

SOUNDS OF HONG KONG

30th
Anniversary
香港文化中心三十周年
Hong Kong Cultural Centre

1 & 2 NOV 2019

聲動香港



廖國敏 指揮
Lio Kuokman CONDUCTOR



香港管弦樂團合唱團
Hong Kong Philharmonic Chorus



鄺勵齡 女高音
Louise Kwong SOPRANO



香港兒童合唱團
The Hong Kong Children's Choir



媻媻鋼琴二重奏
Duo Ping and Ting PIANO DUO

1 & 2 NOV 2019
FRI & SAT
8PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall



A SOUND COMMITMENT 弦諾

榮獲英國《留聲機》雜誌年度管弦樂團2019大獎

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聲動香港

SOUNDS OF HONG KONG

- P. 4** **蕭斯達高維契 SHOSTAKOVICH** 7'
- 《節日序曲》 *Festive Overture*
- 布拉姆斯 BRAHMS** 18'
- 《命運之歌》 *Schicksalslied (Song of Destiny)*
- 浦朗克 POULENC** 20'
- 雙鋼琴協奏曲 *Concerto for Two Pianos*
- 中場休息 INTERMISSION
- 梁頌然 Ray LEUNG** 2'
- 《驟雨》 *Downpour*
- 葉浩堃 Austin YIP** 2'
- 《羅曼史》 *Romance*
- 張佩珊 CHEUNG Pui-shan** 2'
- 《囍》 *Xixi*
- 鄧慧中 Joyce TANG** 2'
- 《燃》 *Blaze*
- 齊里亞 CILEA** 4'
- 〈我是謙卑的侍女〉(自《阿德里安娜·萊古芙露爾》)
"Io son l'umile ancella" (from *Adriana Lecouvreur*)
- 迪古蒂斯 De CURTIS** 4'
- 〈請別忘記我〉 "Non ti scordar di me"

2019年11月1日晚的音樂會由香港電台第四台 (FM97.6-98.9 兆赫及 radio4.rthk.hk) 錄音，並將於11月15日 (星期五) 晚上8時播出及11月20日 (星期三) 下午2時重播。The concert on 1 November 2019 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 15 November (Fri) at 8pm with a repeat on 20 November (Wed) at 2pm.

林健雄 Darius LIM

〈失落國度的回響〉“Echoes of the Lost World”

6'

(黃俊諱編曲 arr. Wong Chun-wai)

韋特 Jack Noble WHITE

〈世上所有的兒童〉“All the Children of the World”

3'

(黃俊諱編曲 arr. Wong Chun-wai)

P. 8 歌詞 Lyrics

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廖國敏 指揮

Lio Kuokman Conductor

P. 16



婁婷二重奏 鋼琴二重奏

Duo Ping and Ting Piano Duo

P. 17



鄺勵齡 女高音

Louise Kwong Soprano

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香港管弦樂團合唱團

Hong Kong Philharmonic Chorus

黃日珩 合唱團團長

Apollo Wong Chorus Master

P. 20



香港兒童合唱團

The Hong Kong Children's Choir

林浩恩 合唱指導

Dominic Lam Chorus Master

譚天樂 合唱指導

Alex Tam Chorus Master



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聲動香港

SOUNDS OF HONG KONG

每個旅客甫抵香港，首先映入眼簾的就是一個燦爛奪目、熙熙攘攘、活力充沛的城市，彷彿人人都來去匆匆，沒有人會佇立不動。蘇聯作曲家**蕭斯達高維契** (1906-1975) 的《節日序曲》也同樣燦爛奪目、熙熙攘攘，活力充沛，不難令人想起香港的模樣。但事實卻是，1954年他為莫斯科一場特別音樂會，就在短短數小時內寫作《節日序曲》。蕭斯達高維契同僚利比迪斯基回憶道：「這首輝煌又興高采烈的作品，我聽到了。樂曲活力充沛得像香檳開瓶一樣。」

布拉姆斯 (1833-1897) 出道初期經常與合唱團合作，因此許多早期作品都是合唱曲。《命運之歌》(op. 54) 1868年動筆，1871年脫稿；他的第一首交響曲也是在這段時間寫作。《命運之歌》有幾分是布拉姆斯面對情傷的反應：他對茱莉·舒曼（也就是作曲家舒曼與太太克拉拉的女兒）有好感，到茱莉嫁給迪馬摩利圖伯爵的時候，布拉姆斯卻覺得被拒絕，失望非常（但茱莉婚後三年卻在分娩時不幸去世）。歌詞選自賀達連的小說《光明之神海柏利昂》。

作曲家**浦朗克** (1899-1963) 的母親是位非常著名的沙龍鋼琴家。浦朗克小時候，母親已鼓勵他彈鋼琴；日後浦朗克也一直對鋼琴情有獨

The first impression any visitor gets when they arrive in Hong Kong is of a glittering, bustling and vibrant city, where everybody seems to be in a hurry to get somewhere and nobody stands still for very long. The Soviet composer **Dmitri Shostakovich** (1906-1975) could almost have been evoking that image of Hong Kong in his glittering, bustling and vibrant **Festive Overture**, but actually he wrote it in a matter of hours in 1954 for a special concert held in Moscow. As Shostakovich's colleague, Lev Lebedinsky, recalled: "I heard this brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne."

Johannes Brahms (1833-1897) spent a considerable part of his early professional life involved with choirs, and many of his early works were choral. Begun in 1868 and completed in 1871 – at the same time as he was working on his first symphony – the **Schicksalslied (Song of Destiny)** op. 54, was in part Brahms' response to the rejection and disappointment he felt when Julie Schumann, daughter of the composer Robert and his wife Clara, for whom he had harboured a secret passion, married Count Vittorio Amadeo Radicati di Marmorito. (She died during childbirth three years into her marriage.) The text is drawn from the novel *Hyperion* by Friedrich Hölderlin.

At a very early age **François Poulenc** (1899-1963) was encouraged to play the piano

鍾，並在多年的音樂生涯裡創作了大量鋼琴獨奏曲。1932年，國際當代音樂協會在威尼斯舉辦音樂節，浦朗克獲邀參加並發表新作，於是他選擇寫一首通俗的**雙鋼琴協奏曲**，為的是讓他與自小認識的好友菲佛利耶一同演出。樂曲1932年9月由斯卡拉樂團演出，德芳指揮，馬上大受歡迎。首演後，作曲家在書信憶述，樂曲「氣勢磅礴、幹勁沖天、激情暴烈」，令威尼斯觀眾印象深刻。歷史上，威尼斯是個東西匯聚的貿易港；作曲家也許為了反映這一點，就在協奏曲融入東方素材：一年前，浦朗克在巴黎聽過峇里島甘美朗音樂，這裡就採用了靈感來自甘美朗音樂的樂思，其他樂思則明顯源自西方古典音樂傳統。

港樂委約作品

為下半場揭開帷幕的四首管弦短曲，是香港管弦樂團特別委約本地作曲家創作，為貝多芬誕生250週年樂季誌慶。**梁頌然**曾在卡迪夫和倫敦隨日本作曲家藤倉大學習。

《驟雨》描繪一件發生在尋常星期天下午的小事：那天作曲家打算留在家中寫首短曲。據他憶述，他「在鋼琴上即興演奏一個又一個半音和弦，妄想終會有一個和弦能塑造出心目中的『悲劇英雄』。經歷了半個多小時的挫敗後，腦海中突然浮現了一個旋律，繼而思若泉湧，靈感不斷」——不過這時外面卻突然下起大雨，作曲家不得不頻頻離開書桌，丟下草稿衝向窗台，把外頭晾曬著的衣服收回屋內，靈感就此屢遭阻塞。

第二首委約作品出自**葉浩堃**手筆。葉浩堃現為香港浸會大學講師，身兼作曲家及多媒體藝術家，

by his mother, a well-known salon pianist. The piano remained Poulenc's first musical love throughout his professional life and he composed a large amount of solo music for it. When, in 1932, he was invited to present a new work at the International Society for Contemporary Music's festival held in Venice, he chose to write an informal **Concerto for Two Pianos** which he could perform with his friend from childhood, Jacques Février. It was an immediate success with the public and, as he recalled in a letter after the premiere (given with the La Scala Orchestra conducted by Désiré Defauw in September 1932), its "bigness, energy and violence" made a considerable impact on the Venice audience. Possibly reflecting on Venice's historic role as a trading port between the East and the West, the concerto incorporates ideas which seem to have been inspired by the Balinese gamelan Poulenc had heard in Paris the previous year alongside others which are unequivocally rooted in the Western Classical traditions.

HK PHIL COMMISSIONS

Next we come to the first of four short orchestral pieces specially commissioned from local composers by the Hong Kong Philharmonic Orchestra to open our season of celebration – Beethoven's 250th anniversary. **Ray Leung**, who studied in Cardiff and London with the Japanese composer Dai Fujikura, has composed a work with a title which reflects the circumstances of its composition. **Downpour** depicts a little incident on an ordinary Sunday afternoon when the composer decided to write a short piece of music at home. As he recalls, he "sat at the piano and started improvising with chromatic chords one after another, with a delusion that one of those could make him a 'tragic hero'. After struggling to write any note for

旨在以作品探討「文學與聲音的關係」。《羅曼史》特別為紀念香港文化中心啟用30週年而作，標題與靈感都來自貝多芬《第一羅曼史》（小提琴與樂隊合奏）。正如作曲家本人寫道：「試想像，如果把過去的30年時間以縮時攝影的方式呈現，在轉瞬即逝的鏡頭前，其實一切都可以變得十分浪漫。」

接著出場的是張珮珊的《囍》。張珮珊解釋道：「中文字『囍』的意思就是『雙喜』。在中國，這個字一般用於婚禮，代表男女雙方快樂地一起過日子，就將兩個『喜』字合起來；在這首樂曲裡則代表好事成雙。」至於樂曲與貝多芬的關聯，可以用兩方面來理解：首先樂曲襲用了貝多芬「第九」一個短小動機；再者，作曲家本人也形容「略帶神秘的動機在貝多芬與東方風格之間遊走。」她還說：「為慶祝香港文化中心啟用30週年紀念，樂曲以出人意表的結尾送上祝福。」

最後是鄧慧中的《燃》。鄧慧中的作品種類廣泛，包括管弦樂、室樂、獨奏曲、聲樂曲、合唱曲、電子原聲音樂以及劇場作品。作曲家以這首新作向貝多芬《艾格蒙》序曲致敬。她寫道：「貝多芬為歌德的劇作《艾格蒙》譜曲，該劇講述16世紀荷蘭人艾格蒙伯爵在西班牙統治的壓迫下為自由而戰，被人們銘記的故事。《燃》利用了貝多芬作品中的一個簡短主題作為素材，此主題的原裝版本在樂曲中間平靜的部分由雙簧管演奏。」

繞樑歌聲

齊里亞 (1866-1950) 出生於意大利帕爾米，一生共寫作了六齣歌劇，但1909年第六齣歌劇失敗之後就

almost an hour, a melody suddenly appeared in his head, and the creative inspiration flowed plentifully and instantly," but it was continually interrupted by a downpour of rain which obliged him frequently to get up from his desk to bring in clothes that had been hung out to dry.

Our next commissioned work comes from **Austin Yip** who is currently a lecturer at the Hong Kong Baptist University and is also a composer and multimedia artist whose works investigate "the relationship between literature and sound". **Romance** takes its title – and its inspiration – from Beethoven's *Romance* no. 1 for Violin and Orchestra, and is written to mark the 30th anniversary of the opening of the Hong Kong Cultural Centre. As Yip writes, "Imagine that the past 30 years is now presented in a compressed photography format, everything can be very romantic through the looking glass."

The third of the specially-commissioned works heard in this concert is **Xixi** by **Cheung Pui-shan**. She explains that "Xixi (囍) is a Chinese character, also known as double happiness. In China it is often used in connection with marriage, signifying that both man and woman are happy together, so they use double 'xi' words. In my music, it means good things in pairs." The Beethoven connection is marked in two ways, the music includes a small motif derived from the Ninth Symphony, and there is also what the composer describes as a "little mysterious motif shifting between Beethoven and the oriental one." She goes on to tell us that there is a "surprise ending as a blessing to the Hong Kong Cultural Centre's 30th anniversary."

The fourth and final specially commissioned work in today's concert is **Blaze** by **Joyce Tang**

封筆。他六齣歌劇裡最著名要數第四齣（《阿德里安娜·萊古芙露爾》），1904年11月在米蘭斯卡拉歌劇院首演。據說此劇「之所以能在大利繼續流傳，皆因各大劇團的首席女歌手都認為，劇中女主角的戲劇發揮機會甚多，故此難以抗拒。」歌劇的靈感來自現實中的法國女演員萊古芙露爾（1692-1730），故事發生在巴黎法蘭西喜劇院，就在萊古芙露爾準備登台演出的時候。她在詠嘆調〈我是謙卑的侍女〉中，向所有仰慕者致意。

在拿坡里以西不遠處的拿坡里灣海邊，就是古城皮亞迪格洛塔。自1600年代初開始，每年9月8日當地都會舉行嘉年華，活動包括盛大的巡遊；而且自1835年起，嘉年華更舉辦歌曲創作比賽，以推廣拿坡里歌曲為務——這些歌曲多是以愛情為主題的抒情歌，但更重要的是歌頌拿坡里及其腹地的過人之處。**迪古蒂斯**（1875-1937）是土生土長的拿坡里人，原本一心要當出色鋼琴家，可是他兄長、詩人珍巴蒂斯塔·迪古蒂斯卻游說他將自己一些詩作譜曲。1902年，兩兄弟憑藉《重返蘇連托》一炮而紅；迪古蒂斯隨後便寫作了多首大受歡迎的拿坡里歌曲，其中〈請別忘記我〉寫於1912年，歌詞出自富諾手筆。

新加坡合唱總監及作曲家**林健雄**（1986-）畢業於卡地夫皇家威爾斯音樂及戲劇學院，獲合唱指揮碩士，現於昆士蘭音樂學院深造。〈失落國度的回響〉是作曲家特別為香港兒童合唱團寫作的樂曲，數月前由香兒首演。正如作曲家本人寫道：「作品旨在帶領每位歌者走上發現之旅，探索神秘的新世界，當

whose output includes orchestral, chamber, solo, vocal, choral, electro-acoustic and theatrical genres. This new work pays homage to Beethoven's *Egmont Overture*. As Tang writes, "Beethoven set music to Goethe's drama on the 16th century general Lamoraal, Count of Egmont of the Netherlands, who was remembered for his fighting for freedom under the Spanish oppression. *Blaze* makes use of a short motif from Beethoven's work, of which the original version is played by the oboes in the calm middle section."

HEAVENLY VOICES

Born in Palmi, Italy, **Francesco Cilea** (1866-1950) composed six operas, but abandoned composing when the sixth failed in 1909. Possibly his best known is his fourth, which was premiered at La Scala Milan in November 1904. It is said that it "continues to survive in Italy because prima donnas find the dramatic opportunities of the title role irresistible". Inspired by the real-life French actress Adrienne Lecouvreur (1692-1730), the opera is set in the Comédie-Française in Paris, where Adrienne is about to go on stage for a performance. She acknowledges her many admirers in the aria "**Io son l'umile ancella**" (I am the Humble Servant).

On the shore of the Bay of Naples, just a little to the west of Naples itself, lies the ancient settlement of Piedigrotta. Beginning in the early 1600s it held a festival on 8 September every year featuring a spectacular parade and, since 1835, a song-writing competition designed to promote Neapolitan songs; ballads which usually deal with love but more importantly celebrate the glories of Naples and its hinterland. **Ernesto De Curtis** (1875-1937) was a native Neapolitan who looked set on a distinguished career as a pianist until his

中包括許多迂迴曲折的情感變化，最後卻揭示出一個經美化的失落國度，那裡人人都熱愛音樂與舞蹈。樂曲靈感來自作曲家本人的經歷，包括愛情、盼望、刺激、期待、自發、激情與喜樂。作曲家相信，所有人都能超越現實所限，憑著一顆善心去追尋夢想、實踐夢想。回音似的寫作手法在此非常重要——用意是為失落的人帶來盼望。」

《**世上所有的兒童**》(1994) 原本為美國德州男童合唱團而寫，也為香港兒童合唱團25週年紀念誌慶。作曲家**韋特**(1938-) 過去大部分時間都在德州發展，兼顧音樂及教育工作。他曾任美國聖公會國家音樂委員會秘書(1962-1977) 以及德州男童合唱團校長/總監(1977-1995)。除了大量專為兒童合唱團而寫的合唱曲外，韋特也著有一本有關教會禮儀的童書，以及關於音樂、教育、兒童心理學及兒童故事的文章。

《命運之歌》

你在那邊的亮光中走過
走在軟軟的地面上，蒙福的靈魂！
光亮的天國和風
輕輕吹拂著你，
彷彿樂師的手指
觸在神聖的弦上一樣。

無畏無懼，恍如酣睡中的嬰孩，
天使就這樣一呼一吸；
保持著純潔，
恍如待放的花蕾。
他們的靈魂
恍如永遠綻放的花，
他們滿足的眼神
平靜地凝視著
永恆的寧靜。

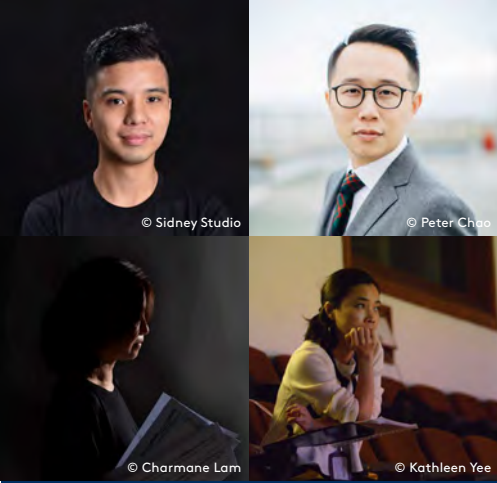
poet brother, Giambattista, persuaded him to set some of his words to music. The two brothers achieved enormous success in 1902 with their song "Torna a Surriento" which led to a string of successful Neapolitan songs from Ernesto who, in 1912, set words by Domenico Furnò "**Non ti Scordar di me**" (Do Not Forget Me).

Singaporean choral director and composer, **Darius Lim** (b. 1986), graduated from the Royal Welsh College of Music & Drama in Cardiff with a master in Choral Conducting and is currently studying at the Queensland Conservatorium of Music. "**Echoes of the Lost World**" was written for and given its premiere earlier this year by the Hong Kong Children's Choir. As the composer writes: "The work aims to take every singer on a discovery of a mystical new world as it takes numerous emotional twists and turns, and eventually ends with the revelation of a glorified lost world that is filled with people of passion for music and dance. This work has been inspired by the composer's life experiences of love,

SCHICKSALS LIED

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit



香港作曲家

HONG KONG COMPOSERS

今晚表演的四首管弦短曲，是港樂特別委約本地作曲家創作，為貝多芬誕生250週年樂季誌慶。(左上，順時針) 梁頌然、葉浩堃、張佩珊、鄧慧中

The four short orchestral pieces we hear today were commissioned from local composers by the HK Phil as part of this season's Beethoven's 250th anniversary celebrations. (Clockwise, from top left) Ray Leung, Austin Yip, Cheung Pui-shan and Joyce Tang

hope, excitement, anticipation, spontaneity, passion and joy. The composer believed that all people have the ability to go beyond reality to find and live their dreams with the goodness that lies within them. The echoic writing bears significant meaning in this piece – a voice that brings hope to the lost.”

Written in 1994 for the Texas Boys Choir and also to mark the 25th anniversary of the Hong Kong Children's Choir, “**All the Children of the World**” was later performed at the 1997 Handover Ceremony. The composer, **Jack Noble White** (b. 1938), spent most of his career in Texas, dividing his time between music and education. He was Secretary of the Episcopal Church's National Music Commission from 1962 to 1977, and from 1977 to 1995 was Headmaster/Director of Texas Boys Choir. In addition to many choral works often aimed at children's choirs, he has written a children's book of liturgies as well as articles on music, education, child psychology and children's stories.

SONG OF DESTINY

You walk there in the light
Upon soft ground, blessed spirits
Luminous celestial breezes
Touching you softly,
As the musician's fingers touch
The sacred strings.

Fearlessly, like the sleeping
Infant, the heavenly spirits breathe;
Purely maintained
Like emerging buds,
Their spirit
Blossoms eternally,
And their blissful eyes
Gaze with placid
Eternal serenity.

但我們卻注定
沒有閒適的居處；
我們會跌倒、我們會老去，
可憐的苦海中人
麻木地，由這一刻
活到下一刻，
恍如從高聳懸崖滾滾而下的水
不斷飛瀉，
闖進未知之境。

〈我是謙卑的侍女〉

我是謙卑的侍女，侍奉的是創作才華：
文辭一出，我就送進大家心坎。
我不過為詩句錦上添花，
重演著戲劇一般的人間世事，
我是他手上彈奏的嬌柔樂器。
不論溫和、喜樂還是殘暴
我的名字叫「忠實」：
我的嗓音，一如呼吸氣息
轉瞬就會消失。

〈請別忘記我〉

燕子離開了
我那冰冷又陰暗無光的國度，
她去尋找春天的紫羅蘭
尋找可愛又愉快的安樂窩。
我的小燕子離開了
吻也沒一個
就走了，再見也沒說一句。

不要忘記我：
我的人生已與你密不可分
我越來越愛你
夢中，看見你留下來了
不要忘記我：
我的人生已與你密不可分
心裡總有為你準備的安樂窩
不要忘記我。

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang ins Ungewisse hinab.

“IO SON L’UMILE ANCELLA”

Io son l’umile ancella del Genio creator:
ei m’offre la favella io la diffondo ai cor.
Del verso io son l’accento,
l’eco del dramma uman,
il fragile strumento vassallo della man
Mite, gioconda, atroce,
mi chamo Fedeltà:
un soffio è la mia voce,
che al novo di morrà.

“NON TI SCORDAR DI ME”

Partirò le rondini dal mio paese
freddo e senza sole,
cercando primavera di viole,
nidi d'amore e di felicità.
La mia piccola rondine parti
senza lasciarmi un bacio,
senza un addio parti.

Non ti scordar di me:
la vita mia legata e a te.
Io t'amo sempre piu,
nel sogno mio rimani tu.
Non ti scordar di me:
la vita mia legata e a te.
C'e sempre un nido nel mio cor per te.
Non ti scordar di me!

But to us it is allotted
That there is no restful abode;
We falter, we perish,
Poor suffering mortals
Blindly from one hour
To the next,
Like water from high crags
Cascading ceaselessly,
Down into the unknown.

"I AM THE HUMBLE SERVANT"

I am the humble servant of the creative Genius:
He gives the word and I pass it on to people's hearts.
I am merely the accent of his verse,
the echo of human drama,
the fragile instrument he plays with his hand.
Mildness, joyfulness, atrocities
I am called Faithfulness:
My voice is a breath
Which will have died on the morrow.

"DO NOT FORGET ME"

The swallows have left
My cold and sunless country,
Searching for violets in Springtime
And lovely and happy nests.
My little swallow left
Without leaving me a kiss
She left without a goodbye

Do not forget me:
My life is tied to you
I love you more and more
In my dream you stay
Do not forget me:
My life is tied to you
There's always a nest in my heart for you
Do not forget me

〈失落國度的回響〉

大地上清風呼嘯
那是生命的氣息
起來
走到光明裡
只管向著彼岸走
越過那昏亂的土地，到達遠方
大約在鵝卵石的盡處
樹林裡的彩虹在閃耀
許一個願，
感覺就像千片沙沙作響的樹葉，
一陣風似的走過彩虹的盡頭
傾聽風中的歌聲，傾聽宏偉的樂音
所唱的曲調神秘迷人
你聽見天使的聲音嗎？
你聽見生命的聲音嗎？
燃亮世界
歡欣歌唱
為和平與美德禱告
為愛心與情誼禱告
越過那昏亂的土地，到達遠方
(傾聽風中的歌聲)
大約在鵝卵石的盡處
(傾聽宏偉的樂音)
那彩虹，就在樹下
(傾聽風中的歌聲)
許一個願，會聽到千鼓齊鳴，
鼓聲隆隆響起！
(讓音樂隆隆響起！)
讓生命的氣息開始流動
燃亮歌聲裡的火！
踏著腳在地上打拍子！
噢呢！噢啦！
大地全境！
都前來
歌唱！

“ECHOES OF THE LOST WORLD”

Lux Omnis Terra Spiritus (All the Earth Spirited
Blowing Wind)
Anima Vita (The Breath of Life)
Arise
Come into the light
Seek the world alone
Far across a stormy land
Somewhere where the pebbles end
Lies a glowing rainbow in the woods
Make a wish and you'll feel the breeze of a
thousand rustling leaves walk through the
rainbow's end
Hear a voice sing in the wind and the grand
music
Through the magical and mystic tunes they
sing
Can you hear the sound of angels?
Can you hear the sound of life?
Lux Mundi (Light the world)
Laudabunt (Sing for Joy)
Precor Pace Bonitas (Pray for peace and
goodness)
Amor Lux! (Love and affection)
Far across the stormy land
(Hear the a voice sing in the wind)
Somewhere where the pebbles end
(and the grand music)
Lies beneath the trees the Rainbow
(Hear the voice singing in the wind)
Make a wish you'll hear the beat of a thousand
drums that sound Arise!
(Let the music Arise!)
Anima Incipere! (Let the breath of life begin)
Light the fire arise in song!
Pede Tellurem Pulso! (Beat the ground with
your feet!)
Olleh! Ollah!
Omnis Terra! (All the earth!)
Vita Exoriore! (Life Come Forth)
Cano! (Sing!)

歡欣！
永遠的歡心！
光明！
全世界！
去！
歌唱！讚美！靈魂！
聽聽黑夜的回響！
起來！看看閃爍的亮光
上前來！感受黑夜的樂韻！
讓光明的聲音響徹雲霄！
風中、宏偉的音樂中，有把歌聲
在永恆的山脈上的回響
永遠歡欣！
歌唱、歡欣，生命！
通過它們唱的奇妙神秘的曲調

〈世上所有的兒童〉

每當我想到一個充滿愛的世界
每當我想要改惡為善
從兒童眼中的愛我能找到答案
內心溫柔使他們堅強

若人們能造一座橋橫跨大海
在世上想有和平國度
兒童的愛和信心
將帶領著我們
讓這世界能更美好

世上所有的兒童
請帶領我們進入你們充滿愛充滿信
心的天地
請帶領我們
跟隨我
跟隨我

Pergaudeo! (Rejoice!)
Sempiternum! (Last Forever!)
Lux! (Light!)
Omnis Terra! (All the earth!)
Vade! (Go!)
Canto! Lauda! Anima! (Sing! Praise! The Soul!)
Listen to the echoes of the night!
Arise! See the shining light
Come forth! Feel the music of the night!
Fill the sky with the voices of the light!
There's a voice moving in the wind and the
grand music!
In the sounds echoed in the hills of eternity
Sempiternum Gaude! (Last Forever Rejoice!)
Canto Pergaudeo Vita! (Sing and rejoice Life!)

“ALL THE CHILDREN OF THE WORLD”

Whenever I think of the world filled with love,
Whenever I want to right what's wrong
I often see the answer in children's loving eyes
For in their meekness they are strong.

If bridges are built cross the ocean so wide
If peaceable kingdoms are to be
The children's hearts will lead us,
Their trust and love provide
A better place for you and me.

All the children of the world
Just lead us into your land of love and of trust
Lead us on
We shall be led by a child (Follow me)
All the children of the world

JAAP | RENÉE FLEMING

梵志登與
弗萊明



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廖國敏

LIO KUOKMAN

指揮 Conductor

PHOTO: Gabriel Leung

獲《費城詢問報》讚譽為「讓人驚歎的指揮人才」，國際史雲蘭諾夫指揮大賽得獎者廖國敏，曾為費城樂團聶澤－賽甘的助理指揮，乃該樂團首位華人助理指揮。

廖國敏曾與世界各地頂尖樂團合作，包括費城樂團、法國廣播愛樂、首爾愛樂、日本NHK交響樂團、底特律交響樂團、東京大都會交響樂團、華沙交響樂團、丹麥國家交響樂團等。

廖國敏熱愛歌劇，指揮過不少歌劇作品，如《杜蘭朵》、《唐喬望尼》、《費加羅婚禮》、《卡門》、《鄉村騎士》、《弄臣》等。他獲吉格耶夫邀請，於馬林斯基劇院指揮林姆斯基－高沙可夫的《普斯科夫的姑娘》。他也是獨當一面的鋼琴演奏家，曾獲薩爾斯堡室樂團、沃斯堡交響樂團等多個樂團邀請合作。

廖國敏分別就讀於香港演藝學院、茱莉亞音樂學院、寇蒂斯音樂學院以及新英格蘭音樂學院，師從指揮家梅勒和胡富。他曾參加多個大師班，跟隨力圖爵士、狄遜－湯馬士、利雲、艾遜巴赫、阿倫·基爾伯特等指揮大師學習。廖國敏為澳門室內樂協會的創辦人及會長。香港民政事務局及澳門政府分別授予他嘉許獎狀和榮譽勳章。

Praised by the *Philadelphia Inquirer* as “a startling conducting talent”, Lio Kuokman was the laureate at 2014 Svetlanov International Conducting Competition. Lio served as Assistant Conductor to Music Director Yannick Nézet-Séguin at the Philadelphia Orchestra, the first Chinese conductor to be appointed in this position in the history of the orchestra.

Lio has worked with many leading orchestras around the world including the Philadelphia, Radio France Philharmonic, Seoul Philharmonic, NHK Symphony, Detroit Symphony, Tokyo Metropolitan Symphony, Sinfonia Varsovia and Danish National Symphony orchestras.

Passionate in opera repertoire, he has conducted in many productions including *Turandot*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, *The Cavalleria Rusticana*, *Pagliacci*, and was invited by Valery Gergiev at the Mariinsky Theatre to conduct Rimsky-Kosarkov's *The Maid of Pskov*. As a pianist, he has performed as soloist with many orchestras including the Salzburg Camerata and the Fort Worth Symphony Orchestra.

Lio graduated from the Hong Kong Academy for the Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory. He has studied with Otto-Werner Mueller and Hugh Wolff and in masterclasses coached by Simon Rattle, Michael Tilson Thomas, James Levine, Christopher Eschenbach and Alan Gilbert. Lio is a founding member and the President of the Macao Chamber Music Association. He has received Certificate of Commendation and Medal of Cultural Merit from both governments of Hong Kong and Macao.



娉婷二重奏 DUO PING AND TING

鋼琴二重奏 Piano Duo

PHOTO: Ming Suet

娉婷二重奏（周樂娉和周樂婷）獲《南德郵報》讚譽為「默契十足的精準演繹，恍如出自一人之手般自然流暢，令人驚艷」。

娉婷二重奏在多項國際比賽中脫穎而出，包括ARD慕尼黑國際音樂大賽、波蘭比亞維斯托克國際鋼琴二重奏比賽、聖瑪利諾國際鋼琴二重奏比賽，以及奧斯陸葛利格雙鋼琴比賽。此外，娉婷曾於著名的瑞士格施塔德國際音樂節獲得新音樂最佳演繹獎。娉婷曾與巴伐利亞電台交響樂團、新蘇黎世樂團、比亞維斯托克交響樂團等合作。她們經常獲邀參與國際音樂節，包括德國里斯波納室樂音樂節、波蘭格但斯克國際鋼琴二重奏音樂節、香港藝術節、香港美樂聚音樂節、廈門鼓浪嶼鋼琴節等。娉婷又定期獲珍柯夫國際雙鋼琴基金邀請演出。

娉婷於香港演藝學院師隨黃懿倫教授，以一級榮譽完成碩士學位；其後赴德國漢諾威音樂學院進修，師隨雙鋼琴名家Genova & Dimitrov。演奏以外，娉婷亦積極參與教育工作，在本地及國內大學和音樂學院給予大師班及擔任比賽評委，最近獲得佛山大劇院頒發榮譽藝術家獎。

www.duopingting.com

Duo Ping and Ting (Lok-ping and Lok-ting Chau) was exalted by the *South German Post*: "Ping & Ting reacted precisely and harmonically together with a matching of sound in an unbelievable manner."

The duo was top prize winners of the 64th ARD International Music Competition in Munich, the International Piano Duo Competition in Bialystok, San Marino International Piano Duo Competition and Grieg Á Deux Two Piano Competition in Oslo. In addition, they were awarded the best interpretations prize of new music at the "Sommets Musicaux de Gstaad" International Music Festival in Switzerland. They have collaborated with the Bavarian Radio Symphony Orchestra, the New Zurich Orchestra and the Bialystok Symphony Orchestra. They were invited to music festivals worldwide including the Liesborner Chamber Music Festival in Germany, the International Gdańsk Piano Duo Festival in Poland, the Hong Kong Arts Festival, the Joy of Music Festival in Hong Kong and the Gulangyu Piano Festival in Xiamen. They are regularly invited by the Dranoff 2 Piano Foundation in Miami.

Ping and Ting received their master degrees with first honour at the Hong Kong Academy for Performing Arts with Prof Eleanor Wong, and the Hannover University of Music with Genova & Dimitrov. Duo Ping and Ting is active in education and community services. They give masterclass in universities in Hong Kong and Mainland China. They were recently awarded the Honorary Artists of the Foshan Grand Theatre.



鄺勵齡

LOUISE KWONG

女高音 Soprano

PHOTO: Giulia Hrvatin

鄺勵齡是羅馬歌劇院2018-19年度青年藝術家計劃的女高音，亦於2019年獲選為「香港十大傑出青年」。她畢業於香港中文大學、荷蘭皇家歌劇學校、荷蘭音樂學院及英國皇家音樂學院。

她曾擔任不同歌劇角色，包括《波希米亞人》的咪咪、《卡門》的米卡耶拉、《魔笛》的第一夫人等。她曾於北京國家大劇院首度登場，擔唱歌劇《這裡的黎明靜悄悄》中麗達一角，獲一致讚賞。她又獲邀參與不同國際音樂節，包括於阿姆斯特丹格克頓音樂節中擔演《女人心》的費奧迪麗姬，以及香港藝術節中擔演陳慶恩的《蕭紅》同名主角、《大同》的康同壁。

鄺氏曾獲多個國際歌唱獎項，包括奧地利第18屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎。她在音樂藝術上的成就也獲得香港政府認同，在2014年獲香港藝術發展局頒發藝術新秀獎，及為2015年度民政事務局局长獎勵計劃得獎者。

Soprano Louise Kwong was with the Young Artist Programme of the Rome Opera House from 2018 to 2019 and was named one of the Hong Kong Ten Outstanding Young Persons in 2019. She graduated from the Chinese University of Hong Kong, the Dutch National Opera Academy, the Conservatory of Amsterdam and the Royal College of Music in London.

She made her debut at the Rome Opera House in the roles of Mimì in *La Bohème*, Micaela in *Carmen* and The First Lady in *Die Zauberflöte* in 2018. In Asia she made her debut at the National Centre of Performing Arts in Beijing as Rita in the opera *The Dawn Here is Quiet*. She has also been invited to perform in several music festivals, singing the roles of Fiordiligi in *Così fan tutte* at the Grachtenfestival Amsterdam, and Xiao Hong in Chan Hing-yan's *Heart of Coral* and Kang Tong-bi in Chan's *Datong* at the Hong Kong Arts Festival.

Among her prizes at international singing competitions have been 2nd prize, Audience prize and Best Soprano prize at the 18th International Singing Competition Ferruccio Tagliavini in Austria. Her achievements have been recognised by the Hong Kong Government, and she was awarded with the Young Artist Award in Music in 2014, and the Commendatory Scheme of the Secretary of Home Affairs in 2015.

香港管弦樂團 合唱團

香港管弦樂團合唱團早於1980年成立。歷年，合唱團不斷以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾450名熱愛合唱音樂的人士參與面試，重組後的首次演出為韓德爾《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、韋邁克、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。



男低音及指揮，黃日珩現為學士合唱團及學士管弦樂團音樂總監。在演唱歌劇外，他曾於布拉姆斯《德意志安魂曲》、莫扎特《安魂曲》、馬勒第八交響曲「千人交響曲」、威爾第《安魂彌撒曲》及佛瑞《安魂曲》擔任指揮及男低音獨唱。黃日珩曾指揮港樂，亦曾擔任艾德敦、馬捷爾、譚盾及梵志登的合唱指導。曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，他於最近香港合唱指揮比賽贏得冠軍及亞太青年合唱團大獎。

HONG KONG PHILHARMONIC CHORUS

The Hong Kong Philharmonic Chorus was established in 1980. Over the years, it has collaborated with the HK Phil to perform a range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers such as Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors including Lorin Maazel, Nicholas McGegan, Brett Weymark and Jaap van Zweden, amongst others.

黃日珩 APOLLO WONG

合唱團團長 Chorus Master

Bass and conductor Apollo Wong is currently Music Director of The Learners Chorus and The Learners Orchestra. Apart from operatic roles, notable performances include being bass soloist and conductor in Brahms' *A German Requiem*, Mozart's *Requiem*, Mahler's *Symphony no. 8*, *Symphony of a Thousand*, Verdi's *Messa da Requiem* and Fauré's *Requiem*. Wong has conducted the HK Phil and has been the chorus master for conductors such as David Atherton, Lorin Maazel, Tan Dun and Jaap van Zweden. He has won the Palm Springs Opera Guild Vocal Competition and the Pasadena Opera Guild Vocal Scholarship. He has recently won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award.



合唱團團長 CHORUS MASTER

黃日珩 Apollo Wong

鋼琴伴奏 ACCOMPANISTS

林啟妍 Crystal Lam

嚴翠珠 Linda Yim

女高音 SOPRANOS

歐陽思棋 Suki Au Yeung See-kee

陳皓妍 Claudia Chan

鄭詠宜 Connie Cheng

錢麗文 Cloris Chin Lai-man

陳珮嫻 Chin Pui-shan

蔡家賜 Brigitte Choi

何嘉雯 Ho Ka-man

何麗雯 Tracy Ho Lai-man

何立智 Sally Ho

葉嘉慧 Kathy Ip Ka-wai

許美玲 Khaw Mei-ling

郭燕珊 Etta Kwok Yin-shan

羅康怡 Connie Law

梁仲兒 Leung Chung-yee

李國楓 Johnathan Li Kwok-fung

文賜安 Angel Man Che-on

吳珏琳 Bonnie Ng Kwok-lam

謝瑞明 Nelly Tse

彭梓瑜 Natalie Tyrwhitt-Drake

王樂欣 Sharon Wong Lok-yan

楊雪筠 Shirley Yeung Shuet-kwan

女低音 ALTOS

陳德美 May Chan

陳麗詩 Alice Chan Lai-sze

趙茵洛 Chiu Yan-lok

許羨儀 Lovina Hui

江愛嫻 Joanne Kong

林凱誼 Jessica Lam Hoi-yee

林永欣 Vivian Lam Wing-yan

梁淑嫻 Rita Leung

梁子瑛 Angel Leung Tsz-ying

李黃楚蘭 Nancy Li

雷凱婷 Heidi Lui Hoi-ting

麥珮盈 Joyce Mak Pui-ying

吳子寧 Ada Ng Tsz-ning

譚詠嫻 Winnie Tam

黃秀慧 Shirley Wong

男高音 TENORS

陳迅傑 Keith Chan Shun-kit

鄭希文 Canis Cheng Hei-man

鄭家維 Kevin Cheng

張子鋒 Cheung Tsz-fung

鍾志榮 Andrew Chung Chi-wing

郭文豪 Eric Kwok Man-ho

黎遨行 Rover Lai

廖梓丞 Liu Tsz-shing

羅章 John Lowe

呂韜 Tony Lui-to

蘇子諤 Corey So Tsz-ngok

溫庭皓 Timothy Wan

男低音 BASSES

陳舜鴻 Andrew Chan

陳柱焜 Chris Chan Chu-kwan

Simon Depiets

道和烈 Ori Dov Gratch

Vincent Hon

李日昇 Li Yat-sing

盧卓健 Lo Cheuk-kin

沈博文 Shum Pok-man

Hugh Tyrwhitt-Drake

Truman Wong

David Yu

香港兒童合唱團

音樂總監/首席指揮

MUSIC DIRECTOR/CHIEF CONDUCTOR

霍嘉敏 Kathy Fok

香港兒童合唱團（簡稱「香兒」）成立於1969年，為香港首隊兒童合唱團，並為註冊非牟利慈善團體，多年來積極推動藝術培訓，為香港音樂及文化界培育不少人才。「香兒」現已成為世界上人數最多、組織最龐大的兒童合唱團，團員超過5,000名。

「香兒」每年均到外地演出，把愛與和平的訊息傳遍世界，被譽為「小小音樂親善大使」和「世界最傑出兒童合唱團之一」。「香兒」於2003年獲選為「中國十大少年合唱團」，2006年於匈牙利「Vivace國際合唱節」中奪得最高殊榮的「最受觀眾歡迎大獎」。「香兒」最近獲邀為「2018鼓浪嶼合唱節」開幕式專場音樂會獻藝。

作為港樂的友好合作伙伴，「香兒」近期於港樂的演出包括：由卡內琪詩指揮的《布蘭詩歌》、梵志登帶領下的馬勒第三交響曲、艾度·迪華特的馬勒系列音樂會等。

「香兒」經常在香港的歷史性時刻演出，包括1997年香港政權交接儀式、1998年香港國際機場開幕典禮、2008年一系列迎接北京奧運活動、慶祝香港回歸20週年文藝晚會等。2019年，「香兒」為慶祝成立50週年舉辦「2019亞太合唱高峰會」及首個專為本地年青合唱指揮而設的「香港合唱指揮比賽」，積極推動及促進亞太地區合唱藝術交流。

www.hkcchoir.org

THE HONG KONG CHILDREN'S CHOIR

The Hong Kong Children's Choir (HKCC) was founded in 1969 as the first children's choir in Hong Kong. A registered non-profit-making charitable organisation, HKCC has made tremendous contributions to children's arts training in Hong Kong. HKCC is now the biggest choir in the world with over 5,000 members.

HKCC is invited to perform overseas every year, and has been well received and appreciated, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC was named "China's Top Ten Children Chorus" in 2003 and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary. Recently, the choir was invited to perform at the "2018 Kulangsu Choral Festival" Opening Ceremony in Xiamen.

A close working partner of the HK Phil, HKCC's recent performances have included *Carmina Burana* under Karina Canellakis, Mahler's *Mighty Third* under Jaap van Zweden and Mahler series under Edo de Waart.

HKCC is frequently invited to perform at special and historic moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the 2008 Beijing Olympic Games, and performances celebrating the 20th Anniversary of the establishment of HKSAR. In 2019 HKCC presented the "Asia Pacific Choral Summit" in Hong Kong and "Hong Kong Choral Conducting Competition" to celebrate the choir's 50th Anniversary.



林浩恩 DOMINIC LAM

合唱指導 Chorus Master

林浩恩現為香港浸會大學（浸大）音樂系客席講師，並為浸大合唱團指揮。作為「香兒」指揮及伴奏，林氏先後隨團前往中國內地、葡萄牙、澳洲、愛沙尼亞、芬蘭等地作交流演出。林氏曾與指揮家水藍合作，帶領「香兒」於2019年香港藝術節演出周龍的現代歌劇《白蛇傳》。林氏同時於香港聲蜚合唱學院擔任指揮。林氏於2018及2019年前往瑞士聯同格林美得主男高音菲尼克斯，於國際博斯維爾暑期合唱節任教。

Dominic Lam is currently a part-time Lecturer in the Department of Music of the Hong Kong Baptist University (HKBU) and Conductor of the HKBU Choir. As a conductor and pianist with the HKCC, Lam has toured to China, Portugal, Australia, Estonia and Finland with the group. He prepared HKCC to perform under Lan Shui in the 2019 Hong Kong Arts Festival's production of *Madame White Snake* by Zhou Long. Lam concurrently works as the Conductor of SingFest Choral Academy. Lam collaborated with the tenor, Paul Phoenix, in leading the International Boswil Choral Summer Academy in 2018 and 2019.



譚天樂 ALEX TAM

合唱指導 Chorus Master

譚天樂畢業於倫敦皇家音樂學院歌劇課程及香港演藝學院，為本地活躍的歌唱家、合唱指揮及作曲家。2015年獲委任為合唱總監，於香港電台、香港歌劇院及香港青年協會合辦的「譜Teen同唱」萬人音樂會中，以貝多芬的第九交響曲的〈歡樂頌〉打破健力士世界紀錄。2016年獲委任為「香港青年協會賽馬會——香港國際無伴奏合唱節」的藝術總監。譚氏現為香港歌劇院合唱團總監、艾莉亞音樂學院院長、香港演藝學院合唱團指揮及聲樂導師，亦為香港電台第四台《歌劇世界》節目主持。

A graduate of the Royal Academy of Music opera course and the Hong Kong Academy for Performing Arts (HKAPA), Alex Tam is an opera singer, conductor and composer. He was appointed Chorus Master of the Guinness World Record-breaking event, "ODE TO JOY – Concert of Ten Thousand" in 2015 and Artistic Director of the "HKFYG Jockey Club Hong Kong International A Cappella Festival" in 2016. He is currently Chorus Director of Opera Hong Kong, Founder of Aria Academy of Music, Voice Teacher and Choir Conductor of the HKAPA, and Radio Presenter on RTHK Radio 4.



合唱指導 CHORUS MASTER

林浩恩 Dominic Lam
譚天樂 Alex Tam

歐苡嫻 Au I-shan
歐陽晞願 Au Yeung Hei-yuen
陳卓怡 Chloe Chan Cheuk-yee
陳芍言 Chan Cheuk-yin
陳靖彤 Megan Chan Ching-tung
陳希甄 Chloe Chan Hei-yan
陳曉儀 Chan Hiu-yee
陳匯嘉 Celine Chan Hui-ka
陳沛媛 Chan Pui-wun
陳卓琳 Rachel Chan
陳舜喬 Siobhan Chan Shun-kiu
陳廷暉 Chan Ting-huen
陳穎希 Chan Wing-hei
陳依伶 Chan Yee-ling
陳彥嵐 Chan Yin-lam
陳樂琳 Chen Lok-lam
鄭學思 Eleanor Cheng Hok-sze
鄭樂瑤 Noel Cheng
鄭雅穎 Cheng Yung-wing
卓以琳 Cheuk Yee-lam
張庭喬 Cheung Ting-hin
張惠然 Kristie Cheung Wai-yin
張依洛 Cheung Yee-lok
蔣曉霖 Chiang Hiu-lam
程天楠 Ching Tin-nam
趙倬君 Chiu Cheuk-kwan
趙悅賢 Chiu Yuet-yin
蔡凱喬 Kelsey Choi
蔡朗軒 Choi Long-hin
周安悅 Chow On-yuet
鄒日晴 Chow Yat-ching
朱澄欣 Chu Ching-yan
鍾恩皓 Nadia Chung Enhao
鍾 戎 Denise Chung Yung
侯樂天 Timothy Hau
何沛澄 Ho Pui-ching
何德初 Ho Tak-yen
賀紫柔 Ho Tsz-yau
何佑希 Ho Yau-hei

洪朗齊 Samuel Hung Long-tszai
葉 澄 Ip Ching
郭懷謙 Raphael Kwok Wai-him
林敏翹 Lam Man-kiu
林雪穎 Lam Suet-wing
林浚生 Lam Tsun-sang
林逸然 Lam Yat-yin
林怡彤 Lam Yi-tung
劉心悅 Clarice Lau Sum-yuet
劉彥彤 Lau Yin-tung
羅睿喆 Gladys Law Yui-chit
李芍盈 Lee Cheuk-ying
李衍彤 Lee Hin-tung
李森泉 Malcolm Lee Sum-chuen
李詠珊 Lee Wing-shan
李翊司 Leah Lee Yik-sze
梁晞桐 Leung Hei-tung
梁凱祈 Leung Hoi-ki
梁琇嵐 Ada Leung Sau-laam
李 蕎 Li Kiu
廖卓賢 Joshua Liao Cheuk-yin
廖心延 Liao Sum-yin
盧浩賢 Lo Ho-yin
盧安悅 Lo On-yuet
駱家熙 Lok Ka-hei
盧佐苗 Loo Jor-miu
盧佐孜 Loo Jor-tsz
呂珮悠 Perlie Lui Pui-yau
呂清川 Hannah Lui Qing-chuan
呂清湖 Joanna Lui Qing-hu
陸婧殷 Luk Ching-yan
倫睿哲 Lun Yui-chit
李芷雯 Sinead Ly Tsz-man
馬妍惠 Annette Liv Ma
馬潔欣 Ma Kit-yan
馬 穎 Lorraine Ma
馬逸行 Lukas Ma Yat-hang
麥焯棋 Mak Cheuk-ki
伍芽萱 Ng Chi-yee
伍力曦 Christopher Ng Lik-hei
吳柏澄 Ng Pak-ching
伍思嫻 Ng Sze-man
吳御萌 Ng Yu-meng
彭子朗 Pang Tsz-long

潘泯樺 Poon Man-wah
潘梓博 Jensen Poon Tsz-pok
蕭芷昕 Lauren Shaw Tsz-yan
沈堃如 Shen Kwan-yu
辛本琪 Shio Shing Ben-ki
邵晞華 Shiu Hei-wa
蘇筱甯 Dorothy So Siu-ling
蘇芷橋 Audrey So Tsz-kiu
孫柏驊 Paxton Sun Pak-wah
譚昊然 Tam Ho-yin
譚伊晴 Tam Yee-ching
陳詩灝 Charlotte Tan Shi-le
鄧梓駿 Tang Tsz-chun
鄧 瑤 Melissa Tang Yiu
鄧旭婷 Tang Yuk-ting
曾子桓 Erin Tsang Tsz-wun
曾恩力 Nathan Tsang Yan-lik
謝雅文 Tse Nga-man
謝雅詩 Tse Nga-sze
衛昭璇 Katarina Wai Chiu-shuen
韋秀霖 Annette Wai Sau-lam
黃靜之 Charis Wong Ching-chi
黃巧悠 Wong Hau-yau
黃熙彤 Abby Wong Hei-tung
黃可晴 Wong Ho-ching
黃樂融 Kristie Wong
黃君朗 Anson Wong Kwan-long
黃樂之 Hannah Wong Lok-chi
黃樂妮 Ronny Wong Lok-ni
黃品彰 Wong Pan-cheung
黃晟皓 Wong Shing-ho
王雪穎 Wong Suet-wing
黃心妍 Wong Sum-yim
黃天嵐 Tina Wong Tin-nan
黃子才 Wong Tsz-choi
王芷媛 Wong Tsz-wun
王泳心 Wong Wing-sum
王宇洸 Merrill Wong Yu-kwong
鄔凱恩 Hannah Wu
楊凱琳 Yeung Hoi-lam
葉卓靈 Yip Cheuk-ling
葉漪廷 Yip Yee-ting
翁可言 Yung Ho-yin
張灏瑋 Zhang Lok-hai

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由香港管弦樂團主辦，「青少年聽眾計劃」是為本地6至25歲全日制學生而設的音樂教育及觀眾拓展計劃。

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66

主場音樂會
MAINSTAGE
CONCERTS



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音樂節目
CONCERT
PROGRAMMES

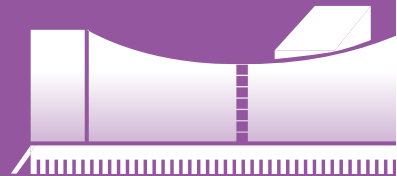
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亞洲首個樂團榮獲《留聲機》
Asian orchestra wins
Gramophone's Orchestral Award

8

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 Leonidas Kavakos
 Katia & Marielle Labèque
 Ning Feng
 Víkingur Ólafsson
 Lea Salonga
 Vassily Sinaisky
 Nobuyuki Tsujii
 Hiromi Uehara
 Jian Wang
 Frank Peter Zimmermann...



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「5星級的香港管弦樂團和梵志登」

“5-star Hong Kong Philharmonic
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《南華早報》

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

THE HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone’s* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and Sydney in 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* was released in November 2018.



PHOTO: Cheung Wai-lok

非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金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和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities in the world.

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Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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JAAP | Renée Fleming

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舒伯特 三首藝術歌曲，為女高音和樂團而寫
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蕭斯達高維契 第九交響曲
WAGNER *Tristan und Isolde: Prelude and Liebestod*
(orchestral version)
SCHUBERT Three Songs for Soprano and Orchestra
BARBER *Knoxville: Summer of 1915*
for Soprano and Orchestra
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Jaap van Zweden, conductor
Renée Fleming, soprano

22 & 23
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JAAP | The Labèque Sisters

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