

璀璨韓德爾 HANDEL'S FIREWORKS

10 & 11-4-2015
Fri & Sat 8pm
Hong Kong City Hall
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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璀璨韓德爾

HANDEL'S FIREWORKS

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林凡

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〔梵志：清淨之志，登：達到〕



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韓德爾

GEORGE FRIDERIC HANDEL (1685-1759)

韓德爾生於德國北部鄉郊小鎮哈勒，父親是位醫療理髮師；但他日後卻成為十八世紀上半葉最出色的作曲家之一，與年紀相若的巴赫齊名（兩人出生日期相差不到一個月，而且都是德國人）。論聖樂、合唱和鍵盤音樂，巴赫無疑獨占鰲頭；但說到管弦樂曲、歌劇和神劇，卻是韓德爾的天下。

韓德爾自幼已十分喜歡音樂，可是他父親卻毫不認同，甚至連樂器也不許他碰，一心要兒子長大後當律師。但其實韓德爾出生時，父親已經六十三歲；十二年後老父去世，便再也沒有人反對他投身音樂了。父親過世才幾星期，韓德爾已自薦當上哈勒大教堂助理管風琴師；五年後，年僅十七歲的他已獲任命為教堂管風琴師。不過這個職位他只幹了一年就動身前往漢堡（顯然所有相關人等也鬆了一口氣）：首位為韓德爾立傳的作者寫道：「大家決定讓他獨自到那兒（漢堡）去，主要為了讓他有所進步。」

十八世紀初，漢堡是個商業與文化重鎮，也是德國唯一擁有獨立歌劇團的城市。韓德爾在歌劇管弦樂團當上小提琴手，不久對劇場產生興趣，並開始動筆寫作歌劇。1705年1月8日，他第一齣歌劇《阿米拉》在市內上演而且好評如潮。可是這下就觸怒了漢堡歌劇團的老臣子；所以

The son of a barber and surgeon who lived and worked in the provincial north German town of Halle, Georg Friedrich Händel (to give the German version of his name) was to become, alongside Johann Sebastian Bach his compatriot and close contemporary (they were born within a month of each other), the greatest composer of the first half of the 18th century. In the fields of sacred, choral and keyboard music Bach was the undoubted champion, but when it came to orchestral music, opera and oratorio Handel reigned supreme.

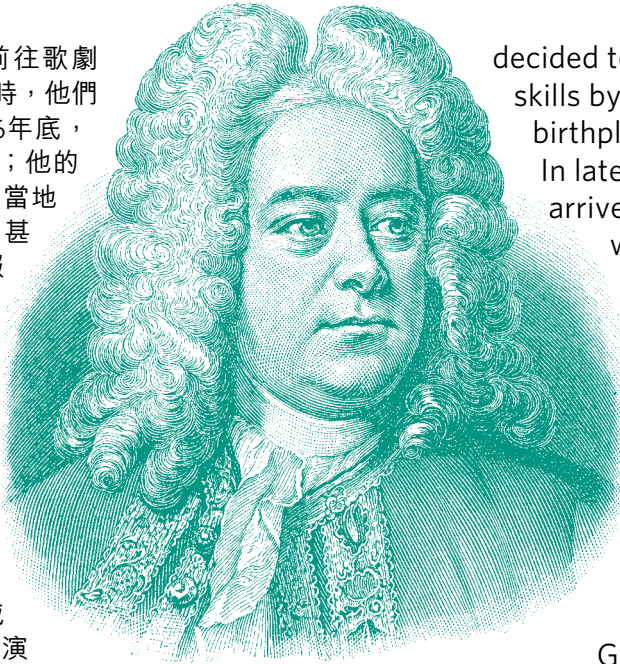
He showed an early interest in music, but his father did not approve and banned him from even touching a musical instrument, determined instead that his son should pursue a career in law. But Handel senior was already 63 when his son was born and his death just 12 years later freed the boy from any parental opposition to a musical career; within weeks of his father's death, Handel put himself forward as Assistant Organist at Halle Cathedral and five years later, at the age of 17, he was appointed Cathedral Organist. He lasted in that post just one year and, apparently much to the relief of all concerned, set off for Hamburg: in the words of his first biographer, "it was resolved to send him thither on his own bottom, and chiefly with a view to improvement."

In the early years of the 18th century Hamburg was an important commercial and cultural centre and the only city in Germany to boast its own opera company. Handel joined the opera orchestra as a violinist and soon developed a taste for the theatre. He started to compose his own operas and on 8th January 1705 the first of these, *Almira*, was performed in the city to great acclaim. But this caused resentment among the older members of the Hamburg opera company and they were hugely relieved when the young man



當這位年輕人決定前往歌劇的發祥地意大利學藝時，他們都鬆了一口氣。1706年底，韓德爾到達佛羅倫斯；他的歌劇《羅德里哥》在當地上演時也大受歡迎，甚至為他帶來豐厚的報酬：一百個西昆金幣（古代威尼斯貨幣）和一套陶瓷餐具，還有幸獲得托斯卡尼大公爵一位情婦侍候。不到四年，韓德爾已經瘋魔意大利；1709年12月26日，他的歌劇《亞基比娜》在威尼斯上演，首演後還演出了不下二十七場；這時韓德爾「意大利歌劇大師」的地位已穩如泰山。既已聲名大噪，韓德爾自覺返回德國也順理成章，於是回國效力漢諾威選帝侯。可是不到幾個月，他又再次遠行—這次是到英國去。他第六齣歌劇《連納多》1711年2月24日在英國上演，觀眾的熱烈反應令他對英國難捨難離；可是他還是返回漢諾威，只是不出一年就獲選帝侯批准二度造訪倫敦；之後就在當地終老。

韓德爾很快就在英國樂壇獨領風騷，既是劇院經理人又是作曲家，還與皇室人員私交甚篤。他晚年非常富有，名氣甚大；他在遺囑裡吩咐後人，用「不多於六百英鎊」來添置一塊紀念碑，放在倫敦西敏寺紀念他。韓德爾的喪禮1759年4月20日（星期五）在西敏寺舉行，送葬者多達三千人。

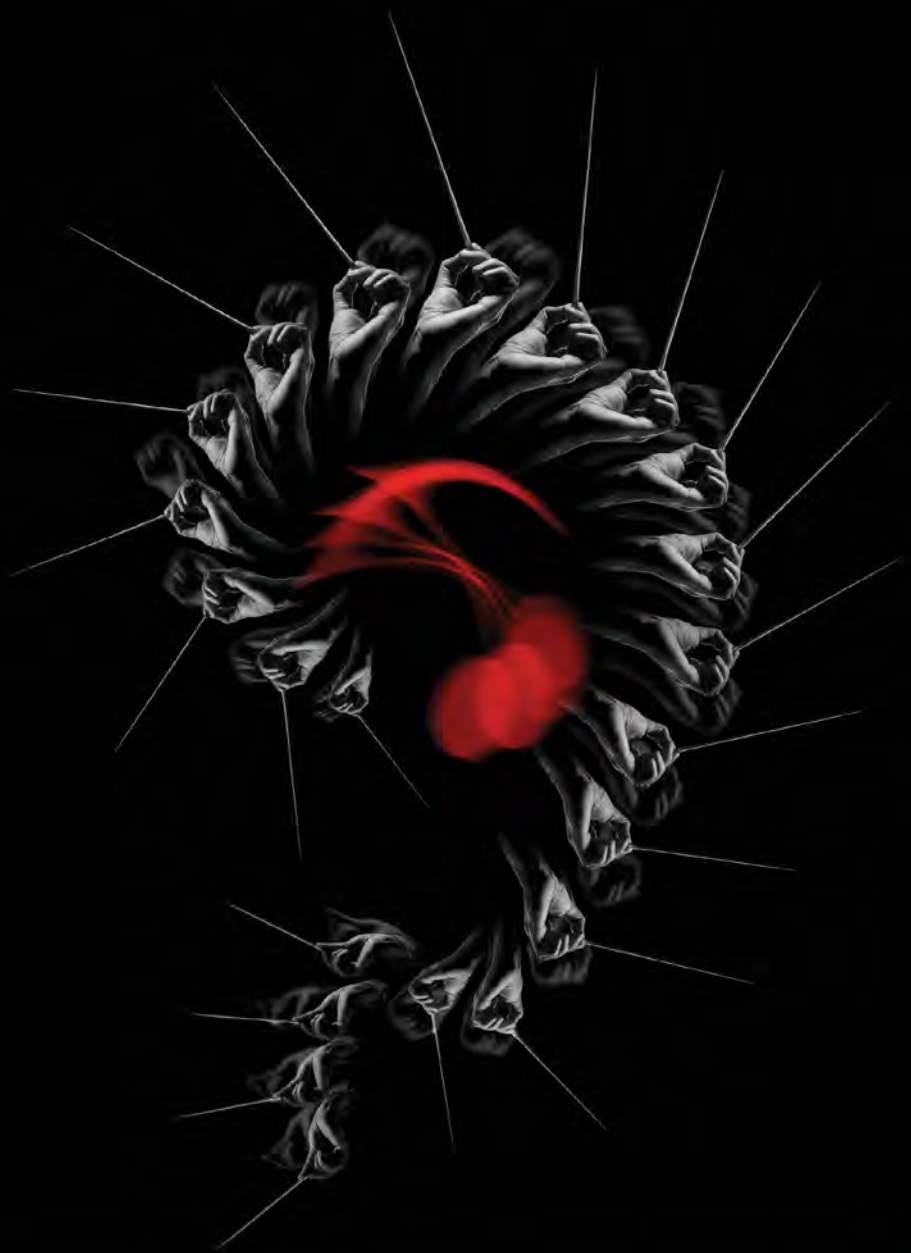


George Frideric Handel

decided to improve his skills by travelling to the birthplace of opera, Italy. In late 1706 Handel arrived in Florence where his opera *Rodrigo* was staged with such success that he was paid 100 sequins, a set of porcelain tableware, and the services of one of the Grand Duke of Tuscany's mistresses.

Within four years he had taken Italy by storm and with his opera *Agrippina* premièred in Venice on 26th December 1709 and staged no less than 27 times subsequently, Handel cemented his place as the acknowledged master of Italian opera. With that success under his belt, Handel felt justified in returning to Germany and he took up a post with the Elector of Hanover. Within months, however, he was off on his travels again; this time to England where his sixth completed opera, *Rinaldo*, was greeted with so much acclaim at its première on 24th February 1711 that he found it difficult to tear himself away and return to his post in Hanover. He did, but within a year he had obtained permission to make a second visit to London where he then lived for the rest of his life.

Handel quickly established himself as England's leading music figure, combining roles as an impresario and composer, and closely associated with the royal court. He died both an extremely wealthy and a hugely famous man. He left in his will an amount "not exceeding 600 pounds" to pay for a monument to be placed to his memory in London's Westminster Abbey where his funeral, on Friday 20th April 1759, was attended by some 3000 mourners.



A SOUND COMMITMENT 弦諾



大協奏曲，op. 6，no. 11

Concerto Grosso, op. 6, no. 11

1740年，韓德爾《十二首大協奏曲》在倫敦出版。這可是純管弦樂發展史早期一個重要里程碑，尤其因為韓德爾本身希望寫出比現有作品更大型、更華麗的樂曲。這套作品的宣傳攻勢一早展開，1739年10月29日《每日郵報》刊登啟示，宣布這十二首協奏曲當天正式發行。無獨有偶，這也是音樂史上首次刊行管弦樂曲總譜——以前樂譜都是以整套分譜形式發行。其實那天韓德爾才完成了十一首協奏曲；在出版商不斷催促之下，韓德爾乾脆拿一首舊作（他數月前寫成但未出版的《A大調管風琴協奏曲》）來改編成管弦樂曲，第二天就大功告成。1740年4月，十二首協奏曲終於整套出版，但出版前韓德爾要求將樂曲重新編排，《A大調協奏曲》變成第十一首。威風凜凜的序曲過後，這首作品差不多是原作——《管風琴協奏曲》——的直接改編，結果第三樂章篇幅特別短——因為原作中那不過是管弦樂團奏出一連串和弦，中間加插大段管風琴即興演奏罷了。

The publication in London during 1740 of “Twelve Grand Concertos” by Handel was a significant milestone in the early history of purely orchestral music, not least because Handel himself wanted to produce something rather more grand and spectacular than was currently available. Interest was fired by advance publicity and a notice was published in the *Daily Post* of 29th October 1739 actually announcing that the 12 Concertos were to be released in print that very day; the first time in musical history, coincidentally, that orchestral scores were printed complete, as opposed to being issued as a set of independent instrumental parts. By that stage Handel had completed just 11 of the Concertos, and, with his publisher breathing down his neck, he simply took an earlier work (the Organ Concerto in A which had been written – but not published – a few months earlier) and re-arranged it for orchestra, completing the task the following day. Eventually published as a set in April 1740, the Concertos were re-organised at Handel’s request, and the A major Concerto moved to be the 11th of the set. After a powerful opening Overture, the work more-or-less is a direct transcription of the organ concerto, resulting in a remarkably brief third movement which, in its original manifestation, was merely a series of orchestral chords separated by extended improvisations from the organist.

編制

獨奏小組：兩支小提琴及一支大提琴；
弦樂組及連續低音

INSTRUMENTATION

Solo concertino: two violins & cello; strings and continuo

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柴可夫斯基 第二交響曲, 「小俄羅斯」



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F大調《水上音樂》組曲 Water Music Suite in F

根據傳統說法，韓德爾第二次到倫敦之後單方面決定不再返回漢諾威，實際上就是曠職。但近期的研究卻指出，漢諾威宮廷情報機關首長（某位喬曼錫子爵）積極鼓勵韓德爾晉身英國安妮女王宮廷，當個受人尊敬的作曲家，並在這個身分的掩護下，將情報送返漢諾威。這種說法乍看之下彷彿天方夜譚，可是卻能解釋一件令人大惑不解的事情：安妮女王駕崩後，漢諾威選帝侯繼承英國皇位，是為英王佐治一世；不久韓德爾就獲任命為「陛下的首席宮廷作曲家」。假如韓德爾在漢諾威無限期休假，那事實上等同被免職，為何前僱主會這樣熱衷將宮中高位授予韓德爾呢？毫無疑問，佐治一世的宮廷熱烈歡迎韓德爾：國王加冕後不到一年，韓德爾就寫作了《水上音樂》1715年8月22日，國王一邊在泰晤士河遊船河，一邊在無頂大型遊艇上舉行宴會；《水上音樂》就是當時演奏助興的作品。

第二次遊艇宴會1717年7月17日舉行，國王和隨員的船隊朝著河的上游航行，而韓德爾和一個五十多人的樂團（包括首次在英國應用的法國號）則從旁行駛。第三次遊艇宴會1736年舉行，似乎是為慶祝威爾斯親王（也就是後來的佐治三世）大婚而設，也同樣委約韓德爾寫作音樂。韓德爾為這三次宴會合共寫作了廿二首樂曲（但他不但將自己的舊作循環再用，還「借用」了他人的作品），後來再整理成三套組曲，稱為《水上音樂》。今天演出的的是第一組曲。

Conventional wisdom has it that Handel unilaterally decided not to return to Hanover after his second journey to London and effectively abandoned his duties there. But recent research has suggested that the Head of Intelligence of the Court in Hanover, a certain Baron von Kielmansegg, actively encouraged Handel to establish himself in the Court of the English Queen Anne where, under the guise of a respectable composer, he was to send intelligence reports back to Hanover. Unlikely as this may seem, it does explain one otherwise inexplicable incident in Handel's life. On Queen Anne's death the Elector of Hanover was crowned King George 1st of England and within a very short time Handel was named as "His Majesty's Principal Court Composer". If Handel had effectively dismissed himself from his service in Hanover by taking indefinite leave of absence, why was his former employer so eager to re-appoint him to such an elevated position in his English court? That Handel was welcomed in King George 1st's court with open arms there can be no doubt and within a year of the King's coronation Handel had composed some *Water Music* to accompany a party the King was hosting on board a barge on the River Thames on 22nd August 1715.

A second such river party was held on the 17th July 1717, on which occasion the King and his entourage sailed up the river in a flotilla of barges with Handel and an orchestra of 50 musicians (including for the first time in England French Horns) sailing alongside. A third river outing seems to have been held to celebrate the wedding of the Prince of Wales (later to become King George III) in 1736 and, once again, Handel was commissioned to compose music for it. From the 22 individual numbers Handel wrote for these occasions (in which he not only borrowed from earlier works but used music by other composers) three suites have been prepared which have been known collectively ever since as the *Water Music*. Today's performance draws from the first of those suites.

編制

兩支雙簧管、一支巴松管、兩支圓號、弦樂組及連續低音

INSTRUMENTATION

Two oboes, bassoon, two horns, strings and continuo

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《阿爾千娜》：回到我身邊 Alcina: Tornami a vagheggiar

到了1735年，韓德爾的歌劇事業開始走下坡，倫敦人不再那麼擁護他了；他的歌劇開始顯得落伍，而且1733/34劇季的年度歌劇節也害他虧了大本。於是他想出幾個新主意，包括在歌劇加入舞蹈員和合唱，希望下一劇季會有轉機。新劇季的重頭戲《阿爾千娜》1735年4月16日在倫敦高芬園首演，馬上大受歡迎，連威爾斯親王和王妃也是座上客，之後還演出了十八場。有位叫彭達維太太的觀眾寫道：「昨天早上，韓德爾先生的新歌劇《阿爾千娜》第一次綵排。我、姐姐和多尼娜太太到韓德爾先生的劇院裡觀看。我認為那是韓德爾先生最棒的歌劇；可是對他許多舊作，我也曾經有相同的意見，所以我不會肯定地說『這一齣最優秀』，但我會說『這一齣優秀得難以形容』。有一場戲全是女高音史特拉達迷人的宣敘調——那實在美不勝收。雖然韓德爾只是盡本分寫作，但我不禁以為他其實是個巫師，正身處自己的魔法陣中。」

彭達維太太之所以聯想到巫師，顯然是受《阿爾千娜》的題材影響——阿爾千娜正是個女巫。她施法將英勇的戰士引到魔法島，再將他們變成野獸或其他動物；可是這一齣她終於遇到勁敵了：一個叫盧捷羅的年輕人靠著對情人布拉達曼的真愛與忠誠，戰勝了阿爾千娜的魔法。阿爾千娜誘使盧捷羅離開迷人的布拉達曼後，起初還以為能施法令盧捷羅愛上自己。

渴望回到我身邊，
這顆忠誠的心，只會
對你忠誠
親愛的愛人啊，親愛的！

我把我的心都交給你：
我相信你會是我的情人；
但到頭來你可能很無情，
我親愛的希望。

By 1735 Handel's star was beginning to wane among the London public. His operas were falling out of fashion and he had suffered heavy financial losses in staging his annual opera festival in the 1733-1734 season. He hit on several ideas to revitalize the next season, including the addition of dancers and choruses to his operas. As a result the principal new opera of the season, *Alcina*, premièred in London's Covent Garden on 16th April 1735 in the presence of the Prince and Princess of Wales, was a huge success and ran for 18 performances; in the words of a certain Mrs Pendarves, "Yesterday morning my sister and I went with Mrs Donellaa to Mr Handel's house to hear the first rehearsal of the new opera *Alcina*. I think it the best he ever made, but I have thought so of so many, that I will not say positively 'tis the finest, but 'tis so fine I have not words to describe it. Strada has a whole scene of charming recitative - there are a thousand beauties. Whilst Mr Handel was playing his part, I could not help thinking him a necromancer in the midst of his own enchantments."

The necromancer reference was clearly prompted by the subject of *Alcina* - a sorceress who uses her magic powers to attract heroic warriors to her magic island and turn them into wild beasts and other animal forms. She meets her match with a young man called Ruggiero who overcomes her sorcery through remaining faithful to his true love, Bradamante. Having lured him away from Bradamante's charms, Alcina is initially hopeful that she will win his affections through her magic spell.

Tornami a vagheggiar,
te solo vuol' amar
quest' anima fedel,
caro, mio bene, caro!

Già ti donai il mio cor:
fido sarà l mio amor;
mai ti sarò crudel,
cara mia spene.

Return to me with longing,
Only to you does this faithful heart
want to remain faithful,
My dear, my love, my dear!

Already I have given you my heart:
I trust you will be my love;
but you may prove cruel,
my dear hope.

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《凱撒大帝》：哀悼我那殘酷財富；從暴風雨中歸來

Giulio Cesare: Piangerò la sorte mia; Da tempeste il legno infranto

《凱撒大帝》全名《凱撒大帝在埃及》，1724年2月20日在倫敦喜馬基特劇院首演。《凱撒大帝》普遍被視為韓德爾最優秀的歌劇；單在倫敦，韓德爾也親自指揮了四十多場演出。故事以公元前48年的埃及為背景，講述羅馬皇帝凱撒攻佔亞歷山大港後，捲入托勒密與克利奧佩特拉的王位爭奪戰。可是克利奧佩特拉愛上了凱撒；得知托勒密打敗了凱撒和親信的時候，不禁傷心欲絕。

只一天，我就輸掉了戰爭，
也失去最大的希望？
這命運太殘酷了！
我的愛人凱撒，也許已經戰死，
歌妮莉亞和薩斯圖手無寸鐵
也幫不了我。天啊！
無希望了。

我的淚，為自己的命運而流，
這殘酷的命運，這無情的命運，
只要我一天還活著，一天還有呼吸，
眼淚仍會繼續流。
我死了以後
必將日夜纏繞這個暴君，
我必化成厲鬼來報仇。

就在托勒密要把克利奧佩特拉
押進監牢的當兒，凱撒現身救
了她。克利奧佩特拉在這首歌
嘆調預料己方必定勝利。

暴風雨曾令我的船顛簸不已，
但我現在朝著港口安全地駛去，
駛往所有欲望的頂峰。
心中曾滿是悲痛，
現在安穩地被愛情環抱，
快樂在望了。

First staged at the Haymarket Theatre in London on 20th February 1724, *Giulio Cesare in Egitto* is widely considered to be Handel's very finest opera. Handel himself conducted over 40 performances of the opera in London alone. Set in Egypt in the year 48BC it tells of the Roman Emperor Julius Caesar who, having conquered Alexandria, is caught up in the rival claims to the vacant throne from Ptolemy and Cleopatra. However, Cleopatra has fallen in love with Caesar and when she learns that Ptolemy has been victorious in battle over Caesar and those loyal to him, she is thrown into deepest despair.

E pur così in un giorno
perdo fasti e grandezza? Ahi fatto rio!
Cesare, il mio bel nume,
è forse estinto;
Cornelia e Sesto inermi son,
né sanno darmi soccorso. Oh dio!
Non resta alcuna speme al viver mio.

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in pette avrò.
Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.

Just as Cleopatra is about to be led off to prison by Ptolemy, Caesar appears and rescues her. In this aria she anticipates the victory that is sure to follow.

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sa più che desiar.
Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

And in one day have I lost the battle and my greatest hope? Oh, cruel fate! Caesar, my beloved, is probably dead, Cornelia and Sextus are defenceless and cannot give me assistance. O God! There is no hope left in my life.

I weep tears for my fate, so cruel and brutal, for as long as I live and breathe. And when I am dead I will haunt the tyrant by night and day As a vengeful spectre.

Stormy winds had shaken my ship, But now I'm sailing safe to harbour, To the crown of all desire. So my heart overwhelmed with grief, Is now safely enfolded in love, And might now attain happiness.

萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一五/二〇一六年度獎學金申請
Scholarships For Music Studies
2015/2016

背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

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《皇家煙火音樂》

Music for the Royal Fireworks

韓德爾在生時發生過不少世界大事，而由於他接近權力核心，因此也很注意這些事件的重要性。其中一件大事就是奧地利王位爭奪戰結束後簽署的亞琛和約。對英國的普羅大眾來說，這件事實在無關痛癢（只有這場戰爭的副產品例外——法國將印度城市馬德拉斯，即今日的清奈，送了給英國國王），但對1727年繼承父親王位的英王佐治二世來說卻很重要。戰爭結束後，佐治二世下令大肆慶祝，其中包括1749年4月27日在倫敦格林公園舉行的煙花匯演。韓德爾獲委約為這次盛事撰寫配樂，不過據報他預計當日會發生混亂（事實證明他是對的），所以根本不願牽涉其中。當晚，發射煙花的聲音本身已經很嘈雜，還有幾具發射器材著火爆炸，嚇得圍觀者雞飛狗走；這種環境下，韓德爾的《皇家煙火音樂》其實沒幾個人能聽得見。可是六天前樂曲在佛賀公園綵排的時候，卻有多達一萬二千人到場聆聽。樂曲一直是當時管弦樂曲的典範之一，音樂學家阿弗烈·曼更形容〈序曲〉是「韓德爾管弦樂作品中的顛峰之作」。

中譯：鄭曉彤

Handel lived through some dramatic world events and, being close to the seat of power, was well aware of their significance. One such was the signing of the Treaty of Aix-La-Chapelle which ended the War of the Austrian Succession. This was of little concern to the general English public (other than the fact that one of its by-products was the gift of the Indian city of Madras - Chennai - to the British crown) but it mattered deeply to King George II who had succeeded to his father's throne in 1727. He called for a major celebration including a mammoth fireworks display to be held in Green Park on 27th April 1749. Handel was commissioned to write music to accompany this display, although reports indicate that he was extremely reluctant to involve himself in what he anticipated (and what turned out to be) a chaotic event. With all the noise and confusion of the fireworks going off and the added distraction of several of the launching machines themselves catching fire and exploding and the public scattering in panic, few people on that occasion would have heard Handel's *Music for the Royal Fireworks*. However over 12,000 did turn up to hear the work in rehearsal in Vauxhall Gardens six days earlier, and it remains one of the great orchestral showpieces of the time, the musicologist Alfred Mann describing the opening Overture as "the summit of Handel's orchestral music".

BY DR MARC ROCHESTER

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畢克特 HARRY BICKET

指揮 conductor

畢克特是國際知名的歌劇及管弦樂指揮，尤其擅長演譯巴洛克和古典時期曲目。2007年起他擔任英國最優秀的古樂團—英國合奏團的藝術總監；2013年獲聘為聖達菲歌劇院首席指揮，2014年的開幕演出《費黛里奧》更獲樂評激賞。

畢克特2014/15樂季的計劃包括與英國合奏團作大規模巡迴演出，演繹韓德爾《阿爾辛娜》和《海格力斯》、戴維士和康奈莉等獨唱者合作在韋摩爾廳演出，以及在聖路克樂團、奧斯陸愛樂樂團、芝加哥愛樂樂團和香港管弦樂團擔任客席指揮。未來計劃包括首次與法國電台愛樂樂團演出，與皇家北方交響樂團、克里夫蘭樂團、大都會歌劇團、加拿大歌劇團、芝加哥抒情歌劇團和侯斯頓大歌劇團再度合作。

近期演出包括當洛杉磯愛樂樂團、洛杉磯室樂團、皇家利物浦愛樂樂團和東京交響樂團和指揮多齣大獲好評的歌劇的客席指揮，包括芝加哥抒情歌劇團的《海格力斯》、明尼蘇達歌劇團的《奧菲歐》、加拿大歌劇團的《奧菲歐》和《伊多美尼奧》、巴塞隆拿利塞奧大劇院的《戴安娜的樹》、維也納河畔劇院的《伊菲姬尼在陶里德》和亞特蘭大歌劇團的《奧菲歐》。他經常與英國合奏團舉行音樂會和巡迴演出（包括英國廣播公司逍遙音樂節，以及在西班牙、中東、奧地利、德國和美國巡迴演出）。

畢克特曾在美國各大音樂節：鏡湖歌劇節、史波利圖和亞士本音樂節亮相。他曾與康奈莉和莊舒雅灌錄過韓德爾二重唱，最近的唱片則與高伊和英國合奏團合作灌錄。

Internationally renowned as an opera and concert conductor, Harry Bicket is especially noted for his interpretation of baroque and classical repertoire, and became Artistic Director of The English Concert in 2007, one of the UK's finest period orchestras. He was also appointed Chief Conductor of Sante Fe Opera in 2013 and opened the 2014 season with a critically-acclaimed *Fidelio*.

Plans for the 2014/15 season include extensive touring with the English Concert with performances of Handel's *Alcina* and *Hercules* and programmes with soloists such as Iestyn Davies and Sarah Connolly at the Wigmore Hall. As guest conductor he visits the Orchestra of St Luke's and Oslo, Chicago and Hong Kong Philharmonic Orchestras. Future plans include his debut with Orchestre Philharmonique de Radio France and returns to Royal Northern Sinfonia, Cleveland Orchestra, Metropolitan Opera, Canadian Opera Company, Lyric Opera Chicago and Houston Grand Opera.

Highlights of recent seasons includes guest conducting with Los Angeles Philharmonic and Chamber Orchestras, Royal Liverpool Philharmonic and Tokyo Symphony Orchestra. Critically-acclaimed opera productions for the Chicago Lyric (*Hercules*), Minnesota (*Orfeo*), Canadian Opera (*Orfeo*, *Idomeneo*), Liceu Barcelona (*L'Arbore di Diana*), Theater an der Wien (*Iphigenie en Tauride*) and Atlanta Opera (*Orfeo*). Extensive concerts and tours with The English Concert (including BBC Proms, Spain, Middle East, Austria, Germany, USA).

Bicket has appeared at major US festivals such as Glimmerglass, Spoleto and Aspen. His discography includes a Handel duets disc with Sarah Connolly and Rosie Joshua – and most recently with Lucy Crowe and The English Concert.



洪海瑞 HAERAN HONG

女高音 soprano

韓國女高音洪海瑞近期獲選為國際伊莉莎白女王大獎得主。她飾演過的主要角色包括《愛情靈藥》的艾丁娜、《弄臣》的吉爾達和《魔笛》的彭米娜。

她初期加入紐約大都會歌劇團，先後參演過《馬克白》，飾演戴皇冠的小孩、《齊格菲》（利帕治導演）、《帕西發爾》、《加爾默羅會修女的對話》和《假面舞會》。此外她也多次與茱莉亞音樂學院歌劇中心合作，飾演過的角色包括《波佩亞的加冕》的波佩亞、韓德爾《阿里奧唐德》的達蓮達，以及《費加洛婚禮》中的蘇珊娜和巴巴利娜。

洪海瑞的音樂會演出包括演繹巴赫《上帝所作一切都有益》、在拉霍亞夏季音樂節演出布拉姆斯《新情歌圓舞曲》、在亞士本音樂節演出維拉-羅伯士《第五巴西風格巴赫組曲》、在卡奈基音樂廳演出、由中美製作公司製作的盧特《兒童彌撒曲》和《彌賽亞》選段，以及與維也納史特勞斯音樂節樂團在韓國舉行音樂會。除了在巴西里約熱內盧和聖保羅舉行多場演唱會，她近期更與盧森堡愛樂樂團攜手，首次在盧森堡艾斯特納赫國際音樂節演出，又應邀到比利時，在保拉王后基金會週年聖誕音樂會上獻唱。

洪海瑞畢業於韓國國立藝術大學，獲頒音樂學士學位；及後負笈茱莉亞音樂學院深造，獲音樂碩士學位及歌劇研究藝術文憑。

Korean soprano Haeran Hong was recently named the International Queen Elizabeth Grand Prize winner. Her leading operatic roles have included Adina in *L'elisir d'amore*, Gilda in *Rigoletto* and Pamina in *Die Zauberflöte*.

She initially joined the Metropolitan Opera, New York, as Crowned Child in *Macbeth* and returned in Robert Lepage's production of *Siegfried*. Other performances with the Met have included *Parsifal*, *Dialogues des Carmelites* and *Un ballo in maschera*. With Juilliard Opera she has performed the title role of *L'incoronazione di Poppea*, Dalinda in Handel's *Ariodante* and both Susanna and Barbarina in *Le nozze di Figaro*.

Concert engagements have included Bach's *Wass Gott tut, das ist wohlgetan* and Brahms' *Neue Liebeslieder Waltzes* with the La Jolla Summer Fest, Villa Lobos' *Bachianas Brasileiras no. 5* with the Aspen Music Festival, a concert with the Vienna Strauss Festival Orchestra in Korea, plus Rutter's *Mass of the Children* and excerpts from *Messiah* with MidAmerica Productions at Carnegie Hall. She recently made her début at the International Festival Echternach in Luxembourg where she performed with the Orchestre Philharmonique du Luxembourg, and was invited to sing for Queen Paola Foundation's Annual Christmas Concert in Belgium. She also travelled to Brazil for a series of recitals in Rio de Janeiro and São Paulo.

She holds a Bachelor of Music degree from Korean National University of Arts, as well as a Master of Music Degree and Artistic Diploma in Opera Studies from The Juilliard School.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

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

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

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

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang /
Concertmaster



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



王思恆 / 樂團第二副首席
Wong Sze-hang / Second
Associate Concertmaster



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



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
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Domas Juškys



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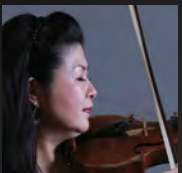
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Mao Yiguo



潘廷亮
Martin Poon Ting-leung



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Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



中提琴 VIOLAS



● 凌顯祐
Andrew Ling



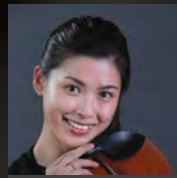
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Li Bo



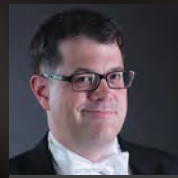
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崔宏偉
Cui Hongwei



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Fu Shuimiao



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Li Ming



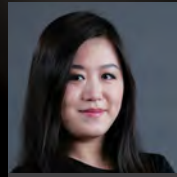
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大提琴 CELLOS



● 鮑力卓
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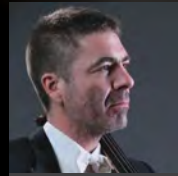
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Jonathan Van Dyke

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Megan Sterling



▲ 盧韋歌
Olivier Nowak



施家蓮
Linda Stuckey



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



關尚峰
Kwan Sheung-fung

短笛 PICCOLO

雙簧管 OBOES

英國管 COR ANGLAIS

單簧管 CLARINETS

低音單簧管 BASS CLARINET

巴松管 BASSOONS

低音巴松管 CONTRA BASSOON



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Andrew Simon



▲ 史家翰
John Schertle



劉蔚
Lau Wai



● 莫班文
Benjamin Moermond



▲ 李浩山
Vance Lee



崔祖斯
Adam Treverton Jones

圓號 HORNS



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Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李妲妮
Natalie Lewis

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Joshua MacCluer



▲ 莫思卓
Christopher Moyse

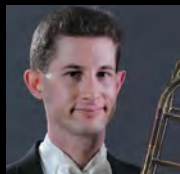


華達德
Douglas Waterston

長號 TROMBONES

低音長號 BASS TROMBONE

大號 TUBA



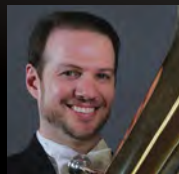
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Viola: Yang Fan

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Cello: Stephen Bin, Shelagh Heath

雙簧管：譚家樂
Oboe: Daniel Tam

圓號：托多爾[^]
Horn: Todor Popstoyanov[^]

小號：林韋行
Trumpet: Lam Wai Hang

古鍵琴：鍾裕森
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- Rare instruments donated
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 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
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