Frans Brüggen’s Orchestra of the 18th Century
The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong’s status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa
Chief Executive
Hong Kong Special Administrative Region
Message from the Chairman

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

Charles Lee

The Hong Kong Arts Festival is made possible with the funding support of:
Message from the Executive Director

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in The French Kiss.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as Amber, The Nightingale, All That Shanghai Jazz, Material Girls, i-City, The French Kiss, Come Out & Play and Little Prince Hamlet.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier
To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

Frans Brüggen’s
Orchestra of the 18th Century

法蘭斯•布魯根
與十八世紀管弦樂團
Frans Brüggen
Conductor

Frans Brüggen is considered amongst the foremost experts in the performance of eighteenth and early nineteenth century music. He was born in Amsterdam and studied musicology at the university there. At 21, he was appointed Professor at the Royal Conservatory in The Hague and later held the position of Erasmus Professor at Harvard University. Yet, as Luciano Berio wrote, he is “a musician who is not an archaeologist but a great artist”.

In 1981 he founded the Orchestra of the 18th Century with musicians who are all specialists in eighteenth and early nineteenth century music. Frans Brüggen has worked with the Royal Concertgebouw Orchestra, the Orchestra of the Age of Enlightenment, the Leipzig Gewandhaus Orchestra, the Chamber Orchestra of Europe, the Israel Philharmonic, the London Philharmonic Orchestra, the Tonhalle Orchestra in Zurich, the Orchestre de Paris and the Scottish Chamber Orchestra.

Since 1991, Brüggen has made frequent appearances at the Salzburg Festival. In October 1992 he became the joint principal guest conductor, together with Sir Simon Rattle, of the Orchestra of the Age of Enlightenment. In 1997 he was the recipient of the UNESCO International Music Prize.

He has conducted operas in Zurich, the Opéra de Lyon and the Teatro Real in Madrid.
The Orchestra of the 18th Century

The Orchestra of the 18th Century was founded by Frans Brüggen in 1981. The Orchestra, which tours three or four times a year, consists of some 50 members from 19 different countries.

The musicians, who are all specialists in eighteenth and early nineteenth century music, play on period instruments, or on contemporary copies. In this way they strive to achieve the goal of the Orchestra, which is to perform and record the classical masterpieces by Haydn, Mozart, Beethoven, Schubert, Mendelssohn and other composers from the eighteenth and nineteenth century in as authentic a manner as possible.

Frans Brüggen’s wide ranging repertoire with this Orchestra on the Philips’ label also includes works by Purcell, Bach and Rameau; much of this repertoire has received international awards.

As far as size and structure are concerned, the Orchestra of the 18th Century is most like the luxurious ‘classical’ orchestras of London, Paris and Vienna from that period.

Initially the Orchestra was supported by friends throughout the world and subsequently was able to continue thanks to the Prince Bernhard Foundation and subsidies from the Dutch Government. From 1983 to 1996 the Orchestra was sponsored by several corporate sponsors and from January 1998 the VSB Foundation has been supporting the Orchestra.
Ludwig van Beethoven was born in Bonn in 1770, the second child of the court musician and tenor singer Johann van Beethoven. His father was his first music teacher and he learned to play both the violin and the piano. He later added the organ and French horn, and was guided in the study of composition at an early age by Christian Gottlob Neefe, the court organist. Beethoven gave his first public performance as a pianist when he was eight and by the age of 11, his first composition (Ninth Variations in C minor on a March by Dressler) was published.

In 1787 he went to Vienna, but the death of his mother forced young Beethoven to return to Bonn. Five years later he was able to return to Vienna, where he settled and studied first under Haydn and later under Johann Schenk, Albrechtsberger and Salieri.

Beethoven’s compositions are sometimes separated into three periods. The first period covering the last 20 years of the century was marked by the more formal style associated with Haydn, as exemplified by his well-loved Pathétique and Moonlight sonatas. The second period from 1801-14 was considered more personal and romantic; during which he wrote most of his symphonies including the charming Pastoral Symphony No 6. The third period was seen as more individual, unconventional and innovative; exemplified in the Choral Symphony No 9.
貝多芬交響曲的本色演奏

羅拔·特恩布爾

大家往往把貝多芬九大交響曲視為最能代表音樂革命的作品，然而，它亦可視為十八世紀古典主義的演化過程。海頓將奏鳴曲、變奏曲等形式發展完備，並構成貝多芬交響曲的骨幹。另一方面，莫扎特的和聲感滲透每個小節。當然，貝多芬打破規律，但莫扎特和海頓也一樣。貝多芬的偉大之處，在於他大膽地處理當時可用的音樂素材，大大地擴展了古典音樂的表現力。

若說有一點浪漫主義的痕跡，也只表現在「特別音樂」的範疇上。跟當時許多藝術家一樣，貝多芬的成熟作品，隱含對當時社會狀況的不滿，這一點就與他的前輩們不同了。情緒化的天才、對社會滿腹牢騷、因失聰而漸漸陷入孤寂，種種因素，難免使貝多芬發展極具個性的音樂風格。

浪漫主義者將這種風格稱為「狂飆運動」。事實上，貝多芬音樂的情緒千變萬化，運用得出人意表，當時的聽眾肯定會被他嚇一跳。只要比較一下如雷似電的第九交響曲《合唱》中無盡的高潮，和第六交響曲《田園》——也就是自稱「愛樹木多於愛人類」的作曲家對鄉野的禮讚，即可領略一二。

始終，人們對貝多芬的看法，會大大影晌演繹貝多芬音樂的方式。好幾代的音樂家，都將貝多芬視作飽受煎熬的浪漫主義者；音樂上，深沉的氣氛就顯得恰如其份。由於樂器本身的發展和演奏廳規模的擴大（為要容納急速增長的聽眾），一般傾向隆重的演繹，速度偏慢，織體柔滯。奧圖•克倫白勒和卡拉揚就將這種風格發展至頂峰：前者徹頭徹尾忠於慢速，後者則將樂音軟化，將不同樂器的音色融合成悅耳的整體。

二十世紀八十年代，在法蘭斯•布魯根、約翰•艾略特•嘉迪納、菲利普•赫雷韋格等人的推動下，復古樂器革命展開，差不多一夜之間把整個局面扭轉：為了捕捉當時的演奏本色，並縮減樂團規模，加快速度。於是，每件樂器均重拾其重要性，像經過「洗滌」一樣，對位法裏每個線條，每個音色的變化，都達致清晰可聞。一下子，貝多芬所想像的效果——定音鼓洪量的聲音，粗糙的弦樂聲，奇妙有趣的銅管和木管樂聲——都一一呈現在眼前。

但究竟這種演奏是否真的「本色演奏」（也就是1820年左右的觀眾所聽到的效果），以至這些是否貝多芬原意，卻是另一回事。對於當年的樂師來說，貝多芬要求的速度在技術上根本不可能。那些樂師大多都是做零活的自由職業樂師。然而，貝多芬卻無意妥協，不但認為他們懶散、不稱職，更批評他們「音準差」。

法蘭斯•布魯根是第一個正視這些問題的人。他演繹貝多芬交響曲的目標是：「建立正確的看法，選用正確的樂器，並盡量將作品首演時的面貌呈現」。
1981年，布魯根創辦十八世紀管弦樂團，該樂團是二十世紀八十年代出現的復古樂器樂團之一，但甫開始就與別不同：基斯杜化・霍格活的古樂合奏團以灌錄唱片為主；布魯根則以現場演奏為務（這一點很重要），後來才把部份演奏錄成唱片。

指揮貝多芬交響曲時，最大的難題莫過於速度。布魯根傾向遵守作曲家自己的指示，他認為，一連好幾代的音樂家，都樂於將貝多芬的指示拋諸腦後，總認為他的節拍器有點不對勁。

管弦樂器的演化也是另一重要考慮。即使貝多芬在世時，管弦樂器亦已發生了很大變化。布魯根說：「演奏廳愈來愈大；逐漸聽眾也不局限於某一階層。」他又補充：「小提琴手會要求工匠加強樂器音量；長笛手也希望吹奏音階、琶音時可以更乾淨利落。久而久之，樂器的音量愈來愈大，準確度愈來愈高，卻犧牲了各自的音色。到了貝遼士時代，整個樂團都已現代化了。」

全文原載《閱藝》2004
The Master’s Cycle

Robert Turnbull

We tend to think of Beethoven’s nine symphonies as the ultimate icons of revolution in music. Yet it’s equally possible to see these masterpieces as evolutions of 18th century classicism. The sonata and variation forms perfected by Haydn form the backbone of all Beethoven’s symphonies, while Mozart’s sense of harmony imbues every bar. Of course Beethoven breaks the rules, but then so do Mozart and Haydn. Beethoven’s greatness lies in his radical handling of the musical material of his day, considerably expanding classical music’s expressive powers.

If anything his most romantic credentials are ‘extra-musical’. Underlying all Beethoven’s mature works is a frustration with the social order, something he shared with many other artists of his generation, but not with his Austrian forebears. A temperamental genius, at odds with his society and increasingly isolated through deafness, it was surely inevitable that he would develop a highly individual style of composition.

The romantics called it sturm und drang, literally storm and stress. In fact Beethoven’s music encompasses a wide variety of moods, often juxtaposed in a fashion that must have alarmed the public of his day. One has only to compare the thunderous rhetoric of the Ninth Symphony (Choral) with its riotous climaxes to the cheerful playfulness of the Sixth Symphony (Pastoral), a celebration of the countryside from a man who declared he loved trees more than men.

Ultimately, how we view Beethoven profoundly affects the performance and interpretation of his music. For successive generations who revered him as the supremely tortured romantic, the musical mood was appropriately dark. Tempi were slow and textures torpid, the decades of ‘soupy’ readings encouraged by developments in instrument-making and the expansion of concert halls to accommodate a rapidly growing public. These trends culminated in the work of two major conductors: Otto Klemperer, the high priest of slow speeds and Herbert von Karajan, who softened the edges of the music, blending instrumental timbres into one euphonious whole.
The period instrument revolution introduced during the 1980s by Frans Brüggen, John Eliot Gardiner, Philip Herreweghe and others changed all that almost overnight. To capture the flavour of original performances, forces were radically reduced and speeds notched up. Each individual instrument was given back its specific gravity, a kind of ‘cleansing’ that resulted in every inflection of colour and strand of counterpoint becoming audible once again. Suddenly one heard the sonorous thwacks of kettledrums, the grainy strings, the piquancy of the brass and woodwind just as Beethoven imagined them.

Whether or not these performances are authentic (i.e. as the public would have heard them in 1820 or thereabouts) is another matter. Or even as Beethoven intended them. He demanded speeds that were in all likelihood technically impossible, from musicians who would largely have been ‘jobbing’ freelances, (more used to playing dances and weddings than works of such magnitude and difficulty). Nevertheless, Beethoven was incapable of compromise. The musicians of his day he found incompetent and idle, and accused them of playing ‘out of tune’.

Frans Brüggen is the first to acknowledge these problems. His aim in performing Beethoven symphonies is to “establish the right mentality, the right instruments, and above all make this music sound as close as possible to what took place at the premiere”.

Brüggen created The Orchestra of the 18th Century in 1981, and the Orchestra was one of a group of period instrument orchestras to emerge during the 1980s, but it almost immediately set itself apart from the rest. Christopher Hogwood’s Academy of Ancient Music was dedicated almost exclusively to studio recordings. Brüggen – and this is an important point – built his specialist orchestra for the integrity of live performances, some of which, only later, were recorded.
The most difficult issue for all Beethoven conductors is tempo. Brüggen favours Beethoven’s own indications, which, he says, successive generations were remarkably content to ignore, thinking that Beethoven’s own metronome was in some way faulty.

Another important aspect to consider is that orchestral instruments changed rapidly even within Beethoven’s lifetime. “The halls became larger as the public became less exclusive”, says Brüggen. “Violin players would go to their instrument makers and demand greater volume and flute players greater facility in playing scales and arpeggios. Step by step the instruments became louder and more accurate, but at the expense of individual colour. By Berlioz’s time, the whole orchestra had been modernised.”

*The full version of this article first appeared in FestMag 2004*
1 March 2005 (Tuesday)

Running time: approximately 1 hour and 45 minutes including a 20 minute interval

Symphony No 4 in B flat major, Op 60

Adagio – Allegro vivace
Adagio
Allegro vivace and Trio (Un poco meno allegro)
Allegro ma non troppo

– 20 minute interval –

Symphony No 3 in E flat major, Op 55, Eroica

Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace) – Trio – Scherzo
Finale (Allegro molto – Presto)
降B大調第四交響曲，作品60

1806年夏季，貝多芬在奧帕斯多爾夫伯爵府第作客，住在位於普列西亞的巴洛克式城堡，並在那裏構思第四交響曲；兩年後樂曲出版時，貝多芬就將此曲題獻給奧帕斯多爾夫伯爵。

樂曲先以戲劇化的〈慢板〉作引子，像在尋尋覓覓：突如其來的極強和弦樂段逐漸加速，有如策馬奔騰地進入〈快板〉。樂章中段的長笛和巴松管獨奏清麗迷人，後來又出人意表地用上了定音鼓。〈慢板〉表現了多種情緒，是典型的貝多芬風格：時而寧靜優雅，時而充滿英雄氣概，時而運用柔和的弦樂和木管樂，時而運用璀璨的小號和定音鼓。

第三樂章是〈小步舞曲〉與〈三聲中段〉；異常活躍的〈小步舞曲〉與速度較慢的〈三聲中段〉形成鮮明對比。中段以管樂為主，輔以小提琴。這些元素在整個樂章中交替出現。最終樂章的格調類似恆動曲（貝多芬將之形容為「一大群生氣勃勃、閃閃生輝的音符」），而且新奇有趣，出人意表的樂音比比皆是，管樂部份更特別值得注意。臨近結尾，樂音倏然而止，主要樂器之間一番含羞答答的對話後，音樂突然排山倒海地奔向結尾。

—— 中場休息二十分鐘 ——

降E大調第三交響曲，作品55《英雄》

貝多芬的第三交響曲於1804年初完成，最初的題獻對象是拿破崙——貝多芬眼中的軍事領袖、革命家和偉大的平等主義者。可是，拿破崙後來背棄民主，自立為帝，使貝多芬大失所望，遂將此曲改名為《英雄交響曲》，並以「紀念一位偉人」為獻詞。

第三交響曲是貝多芬交響曲中最早一首明確帶有浪漫色彩的作品：當時不少人認為此曲狂野激越、不合法度、怪模怪樣。尤其第一樂章開首，低音大提琴奏出的聲音，對十九世紀初的聽眾來說十分陌生。為貝多芬立傳的作家欣德勒認為第一樂章的原意在於刻劃拿破崙的堅定意志。第二樂章葬禮進行曲則描繪拿破崙向革命烈士致敬。華麗曲氣氛慷慨激昂，充滿力量，中間的〈三聲中段〉則呈現出狩獵的情景。貝多芬在終曲首次透露其「歐洲大同」的理想，以選自法國至匈牙利等多國歌曲片段，來襯托舞曲風格的主題。

樂曲介紹：格雷姆•史堅拿
中譯：鄭曉彤
Symphony No 4 in B flat major, Op 60

In the summer of 1806, Beethoven was a guest of Count Oppersdorff at his Baroque castle in Silesia. The Symphony was conceived there, and when the work was published two years later, Oppersdorff was named as dedicatee.

The Symphony begins with a dramatic and questing *Adagio* introduction. Sudden *fortissimo* chords accelerate toward the *Allegro* like a horse being spurred into action. As the movement proceeds, there are entrancing solos for the flute and bassoon, and timpani also feature unexpectedly. The *Adagio* encompasses a typically Beethovenian mix of moods: serene one moment, heroic the next, and the orchestral textures vary from soft strings and mellow winds, to fanfares for trumpets and drums.

The third movement is a hyperactive minuet. The main *Allegro* section contrasts with a slower *Trio* played by winds with help from the violins, and these elements are arranged in an alternate pattern. The final movement is an exercise in perpetual motion (Berlioz called it “one animated swarm of sparkling notes”). It teems with interesting and unexpected sounds; listen especially for the winds. In the last moments, the music stops short, there is a coy exchange between the leading players, before a precipitous rush to the end.

– 20 minute interval –

Symphony No 3 in E flat major, Op 55, *Eroica*

Beethoven completed the Third Symphony in early 1804. He had originally intended to dedicate the work to Napoleon Bonaparte, whom he admired as a military leader, a political revolutionary, and a great egalitarian. However Beethoven became disillusioned with Bonaparte, when he turned his back on democracy and proclaimed himself Emperor. Ultimately, Beethoven renamed the work *Heroic Symphony* and dedicated it “to the memory of a great man”.

The Third Symphony is the earliest of Beethoven’s symphonies to be identifiably ‘romantic’ in spirit, and it was considered by many at the time to be wild, disordered and somewhat bizarre. Especially strange to early 19th Century ears was the way the first movement opens in the basses. Beethoven’s biographer, Schindler, said the opening movement was intended to represent the great general’s determination, while the second movement, a portentous funeral march, represented Napoleon honouring those who died in the revolutionary struggles. The high spirited *Scherzo* is an essay in pure energy, while its central Trio section conjures up a hunting scene. In the Finale, Beethoven first essayed his interest in the ideal of European brotherhood, bringing together snippets of tunes from as far afield as France and Hungary to complement his dance-like main theme.

*Programme notes by Graeme Skinner*
3 March 2005 (Thursday)

Running time: approximately 1 hour and 45 minutes including a 20 minute interval

Symphony No 6 in F major, Op 68, *Pastoral*
(Recollections of Country Life)

*Awakening of Pleasant Feelings Upon Arriving in the Country*  
(Allegro ma non troppo)  
*Scene at the Brook* (Andante molto mosso)  
*Peasants’ Merrymaking* (Allegro) —  
*The Storm* (Allegro) —  
*Shepherds’ Hymn of Joy and Thanksgiving after the Storm* (Allegretto)

— 20 minute interval —

Symphony No 7 in A major, Op 92

*Poco sostenuto – Vivace*  
*Allegretto*  
*Presto*  
*Allegro con brio*
F大調第六交響曲，作品68《田園》
（鄉間生活的回憶）

貝多芬跟許多城市人一樣，喜歡到郊外走走。以鄉間生活為題撰寫交響曲的意念，早於1803年就形成：當時貝多芬初步寫下了〈村民愉快的聚會〉中段的奇特舞曲和第二樂章的片段，全曲於1808年夏季完成。

「抵達鄉郊興起的愉快感覺」在第一樂章開端幾小節就已躍然紙上，該章主題簡單質樸，伴以持續和音，充滿農村風味：慢樂章〈小河邊的風景〉的尾聲尤其特別，以樂器模仿多種鳥鳴的鳴聲：長笛模仿夜鶯；雙簧管模仿鰲鶴；單簧管則模仿布穀鳥。\n
然後，貝多芬打破了交響曲結構的慣例，將三個樂章（通常是兩個樂章）一氣呵成地奏出，毫不間斷。〈村民愉快的聚會〉是典型的〈諧謔曲〉，舞曲中途卻被〈暴風雨〉打斷了；又在〈暴風雨〉加入短笛和兩把伸縮號——當時這兩種樂器只用於歌劇，在這裏就更添特色。暴風雨過後，牧人繼而唱出〈感恩的讚美詩〉。可是，貝多芬自己卻說：「所有熟知鄉間生活的人，即使沒有大量標題幫助，也可自行推斷作曲家的原意。」

——中場休息二十分鐘——

A大調第七交響曲，作品92

貝多芬第七交響曲寫於1811至1812年兩個夏季之間，是貝多芬九大交響曲中最有活力的一首。華格納將此曲稱為「舞蹈的禮讚」；而曲中的確有多個很像舞曲的主題。

全曲始於一個慢引子，漸漸凝聚張力，主題則是愉快的六八拍子舞曲。作曲家就以此創作了規模宏大、變化多端的第一樂章。第二樂章並非常見的慢樂章，而是〈小快板〉。1813年第七交響曲首演時，聽眾都被弄得如癡如醉，演奏結束後不斷鼓掌，直至這個樂章重奏一次方停止。樂章先以陰冷的小三和弦開始，然後寒意慢慢消退，到了中段，旋律溫馨動人。第三樂章是〈諧謔曲〉，與〈三聲中段〉的氣氛截然不同，後者更在樂章中兩次穿插出現。據說〈三聲中段〉的旋律，取自一首當時很流行的奧地利朝聖讚美詩。

終曲充滿朝氣，不但速度快，而且極富節奏感，重音強勁，很能考驗樂團的能耐。貝多芬曾把音樂比喻為美酒，而這個樂章的切分節奏對比主題，就彷彿是貝多芬要使聽眾都醉倒似的。

樂曲介紹：格雷姆•史堅拿
中譯：鄭曉彤
Symphony No 6 in F major, Op 68, Pastoral
(Recollections of Country Life)

Like many city dwellers, Beethoven enjoyed visiting the country. The idea of a symphony depicting country life had been forming in his mind since 1803 when he sketched a version of the quirky dance at the centre of Peasants’ Merrymaking, and a short passage for the second movement.

When the work was completed in summer 1808, the composer’s Pleasant Feelings Upon Arriving in the Country were immediately evident in the simple opening theme with its rustic drone. The Scene at the Brook is the slow movement. A feature of it’s coda are several bird calls – flute as nightingale, oboe as quail, and clarinet as cuckoo. Thereafter, Beethoven altered conventional symphonic layout by having three more movements (instead of two) performed without a break. Peasants’ Merrymaking is a regular Scherzo, until the dancing is brought to a stop by The Storm, which introduces a piccolo and a pair of trombones, then usually found only in opera orchestras, adding a suitably portentous colouring. Finally, the storm passes as the shepherds sing their Hymn of Joy and Thanksgiving. However, as Beethoven himself said: “Anyone who has an idea of life in the country can divine for himself the composer’s intentions without a lot of titles”.

– 20 minute interval –

Symphony No 7 in A major, Op 92

It was Wagner who described the Seventh Symphony as the “apotheosis of the dance”. Composed between the summers of 1811 and 1812, it is the most energetic of the nine, and indeed abounds with dance-like themes.

The work begins with an introductory section of building intensity. When the main theme arrives, it is a breezy dance in 6/8 time, out of which Beethoven generates a long and remarkably varied movement. The second movement, in place of, and faster than, a conventional slow movement, so enchanted the audience at the premiere in 1813 that they applauded until it was repeated. It begins with a bleak minor chord for the winds, but thaws into its warmly melodic middle section. The third movement is a Scherzo, with the contrasting Trio section intervening twice. Beethoven reportedly borrowed the Trio melody from a popular Austrian pilgrim hymn.

The finale overflows with robust energy. The music is not only fast, but is intensely rhythmic and accented, and there is something athletic in the sheer physicality of the demands Beethoven places on the orchestra. In syncopated contrasting theme, it is almost as if Beethoven, who once described music as wine, was intent on making his listener drunk.

Programme notes by Graeme Skinner
4 March 2005 (Friday)

Running time: approximately 1 hour and 50 minutes including a 20 minute interval

**Symphony No 2 in D major, Op 36**
- Adagio molto – Allegro con brio
- Larghetto
- Scherzo (Allegro) – Trio – Scherzo
- Allegro molto

**Symphony No 8 in F major, Op 93**
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

-- 20 minute interval --

**Symphony No 5 in C minor, Op 67, Fate**
- Allegro con brio
- Andante con moto
- Allegro
- Allegro
D大調第二交響曲，作品36

1803年4月5日，貝多芬第二交響曲首演。當日音樂會還包括演奏貝多芬第一交響曲，以及貝多芬另外兩首新作（第三鋼琴協奏曲及神劇《橄欖山上的基督》）的首演。貝多芬的友人憶述，最後採排簡直「一塌糊塗⋯⋯所有人都筋疲力盡，大家都極為不滿」。貝多芬的贊助人利希諾夫斯基親王為了提升樂手士氣，就不斷提供佳餚美酒。此舉令貝多芬很感激，故特別將第二交響曲題獻給他。貝多芬在曲中繼續發展獨特新穎的管弦樂色彩，以一小段管樂四重奏作開端。第一樂章以樂觀氣氛為主，但也有陰沉的時刻；同時，《小廣場》開始時簡樸單純，優美如歌，漸漸引入樂章核心後，卻流露出複雜的情感。音色對比是〈謎語曲〉的一大特色：在起首的小節中，弦樂與管樂就興致勃勃地唱和。終曲忽然挾排山倒海之勢而來，由小提琴奏出豪邁的主題。管樂繼續擔任重要角色，特別是巴松管兩次與小提琴形成二重奏，每次都引導主題再現。

F大調第八交響曲，作品93

第八交響曲於1814年首演。當時的音樂會上，也演奏了第七交響曲。可是，聽眾卻認為第八交響曲較為遜色。倔強的貝多芬，一改往日，堅信聽眾喜歡第七多於第八，正是由於第八交響曲「寫得比第七好得多」。第八交響曲的核心部分寫於1812年夏季，當時貝多芬正在小鎮特普利茨溫泉渡假區休養，心情愉快，他在此曲重拾自己早期交響曲的格調與情緒，並綴寫莫扎特和海頓的風韻。四個樂章全屬大調，均稱平衡，憂鬱情緒和浪漫主義完全絕跡。有時，貝多芬會刻意扭曲樂曲的均稱與平衡，以達嘲諷的效果，展現其幽默感。全曲最獨特的樂段包括：第一樂章第二主題的切分節奏；第一樂章結尾巴松管怪異地重複交響樂的高潮樂句；第四樂章頻頻出現、干擾終曲主題的極強「錯音」；還有一處更有趣的，就是第二樂章裏，像時鐘一樣重複又重複的管樂和弦，據貝多芬的友人欣德勒的說法，這些和弦是在模仿當時的新發明——節拍器。

—— 中場休息二十分鐘 ——

C小調第五交響曲，作品67《命運》

貝多芬第五交響曲開首的小節十分著名。眾所周知，作曲家本人將之形容為「那就是命運的聲音，是命運在叩門！」貝多芬自1804年起就認真寫作第五交響曲，1808年完成之前，還抽空完成了幾首重要作品（包括第四交響曲）。根據欣德勒的紀錄，首演成績卻未如理想，就連貝多芬也認為有人會藉此惡意批評他。可是，之後短短數十年間，第五交響曲卻為貝多芬建立了英雄的形象——猶如誓與逆境對抗到底的普羅米修斯。從作曲技巧上說，第五交響曲也取得很大成果。命運]動機不但主宰了第一樂章，更在第二樂章（頗有軍樂風格的〈謎語曲〉）重現，化身為戰鬥時的吶喊聲，並滲透到終曲。全曲雖以邁向歡欣的結局為主線，但當中也有與別不同的段落，例如清幽的第二樂章（主題與數個變奏）。第三樂章裏，低音大提琴兩次引導進入閃爍的賦格曲段落，像煙花一樣燃放整個樂團。

樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤
Symphony No 2 in D major, Op 36

Beethoven introduced his Second Symphony on 5 April 1803, in a concert that included a repeat of the First Symphony, and premieres of the Third Piano Concerto, and the oratorio Christ at the Mount of Olives. According to a friend, the final rehearsal was “terrible ... everybody was exhausted and dissatisfied”. Beethoven’s patron, Prince Lichnowsky, raised the musicians’ spirits by plying them with food and wine, and out of gratitude for this kind act Beethoven dedicated the Symphony to him.

In the new work, he continued to develop a novel approach to orchestral colour, and it opened, unusually, with a short quartet for winds. Generally positive in mood, the first movement also plumbs some darker moments. The Larghetto, too, which begins with song-like simplicity, develops toward an emotionally complex core. The Scherzo is again built around contrasts of instrumental colour, strings and winds in energetic dialogue of the opening bars. The finale opens in a sudden concerted burst of energy, setting the violins off on their athletic main theme. The winds continue to play an important role, not least the bassoon that twice indulges in a short duet with the violins, leading each time into a reprise of the main theme.

Symphony No 8 in F major, Op 93

The Eighth Symphony was first heard in 1814 on a programme with the Seventh Symphony, with which it was compared unfavourably. Perverse as ever, Beethoven was convinced that, of the two, the audience liked the Eighth less well precisely “because it was so much better”. Beethoven was working on key sections of the Symphony during a pleasant and recuperative visit to the spa resort of Teplitz in the summer 1812.

In it Beethoven returns to the style and mood of his earliest symphonies, with a fond backward glance at the world of Mozart and Haydn. All four movements are in major keys, perfectly proportioned as music, and untouched by the distorting influence of melancholy or romanticism. Distortion, if it occurs, comes in the form of musical teases, in which Beethoven shows his sense of humour. Notable are the syncopations of the first movement’s second theme, and, toward the end, the quirky echo of an orchestral climax by a single bassoon; and in the intrusive fortissimo ‘wrong note’ that continually interrupts the finale’s main theme. A more direct joke can be found in the ‘clockwork’ repeated wind chords in the second movement that, according to Beethoven’s friend Schindler, mimicked the newly invented metronome.

– 20 minute interval –
Symphony No 5 in C minor, Op 67, Fate

Beethoven is reputed to have said of the Fifth Symphony’s famous opening bars: “That is the sound of fate, knocking at the door!” He began working seriously on the Fifth in 1804, taking time out to compose several other major works (including the Fourth Symphony) before completing it in 1808. The first performance, according to Schindler, “left much to be desired”, and Beethoven was convinced the Symphony would earn him a great deal of malicious abuse.

Yet it was this work, more than any other, that went on to define, in the space of only a few decades, the public’s view of the composer, a Promethean figure in a constant struggle against desperate odds. The Symphony was also a great technical triumph. The ‘Fate’ motif not only dominates the first movement, but goes on, transformed, to become the battle cry of the third (a rather militaristic Scherzo), which itself then infiltrates the finale. Along the path to the jubilant close there are some notable byways, like the serene second movement (a theme with several soaring variations) and scintillating fugue that is twice set off by the basses in the third movement, like a fuse igniting the whole orchestra in fireworks.

Programme notes by Graeme Skinner
二○○五年三月五日（星期六）
演出長約1小時50分鐘，包括一節20分鐘中場休息

C大調第一交響曲，作品21
極慢板－生氣勃勃的快板
流暢、如歌的行板
小步舞曲（非常活潑的快板）－三聲中段－小步舞曲
終曲（慢板－非常活潑的快板）

— 中場休息二十分鐘 —

D小調第九交響曲，作品125《合唱》
不太快的快板，略帶莊嚴
非常活潑地（極快板）
如歌的極慢板
急板－甚快板／急板－宣敘調／
進行曲風格，非常活潑的快板／不太快的快板

聯同 古本克安合唱團
及其他
麗貝加·納殊 女高音
慧爾嘉·迪布姆斯特魯特 女低音
馬克·特弗斯 男高音
戴維·威爾遜－約翰遜 男中音
5 March 2005 (Saturday)

Running time: approximately 1 hour and 50 minutes including a 20 minute interval

**Symphony No 1 in C major, Op 21**
- Adagio molto – Allegro con brio
- Andante cantabile con moto
- Menuetto (Allegro molto e vivace) – Trio – Menuetto
- Finale (Adagio – Allegro molto e vivace)
  
  – 20 minute interval –

**Symphony No 9 in D minor, Op 125, Choral**
- Allegro ma non troppo, un poco maestoso
- Molto vivace
- Adagio molto e cantabile
- Presto – Allegro assai / Presto – Rezitativo /
  Allegro assai vivace alla marcia / Allegro ma non tanto

with the **Gulbenkian Choir**

and **Rebecca Nash** Soprano

**Wilke te Brummelstroete** Alto

**Mark Tevis** Tenor

**David Wilson-Johnson** Bass
C大調第一交響曲，作品21

貝多芬廿九歲時創作第一交響曲，並於1800年4月2日自行安排首演。當日音樂會的節目還包括：貝多芬演奏自己的鋼琴協奏曲、即興演奏、指揮另外兩位著名的維也納樂壇前輩——也就是莫扎特和海頓——的作品。貝多芬將新作題獻給皇家監察官斯維頓男爵。這位男爵鍾情於巴赫風格曲，因此〈行板〉樂章以賦格形式展開，實非巧合。當時一位樂評人聽罷首演後評論道：「此曲展現了相當的藝術性和創意，意念豐富。惟一美中不足的，就是管樂用得太多了。」的確，莫扎特和海頓的交響曲讓弦樂器專美，貝多芬卻讓管樂與弦樂分庭抗禮。後世的樂評同樣覺得詭異——卻是認為此曲過於保守。貝多芬評論道：「不像貝多芬……一點詩意也沒有。」又以「音樂上幼稚」形容終曲。可是，貝多芬的首批聽眾卻很喜愛終曲：緊隨莫扎特和海頓最受歡迎的終曲形式，既輝煌又活力充沛，證明這個粗野的新秀（海頓就戲稱貝多芬為「音樂泰斗」），是這兩位音樂偉人的真正繼承人。

D小調第九交響曲，作品125《合唱》

貝多芬第八交響曲首演後整整十年，第九交響曲才於1824年首演。早在1814年，貝多芬就決定了下一首交響曲用D大調創作。他在1817年草擬了一些主要樂思，並於1822年選定了詩人席勒的《快樂頌》作為終曲的歌詞。後來，貝多芬接受了倫敦愛樂協會委約，遂於1823年起認真寫作第九交響曲。這是貝多芬所有交響曲中篇幅最長、規模最大的一首。一般交響曲的重心都在第一樂章，但第九交響曲的重心卻是終曲。他留下了幾個線索，讓讀者推斷其原意是：以第一樂章刻劃人的苦難；第二樂章講述追尋快樂；猶如讚美詩的第三樂章體現宗教的慰藉。終曲再次表現痛苦和恐懼，但樂章主題的出現卻顯得微不足道。只有男低音在中途以勸慰的口吻唱出：「不要這種聲音，要歡欣……」，氣氛才逆轉過來。彷如進行曲的樂段像在召集各國，預備主題重臨，慶祝人類的和平與喜樂。

歌詞見頁46

樂曲介紹：格雷姆•史堅拿
中譯：鄭曉彤
Symphony No 1 in C major, Op 21

Beethoven composed his First Symphony at the age of 29, and organised the premiere himself on 2 April 1800. In the same concert he performed one of his piano concertos, improvised, and conducted works by both of his celebrated Viennese forebears, Mozart and Haydn. Beethoven dedicated the new Symphony to the imperial censor, Baron Gottfried van Swieten, a keen admirer of Bach’s fugues, and it is no coincidence that the opening of the work’s Andante is in fugal form. A critic at the first performance observed that the new work exhibited “considerable art, novelty and a wealth of ideas. The only flaw was that the wind instruments were used too much”. Indeed, whereas Mozart’s and Haydn’s symphonies gave pre-eminence to the strings, Beethoven has the winds sharing the limelight throughout. Later critics were equally surprised by the work’s conventionality. Berlioz said of it: “This is not Beethoven... the poetic idea is completely absent”, and the finale he described as “musical childishness”. Beethoven’s first audience, however, found it delightful: bright, energetic music, fitting the pattern of Mozart’s and Haydn’s popular finales, and proof that the brash newcomer (Haydn dubbed him “the Grand Mogul”) was a worthy successor of this great pair.

Symphony No 9 in D minor, Op 125, Choral

A decade elapsed between the premiere of the Eighth Symphony and that of the Ninth in 1824. Back in 1814, Beethoven already knew that his next symphony would start in D minor, and in 1817 he sketched some of its main ideas. By 1822 he had chosen Schiller’s Ode to Joy as text for the finale, and finally, in response to a commission from London’s Philharmonic Society, he began work in earnest in 1823. It is the longest and grandest of the symphonies, and unique in shifting the focus away from the first movement, hitherto usually the most weighty, to the finale. Beethoven left several clues as to his intentions, to depict the tragedy of humanity in the first movement, the quest for happiness in the second, and the consolations of religion in the hymn-like third. The finale reintroduces a mood of anguish and fear, upon which the appearance of the main theme has little impact. Only when the bass interrupts with his admonition, “Not these sounds, but more joyful …”, does the tide turn. There is a march-like section rallying the nations, in preparation for the return of the main theme in a celebration of universal peace and joy.

For lyrics please refer to p 47

Programme notes by Graeme Skinner
Schlußchor

Ludwig van Beethoven
O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen und
freudenvollere.

Aus der Ode  An die Freude  Friedrich von Schiller (in
Thalia, Dresden 1786)

Freude, schöner Götterfunken,  Tochter aus Elysium,
Wir betreten feuertrunken,  Himmlische, dein Heiligtum.
Deine Zauber binden wieder,  Was die Mode streng geteilt;
Alle Menschen werden Brüder,  Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,  Mische seinen Jubel ein!
Ja, wer auch nur eine Seele  Sein nennt auf dem Erdenrund,
Und wer's nie gekonnt, der stehle  Weinend sich aus diesem Bund.

Freude trinken alle Wesen  An den Brüsten der Natur;
Alle Guten, alle Bösen  Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,  Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,  Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  Durch des Himmels prächt'gen Plan,
Laufet Brüder, eure Bahn,  Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt  Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?  Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!  Über Sternen muß er wohnen!

合唱

貝多芬
朋友啊，別用這種聲音！
讓大家唱些喜悅的、快樂的歌！
（選自席勒《快樂頌》德雷斯頓，泰利亞，1786年）

快樂啊，你在永火中閃耀，是樂樂世界的女兒！
天上的女神，你那醉人之火，使我們癡癡地走進你的聖殿。
被世俗分開的人群藉你的神力得以團結。
你柔柔羽翼所到之處眾人皆如兄弟。

誰人有幸見得真摯友誼，
或求得可愛賢妻，也當同來盡興！
是啊，至少也有一人能稱得上知己；
但若連一個都沒有也只好垂淚離開。
Final Chorus

Ludwig van Beethoven
O friends, not these sounds!
Rather let us sing something more pleasant and more joyful!

From the *Ode To Joy* by Friedrich von Schiller (in Thalia, Dresden, 1786)

Joy, thou spark from flame immortal, Daughter of Elysium!
Drunk with fire, o heav’n-born Goddess, We invade thy halidom!
Let thy magic bring together All whom earth-born laws divide;
All mankind shall be as brothers ‘Neath thy tender wings and wide.

He that’s had that best good fortune, To his friend a friend to be,
He that’s won a noble woman, Let him join our jubilee!
Ay, and who a single other Soul on earth can call his own;
But let him who ne’er achieved it Steal away in tears alone.

Joy doth every living creature Draw from Nature’s ample breast;
All good men and all those evil Follow on her roseate quest.
Kisses doth she give, and vintage, Friends who firm in death have stood;
Joy of life the worm receiveth, And the cherub dwells with God!

Glad as burning suns that glorious Through the heavenly spaces sway,
Haste ye brothers, on your way, Joyous as a knight victorious.

Love toward countless millions swelling, Wafts one kiss to all the world!
Surely, o’er yon stars of heaven, A kind Father has His dwelling!

Fall ye prostrate, o ye millions! Dost thy Maker feel, o World?
Seek Him o’er yon stars of heaven, O’er the stars rise His pavilions!

*Text provided by the Orchestra*
Gulbenkian Choir

The Gulbenkian Choir from Portugal was founded in 1964 by the Calouste Gulbenkian Foundation. With a full symphonic formation of about 100 singers it can also appear as a smaller vocal ensemble, according to the nature of the specific works performed.

It has been frequently invited to collaborate with major international orchestras in the performance of large works. In addition to its regular season in Lisbon and its national tours, the Gulbenkian Choir has repeatedly toured major cities in Europe, North and South America; the Middle East and the Far East.

The Gulbenkian Choir has recorded a wide-ranging repertoire, several of the albums receiving international awards such as the Berlioz Prize of the French Académie Nationale du Disque Lyrique; the Grand Prix International du Disque of the Charles Cross Academy and the Orphee d’Or, among others.

The Principal Conductor of the Gulbenkian Choir is Michel Corboz. Fernando Eldoro and Jorge Matta are Associate and Assistant Conductors respectively.
Rebecca Nash  Soprano

Born in Melbourne, Rebecca Nash studied Arts at Monash University in Melbourne and singing with Dame Joan Hammond. She was awarded a Senior Exhibitioner scholarship to study for an Advanced Postgraduate Diploma in Opera at the Royal College of Music, which she completed in 1999.

In 1996 she was selected to participate in the inaugural Vocal Programme at the Australian National Academy of Music where she was awarded the Dame Joan Sutherland Singing Award (Australia’s major singing prize). Following this, she has won numerous other awards.

Rebecca Nash has performed extensively with regional opera companies and symphony orchestras. She has also sung in concerts and recitals.
Wilke te Brummelstroete  
Alto / Mezzo Soprano

Wilke te Brummelstroete made her opera debut as Dido during the summer of 1991 and went on to secure a solid reputation working with leading conductors in the Baroque field such as Frans Brüggen, Sir John Eliot Gardiner, Nicholas McGegan and Ton Koopman.

Brummelstroete has performed in the Massachusetts International Festival, La Monnaie, Brussels and the Sydney Festival. She regularly appears in San Francisco with Nicholas McGegan and the Philharmonia Baroque.

In concerts, Brummelstroete has toured with The Orchestra of the 18th Century for the past seven years. Last season she featured as a soloist in Haydn’s Seven Last Words with the Orchestra of the Age of Enlightenment. Wilke te Brummelstroete has appeared frequently as a soloist in famous concert halls like the Wiener Musikverein, the Konzerthaus Wiener, the Queen Elizabeth Hall and the Concertgebouw, Amsterdam.
Mark Tevis  Tenor

Mark Tevis was born in Newport Beach, California and studied at the Peabody Conservatory of Johns Hopkins University in Baltimore and the Mannes School of Music in New York.

He recently made his debut with L’Orchestre de Paris as a tenor soloist in Arthur Oldham’s Le Testment de Villom and with the Concertgebouw as Manfred in Verdi’s Les Vespres Siciliennes.

He has worked with the Opera Bastille in Paris, the Staatstheater Oldenburg, the Seattle Opera, Stadttheater Klagenfurt, Theater Regensburg, the Netherlands Opera and the Washington Opera. Recently Mark Tevis was invited by the Albustan Festival in Beirut to perform recitals and concerts.
David Wilson-Johnson  Baritone

The British baritone David Wilson-Johnson was born in Northampton, studied Modern Languages at St Catharine’s College, Cambridge and singing at the Royal Academy of Music in London. Over a career already spanning 30 years he has been a guest of the major opera houses, orchestras and festivals worldwide. He has sung under many distinguished conductors including Pierre Boulez, Carlo-Maria Giulini, Hartmut Haenchen, Oliver Knussen, Sir Charles Mackerras and Sir Simon Rattle.

His performing venues include the Royal Opera House, Covent Garden in London; Opera Bastille in Paris; the Salzburg Festival and other major opera houses in Amsterdam, Brussels, Geneva, Madrid, Lyon and New York.

David Wilson-Johnson teaches at the Summer School he founded 20 years ago in the Dordogne.

戴維·威爾遜－約翰遜  男中音

英國男中音戴維·威爾遜－約翰遜生於北安普頓，先後修讀劍橋大學聖凱瑟琳學院的現代語言及倫敦皇家音樂學院的聲樂課程。三
十年歌唱生涯中，他經常獲邀到世界各大歌劇院及樂團，擔任演
出嘉賓，又頻頻在音樂節中亮相。曾與他合作的著名指揮家不計
其數，包括皮埃·布爾萊、卡洛·瑪麗亞·朱利尼、哈特穆·亨切、
奧利華·克努森、查爾斯·麥克拉爵士，以及西蒙·歷圖爵士。

約翰遜的歌聲無遠弗屆，曾演出的地方包括：倫敦高文花園歌劇院、巴黎巴士底歌劇
院、薩爾斯堡音樂節，以及阿姆斯特丹、布魯塞爾、日內瓦、馬德里、里昂和紐約等地

的歌劇院。

二十年前他在多爾多涅創辦夏季學校，並於該校任教。
Orchestra Members

The Orchestra of the 18th Century

**Conductor**
法蘭斯·布魯根  Frans Brüggen

**First Violins**
Marc Destrubé
Rémy Baudet
Lorna Glover
Kees Koelmans
Frank Polman
Annelies van der Vegt
Natsumi Wakamatsu
Sayuri Yamagata

**Second Violins**
Staas Swierstra
Hans Christian Euler
Guy Martinini
Troels Svendsen
Marinette Troost
Richard Walz
Keiko Watanabe
Gustavo Zarba

**Violas**
Emilio Moreno
Marten Boeken
Esther van der Eiken
Ruth Hesseling
Else Krieg
Yoshiko Morita

**Celloes**
Richte van der Meer
Albert Brüggen
Christian Norde
Lidewij Scheifes
Hidemi Suzuki

**Basses**
Anthony Woodrow
Robert Franenberg
Christian Staude

**Piccolo**
Takashi Ogawa

**Flutes**
Konrad Hunteler
Ricardo Kanji

**Oboes**
Frank de Bruine
Alayne Leslie

**Clarinets**
Eric Hoeprich
Guy van Waas

**Bassoons**
Danny Bond
Donna Agrell

**Contra Bassoon**
Tom Sefcovic

**Horns**
Teunis van der Zwart
Erwin Wieringa
Stefan Blonk
Helen MacDougall

**Trumpets**
David Staff
Jonathan Impett
Geoff Harniess

**Trombones**
Sue Addison
Peter Thorley
Steve Saunders

**Timpani**
Maarten van der Valk
Johan Faber
Steef van Oosterhout
Douwe Zuidema
Gulbenkian Choir 古本克安合唱團

首席指揮 Principal Conductor
米切爾•科博澤 Michel Corboz

女高音 Sopranos
Ana Bela Covão
Clara Coelho
Rosa Caldeira
Amélia Teresa Leal
Rosário Azevedo
Manuela Toscano
Graziela Lé
Teresa Azevedo
Verónica Silva
Joana Siqueira
Marisa Figueira
Mafalda Nascimento
Susana Duarte
Mónica Santos
Sandra Carvalho
Isabel Catarino
Raquel Alão

男高音 Tenors
Aníbal Coutinho
Sérgio Fontão
Filipe Faria
Francisco Gameiro
Duarte Ferreira
Rui Miranda
João Sebastião
Sérgio Peixoto
Luís Lucena
João Branco
Jaime Bacharel
João Paulo Moreira

女低音 Contraltos
Rebecca Cantos
Elisabete Silveira
Inês Martins
Carolina Figueiredo
Sofia de Mendia
Catarina Saraiva
Michelle Rollin
Mafalda Coelho
Inês Madeira
Joana Nascimento
Patrícia Mendes
Lucinda dos Rosários
Rita Crespo

男低音 Basses
João Valeriano
Artur Carneiro
João Luís Ferreira
Hugo Wever
Fernando Gomes
Horácio Santos
José Maria Araújo
José Bruto da Costa
Manuel Rebelo
Mário Almeida
José Figueiredo
Salvador Mascarenhas
Víctor Gaspar
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<td>伍日照先生</td>
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<td>約瑟・施利先生</td>
<td>Mr Joseph Seelig</td>
<td></td>
<td>魚腥汾A及鯨C會計師樓</td>
<td>PricewaterhouseCoopers</td>
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地址: 香港湾仔港湾道二號香港藝術中心十二樓 12th Floor, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong
電話: 2824 3555  傳真: 2824 3798 / 2824 3722  網頁: http://www.hk.artsfestival.org  電郵: info@hkaf.org
<table>
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<tr>
<th>職員</th>
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<th>Staff (contract)</th>
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<td>Eunice Chan</td>
<td>Mya Kirwan</td>
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<td>June Yun</td>
<td>何惠鴻</td>
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<td>Ada Mak</td>
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<td>蘇美而</td>
<td>Alfee So</td>
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<td>Virginia Li</td>
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<td>鄭誠金</td>
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### Programme Calendar

#### February

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<th>Date</th>
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<tr>
<td>17</td>
<td>貝多芬九大交響曲 Beethoven Symphonic Cycle</td>
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<tr>
<td>18</td>
<td>魏登傑與香港管弦樂團 Wei Song with HKPO</td>
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<tr>
<td>19</td>
<td>小夜曲與普羅科菲耶夫交響曲 Little Cur And Prokofiev Symphony</td>
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<tr>
<td>20</td>
<td>亞拉巴馬黑人合唱團 The Blind Boys of Alabama</td>
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#### March

<table>
<thead>
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<tr>
<td>1</td>
<td>意大利艾德芭蕾舞團 Compagnia Aletta</td>
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<tr>
<td>2</td>
<td>亞拉巴馬黑人合唱團 The Blind Boys of Alabama</td>
</tr>
<tr>
<td>3</td>
<td>巴西吉他四重奏 Brazilian Guitar Quartet</td>
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<tr>
<td>4</td>
<td>伊奧休四重奏 Yosio Quartet</td>
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<tr>
<td>5</td>
<td>拉斐斯坦的旋聲詩人 Diana Musicians and Poets of Rajasthan</td>
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<tr>
<td>6</td>
<td>西班牙國立舞劇院 Ballet Nacional de España</td>
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<td>7</td>
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#### April

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<td>15</td>
<td>智利戲劇團 La Troppa Jesue Betz</td>
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<tr>
<td>16</td>
<td>雨果・曼查拉丁爵士樂團 Poncho Sanchez Latin Jazz Band</td>
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<tr>
<td>17</td>
<td>鈞寶・曼諾巴爵士樂團 Jonnoop Manoob Jazz Band</td>
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<tr>
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