

狄杜娜朵

JOYCE DIDONATO

伊 EDEN 甸

and il Pomo d'Oro

與金蘋果古樂團

JOYCE DIDONATO,
mezzo-soprano

with IL POMO D'ORO
ZEFIRA VALOVA,
conductor

狄杜娜朵，女中音
金蘋果古樂團
瓦洛娃，指揮

3

MON 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

JUN
2024

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節目 Programme

觀眾問卷調查

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狄杜娜朵 女中音
金蘋果古樂團
瓦洛娃 指揮
德望學校合唱團

Joyce DiDonato Mezzo-soprano
Il Pomo d'Oro
Zefira Valova Conductor
Good Hope School Choir

艾菲斯

《未解答的問題》

5.30"

麗珍·波特曼

《天地初曉》

8.00"

馬勒

〈我聞到一絲淡然芬芳〉(選自《呂克特歌集》)

2.30"

烏切利尼

第三交響曲，為五件樂器而作，作品 7

2.20"

馬利尼

〈天上的星星比以往多〉

(選自《諧謔曲及歌曲集》，作品 5)

4.00"

米斯利維徹克

〈我將從海岸移走海水〉(選自《亞當與夏娃》)

5.12"

柯普蘭

〈大自然，最溫柔的母親〉(選自《八首埃米莉·狄更生詩作》，為聲樂及室樂團而作)

4.00"

華倫天尼

《等音奏鳴曲》

5.00"

卡瓦利

〈蔭涼的林地〉(選自《卡利斯托》)

2.30"

格魯克

〈復仇女神之舞〉(選自《奧爾歐與尤麗迪采》，Wq. 30)

3.54"

〈可憐啊，我在哪！……啊，這不是我說的！〉
(選自《埃齊奧》，Wq. 15)

2.40"

韓德爾

〈有如早晨邁著玫瑰色步伐〉
(選自《狄奧多拉》，Wq. 15)

7.08"

馬勒

〈我已被世界所遺棄〉
(選自《呂克特歌集》)

6.09"

IVES

The Unanswered Question

Rachel PORTMAN

The First Morning of the World

MAHLER

"Ich atmet' einen linden Duft!" from *Rückert-Lieder*

UCCELLINI

Sinfonia Terza (a cinque stromenti), Op.7

MARINI

"Con le stelle in Ciel che mai"
from *Scherzi e canzone*, Op. 5

MYSLIVEČEK

"Togliero le sponde al mare" from *Adamo ed Eva*

COPLAND

"Nature, the Gentlest Mother" from *Eight Poems of Emily Dickinson* for voice and chamber orchestra

VALENTINI

Sonata enharmonica

CAVALLI

"Piante ombrose" from *La Calisto*

GLUCK

"Danza degli spettri e delle furie"
from *Orfeo ed Euridice*, Wq. 30

"Misera, dove son!... Ah!, non son io che parlo"
from *Ezio*, Wq. 15

HANDEL

"As with rosy steps the morn"
from *Theodora*, HWV 68

MAHLER

"Ich bin der Welt abhanden gekommen"
from *Rückert-Lieder*

場地規則 為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作 • 主辦機構保留更改節目的權利 • 節目內容並不反映香港特別行政區政府的意見。

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Message from our Executive Director

Dear friends and music lovers,

We are delighted to close the 2024 Spring Recital Series with the spectacular concept recital EDEN with the inimitable Joyce DiDonato and the acclaimed Baroque Ensemble, il Pomo d'Oro. EDEN explores humanity's fragile relationship with nature through music spanning four centuries. This recital was originally scheduled for September 2023, but postponed because of the ongoing COVID restrictions in this part of the world. We are thrilled that we finally have the opportunity to bring back Joyce DiDonato and this amazing production to Hong Kong.



I would like to thank our hotel partners, Aki Hong Kong-MGallery and the Mandarin Oriental, for their gracious hospitality towards our visiting musicians. I would also like to thank the Culture, Sports and Tourism Bureau for supporting us through the Art Development Matching Grants Scheme, whereby every dollar we are able to raise in donations and (net) sponsorship, is matched 150% by the Hong Kong Government. Finally, I would like to thank all of our donors who share our vision to build a vibrant arts and cultural life in the city in which we all live, and to make the inspiration of a live music performance accessible to all.

We are excited to announce tonight the lineup for our 2024 Fall Recital Series, which features four exciting recitals including the Hong Kong debuts of tenor Karim Sulayman and guitarist Sean Shibe, and recital debuts for violinist Clara-Jumi Kang and cellist Sol Gabetta. Tickets are on sale now through our website (www.pphk.org) and we hope to see you there!

Have a great summer!

Andrea D Fessler

Executive Director and Founder
Premiere Performances of Hong Kong

JOYCE DiDONATO

「狄杜娜朵令人驚嘆且愉悅的藝術造詣提醒我們，任何世代總會有幾位巨人。作為當代最優秀的歌唱家之一，狄杜娜朵不僅是一位傑出、勇敢和鼓舞人心的藝術家，同時在藝術領域代表著變革的存在。那些熟悉她曲目的人無不對她的才華肅然起敬，而未曾聽聞過她的人也會立刻被吸引。狄杜娜朵的歌聲讓世界瞬間明亮起來。她驅使我們積極傾聽，重新發現。」

— 海基，《留聲機》

“The staggering, joyful artistry of Joyce DiDonato reminds us that in any generation there are a few giants. Joyce is not only a great, brave and inspiring artist - one of the finest singers of our time - but she is also a transformative presence in the arts. Those who know her repertoire are in awe of her gifts, and those who know nothing of it are instantly engaged. Joyce sings and the world is suddenly brighter. She compels us to listen actively, to hear things anew.”

Jake Heggie, *GRAMOPHONE*

TO 狄杜娜朵

女中音
MEZZO-SOPRANO

多項格林美獎及2018年奧利華傑出歌劇成就獎得主狄杜娜朵生於肯薩斯州，風靡全球的她獲《紐約客》雜誌譽為「可能是同輩中最具影響力的女歌唱家」，《泰晤士報》則盛讚她的嗓音「不亞於24克拉黃金」。狄杜娜朵為業界首屈一指的表演者兼製作人，同時也是藝術的積極倡導者。她的曲目橫跨四個世紀，唱片作品多樣化且廣受好評，加上領先業界的計劃，她的藝術高度為21世紀的歌唱家樹立標竿。

狄杜娜朵的2023-24樂季行程緊湊，由大都會歌劇院的樂季揭幕演出展開，於該劇院的新製作、海基的《越過死亡線》中飾演海倫修女，爾後她將再次回到大都會，重演畢士《時時刻刻》的吳爾芙一角。狄杜娜朵亦會在亞洲、南美和歐洲等地巡演，與金蘋果古樂團演出《狄朵與埃涅阿斯》、《伊甸》，以及格林美得獎大碟《點唱機》。在音樂會演出方面，她會在肯薩斯城交響樂團一系列的套票音樂會中亮相，並在伊斯坦堡、斯特拉斯堡、巴黎等地演出。狄杜娜朵亦會在柏林國家歌劇院、維也納金色大廳及卡內基音樂廳舉行獨奏會。

近期主要演出包括在紐約艾莉絲·塔利音樂廳和韓國首爾藝術中心擔演麥克弗《樹冠序曲》（世界首演）的派翠西亞·威斯福，以及出任溫特圖爾管弦樂團的駐團藝術家。此外，狄杜娜朵開創性的《伊甸》巡演亦在歐洲和北美取得成功。2022年6月，狄杜娜朵與大都會歌劇院一起巡演，行程包括該樂團20多年來首訪的英國，並在巴比肯藝術中心、巴黎愛樂廳及巴登—巴登節慶劇院等音樂殿堂進行演出。《週刊報導者》形容她的演出是「完美音樂的體現」。

Multi-Grammy Award winner and 2018 Olivier Award winner for Outstanding Achievement in Opera, Kansas-born Joyce DiDonato entrances audiences across the globe, and has been proclaimed “perhaps the most potent female singer of her generation” by *The New Yorker*. With a voice “nothing less than 24-carat gold” according to *The Times*, Joyce has towered to the top of the industry as a performer, a producer, and a fierce advocate for the arts. With a repertoire spanning over four centuries, a varied and highly acclaimed discography, and industry-leading projects, her artistry has defined what it is to be a singer in the 21st century.

Joyce begins her ambitious 2023-24 season by opening The Metropolitan Opera’s season performing her signature role of Sister Helen in a new production of Jake Heggie’s *Dead Man Walking*, where she will return later in the season to revive her critically acclaimed “Virginia Woolf” in Kevin Puts’ *The Hours*. This season also sees Joyce touring *Dido & Aeneas* with Il Pomo d’Oro, and further tours of *EDEN* and the Grammy Award-winning *SONGPLAY* in Asia, South America, and Europe. In concert Joyce appears with her hometown Kansas City Symphony Orchestra for a series of subscription concerts, as well as performances in Istanbul, Strasbourg, and Paris. Joyce also performs in recital at Deutsche Staatsoper Berlin, Wiener Musikverein and Carnegie Hall.

Recent highlights include giving the world premiere of Tod Machover’s *Overstory Overture* in the role of Patricia Westertord at Alice Tully Hall in New York and Seoul Arts Center in South Korea and an in-depth residency at Musikkollegium Winterthur. Joyce’s groundbreaking *EDEN* Tour has had further success with recent tours in Europe and North America. In June 2022, Joyce joined the Metropolitan Orchestra for a tour that included the orchestra’s first visit to the UK in over 20 years, with performances at The Barbican, Philharmonie

JOYCE DiDONATO 狄杜娜朵

在歌劇方面，狄杜娜朵近期的角色包括：在大都會歌劇院演出《阿格里皮娜》主角、在皇家歌劇院的新製作擔綱演出、在維也納國家歌劇院演出《特洛伊人》的迪多；在大都會歌劇院演出《狄托的仁慈》中的塞斯托、《灰姑娘》主角、《諾瑪》的阿桃姬莎；在葉梅里亞尼切夫指揮金蘋果古樂團的《阿格里皮娜》歌劇音樂會中演唱同名角色；在皇家馬德里劇院和倫敦巴比肯藝術中心演出《越過死亡線》的海倫修女；在巴伐利亞國家歌劇院和皇家歌劇院演出《賽密拉米德》主角；在皇家歌劇院演出《維特》的夏洛特。

狄杜娜朵無論是音樂會還是個人獨唱音樂會的巡迴演出均備受追捧，她在卡內基音樂廳和倫敦巴比肯藝術中心擔任常駐藝術家，演藝足跡遍及美國、南美、歐洲和亞洲，亦曾以客席獨唱身份亮相於BBC 逍遙音樂節的閉幕音樂會。其他主要音樂會演出包括由歷圖爵士指揮柏林愛樂、由加德納爵士指揮革命與浪漫樂團、由聶澤—塞甘指揮費城管弦樂團，以及由帕帕諾爵士指揮聖西西莉亞學院樂團和美國青年管弦樂團的音樂會。

狄杜娜朵為華納古典／埃拉托的專屬藝術家，出版唱片包括好評如潮的《特洛伊人》（榮獲《留聲機》年度唱片大獎）和韓德爾《阿格里皮娜》（榮獲《留聲機》年度歌劇唱片大獎）。其他專輯包括已在全球近40個城市巡演的《伊甸》、與聶澤—塞甘合作且備受好評的《冬之旅》、格林美得獎大碟《點唱機》、獲《留聲機》頒發2017年最佳獨奏唱片的《戰爭與和平》、《拿坡里之星》、格林美得獎大碟《女聲？男聲！》及《戲劇女王》。其他殊榮還包括《留聲機》年度藝術家及年度獨奏音樂會等獎項，以及首次入選《留聲機》的「名人堂」。

de Paris and Festspielhaus Baden-Baden. Her performance was “the embodiment of musical perfection”, according to the *Wochenglatt Reporter*.

In opera, Joyce’s recent roles include Agrippina at the Metropolitan Opera and in a new production at the Royal Opera House, Didon in *Les Troyens* at the Wiener Staatsoper; Sesto in *Cendrillon* and Adalgisa in *Norma* at the Metropolitan Opera; Agrippina in concert with Il Pomo d’Oro under Maxim Emelyanchev; Sister Helen in *Dead Man Walking* at the Teatro Real Madrid and London’s Barbican Centre; *Semiramide* at the Bavarian State Opera and Royal Opera House, and Charlotte in *Werther* at the Royal Opera House.

Much in demand on the concert and recital circuit, Joyce has held residencies at Carnegie Hall and at London’s Barbican Centre, toured extensively in the United States, South America, Europe and Asia and appeared as guest soloist at the BBC’s Last Night of the Proms. Other concert highlights include the Berlin Philharmonic under Sir Simon Rattle, Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner, the Philadelphia Orchestra under Yannick Nézet-Séguin, and the Accademia Santa Cecilia Orchestra and the National Youth Orchestra USA under Sir Antonio Pappano.

An exclusive recording artist with Warner Classics/Erato, Joyce’s expansive discography includes the highly celebrated *Les Troyens* (winning Gramophone’s coveted Recording of the Year) and Handel’s *Agrippina* (Gramophone’s Opera Recording of the Year). Joyce’s other albums include her singular *EDEN* that has toured to nearly 40 cities globally, the acclaimed *Winterreise* with Yannick Nézet-Séguin, Grammy Award winning Songplay, *In War and Peace*, the 2017 Best Recital Gramophone Award, *Stella di Napoli*, Grammy-Award-winning *Diva Divo* and *Drama Queens*. Other honours include the Gramophone Artist and Recital of the Year awards, as well as an inaugural inductee into the Gramophone Hall of Fame.



IL POMO D'ORO



PHOTO: Nicola Dal Maso

金蘋果古樂團成立於2012年並很快以其高質素的復古演奏風格合奏聞名。經過11年後，金蘋果古樂團已到坊世界各地演出，並灌錄了44張唱片，當中更有不少獲獎。

古樂團以其多次跟歌手合作著名，當中不乏獨奏會，甚或歌劇，並於世界各地知名的音樂廳演出及灌錄唱片。

近期的製作包括韓德爾的《狄奧多拉》並首次於成立不久的金蘋果合唱團合作。此錄製於2023年獲得了BBC音樂雜誌的合唱大獎。2022/23樂季古樂團亦製作了韓德爾的《阿里歐唐德》及銷售一空的《托洛梅奧》。古樂團將於2023/24樂季繼續夥拍著名女中音狄杜娜朵呈獻其暢銷

Founded in 2012, il Pomo d'Oro soon established itself as an ensemble of outstanding quality in the field of historically informed performance. After 11 years, il Pomo d'Oro is looking back on a prolific concert presence worldwide, and an impressive list of 44 recordings, many of them award-winning. The ensemble is particularly renowned for working with singers, be it for solo recitals, or entire operas, performed and recorded in some of the most prestigious theatres around the world.

Recent productions include Handel's *Theodora* which introduced the new vocal ensemble 'il Pomo d'Oro choir' alongside a stellar cast. The concert recording won BBC Music Magazine's Choral Award in 2023. The 2022/23 season also saw productions of Handel's *Ariodante* and a sold-out run of *Tolomeo*. In 2023/24, il

金蘋果古樂團

節目暨專輯《伊甸》，樂團亦與假聲男高音奧林斯基展開了新的世界巡迴演出《Beyond》。樂團亦正計劃將於未來的樂季演出更多韓德爾及普賽爾的歌劇及神劇。

在器樂方面，古樂團現時亦專注於和葉梅里亞尼切夫（總指揮）及柯爾題（客座總指揮及古鍵琴獨奏家）的項目。金蘋果古樂團的樂團首席瓦洛娃，也會以樂團首席及作為小提琴獨奏家帶領樂團。

金蘋果古樂團亦於2023年展開了他們最大型的灌錄項目：由樂團總指揮葉梅里亞尼切夫帶領，並與法國唱片公司Aparté合作一起完成錄製莫札特的所有交響曲。首兩張唱片已於2023年發行。

項目

金蘋果古樂團是「愛斯德美希臘」的官方大使，該人道主義計劃旨在為希臘難民營的孩子提供免費音樂教育。樂團經常在希臘不同的難民營舉行慈善音樂會，並根據愛斯德美（在西班牙語解作「系統」）教學法提供工作坊和音樂課。

「金蘋果古樂團學院」在新冠感染大流行的第一波浪潮期間在線推出，為世界各地的音樂學生提供免費音樂課程。在新冠疫情第一波期間，樂團在網上推出「金蘋果古樂團學院」，為全球音樂學生提供免費的音樂課堂。學院現正和委內瑞拉「愛思德美」合作，與位於卡拉卡斯的Inocente Carreño巡迴音樂學院聯手，為該處的巴羅克樂團提供演繹巴羅克音樂的網上大師班。2024年，「金蘋果古樂團學院」將在舊金山音樂學院開設巴洛克音樂表演大師班。

Pomo d'Oro continues to tour the famous *Eden* project with world renowned mezzo-soprano and frequent collaborator Joyce DiDonato, and begins a new tour of rarely performed early music with countertenor Jakub Józef Orliński, entitled *Beyond*. Further operas and oratorios by Handel and Purcell are scheduled for the coming seasons.

In the field of instrumental music, the ensemble focuses on projects with its chief conductor Maxim Emelyanychev and Francesco Corti as principal guest conductor and harpsichord soloist. Zefira Valova, the concert master of il Pomo d'Oro, also leads the orchestra and appears as a violin soloist.

In 2023, il Pomo d'Oro launched its biggest recording project: the complete recording of Mozart's symphonies, conducted by Maxim Emelyanychev, in collaboration with the French label Aparté. The first two volumes were released in 2023.

PROJECTS

Il Pomo d'Oro is an official ambassador of El Sistema Greece, a humanitarian project to provide free musical education to children in Greek refugee camps – offering workshops, concerts, and raising funds with beneficiary concerts.

The 'il Pomo d'Oro Academy' was launched online during the first wave of the Covid 19 pandemic, offering free music lessons to music students worldwide. The Academy is now collaborating with El Sistema Venezuela, offering online masterclasses in Baroque music interpretation in cooperation with the "Inocente Carreño Itinerant Conservatory" in Caracas to the Baroque music ensembles of the El Sistema movement. In 2024, 'il Pomo d'Oro Academy' will offer masterclasses in Baroque music performance at the San Francisco Conservatory of Music.

IL POMO D'ORO 金蘋果古樂團

金蘋果古樂團學院未來將會以意大利聖薩維盧山為基地，並在該處舉辦器樂及聲樂大師班、工作坊及為兒童提供音樂教育。

命名

金蘋果古樂團的名稱來自切斯蒂寫於1666年的歌劇。為慶賀國王利奧波德一世與西班牙公主瑪格麗特·德蕾莎的婚禮而作的《金蘋果》，在歌劇才誕生不久的彼時，可謂最奢華壯觀的鉅製。該劇共有24個不同的舞台場景、動用300匹馬的騎士芭蕾、73,000枚禮花的煙火表演，加上數之不盡的特效，使帝王宮廷在歐洲文化輝煌史上成為佳話。

In its future residence in Monte San Savino, Italy, the 'il Pomo d'Oro Academy' will host instrumental and vocal masterclasses, workshops and musical education for children.

THE NAME

The name of the orchestra refers to the title of an opera by Antonio Cesti, composed for the wedding of Emperor Leopold I of Austria with Margarita Teresa of Spain in Vienna in 1666. The opera was the final part of an imperial celebration of incredible multimedial splendour, starting with fireworks of 73.000 rockets and a horse-ballet of 300 horses.

With its twenty-four different stage sets and stunning special effects like collapsing towers, flying gods and sinking ships, "Il Pomo d'Oro" was probably the most excessive and expensive operatic production in the then young history of the genre.

EDEN 伊甸 ASIAN TOUR ENSEMBLE 亞洲巡演樂團名單

VIOLIN I 小提琴 I

Zefira Valova Conductor 指揮

Edson Scheid

Dmitry Lepekhov

Jesus Merino

Miriam Hontana

VIOLIN II 小提琴 II

Nicholas Robinson

Lucia Giraudo

Katarzyna Olszewska

Ilaria Marvilly

VIOLA 中提琴

Giulio d'Alessio

Archimede De Martini

CELLO 大提琴

Natalia Timofeeva

Kristina Chalmovska

DOUBLE BASS 低音大提琴

Jonathan Alvarez

Maria Vahervuo

THEORBO 低音大魯特琴

Miguel Rincon

FLUTE 長笛

Eva Ivanova-Dyatlova

OBOE 雙簧管

Christopher Palameta

CLARINET 單簧管

Francesco Spendolini

BASSOON 巴松管

Angel Alvarez

HORN 圓號

Christian Binde

Achim Schmid -Egger

HARPSICHORD 古鍵琴

Arianna Radaelli

ZEFIRA VALOVA 瓦洛娃

CONDUCTOR & VIOLIN 指揮及提琴



PHOTO: Petra Embrosi

保加利亞小提琴家瓦洛娃是早期音樂的頂尖專家，集獨奏者、領導者、樂團首席及室內樂演奏家於一身。瓦洛娃畢業於索菲亞國家音樂學院及阿姆斯特丹音樂學院，與赫爾辛基巴洛克樂團、大天使古樂團、索菲亞愛樂樂團及歐盟巴洛克樂團等均有合作。她自2006年起擔任索菲亞巴洛克藝術節的藝術總監。

瓦洛娃自2015年起擔任金蘋果古樂團的樂團首席，該樂團主要由葉梅里亞尼切夫及柯爾梯領導。她曾以金蘋果古樂團的獨奏、指揮及樂團首席等身分，為 Aparte、德意志留聲機、埃拉托等唱片品牌灌錄過多張唱片。

瓦洛娃為2020年埃蘭多巴洛克小提琴比賽首獎、2017年保加利亞國家電台頒發的年度音樂家獎，以及2021年金鵝毛筆獎得主。

2023/24 樂季的主要演出包括：帶領金蘋果古樂團與女中音狄杜娜朵在南美、中國及歐洲等地的音樂會；帶領加拿大泰菲宴樂巴洛克樂團演出早期古典協奏曲和交響曲；指揮索菲亞歌劇及芭蕾舞劇院演出韓德爾《高盧的阿瑪狄吉》，以及女高音詠切娃的獨唱會《重生》。

Bulgarian violinist Zefira Valova is a leading specialist in early music, who performs as a soloist, leader, concertmaster, and chamber musician. Graduating from Sofia's National Academy of Music and Conservatorium van Amsterdam, Zefira has gone on to collaborate with such ensembles as the Helsinki Baroque Orchestra, Arcangelo, Sofia Philharmonic Orchestra, and the European Union Baroque Orchestra. She has been artistic director of the Sofia Baroque Arts Festival since 2006.

Zefira has been concertmaster of Il Pomo d'Oro since 2015 working under Maxim Emelyanychev and Francesco Corti. With the orchestra, she has recorded as soloist, conductor, and concertmaster on multiple releases for Aparte, Deutsche Gramophone, Erato, etc.

Awards include first prize in the José Herrando Baroque Violin Competition (2020), Musician of the Year for artistic activity awarded by the Bulgarian National Radio (2017), and the Golden Quill Award (2021).

Highlights of the 2023/24 season include leading Il Pomo d'Oro in concerts with mezzo-soprano Joyce Di Donato throughout South America, China, and Europe, leading the Tafelmusic Orchestra (Canada) with early classical concertos and symphonies, conducting *Amadigi di Gaula* by Handel at Sofia Opera and Ballet, and leading "Rebirth", the recital of soprano Sonya Yoncheva.

GOOD HOPE SCHOOL CHOIR 德望學校合唱團

CHORAL DIRECTOR 合唱總監: Melody Tang 鄧曦茵



德望學校合唱團自1959年成立，是香港歷史最悠久和優秀的學校合唱團，合唱是德望學校生活中不可或缺的一部分，透過合唱，學校致力培養新一代年輕女性，使學生成為有自信、有承擔、對社會和學校富歸屬感的明日領袖，多年來合唱團堅持主動學習，希望學生能夠盡顯所長，以積極和互助互愛的態度貢獻社會。

多年來，合唱團在本地及海外的音樂比賽皆屢創佳績，以近年本地校際音樂節為例，德望學校合唱團於過去第69屆及第70屆音樂節（16歲或以下）的混聲合唱組別，於外語組及中文組皆勇奪冠軍殊榮，並於第71屆音樂節的女聲合唱（14歲或以下組別及16歲或以下組別），均獲得冠軍。

德望學校合唱團在海外的國際合唱比賽，成績更是驕人：合唱團獲得第5屆及第6屆世界合唱節金獎（2008年及2010年）、第5屆國際波蘭哥白尼合唱節童聲民謠組金獎（2017年）、第9屆維也納世界和平合唱節全場總冠軍（2018年）。於2019年，合唱團於第40屆保加利亞瓦爾納國際五月合唱節勇奪四大獎項，包括：全場總冠軍、童聲組冠軍、最佳曲目獎及最佳指揮獎，是比賽超過40年來首隊華人勝出的隊伍，亦是香港首隊具資格參加2020年歐洲合唱大賽冠軍賽的合唱團。除此以外，合唱團亦經常出訪外地演出，促進藝術文化交流，當中包括：北京、澳洲、加拿大、意大利及匈牙利。

德望學校合唱團有幸經常獲邀演出，包括禮賓府開放日、國際崇德社17分區會議、法律年開幕典禮，以及不同的聖誕及彌撒演出。合唱團在未來的日子，將會繼續以歌聲傳頌喜樂，為世界獻上美妙的旋律。

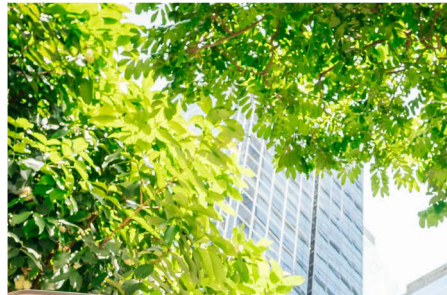
Founded in 1959, Good Hope School Choir is one of Hong Kong's longest-established and best choirs. Music choral training at Good Hope School aims at helping her choristers to become confident young women, enhancing their autonomous leadership, strengthening their sense of commitment to the school and society and nurturing a proactive learning environment to inculcate in its members a positive attitude to life and a readiness to reach their full potential.

The Choir has achieved outstanding results in various local and overseas music festivals. They won the championship in the Intermediate Girls - Foreign Language event and the Intermediate Mixed - Foreign Language and Chinese events in the 69th and 70th Gotham Hong Kong Schools Music Festivals, respectively. This year, the Choir came first in the Intermediate Girls - Foreign Language and Junior Girls - Chinese categories in the 71st Hong Kong Schools Music Festival.

Their marvelous performances are not confined to Hong Kong, as many of their overseas tours have gained international acclaim. The Choir was the Gold Awardee of the 5th and 6th World Choir Games (2008 & 2010). In addition, they were the Gold Awardee in the Folklore category and Category Winner in the Children Choirs category of the 5th International Copernicus Choir Festival & Competition in Poland (2017). The Choir was crowned the champion of the 9th World Peace Choral Festival in Vienna (2018). In 2019, the choir was awarded the First Prize in Children's Category, Best Selected Competition Programme, and Grand Prix Varna at the 40th International May Choir Competition 2019 in Varna, Bulgaria. To broaden their experience, the young musicians have joined a rich array of cultural exchange tours to Beijing, Australia, Canada, Rome and Hungary.

The Choir has also been invited to perform on a number of different formal occasions, such as the Open Day at Government House, the Zonta International 17th District 17 Conference, the "Opening of the Legal Year" Mass and Christmas caroling. Good Hope Choir will continue to bring exuberant joy to their audience through their sweet melodies.

100 Years of Lee Gardens For a Sustainable Community



節目簡介

Programme Notes

艾菲斯 (1874-1954)

《未解答的問題》(1908)

艾菲斯是一位美國現代派作曲家，他的音樂風格比當時主流要前衛得多。儘管《未解答的問題》寫於1908年，艾菲斯在1930至1935年間為室樂團修訂此曲，然而作品遲至1946年才得以首演。這首作品的第一個標題為「嚴肅話題的沉思或未解答的永恆問題」。它的樂器配搭非常特別，結合了弦樂、獨奏小號（由狄杜娜朵的無詞歌聲取而代之）以及無調性的木管樂器或長笛四重奏。

慢速寧靜的弦樂意味「德魯伊的沉默」，在這個背景下，獨奏小號（或獨唱）提出「存在的永恆問題」，木管四重奏擔當「鬥志昂揚的回答者」，他們試圖解答但徒勞無功，繼而變得沮喪，不協和的聲音也越來越多，最後他們還是放棄了。三組樂器被分別置於舞台上，各以獨立的速度演奏。

Charles IVES (1874-1954)

The Unanswered Question (1908)

Charles Ives was an American modernist composer whose musical style was far ahead of his time. Although *The Unanswered Question* was written in 1908, Ives revised it for chamber orchestra in 1930-1935, though it was not performed until 1946. The first title for this work was "A Contemplation of a Serious Matter or The Unanswered Perennial Question." Its unusual ensemble combines strings, a solo trumpet - here replaced by Joyce DiDonato's wordless voice - and an atonal woodwind or flute quartet.

Against a background of slow, quiet strings representing "The Silence of the Druids", a solo trumpet [or voice] poses "The Perennial Question of Existence", to which the woodwind quartet of "Fighting Answerers" tries vainly to provide an answer, growing more frustrated and dissonant until they give up. The three groups of instruments perform in independent tempos and are placed separately on the stage.

E D E N

麗珍·波特曼 (1960-)

《天地初曉》(2022)

狄杜娜朵與英國作曲家麗珍·波特曼志同道合，她們同樣被大自然的美感動。波特曼最廣為人知的身份，是為100多部電影及電視節目配樂的作曲家，1996年她憑《艾瑪姑娘要出嫁》成為第一位獲得奧斯卡最佳電影配樂的女性。最近她轉攻管弦樂和室內樂作品，藉以表達她居於倫敦近郊的英式鄉村生活。她說道：「我花了很多時間沉浸在自然美景中，而我想嘗試抒發我看到的美……我們與大自然日漸失去連結。我們看來不屬於土地的一部分，而是把它當作資源來使用。」

Rachel PORTMAN (1960-)

The First Morning of the World (2022)

In British composer Rachel Portman, Joyce DiDonato has found a kindred spirit who is equally stirred by the beauties of the natural world. Best known as a composer of scores for more than 100 films and television programs, in 1996 Portman became the first woman to win the Academy Award for Best Score for *Emma*. More recently, she has turned to orchestral and chamber music that reflects her life living in the English countryside near London. “I had spent a lot of time immersed in nature,” she says, “and I wanted to try [to] express the beauty of what I see.... We’re increasingly unconnected to the natural world. We don’t seem to be part of the land; we seem to use it as a resource instead.”

飛躍演奏香港秋季演奏系列 2024

Premiere Performances of Hong Kong Fall Recitals 2024



突破傳統：蕭恩施貝結他獨奏會

SEAN SHIBE
Unplugged

HK
DEBUT

Multiple award-winning Scottish guitarist Sean Shibe is known for pushing boundaries and innovating on both the electric and acoustic guitar. In his Hong Kong debut, Sean Shibe plays acoustic classical guitar repertoire - but be prepared to be awed by sounds you have never heard before!

Programme includes works by Bach, Barrios, Villa-Lobos, Thomas Adès and more.

29 SEP 2024 (SUN) 7:30pm

\$520 \$320 \$180



蕭恩施貝與蘇萊曼：斷枝

SEAN SHIBE guitar
KARIM SULAYMAN tenor
Broken Branches

HK
DEBUT

Grammy-winning tenor Karim Sulayman and guitar innovator Sean Shibe collaborate in a recital that bridges genres. From Monteverdi and Purcell to Britten and Eastern folk songs, they explore their dual cultural identities as artists with Western upbringings and Eastern roots.

Broken Branches is nominated for the 2024 Grammy Award for Best Classical Vocal Solo Album.

4 OCT 2024 (FRI) 7:30pm

\$520 \$320 \$180



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康珠美小提琴獨奏會

CLARA-JUMI KANG violin
YEKWON SUNWOO piano
Violin Recital

"A true display of virtuosity. ★★★★★" Bachtrack
Korean violin star Clara-Jumi Kang makes her Hong Kong recital debut together with Van Cliburn Gold Medal winning pianist Yekwon Sunwoo!

Programme

BACH Chaconne in D minor, BWV 1004

WEINBERG Violin Sonata No. 4, Op. 39

STRAUSS Violin Sonata in E-flat Major, Op. 18

5 NOV 2024 (TUE) 7:30pm

\$520 \$320 \$180



嘉貝蒂大提琴獨奏會

SOL GABETTA cello
RACHEL CHEUNG piano
Cello Recital

One of the world's most sought-after cellists returns to Hong Kong for her long-awaited recital debut, together with local favorite Rachel Cheung on piano.

Programme

SCHUMANN *Fantasiestücke*, Op. 73

MENDELSSOHN Sonata for Cello and Piano No. 2

SHOSTAKOVICH Sonata for Cello and Piano

18 NOV 2024 (MON) 7:30pm

\$580 \$380 \$180



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《天地初曉》是波特曼與美國作曲家兼作家施爾合作寫成。施爾曾為海基的《白鯨記》、皮克的《美國的悲劇》和許多歌劇撰寫劇本。《天地初曉》是琳達·尼爾森為紀念斯圖爾特·尼爾森的委約作品。

恍如呼吸著伊甸園第一個早晨的清新空氣，這首優美的歌曲道出是夜節目的主題，叩問如何重拾天堂的和平。木管樂器尤以長笛佔有主導地位，宛如悠遠樂土的啾啾鳥語，清晰的聲樂線條突顯出文本動人。

馬勒 (1860-1911)

〈我聞到一絲溫柔芬芳〉，
選自《呂克特歌集》(1901-02)

馬勒把《少年魔號》裡所有樸實的民間詩歌都用於他早期的歌曲，爾後他在呂克特 (1788-1866) 詩歌中投入了同樣的熱情，其詩詞高雅精煉、精緻優美，字裡行間不乏文字遊戲。

1901至1902年，在創作第五交響曲期間，馬勒把五首呂克特詩作譜曲，這些歌曲為聲樂及樂隊而作，也為聲樂及鋼琴而作。它們的共通點是發人深省的氣氛，與馬勒的個人歷練和哲思密不可分。狄杜娜朵挑選了其中兩首，在是夜音樂會的不同時刻演唱。第一首〈我聞到一絲溫柔芬芳〉出自呂克特的春詩系列，詩人把玩了兩個相似但不同義的德語單字：意謂輕柔的「linden」和解作菩提的「Linden」。馬勒形容此曲是「一個人在他所愛的人面前能夠體會到的感覺……兩人的交流無需言語。」此曲亦充分捕捉了菩提的奇妙芬芳。

Portman's collaborator for "The First Morning of the World" is American composer/writer Gene Scheer, who has created librettos for Jake Heggie's *Moby Dick*, Tobias Picker's *An American Tragedy*, and many other operas. "The First Morning of the World" was commissioned by Linda Nelson in memory of Stuart Nelson.

Breathing in the fresh air of that first morning in Eden, this beautiful song introduces this program's themes and poses the questions of how to recover the peace of an untouched paradise. The predominance of woodwinds, and especially flutes, evoke the birdsongs of a long-ago world, while the clarity of the vocal lines throws emphasis on the eloquent text.

Gustav MAHLER (1860-1911)

"Ich atmet' einen linden Duft"
from *Rückert-Lieder* (1901-02)

After Gustav Mahler had exhausted the naive folkloric poetry of the *Des Knaben Wunderhorn* collection in his earlier songs, he turned with equal passion to the poetry of Friedrich Rückert (1788-1866), whose verse was refined, delicately beautiful, and often given to word-play.

In 1901-02, Mahler set five Rückert poems for voice and orchestra - and simultaneously for voice and piano - while composing his Fifth Symphony. They were united by their introspective moods and their intimate connection with Mahler's personal experiences and philosophy. Joyce DiDonato has chosen two of them to be sung at different moments in this concert. First comes "Ich atmet' einen linden Duft" ("I breathed in a delicate scent") from Rückert's series of spring poems. The poet plays with the different meanings of two similar German words, *linden* (delicate) and *Linden* (lime tree). Mahler described this song as "the feeling one experiences in the presence of a person one loves... two minds communicating without any word needing to be spoken." It also perfectly captures the wondrous scent of the linden blossom.

烏切利尼 (1603或1610-1680)

第三交響曲，為五件樂器而作，
作品7 (1668)

儘管確實年份已不可考，但烏切利尼生於意大利一個貴族家庭，並很可能在阿西西神學院接受音樂教育。憑著小提琴造詣和寬廣的創造力，他在摩德納的埃斯特宮廷及帕爾瑪的法爾內塞宮廷長期工作，並在摩德納大教堂擔任詩班指揮。他尤其以器樂作品聞名，擅長為小提琴創出新穎的寫作手法，而且技巧要求極高，包括在更高音域拉奏、炫技的過渡樂句，以及首次使用變格定弦技法。

交響曲（作品7）出自烏切利尼1668年出版的第七本器樂作品集，為小提琴及管風琴而作。此曲分為許多樂段，有著對比鮮明的速度和節拍，與其說是奏鳴曲，它反而更像巴洛克舞曲組曲。第四段對小提琴家來說是音準的考驗，足見烏切利尼的能耐：慢速主題以下行半音音階建構而成，後來速度加快，變成上行半音音型。

馬利尼 (1594-1663)

〈天上的星星比以往多〉，選自
《諧謔曲及歌曲集》(1622)

馬利尼是意大利巴洛克早期的著名作曲家，也是一位小提琴名家，1615年加入蒙台威爾第在威尼斯聖馬可的樂團。隨後他展開了巡演生涯，為意大利大部分的皇室宮廷，並在比利時和德國等地演出和作曲。馬利尼素以饒富創意的器樂作品聞名於世，但他亦有寫作輕鬆愉快的聲樂作品，風格宛如舞曲，如1622年《諧謔曲及歌曲集》裡的歌曲〈天上的星星比以往多〉。儘管歌詞的作者是誰無從稽考，然而端看其精美巧妙的意象，顯然是出自宮廷詩人手筆。雖然詩中提到「純潔的丘比特」，但它講述的是奧古斯

Marco UCCELLINI (1603 or 1610-1680)

Sinfonia à 5, Op. 7, No. 3 (1668)

Although the exact year is unknown, Marco Uccellini was born into a noble Italian family and likely received his musical education at the seminary of Assisi. His skills on the violin as well as his expansive creative powers led him to serve long periods at the Este court in Modena – where he also served as choir master at Modena’s cathedral – as well as at the Farnese court in Parma. He was especially renowned for his instrumental music, which made new technical demands on the violin, including the extension of its range into higher registers, the employment of virtuosic runs, and the first use of *scordatura* tunings.

The Sinfonia Op. 7 comes from Uccellini’s seventh book of instrumental music published in 1668, for violin and organ. In many sections of contrasting tempos and meters, it resembles a Baroque dance suite more than a sonata. Its fourth section is built around a tuning challenge for the violinist that was a Uccellini specialty: a slow theme of chromatically descending scales that are later sped up and reversed to ascend chromatically.

Biagio MARINI (1594-1663)

“Con le stelle in ciel che mai”
from *Scherzi e canzonetta* (1622)

A prominent composer of the Italian early Baroque period, Biagio Marini was a virtuoso violinist who joined Claudio Monteverdi’s orchestra at San Marco in Venice in 1615. He subsequently led an itinerant career, performing and composing for most of Italy’s princely courts, as well as in Belgium and Germany. Marini was best known for his innovative instrumental music, but he also wrote light-hearted, dancelike vocal music, such as the song “Con le stelle in ciel che mai” (“Who has ever seen the Sun?”) from his *Scherzi e canzonette* of 1622. Though the author of its text is unknown, the elaborate imagery is obviously the work of a court poet. Though it speaks of the “chaste Cupid,” this poem is about the birth

都統治時期一個冬夜裡聖嬰耶穌的誕生，他為漆黑的夜帶來陽光，為貧瘠的大地迎來繁花盛開。西塔隆琴定下富感染力的三拍子速度，這是在彼時深受喜愛的意大利低音魯特琴。

米斯利維徹克 (1737-1781)

〈我將從海岸移走海水〉，
選自《亞當與夏娃》(1771)

米斯利維徹克是18世紀下半葉的捷克歌劇作曲家。他的詠嘆調〈我將從海岸移走海水〉與莫扎特詠嘆調有異曲同工之妙。事實上，兩位作曲家1770年在波隆那相識，彼此的年齡差距無阻他們成為好友。在其中一封家書中，莫扎特形容這位捷克作曲家「充滿激情、活力和生命力」，並經常於自己的作品引用他的主題。

米斯利維徹克生於布拉格，但他的音樂生涯都在意大利度過。他是一位多產的正歌劇作曲家，1771年在佛羅倫斯首演的神劇《亞當與夏娃》便是作品之一。故事發生在亞當與夏娃被逐出伊甸園之後，二人受到仁慈天使和正義天使引導。〈我將從海岸移走海水〉為嚴厲的正義天使所唱，是一首戲劇性的返始詠嘆調，聲樂技巧難度之高乃米斯利維徹克的絕技，全曲以猛烈無情的節奏驅動。

柯普蘭 (1900-1990)

〈大自然，最溫柔的母親〉，選自
《八首埃米莉·狄更生詩作》(1958)

柯普蘭的創造力深植於器樂，只創作過幾首歌曲，直到他於1949至1950年間寫下聲樂傑作《十二首埃米莉·狄更生詩作》。這套寫給鋼琴和聲樂的作品，以柯普蘭當時的音樂風格來說，與狄更生的詩歌一樣簡潔而銳利，由此可見他的音樂與所選詩人十分匹配。

of the Christ child on a winter night during the reign of Augustus, which brings sunlight to the darkest night and blossoming flowers to the barren earth. Its infectious triple-meter pace is set by the chitarrone, an Italian bass lute that was much loved in this era.

Josef MYSLIVEČEK (1737-1781)

“Toglierò le sponde al mare”
from *Adamo ed Eva* (1771)

Josef Mysliveček was a Czech opera composer in the second half of the 18th century. His aria “Toglierò le sponde al mare” (“I will remove the shores from the sea”) may sound similar to a Mozart aria. In fact, the two composers were close friends despite their age difference, having met in Bologna in 1770. Mozart, in one of his letters home, described the Czech composer as “full of fire, spirit, and life,” and frequently borrowed themes from him for use in his own compositions.

Though born in Prague, Mysliveček spent his entire musical career in Italy, where he was a prolific composer of *opera seria*, such as his oratorio *Adamo ed Eva*, premiered in Florence in 1771. This work takes place after Adam and Eve’s expulsion from the Garden of Eden when they are guided by the Angel of Mercy and the Angel of Justice. Sung by the more exacting Angel of Justice, “Toglierò” is a dramatic *da capo* aria full of the vocal virtuosity that was a Mysliveček specialty and driven at a ferociously unforgiving pace.

Aaron COPLAND (1900-1990)

“Nature, the gentlest mother”
from *Eight Poems of Emily Dickinson* (1958)

His creativity rooted in instrumental music, Aaron Copland had composed only a few songs before writing his vocal masterpiece, *Twelve Poems of Emily Dickinson*, for piano and voice, between 1949 and 1950. Copland’s own musical style – by then as spare and incisive as Dickinson’s verse – was an ideal match for his chosen poet.

1958年，柯普蘭在當中選取了好些作品，改編成管弦樂曲，最後出版了《八首埃米莉·狄更生詩作》。

優雅精緻的〈大自然，最溫柔的母親〉是這套聯篇歌曲的第一首。一如波特曼的《天地初曉》，它的配樂以木管樂器為主，模仿拍著翅膀的鳥兒，歌曲以鳥鳴聲開始。儘管此曲涵蓋音域甚廣，然而聲樂線條仍能完美地呈現這首迷人的詩作，讓詩中每字每句都灼灼生輝。

華倫天尼 (1582-1649)

G小調奏鳴曲，《等音》

作曲家兼詩人華倫天尼是與蒙台威爾第同時代的晚輩，可能生於威尼斯，在加比埃利的指導下學習音樂。其後他成為鍵盤大師，專精古大鍵琴，它是古鍵琴的前身，共有77個琴鍵，橫跨四個八度。華倫天尼多才多藝，因而先後在波蘭、格拉茨等地擔任重要職位，後來在神聖羅馬帝國皇帝斐迪南二世的維也納宮廷出任管風琴師，並供職至生命盡頭。他的音樂在和聲上甚為大膽，並大量使用半音，這些半音用等音古鍵琴便能輕易地彈奏出來。我們將聆賞到華倫天尼的G小調奏鳴曲《等音》，兩組器樂輪流對話，引人入勝。樂曲開端的陰沉動機多次重複，其後越發精巧活潑。

卡瓦利 (1602-1676)

蔭涼的林地，

選自《卡利斯托》(1651)

卡瓦利1616年加入威尼斯聖馬可的合唱團，作為男童聲高音的他受到蒙台威爾第指導，後來更成為蒙台威爾第的繼承者，將歌劇由宮廷式的消遣娛樂，轉化為在威尼斯的公共劇院搬演、供付費觀眾欣賞的流行娛樂。至今仍然流傳的卡瓦利歌劇有27部，這些作品結合悅耳的詠嘆調與情色的故事情節，時至今日

In 1958, he began orchestrating the Dickinson songs and finally published those that best-suited this medium as *Eight Poems of Emily Dickinson*.

The exquisite “Nature, the gentlest mother” is the cycle’s first song. As in Portman’s “The First Morning of the World,” its scoring is dominated by woodwinds, which imitate the fluttering of wings and the trilling of birds to begin the song. Arcing over a broad range, the vocal line, nevertheless, illuminates every word and phrase of this enchanting poem to perfection.

Giovanni VALENTINI (1582-1649)

Sonata in G minor, *Enharmonic*

A slightly younger contemporary of Monteverdi, the composer and poet Giovanni Valentini was probably born in Venice and studied music there under Giovanni Gabrieli. He became a virtuoso keyboard artist, specializing in the *clavicymbalum*, the precursor to the harpsichord with a keyboard of 77 keys spanning four octaves. Valentini’s multiple talents won him important positions in Poland, Graz, and finally at the Viennese court of the Holy Roman Emperor Ferdinand II as the Imperial organist. His music is often daring in its harmonies and makes much use of chromatic half steps that could be readily produced on his enharmonic harpsichord. We will hear his intriguing Sonata in G minor, *Enharmonic*, which is an antiphonal dialogue between two instrumental groups. Its brooding motive, repeated many times at the beginning, gradually becomes more elaborate and animated.

Francesco CAVALLI (1602-1676)

“Pianti ombrosi” from *La Calisto* (1651)

Joining the choir of Venice’s San Marco as a boy soprano in 1616 and tutored by Monteverdi, Francesco Cavalli in time became his successor in translating the new form of opera from a courtly pastime to a popular entertainment for paying audiences in Venice’s public theatres. Twenty-seven of his operas survive, and their combination of melodious arias with risqué plots have made them very appealing today. Perhaps the

依然極具吸引力。當中最常演出的作品大概是《卡利斯托》(1651)，講述美麗的仙女卡利斯托遇上風流成性的朱庇特，他在一場毀滅性戰爭後來到地球恢復秩序，卻被卡利斯托深深吸引並展開追求。由於卡利斯托是貞潔女神戴安娜的追隨者，朱庇特因此故意偽裝成戴安娜，讓卡利斯托放下戒心。卡利斯托在第一幕中唱出淒楚的詠嘆調〈蔭涼的林地〉，哀悼自然美景被戰爭摧毀。

格魯克 (1714-1787)

〈復仇女神之舞〉，選自

《奧爾歐與尤麗迪采》(1762)

〈我可憐啊，我在哪！……啊，這不是我說的！〉，選自《埃齊奧》(1749)

格魯克是德國古典早期的意大利及法國歌劇作曲家，以1762年創作的歌劇《奧爾歐與尤麗迪采》在音樂史上奠定重要地位。在該劇中，他將全盛時期的巴洛克歌劇去蕪存菁，揚棄複雜艱澀的聲樂技法，並把音樂著重於戲劇文本的表達，使之更清晰流暢。〈復仇女神之舞〉是《奧爾歐與尤麗迪采》最著名的選段之一，講述奧爾歐被拒於地府門外，地獄之靈不肯讓他進入，直至沉醉在他的歌聲裡。不協和的聲音驚心動魄，猛擊著激烈的弦樂。

宣敘調及詠嘆調〈我可憐啊，我在哪！〉、〈啊，這不是我說的！〉是格魯克較早期的作品，恪守正歌劇傳統，他筆下的歌劇《埃齊奧》根據梅塔斯塔齊奧的劇本而寫，講述羅馬帝國最後幾年。羅馬貴族的女兒富爾維亞愛上埃齊奧將軍，卻因父親對他的仇恨而受到阻撓。在這個結合宣敘調與返始詠嘆調的戲劇場景中，富爾維亞面對父親和情人之間的角色力，為她的困境悲傷痛哭。宣敘調簡潔有力，詠嘆調第二段美不勝收，速度也慢得多，它們都預告了格魯克日後的改革想法。

most often performed is *La Calisto* (1651), the tale of the beautiful nymph Calisto who is wooed by the amorous Jupiter, who comes to Earth to restore order after a devastating war. Since Calisto is a follower of the virgin goddess Diana, he disguises himself as Diana to get past her defenses. The poignant air “Pianti ombrosi” (“Shade-giving plants”) is sung by Calisto in Act I as she mourns Nature’s beauty that has been destroyed by the recent war.

Christoph Willibald GLUCK (1714-1787)

“Danza degli spettri e delle furie,”

from *Orfeo ed Euridice* (1762)

“Misera, dove son!... Ah!, non son io che parlo”

from *Ezio* (1749)

Christoph Willibald Gluck was a German composer of Italian and French opera in the early classical period. Gluck’s prominent place in musical history was secured by his opera *Orfeo ed Euridice* of 1762, in which he reformed the excesses of high Baroque opera by stripping away its elaborate vocal virtuosity and placing the musical emphasis on a clear and streamlined expression of the drama’s text. “Danza degli spettri e delle furie” (“Dance of the Furies”) is one of *Orfeo*’s most famous excerpts, when Orfeo is opposed at the gates of Hades by the infernal spirits, who refuse him entrance until enchanted by his song. Here furious strings are lashed by terrifying dissonances.

The recitative and aria “Misera, dove son!... Ah!, non son io che parlo” comes from an earlier period of Gluck’s career when he was still wedded to the conventions of *opera seria* and wrote the opera *Ezio* to a popular libretto by Pietro Metastasio about the last years of the Roman Empire. Flavia, the daughter of a Roman aristocrat is in love with the general Ezio, but is thwarted by her father’s hatred of her lover. In this dramatic *scena* consisting of recitative and *da capo* aria, she bewails her entrapment, caught between warring father and lover. The spare eloquence of the recitative and the beautiful and much slower second section of the aria preview the reform style Gluck would soon adopt.

韓德爾 (1685-1759)

〈有如早晨邁著玫瑰色步伐〉，
選自《狄奧多拉》(1749)

儘管韓德爾倒數第二部神劇《狄奧多拉》在1750年首演時並沒有受到觀眾歡迎，但它仍然是作曲家最喜歡的劇作，也是現今最受推崇的韓德爾晚期作品之一。這位年邁的作曲家為這部作品選擇了完全不同的劇本：早期基督教殉道者狄奧多拉和狄迪姆斯的悲劇故事，二人在公元304年戴克里先皇帝統治期間命喪安提阿。與新教傳統相比，該劇題材更接近天主教思想，韓德爾此舉可說是與賭博無異，不幸的是他為此在票房上付出沉重的代價。優美的詠嘆調〈有如早晨邁著玫瑰色步伐〉為艾琳所唱，她是基督教社群領袖，也是狄奧多拉的知己。此曲的歌詞以大自然為隱喻。這是一首平靜而莊嚴的返始詠嘆調，低音部稍微活躍，反映出艾琳對信仰堅定不移的個性。隨著艾琳在第二段稱頌她的救主，音樂越見大膽和光芒四射，與前段形成對比。

馬勒 (1860-1911)

〈我已被世界所遺棄〉，
選自《呂克特歌集》(1901-02)

是夜節目以〈我已被世界所遺棄〉作結，許多人認為它是馬勒最出色的歌曲。此曲在馬勒搬到阿爾卑斯山湖畔的「作曲小屋」之後不久寫成，似乎表達了他在賦予生命的湖光山色下創作，是如此愜意安然。音樂體現了脫俗的平靜，在簡單的自然音階和聲裡，彷彿「禪園的憩靜」。歌者與鋼琴之間的旋律線條連綿不斷，恍如一闋音樂二重唱。

中譯：張苡璉

George Frideric HANDEL (1685-1759)

“As with rosy steps the morn”
from *Theodora* (1749)

Despite the fact that it was unpopular with audiences at its 1750 premiere, Handel's penultimate oratorio *Theodora* was his personal favourite and is now one of his most admired late works. The aging composer selected a radically different text for this work: the tragic story of the early Christian martyrs Theodora and Didymus, who died in Antioch in 304 AD during the reign of Emperor Diocletian. With a subject closer to the Catholic than to the Protestant tradition, Handel took a huge gamble and unfortunately paid the price for it at the box office. The beautiful aria “As with rosy steps the morn,” is sung by Irene, the leader of the Christian community and Theodora's confidante; its text employs metaphors from Nature. A calmly majestic *da capo* aria enriched by a subtly active bass part, it reflects Irene's character, firmly grounded and never shaken in her faith. The contrasting second section grows bolder and more radiant as she addresses her Savior.

Gustav MAHLER (1860-1911)

“Ich bin der Welt abhanden gekommen”
from *Rückert-Lieder* (1901-02)

The program closes with “Ich bin der Welt abhanden gekommen” (“I have become lost to the world”), considered by many to be the greatest of Mahler's songs. It was composed just after he moved into his tranquil lakeside “composing cottage” in the Alps, and seems an expression of his contentment creating in that life-giving setting. The music embodies a sublime calm, expressed mostly in simple diatonic harmonies, like “the repose of a Zen garden”. The seamless sharing of the melodic line between singer and piano achieves the quality of a vocal duet.

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飛躍演奏香港簡介

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飛躍演奏香港致力推動香港室內樂的發展，透過邀請國際著名音樂家和演奏新星來港，為不同年齡及階層的聽眾帶來精彩的獨奏會、室內樂演出及外展活動，提供多元的方式及機會欣賞古典音樂。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。飛躍演奏香港希望為這個充滿活力的城市，帶來更多不能錯過的文化活動，同時鞏固香港作為國際藝術文化大都會的地位。

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- 校園室內樂教育計劃（超過60場校園音樂會）

透過不同系列的音樂會及活動，我們希望接觸更多的聽眾。音樂無分國界，我們相信每一位聽眾，不論是學生或專業人士，都會被世界級的音樂演出感動。

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