John Eliot Gardiner, and sang in J.C. Bach's *Zanaida* with Opera Fuoco at the Wiener Konzerthaus (with recording for Zig-Zag Territoires). He has also sung in many oratorios including Bach's *St John Passion* and Schubert's *Mass in G* in Europe and America.

Highlights of the 2012/13 season included *Zanaida* in Malta with David Stern and Opera Fuoco, and *Amadis* by Lully at the Beaune International Baroque Music Festival and at the Versailles Royal Opera. With Les Talens Lyriques and Christophe Rousset, he recently recorded *Renaud* by Sacchini live from the Metz Arsenal.

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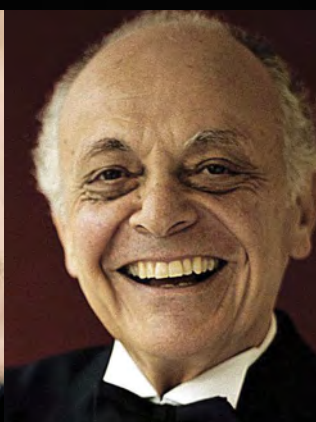
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安希利

VIRGILE ANCELY

低男中音 Bass baritone



安希利於法國魯貝開展其歌唱事業，2008年於巴黎地區音樂學院〔CRR〕畢業並取得文憑。他在2009年的克萊蒙·費朗國際歌唱大賽中獲獎，此後以獨唱家身份與多個知名巴羅克樂團合作無間，包括繁盛藝術古樂團及和諧之詩樂團等等。

他的曲目廣泛，包括《唐喬望尼》的利波雷洛、《祖安尼·斯基基》的西蒙妮、《蝙蝠》的弗羅許、《阿里阿德涅在納克索斯》的楚法迪諾及《日本天皇》的普巴等等。此外，安希利又曾參與多部歌劇的創作，包括勒樊迪爾、普爾音及杜夢特的作品等。

作為巴羅克音樂的專家，安希利曾於2010年及2011年亮相黑佩里戈爾藝術家，演出《忘恩負義者的舞會》的普魯唐尼，以及南特狂歡節，演出舒池的《馬太受難曲》〔飾演耶穌〕。2012年，他與繁盛藝術古樂團前往歐洲巡迴演出，演唱包利奧的《維納斯與阿多尼斯》。2013年，他再與聖騎士古樂團於法國各地巡迴演出蒙台威爾第的《尤利西斯歸鄉記》。

Virgile Ancely began his singing career at the conservatory in Roubaix, and continued his training at the Conservatoire à Rayonnement Régional de Paris (CRR), where he obtained his diploma in 2008. A prize-winner of the 2009 international singing competition of Clermont-Ferrand, Virgile continues to collaborate regularly as a soloist with famous baroque ensembles such as Les Arts florissants and le Poème harmonique.

On stage he has performed the roles of Leporello (*Don Giovanni*), Simone (*Gianni Schicchi*), Frosch (*Die Fledermaus*), Truffaldino (*Ariadne auf Naxos*) and Pooh-bah (*Mikado*). Virgile also took part in premières of operas composed by Arthur Lavandier, Yves Prin and Aurélien Dumont.

A specialist of baroque music, he has performed the roles of Plutone (Monteverdi's *Il ballo dell'ingrate*) at the Festival of Périgord Noir and Jesus (*La passion selon St Matthieu* of Schütz) at the *Folles journées de Nantes* in 2010 and 2011. With Les Arts florissants he sang in 2012 in John Blow's *Venus & Adonis* throughout Europe. He returns in 2013 with Les Paladins in Monteverdi's *ritorno d'Ulisse in patria* for a national tour in France.

冼振東

SIN CHUN-TUNG

演員 Actor



冼振東現職香港話劇團外展及教育
部經理，以及香港公開大學教育碩
士（戲劇與學校課程）兼任導師。

他擁有的學位包括香港演藝學院戲
劇學院藝術（榮譽）學士（1997）、
英國米都薩斯大學劇場導演碩士
（2006）及澳洲格里菲斯大學戲劇
教育碩士（2009）等。作為資深戲
劇藝術工作者及資深戲劇教育工作
者，冼振東曾演出、編劇、導演的
劇目達八十部。他曾獲頒之獎項包
括：香港演藝學院「傑出導演獎」
（1997）、香港戲劇協會匯演「最
佳劇本獎」（2004），以及香港舞
台劇獎最佳導演（喜劇/鬧劇）提名
（2012）。

冼振東自2006年至2008年間於中
英劇團擔任資深教育及發展主任，
並曾為超過50間中小學舉辦戲劇教
育計劃。此外，他又為逾二十間學
校擔任教師培訓課程導師，為在職
教師們介紹各種戲劇教育技巧。

Sin Chun-tung, Terence is currently Manager (Outreach & Education) of Hong Kong Repertory Theatre and Tutor of the Master of Education program in The Open University of Hong Kong.

In 1997, he earned a Bachelor of Fine Arts (Honours) Degree in Drama, with the Outstanding Director Award from The Hong Kong Academy for Performing Arts. He then furthered his studies in the U.K. and earned a Master of Arts Degree in Theatre Directing from Middlesex University, England in 2006, and a Master of Drama Education from Griffith University, Australia in 2009.

Terence is a professional theatre director as well as an actor, a playwright, and a drama educator. Since 1997, he has been involved in over 80 theatre productions, and received a number of awards including: Outstanding Director Award (1997) from the Hong Kong Academy for Performing Arts, Best Playwright (2004) from Hong Kong Federation of Drama Societies, and a nominee of the Best Director (Comedy/ Farce) Prize of the 2012 Hong Kong Drama Awards.

林澤群

PICHEAD AMORNSOMBOON

演員 Actor



林澤群1991年加入亞洲電視擔任歌星、藝員及綜合節目主持。1993年加入有線電視任青年音樂台〔YMC〕主持，1993年至1996年亦曾任配音員。

林氏於1998年畢業於演藝學院戲劇學院，獲頒藝術學士〔榮譽〕學位，主修表演，修讀期間曾獲戲劇系舊生會獎學金及傑出演員獎。1998年至2001年為中英劇團全職演員，參與劇團多個演出。

林澤群於2003年獲由香港藝術發展局資助的香港戲劇獎學金，遠赴法國巴黎隨戲劇大師Philippe Gaulier進修戲劇。他於2005年成立「異人實現劇場」後，2011年作獨立發展，成立「林澤群實現劇場」，現為自由身演員及新城電台「新香蕉俱樂部」主持。林氏過往曾參與七十多個舞台演出，曾獲舞台劇獎兩屆最佳男主角獎，三屆最佳男配角獎，最佳導演獎及最佳化妝造型獎。

Pichead Amornsomboon joined Asia Television as a singer, actor and presenter in 1991. Two years later he joined Cable TV as a presenter and programme officer of the Youth Music Channel, and he also worked as a dubbing artist from 1993 to 1996.

Pichead graduated from the Hong Kong Academy for Performing Arts in 1998 with a Bachelor of Fine Arts (Honours) Degree, majoring in Acting. During his studies he was awarded a scholarship from the alumni association of the Acting Department, and the Outstanding Actor Award from the Academy. After graduating he joined the Chung Ying Company as a full-time actor, appearing in the Company's many productions.

In 2003 he was awarded a scholarship from the Hong Kong Arts Development Council to further his studies in Paris under the tutelage of the renowned acting teacher Philippe Gaulier. In 2005 he co-founded theatre group "2 On Stage", and in 2011 founded independent theatre group "Pichead On Stage". He is currently a freelance theatre practitioner and a host for Metro Radio's programme "New Banana Club". He has taken part in over 70 theatre productions over the years, winning two Best Actor Awards, three Best Supporting Actor, a Best Director Award and a Best Make-up Image Award from the Hong Kong Drama Awards.

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2012/13

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梵志登 Jaap van Zweden

音樂總監 Music Director

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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
豐富溫純之聲。」
周光藁《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

太古集團慈善信託基金已連續六年
成為樂團的首席贊助，此為樂團史
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支持和對藝術的遠見，令港樂邁向
更卓越的藝術成就。

來自世界每個角落的樂師，結合
本港精英，組成港樂這隊音樂勁
旅。2012年9月，梵志登正式出任
其音樂總監。在未來的日子，港樂
將繼續創新里程，籌劃國際巡演、
與本地精英更緊密合作及舉辦大型
音樂節目。港樂與拿索斯唱片合作
灌錄一系列中國作曲家的作品，首
張大碟現已推出。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



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



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



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



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Long Xi



梅蘭芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



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Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



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林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

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

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



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宋亞林
Yalin Song

低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



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Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

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Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
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Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管
Bass Clarinet



簡博文
Michael Campbell



巴松管
Bassoons



● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra Bassoon



崔祖斯
Adam Treverton
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Joshua MacCluer



▲ 莫思卓
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Tuba



● 雷克斯
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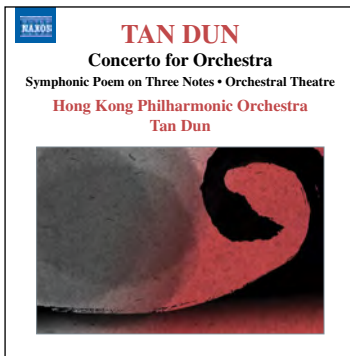
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