

CHRISTMAS FANTASIA



聖誕
幻想曲

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海外



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

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

23&24
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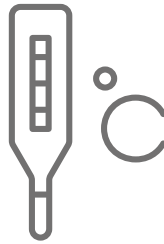
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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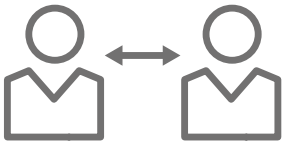
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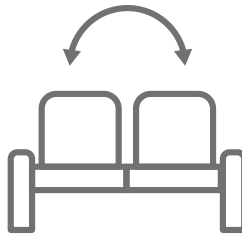
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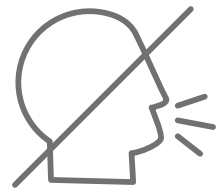
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聖誕幻想曲 CHRISTMAS FANTASIA



P. 7

蘇佩 FRANZ VON SUPPÉ

《輕騎兵》序曲

Light Cavalry Overture

7'

法朗克 CÉSAR FRANCK

《天使之糧》

Panis Angelicus

4'

香港管弦樂團合唱團
香港兒童合唱團

Hong Kong Philharmonic Chorus
The Hong Kong Children's Choir

何崇志 STEVE HO

《河邊有隻羊》(2021)

Christmas Express (2021)

7'

香港兒童合唱團

The Hong Kong Children's Choir

比才 GEORGES BIZET

《卡門》：鬥牛士之歌

Carmen: Votre toast, je peux vous le rendre

5'

黃日珩，低男中音
香港管弦樂團合唱團

Apollo Wong, bass-baritone
Hong Kong Philharmonic Chorus

柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY

《胡桃夾子》

The Nutcracker

10'

糖梅仙子舞
俄羅斯翠匹喀舞
花之圓舞曲

Dance of the Sugar Plum Fairy
Trepak
Waltz of the Flowers

韓德爾 GEORGE FRIDERIC HANDEL

《彌賽亞》

Messiah

18'

交響樂 (序曲)
耶和華的榮耀
萬軍之耶和華如此說
誰能當得起呢
他必潔淨利未人
因有一嬰孩為我們而生

Sinfony (Overture)
And the glory of the Lord
Thus saith the Lord of Hosts
But who may abide the day of His coming
And He shall purify the sons of Levi
For unto us a Child is born

黃日珩，低男中音
香港管弦樂團合唱團

Apollo Wong, bass-baritone
Hong Kong Philharmonic Chorus

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佛瑞 GABRIEL FAURÉ

《約翰拉辛的詩歌》

Cantique de Jean Racine

香港管弦樂團合唱團

Hong Kong Philharmonic Chorus

久石讓 JOE HISAISHI

《龍貓》(1988)

My Neighbor Totoro (1988)

安德森 LEROY ANDERSON

《聖誕佳節》

A Christmas Festival

香港管弦樂團合唱團

Hong Kong Philharmonic Chorus

香港兒童合唱團

The Hong Kong Children's Choir

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黃日珩 指揮/低男中音

Apollo Wong Conductor/Bass-baritone

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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

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香港兒童合唱團

The Hong Kong Children's Choir

林浩恩及孫明慧 合唱指導

Dominic Lam & Vivian Suen Chorus Master



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香港中國企業協會簡介

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聖誕幻想曲

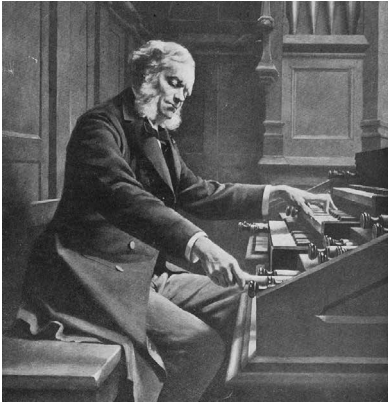
Christmas Fantasia

聖誕節快到，今晚請大家登上「聖誕快車」來一趟世界音樂之旅，用耳朵遊覽維也納、巴黎、聖彼得堡、東京、紐約，當然不少得香港！讓我們以經典金曲歌頌聖誕，盡情投入「聖誕幻想曲」，以美樂歡度佳節。

蘇佩 (1819-1895) 早年在家鄉克羅地亞接受音樂訓練，可是父親卻反對他投身音樂；父親去世後，蘇佩就移居維也納，到新落成的維也納劇院出任音樂總監。身為音樂總監，他指揮過不少輕鬆的法式輕歌劇演出。眼見維也納人對這些輕歌劇趨之若鶩，蘇佩於是嘗試自己寫作輕歌劇，結果這些劇作非常成功，因此在往後約40年裡，他繼續寫作劇場作品，總計接近300齣。時至今日，蘇佩的輕歌劇之所以為人所識，主要原因是劇中的序曲既令人愉快又色彩繽紛——包括惹笑的兩幕輕歌劇《**輕騎兵**》。此劇於1866年3月24日首度在維也納演出。〈序曲〉開端可謂先聲奪人，栩栩如生地刻劃出一個景象：輕騎兵在匈牙利大草原上策馬奔馳，前往參與戰役，取得歷史上著名的大捷；獨奏單簧管奏出美不勝收的樂段，卻代表他們的至親仍留在家中，不知道這批征人將要面對怎樣的命運、怎樣的前路。

The holiday season is here, so jump aboard our Christmas Express and take in the seasonal musical magic of Vienna, Paris, London, St Petersburg, Tokyo, New York, and, of course, Hong Kong. Celebrate the spirit of Christmas with old favourites and experience the thrill of the new in this magical, gift-wrapped celebration of a truly magical time of the year.

Franz von Suppé (1819-1895) began his music training in his native Croatia, but following the death of his father, who had always opposed a musical career for his son, moved to Vienna, where he was appointed Musical Director of the newly built Vienna Theatre. In that role, he directed performances of light French operettas, which the Viennese public adored, so he tried his hand at operetta composition himself and achieved such success with them that over the course of some 40 years he composed almost 300 stage works. Today these are remembered mostly for their cheerful, bubbling and colourful Overtures. One such is the two-act comic operetta **Light Cavalry** which was first performed in Vienna on 24 March 1866. The enduring popularity of its vivacious Overture is easy to understand, despite the fact that it was intended to depict something that would have been very vivid to the Viennese audience of the day. After a rousing call-to-arms it paints a magnificent



如果說蘇佩的父親反對兒子投身音樂，那麼**法朗克** (1822-1890) 的遭遇卻完全相反。他父親下定決心要看見兒子踏上舞台，當個光芒四射（而且收入可觀）的鋼琴演奏家，甚至不惜舉家從比利時移居法國，好讓兒子入讀巴黎音樂學院。可是兒子終究沒有踏上音樂廳舞台，反而成了管風琴家兼教堂樂師——無論名氣還是收入，始終無法與演奏家相比。儘管如此，法朗克成了一位十分獨特的管風琴作曲家，而且名垂青史。大概他最著名的單一作品，就是既靜謐又發人深省的宗教作品《**天使之糧**》。樂曲寫於1872年，原本為男高音獨唱、管風琴、豎琴、大提琴和低音大提琴而寫。歌詞選自13世紀天主教聖人聖多瑪斯·阿奎納所撰的讚美詩（歌詞見第14頁）。

《**河邊有隻羊**》(2021) 出自香港作曲家**何崇志** (1963年生) 手筆，他對作品有以下生動介紹：「出發了！聖誕快車要帶觀眾踏上一段聖誕歌曲之旅。快車會輕快地穿過一連串的歌曲，每首歌曲都為旅程帶來不同的色彩，讓人聯想到聖誕燈飾。觀眾就像乘客一樣，乘著火車，看著五彩繽紛的風景掠過。旅程一開始，快車駛出冰天雪地的車站，

法朗克 Franck
(Wikimedia Commons)

musical picture of the cavalry galloping over the Hungarian Plains to secure a famous victory while, encapsulated in a gorgeous clarinet solo, their loved-ones remain at home, unsure of their fate and future.

If Suppé's father had been opposed to a career in music for his son, **César Franck** (1822-1890) experienced the complete opposite. His father was so determined to see him on stage as a brilliant (and high-earning) concert pianist that he relocated the entire family from their native Belgium to France just so that César could enter the Paris Conservatoire. But, instead of turning to the concert stage, César Franck became an organist and church musician, a career which never attained either the admiration or financial rewards of the concert platform. Nevertheless Franck has gone down in posterity as one of the most distinctive composers for the organ, while possibly his most famous single work is a quiet and reflective piece of church music called **Panis Angelicus**. Composed in 1872, it was originally scored for tenor, organ, harp, cello and double bass. The words come from a hymn composed in the 13th century by St Thomas Aquinas. (See page 14 for lyrics.)

Hong Kong composer **Steve Ho** (b. 1963) writes that his **Christmas Express** (2021) “takes the audience on a journey through a medley of Christmas songs. The express travels briskly from one song to another and each song brings to the arrangement a different colour, reminiscent of the Christmas lights. The audience are like passengers, looking at the ever-changing musical scenery as the train whisks along. At the beginning, the express leaves its snowy station where

在那裡可以聽到雪橇的聲音和歡樂歌曲。當快車穿過城市，可以見到城中滿布聖誕燈飾，而此時爵士樂曲〈夜幕降臨〉也響起襯托。神奇的一剎那，火車停在沙漠中間，要接三位從東方來的貴人。帶著緊迫感，三人原來要趕著去尋找一位嬰孩。這晚上，一種敬畏和神聖的感覺充滿了夜空。火車莫名地來到了世界的另一端，那裡和風溫暖，沙子滾燙。這裡的人們用異國情調的熱帶花卉裝飾大廳，而不是用冬青樹枝。聖誕快車向最終目的加速前進，沿途傳播歡樂歌聲，也再沒有時間停下來接載更多的曲調。有些曲調就像音樂列車上的過客，曇花一現。你能在聖誕快車上聽到所有10首聖誕歌曲嗎？你能猜出這輛聖誕特快列車的最終目的地是哪裡嗎？」

比才 (1838-1875) 是家中獨子，父母也有深厚的音樂造詣——父親原本是理髮師，後來當上歌唱家；母親則是鋼琴家。兩人也自然會薰陶兒子。比才母親教他讀譜時，他才四歲；父親則教他唱歌，而且兩人心目中對兒子的音樂前景已有打算。不過兒子對文學也很有興趣；當文學似乎會危及他的音樂發展時，母親就把家裡所有書本都藏起來，父親則再三爭取讓他入讀巴黎音樂學院。父親結果得償所願，比才年僅10歲就獲巴黎音樂學院取錄。入學半年內，他已經贏得唱名法冠軍；往後幾年更憑著鋼琴演奏、管風琴演奏和作曲贏得多個獎項。他寫作第一齣劇場作品時年僅17，而且一生最後的作品也就是歌劇《卡門》，樂曲在他逝世前幾個月完成。劇中最有名的旋律之一就是趾高氣揚的《鬥牛士之歌》：鬥

sleighbells and the joyful song of “Jingle Bells” are heard. As it travels through the city, the city lights glisten all around and a jazzy arrangement of “It Came Upon a Midnight Clear” is heard. Mysteriously, the train stops in the middle of a desert. It seems to be picking up three gentlemen from the Orient. With a sense of urgency, the three hurry on in search of a baby. The night air is crisp and clear, and a sense of awe and holiness fills the night. The train inexplicably arrives on the other side of the world, where the air is warm, and the sand hot. The people here are decking the halls with exotic tropical flowers instead of boughs of holly. As the Christmas Express gathers momentum towards its final destination, it spreads joy, barely having time to stop for any extra tunes. Some tunes are like stowaways; they have only a cameo appearance. Can you hear all 10 Christmas songs on the Christmas Express? Can you guess where the final destination is?”

Georges Bizet (1838-1875) was the only child of two very musical parents – his father was a hairdresser-turned-singer and his mother a pianist – and they, quite naturally, doted on him. His mother taught him to read music when he was just four, and his father gave him singing lessons. But he also showed an interest in literature, and when this seemed to be jeopardising the musical future his parents had in mind for him, his mother hid all the books in the house while his father pushed for him to be admitted to the Paris Conservatoire. His father was successful in this, and Bizet was admitted at the exceptionally early age of 10. Within six months he had been awarded first prize for Solfège and over the following years was awarded prizes for his piano playing, his organ playing and his compositions. He was

牛士艾斯卡米羅一邊唱出這首歌一邊進場，令人讚嘆不已（歌詞見第14頁）。

憑著芭蕾舞劇《天鵝湖》和《睡美人》俘虜人心的劇樂，**柴可夫斯基**（1840-1893）早已成為著名作曲家，並且以驚人洞察力與想像力見稱。因此俄羅斯帝國劇院要為新舞劇《胡桃夾子》物色劇樂作曲家時，柴可夫斯基也自然獲選。他1891年2月動筆，翌年4月前完成，距離首演還有一段日子。1892年12月18日，《胡桃夾子》在聖彼得堡馬林斯基劇院首演。當日演出十分成功，觀眾反應熱烈，作品自此更成為最受歡迎的芭蕾舞劇之一。當中的樂曲更成為世界各地聖誕音樂會的必備節目，今晚港樂將為大家獻上其中三首優美絕倫的舞曲。第一首是名曲〈糖梅仙子之舞〉。柴可夫斯基寫作《胡桃夾子》時造訪巴黎，見到一種名為「鋼片琴」的新樂器，而且對其音色十分著迷；這首舞曲正是他特意寫來炫耀鋼片琴「美到極點的音色」的。然後是精神奕奕的哥薩克舞曲〈俄羅斯翠匹喀舞〉，最後是迷人的〈花之圓舞曲〉。

韓德爾（1685-1759）生於德意志地區，在意大利名氣也很大，但一生中逗留在英國的時間卻最長。



just 17 when he composed his first stage work, and his last work, completed just a few months before his death was the opera, **Carmen**. One of the most famous melodies in the opera is the strutting “**Toreador’s Song**” sung as the bullfighter, Escamillo, makes his dazzling entrance. (See page 14 for lyrics.)

Having established his reputation as an unusually perceptive and imaginative composer for the ballet with his magical scores to *Swan Lake* and *The Sleeping Beauty*, **Pyotr Ilyich Tchaikovsky** (1840-1893) was the natural choice when the Russian Imperial Theatre wanted music for a new ballet, **The Nutcracker**. Begun in February 1891, it was completed by April of the following year, well in time for its premiere in St Petersburg’s Mariinsky Theatre on 18 December 1892. It opened to great success then, and has remained one of the most popular ballets ever since. On top of that, its music has become something of a staple at Christmas concerts the world over, and today we hear three of its magical dances. First we hear the famous “**Dance of the Sugar Plum Fairy**”. While working on the score, Tchaikovsky visited Paris where he encountered a new musical instrument called a Celesta. He was so taken by the sound it made that he wrote this dance expressly to show off the instrument’s “divinely beautiful tone”. Next we hear an invigorating Cossack dance called a “**Trepak**”, and then the charming “**Waltz of the Flowers**”.

George Frideric Handel (1685-1759) was born in Germany, became very famous in Italy, and

1892年《胡桃夾子》演出中，糖梅仙子由妮姬蒂娜飾演（左）。
Varvara Nikitina as the Sugar Plum Fairy (left) in the original run of *The Nutcracker*, 1892.

(Wikimedia Commons)

在英國，他也因為神劇而特別受歡迎。1738至1757年間，他為倫敦觀眾寫作的神劇不下18齣，其中第三齣正是《彌賽亞》。此劇寫於1741年8月22日至9月14日，歌詞由捷倫斯根據新舊約《聖經》經文拼合而成。雖說神劇都是宗教作品，但之前一直不會直接將《聖經》經文入樂演唱；為免英國的審查官禁演，韓德爾安排《彌賽亞》在都柏林首演。1742年4月13日的首演極為成功，而且此後一直是舉世公認的大熱作品。今晚港樂將為大家獻上全劇第一首樂曲〈交響曲〉，然後是合唱曲（歌詞：「**耶和華的榮耀**必然顯現，凡有血氣的，必一同看見，因為這是耶和華親口說的」）。隨後是男低音（「**萬軍之耶和華**如此說：『過不多時，我必再一次震動天地、滄海與旱地。我必震動萬國；萬國的珍寶，必都運來』。萬軍之耶和華說：『你們所尋求的主，必忽然進入他的殿；立約的使者，就是你們所仰慕的，快要來到。』」）；接著女低音唱出《彌賽亞》裡很著名的詠嘆調（「他來的日子，**誰能當得起呢？**他顯現的時候，誰能立得住呢？因為他如鍊金之人的火。」），然後合唱唱出「**他必潔淨利未人**，他們就憑公義獻供物給耶和華。」《彌賽亞》最後一則選段直接與聖誕節有關，而且由全體合唱唱出：「**因有一嬰孩為我們而生**，有一子賜給我們，政權必擔在他的肩頭上。他名稱為奇妙、策士、全能的上帝、永在的父、和平的君。」

佛瑞 (1845-1924) 曾經在巴黎著名的馬德萊娜教堂當了幾年合唱總監。他寫作《**約翰拉辛的詩歌**》(op. 11) 的時候，自己還在尼德梅耶

spent most of his life in England where he became particularly popular for his oratorios. Between 1738 and 1757 he composed no less than 18 oratorios for London audiences, the third of which, written between 22 August and 14 September 1741, was *Messiah* with a text drawn up from both the Old and New Testaments of The Bible by Charles Jennens. Although oratorios were religious, up to that time they did not actually set words from The Bible so, to avoid the English censor, Handel arranged the first performance of *Messiah* in Dublin, where it met with huge success on 13 April 1742 and has remained universally popular ever since. Today we hear the opening “**Sinfonia**” followed by the chorus “**And the glory of the Lord** shall be revealed, and all flesh shall see together; for the mouth of the Lord hath spoken it.” Next the bass sings “**Thus saith the Lord, the Lord of Hosts**; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.” The alto then sings one of the most famous arias from *Messiah*, “**But who may abide the day of His coming**, and who shall stand when He appeareth? For He is like a refiner's fire”, after which the chorus sings “**And He shall purify the sons of Levi**, that they may offer unto the Lord an offering in righteousness”. The final extract from *Messiah* relates directly to Christmas and is sung by the full chorus: “**For unto us a Child is born**, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.”

學院（專門為法國的教堂訓練管風琴師和合唱總監的學院）求學，寫於1865年的《約翰拉辛的詩歌》是他的畢業習作。這首靜謐祥和，意境高妙的樂曲，為佛瑞贏得校內的至高榮譽。歌詞出自17世紀法國劇作家拉辛手筆，歌詞以傳統天主教僧侶每天晨禱時所唱的拉丁文歌詞為基礎，請求上帝「將倦怠的靈魂趕走，就是這種睡意令他們漠視你的話語。」（歌詞見第15頁）

在座各位肯定對**久石讓**（1950年生）非常熟悉的了。久石讓自小學習小提琴；入讀日本國立音樂大學後，開始對一種新的音樂風格——「極簡主義」——產生興趣。入行不久，他發行了第一張專輯——《鋼琴故事——世界的終結》，靠著鋼琴演奏獲得青睞。此後他的音樂就成為日本電影和電子遊戲不可或缺的要害，尤其動畫電影——《龍貓》電影配樂（1988年）更是久石讓最著名的作品之一。



安德森（1908-1975）可以說是「流行音樂之父」。他率先寫作短曲，好讓黑膠唱片的一面能容納。而且這些歌曲立刻營造出獨特的氣氛或情緒，完全能獨立成曲，而且易聽易記；既有簡單的旋律，又有令人不禁隨著音樂用腳打拍子的節奏——任何聽眾不論音樂背景如何，都會喜歡這些歌曲，歌曲也一夜成名，大受歡迎。安德森以這種

Gabriel Fauré（1845-1924）spent several years as choral director at the famous church of the Madeleine in Paris. It was while he was a student at a college specialising in training organists and choral directors for France's churches (the École Niedermeyer) that he composed, as his graduation exercise in 1865, the **Cantique de Jean Racine**, op. 11. With its magical sense of peace and tranquillity, it earned him the school's top prize. The words are by the 17th century French dramatist Jean Racine and paraphrase the Latin text sung traditionally by monks at the very first service of the day, asking God to “dispel from listless souls the drowsiness that causes them to neglect your word”. (See page 15 for lyrics.)

The name of **Joe Hisaishi** (b. 1950) will be hugely familiar to almost everyone in this hall. After studying the violin from a young age, he entered the Kunitachi College of Music in Japan, where he developed an interest in a new musical style known as “minimalism”. He first attracted attention as a pianist, when he released his first album *Piano Stories – The End of the World*. Since then his music has become an essential ingredient in the Japanese film and gaming industry, especially in the world of animation, with his score for the 1988 film **My Neighbor Totoro** being one of his most famous.

It could be said that **Leroy Anderson** (1908-1975) was the Father of Pop Music. He pioneered the art of writing short pieces of music, designed to fit onto one side of a gramophone record, which could instantly create a distinctive mood or character, were totally self-contained, and had that catchy quality – a combination of an easy melody and a foot-tapping rhythm, making them instant hits with listeners, regardless

方式寫作的歌曲甚至稱為「波板流行曲」：意指它們好像音樂波板糖一樣，馬上令人滿足但不持久。他寫了約40首原創流行曲，也會改編他人作品。1950年，他將多首流行的聖誕頌歌改編成雜錦歌《**聖誕佳節**》。樂曲是為名指揮家費德勒和他的波士頓流行樂團而寫，樂曲開端就是美國家喻戶曉的《普世歡騰》。《普世歡騰》原是羅維·梅森（1792-1872）模仿韓德爾風格寫成的作品；但由於模仿得太神似，所以時至今日仍有許多人以為《普世歡騰》真的出自韓德爾手筆。《普世歡騰》過後是幾首頌歌的片段，包括《裝飾禮堂》、《天賜歡樂》、《好國王溫徹拉斯》、《聽啊！天使高聲唱》、《平安夜》、《聖誕鐘聲》和最後的《齊來崇拜》。

樂曲剖析中譯：鄭曉彤

of their musical background. The pieces he wrote in this vein were even known as “pops”, after the idea that they were like musical lollipops – immediately gratifying but short-lasting. He wrote some 40 original pops, but also re-arranged the music of others to create new ones. For Christmas 1950 he arranged a medley of popular seasonal songs and carols as **A Christmas Festival**. It was written for the famous conductor Arthur Fielder and the Boston Pops Orchestra, and opens with a carol well-known to all Americans, “Joy to the World”. This was originally composed by Lowell Mason (1792-1872) as a parody of Handel, but was so successful that many still believe Handel, rather than Mason, was the actual composer. After that come glimpses of “Deck the Halls”, “God rest ye merry, Gentlemen”, “Good King Wenceslas”, “Hark! The Herald Angels Sing”, “Silent Night”, “Jingle Bells”, and finally, “Adeste fidelis”.

All programme notes by Dr Marc Rochester



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César Franck
Panis Angelicus

Panis angelicus
fit panis hominum;
Dat panis coelicus
figuris terminum:
O res mirabilis!
Manducat Dominum
pauper, servus et humilis.

Georges Bizet
Carmen: "Toreador's Song"

Votre toast, je peux vous le rendre,
Señors, señors car avec les soldats
oui, les toréros, peuvent s'entendre;
Pour plaisirs, pour plaisirs,
ils ont les combats!

Le cirque est plein, c'est jour de fête!
Le cirque est plein du haut en bas;
Les spectateurs, perdant la tête,
Les spectateurs s'interpellent
À grand fracas!

Apostrophes, cris et tapage
Poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur!
Allons! en garde!
Allons! allons! Ah!

Toréador, en garde! Toréador!
Toréador!

Et songe bien, oui,
songe en combattant
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toréador, l'amour, l'amour t'attend!

Tout d'un coup, on fait silence,
On fait silence... ah! que se passe-t-il?
Plus de cris, c'est l'instant!
Plus de cris, c'est l'instant!

Le taureau s'élançe
en bondissant hors du toril!
Il s'élançe! Il entre, il frappe!...

Bread of angels
becomes the Bread of man:
The Bread of Heaven
offers infinite symbolism:
O wonderful gift!
The Lord feeds
the poor, the lowly and the humble.

I toast you, I welcome you here.
Señores, Señores, because with soldiers
yes, bulls can compete;
For the pleasures, for the pleasure
they fight!

The arena is full, it is a celebrating day!
The arena is full from top to bottom;
The crowd goes mad,
the crowd is arguing
with great deal!

Comments, shouts and noises
Push to the breaking point!
Because it is the celebration of courage!
It is the celebration of the braves of heart!
Let's go! On guard! Let's go!
Let's go! Let's go! Ah!

Toreador, on guard! Toreador!
Toreador!

And contemplate well, yes
as you fight
that a dark eye is watching you,
and that love is waiting for you,
Toreador, love, love is waiting for you!

All at once, we are silent,
we are silent,... Oh, what is happening?
No more shouts, this is it!
No more shouts, this is it!

The bull is rushing
while jumping out of its fence!
He is rushing in! He's entering, hitting!

Un cheval roule,
entraînant un picador,
"Ah! Bravo! Toro!" hurle la foule,
le taureau va... il vient...
il vient et frappe encore!

En secouant ses banderilles,
plein de fureur, il court!
Le cirque est plein de sang!
On se sauve... on franchit les grilles!
C'est ton tour maintenant!
Allons! en garde! allons! allons! Ah!

Toréador, en garde! Toréador!
Toréador!
Et songe bien,
oui, songe en combattant
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toréador, l'amour, l'amour t'attend!

L'amour! L'amour! L'amour!
Toréador, Toréador, Toreador!

Gabriel Fauré **Cantique de Jean Racine**

Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de Ta grâce puissante;
Que tout l'enfer fuie au son de Ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de Tes lois!

Ô Christ! sois favorable à ce peuple fidèle,
Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à
Ta gloire immortelle,
Et de Tes dons qu'il retourne comblé.

A horse is falling,
Dragging down a picador.
"Ah! Bravo! Toro!" the crowd is calling,
The bull goes on... he comes...
he comes, hitting once more!

While shaking his horns,
full of rage, he runs!...
the bullring is full of blood!
We flee... we pass the gates!
It's your turn now!
Let's go! On guard! Let's go! Let's go! Ah!

Toreador, on guard! Toreador!
Toreador!
And think well,
yes think as you are fighting
that a dark eye is watching you,
and that love is waiting for you,
Toreador, love, love is waiting for you!

Love! Love! Love!
Toreador, Toreador, Toreador!

Word of the Highest, our only hope,
Eternal day of earth and heaven,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes on us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look favourably on your faithful people
Now gathered here to praise you;
Receive their hymns offered to
Your immortal glory;
May they go forth filled with your gifts.





黃日珩 APOLLO WONG

指揮 / 低男中音

Conductor/Bass-baritone

黃日珩為香港土生土長指揮家及男低音歌唱家。先後於美國洛杉磯及德國柏林受教育，師隨車爾諾夫、干迪、高思達洛古學習聲樂。他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，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。

作為指揮及教育工作者，他曾擔任指揮家艾德敦、瑞凌、馬捷爾、譚盾及梵志登的合唱指導；並在《阿依達》、《唐·喬望尼》、《愛情靈藥》、《波希米亞人》、《賈尼·斯基基》、《杜蘭朵》等歌劇擔任指揮及助理指揮。黃氏現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監、香港兒童合唱團及聖保羅男女中學高級組合唱團指揮，致力推廣多元化的合唱及交響音樂。

演出過的歌劇及音樂劇角色包括《費加羅的婚禮》的費加羅、《魔笛》的薩拉斯妥、《仲夏夜之夢》的波頓、《羅密歐與茱麗葉》的羅倫斯神父、《波希米亞人》的柯林尼、《木偶奇遇記》的木匠、《孤星淚》的賈維等。音樂會及聖樂曲目方面，他曾於布拉姆斯《德意志安魂曲》、韓德爾《彌賽亞》、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。他多次獲邀參與陳慶恩教授創作的歌劇世界首演項目；亦於香港城市當代舞蹈團的舒伯特《冬之旅》演出中擔任獨唱。

A native of Hong Kong, Apollo Wong is a conductor and operatic bass. Educated in the US and Germany, Wong studied voice with Vladimir Chernov, Juliana Gondek and Sami Kustaloglu. He was the winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. In 2019 he won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award.

Wong has been chorus master for conductors including David Atherton, Lorin Maazel, Helmuth Rilling, Tan Dun and Jaap van Zweden, and has conducted and served as assistant conductor in *Aida*, *Don Giovanni*, *L'elisir d'more*, *Gianni Schicchi*, *La Bohème* and *Turandot*. He is currently Chorus Master of the Hong Kong Philharmonic Chorus, Music Director of the The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.

Wong has sung major operatic and musical roles including Figaro (*Le Nozze di Figaro*), Sarastro (*Die Zauberflöte*), Bottom (*A Midsummer Night's Dream*), Frère Laurent (*Roméo et Juliette*), Colline (*La Bohème*), Geppetto (*Pinocchio*) and Javert (*Les Misérables*). In concert he has sung the bass solos and conducted Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Mozart's Requiem, Mahler's Symphony no. 8 "Symphony of a Thousand", Verdi's *Messa di Requiem* and Fauré's Requiem. He also performed in several world premieres of operas. He has also sung Schubert's *Winterreise* with the Hong Kong City Contemporary Dance Company.



PHOTO: Ka Lam

香港管弦樂團合唱團

HONG KONG PHILHARMONIC CHORUS

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。

The Hong Kong Philharmonic (HK Phil) Chorus was established in 1980. Over the years, it has collaborated with the HK Phil to perform a wide 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 including Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors Lorin Maazel, Nicholas McGegan, Brett Weymark and Jaap van Zweden, amongst others.

香港管弦樂團合唱團

HONG KONG PHILHARMONIC CHORUS

合唱團團長 CHORUS MASTER

黃日珩 Apollo Wong

伴奏

林啟妍

嚴翠珠

ACCOMPANISTS

Crystal Lam

Linda Yim

女高音 SOPRANOS

歐陽思棋 Au Yeung See-kee
陳基望 Chen Chi-wang*
蔣珈莉 Chiang Ka-li
戚芷君 Chik Tsz-kwan*
陳珮珊 Chin Pui-shan
蔡家賜 Brigitte Choi
周曉晴 Lora Chow Hiu-ching*
鍾穎琛 Chung Wing-sum*
何麗雯 Tracy Ho Lai-man
郭燕珊 Etta Kwok Yin-shan
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林悅棋 Lam Yuet-kay
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羅欣珮 Jessica Law
梁仲兒 Leung Chung-yee
梁嘉穎 Karen Leung Ka-wing
梁雅如 Leung Nga-yu
李國楓 Johnathan Li Kwok-fung
林曉嵐 Joyce Ling
廖靜茵 Bonnie Liu Ching-yan*
羅允正 Erica Lowe
呂佩盈 Lui Pui-ying
文賜安 Angel Man Che-on
吳詩琪 Amanda Ng Ce-kay*
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謝瑞明 Nelly Tse
彭梓瑜 Natalie Tyrwhitt-Drake
王樂欣 Sharon Wong Lok-yan
胡詠珊 Sandy Wu Wing-shan
閻宇明 Julia Yan Yuming

女低音 ALTOS

陳嘉穎 Chan Ka-wing
陳穎琳 Phoebe Chan
張予心 Stephanie Cheung
趙茵洛 Chiu Yan-lok
樊梓晴 Venice Fan Tsz-ching
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羅何慧雲 Vivien Lowe
吳子寧 Ng Tsz-ning
譚樂誼 Loritta Tam
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周殷豪 Samson Chow*
姜鴻均 Keung Hung-kwan*
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蘇子諤 So Tsz-ngok
曾鈺棋 Freddie Tsang*
曾樂麒 Tsang Lok-ki
溫庭皓 Wan Ting-ho
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劉智霖 Edwin Lau Che-lam
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李日昇 Li Yat-sing
盧卓健 Lo Cheuk-kin
馬肇麟 Anshel Ma
沈博文 Shum Pok-man*
許 德 Hugh Tyrwhitt-Drake
虞有成 David Yu Yau-sheng
余思僑 Yue Si-jun

*香港管弦樂團合唱團合唱訓練計劃學員

Fellows of HK Phil Chorus Fellowship Programme



香港兒童合唱團

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。現時「香兒」已成為世界上人數最多、組織最龐大的兒童合唱團，擁有超過5,000名團員，更發展為一個多元兒童藝術團體。在音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，團員進行饒富趣味的學習，並通過有系統的藝術訓練，了解到群體精神和處事嚴謹的重要性，為他們踏足社會作好準備。

「香兒」每年均獲不同團體邀請到外地演出，把愛與和平的訊息傳遍世界，足跡遍布多個國家，並被譽為「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」，2008年在「上海國際童聲合唱展演」獲頒贈「金杯獎」，2014年更獲選為2013至2015年度「國際合唱聯盟大使」，並獲邀出席2014年韓國「第十屆世界合唱會議」、2015年澳門「首屆國際合唱聯盟世界合唱博覽會」、2016年「第四屆深圳合唱節」、2017年肇慶「第六屆中國童聲合唱節」、2018年深

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. HKCC is a registered non-profit-making charitable organisation and has made tremendous contributions for children's arts training in Hong Kong. It is now the biggest choir in the world with over 5,000 members and has grown into a diversified arts organisation for children. Under the supervision of Kathy Fok, the current Music Director and Principal Conductor, and more than 100 professional tutors, choir members not only develop their artistic talents, but also learn the importance of team spirit through interesting and well organised practices.

HKCC is invited to perform overseas each year, spreading the message of love and peace in different parts of the world. The Choir has been well received and appreciated in many countries, 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. In 2008, the Choir was awarded the "Gold Cup" at "Shanghai International Children's Chorus Festival". In 2014, HKCC is selected by the International Federation for Choral Music (IFCM) as one of the IFCM Ambassadors for 2013 to 2015. The Choir was invited to perform in the 2014 "10th World Symposium on Choral Music" in South Korea, 2015 "The 1st IFCM World Choral Expo" in Macau, 2016 "4th Shenzhen Choral Festival", 2017 "6th

圳「第二屆同心耀中華—深港澳青年文化交流藝術季」閉幕式演出及「2018 鼓浪嶼合唱節」開幕式專場音樂會。

除外地演出，「香兒」亦積極參與各項慈善表演，包括2011年為兒童發展配對基金籌款的「『聖誕頌歌節2011』啟動慈善音樂會」、2012年為服務聽障兒童的宣美語言及聽覺訓練中心籌款的「心·橋籌款音樂會」、2017年於悉尼城市演奏廳為澳洲癌症支援服務更生會舉行慈善籌款音樂會等。

「香兒」過去多次與享譽世界的大師及音樂團體同台演出，包括上海愛樂樂團、2000年「溫哥華合唱節」與西加拿大室樂團合演專場音樂會、香港中樂團、香港管弦樂團，以及2019年參與「第47屆香港藝術節」《唐懷瑟》、《白蛇傳》及《亞瑟王之夜》之演出。

作為本港最具代表性的兒童合唱團，「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、2005年香港迪士尼樂園開幕典禮、2007年多場慶祝香港回歸10週年的活動、2008年一系列迎接北京奧運活動、2009年多場慶祝建國60週年系列活動、東亞運動會開幕禮、2012年多場慶祝香港回歸15週年的活動及2017年回歸20週年文藝晚會及活動。此外，「香兒」每年均會舉辦多場音樂會及舞蹈匯演，讓團員向各界展現他們的藝術才華。2019年，「香兒」為慶祝成立50週年舉辦「2019亞太合唱高峰會」及首個專為本地年輕合唱指揮而設的「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，並於2020年憑此獲第14屆香港藝術發展獎「藝術推廣獎」。

China Children's Choral Festival" in Zhaoqing, 2018 "2nd Shenzhen x Hong Kong x Macau Art & Culture Exchange Festival" Closing Ceremony in Shenzhen and "2018 Kulangsu Choral Festival" Opening Ceremony in Xiamen.

HKCC also actively participates in charitable events, including the "Carol Singing Festival 2011 Sing for Our Next Generation Charity Concert" for the Child Development Matching Fund, 2012 "Bridge of Love Fundraising Concert" for Suen Mei Speech & Hearing Centre which serves children with hearing impairment, 2017 fundraising concert at Sydney City Recital Hall for CanRevive, a cancer support service organisation in Australia.

HKCC has collaborated with world's renowned musicians and organisations, including the Shanghai Philharmonic Orchestra, West Canada Chamber Orchestra at "Festival Vancouver" in 2000, Hong Kong Chinese Orchestra and the HK Phil. HKCC also participated in *Tannhäuser*, *Madame White Snake* and *King Arthur's Night*, programmes of the "47th Hong Kong Arts Festival" in 2019.

HKCC took part in many historical moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, various performances to commemorate the 10th Anniversary of Hong Kong's reunification with China in 2007, series of performances celebrating the 2008 Beijing Olympic Games, celebrations for the 60th Anniversary of the Founding of the People's Republic of China, the East Asian Games in 2009, performances celebrating the 15th Anniversary as well as events celebrating the 20th Anniversary of the establishment of HKSAR in 2012 and 2017. HKCC also organises numerous concerts and performances each year. HKCC presented "Asia Pacific Choral Summit 2019 in Hong Kong" and "Hong Kong Choral Conducting Competition" to celebrate the 50th Anniversary of the Choir, and garnered "Award for Arts Promotion" at the 14th Hong Kong Arts Development Awards in 2020.

香港兒童合唱團

THE HONG KONG CHILDREN'S CHOIR

音樂總監兼首席指揮 MUSIC DIRECTOR/ PRINCIPAL CONDUCTOR

霍嘉敏 Kathy Fok

合唱指導 CHORUS MASTERS

林浩恩 Dominic Lam

孫明慧 Vivian Suen

導師 TUTORS

陳珮琦 Peggie Chan

林菁 Corina Lin

區鑽堯	Hillary Au Hoi-yiu	李翊司	Leah Lee Yik-sze
歐慧恩	Joanna Au Wai-yan	羅巧澄	Lo Hau-ching
陳芍綺	Karie Chan Cheuk-ki	駱思嵐	Lok Sze-laam
陳曉琳	Chan Hiu-lam	盧佐苗	Loo Jor-miu
陳康迪	Brian Chan Hong-tik	雷劭霖	Lui Hong-lam
陳嘉維	Chan Ka-wai	馬穎	Lorraine Ma
陳樂妍	Chan Lok-yin	伍芷萱	Ng Chi-yee
陳以正	Nathan Chan	吳康翹	Kelly Ng Hong-kiu
陳珮珈	Chan Pui-ga	吳景傑	Ng King-kit
陳珮瑜	Bernice Chan Pui-yu	吳柏澄	Ng Pak-ching
陳心弦	Chan Sum-yin	伍思嫻	Ng Sze-man
陳婕舒	Ankie Chan Tsit-shu	吳彥霖	Lucas Ng Yin-lam
陳穎昕	Chan Wing-yan	吳悅寧	Zoe Ng Yuet-ning
陳穎心	Winsome Chan	潘梓博	Jensen Poon Tsz-pok
鄒曉澄	Chau Hiu-ching	沈堃如	Shen Kwan-yu
周啟晞	Isaac Samuel Chau	蘇芷橋	Audrey So Tsz-kiu
鄭樂禧	Cheng Lok-hey	孫柏驊	Paxton Sun Pak-wah
鄭允巽	Cheng Wan-shun	譚子霖	Tam Tsz-lam
卓以琳	Cheuk Yee-lam	鄧靖家	Janna Tang Ching-ka
卓以諾	Cheuk Yee-lok	鄧宥情	Tang Yau-ching
張依洛	Cheung Yee-lok	曾樂晴	Tsang Lok-ching
周卓穎	Chow Cheuk-wing	蔡信盈	Tsoi Shun-ying
周康晴	Chow Hong-ching	王敏斐	Wang Man-fei
周詠芯	Natalie Chow Wing-sum	王子越	Wang Ziyue
周穎心	Chow Wing-sum	黃靜之	Charis Wong Ching-chi
周昕蕾	Chow Yan-lui	黃臻	Hailey Wong Jun
鄒日晴	Chow Yat-ching	黃溥澄	Wong Po-ching
蔡可嫻	Keira Choy Ho-yin	王緯晴	Rachel Wong Wai-ching
鍾恩皓	Nadia Chung Enhao	王逸桐	Wong Yat-tung
方紫桐	Fong Tsz-tung	胡溢安	Woo Yat-on
洪朗齊	Samuel Hung Long-tsai	薛銘楠	Xue Ming-nam
葉澄	Ip Ching	楊式懿	Yeung Sik-yi
郭懷謙	Raphael Kwok Wai-him	楊子園	Yeung Tsz-yuen
林敏翹	Lam Man-kiu	嚴梓晉	Yim Tsz-chun
林浚生	Lam Tsun-sang	余懿珩	Yu Yi-hang
劉心悅	Clarice Lau Sam-yuet	余懿詠	Yu Yi-wing
劉芷而	Lau Tsz-yee	袁思諾	Yuen Sze-nok
劉蔚嵐	Lau Wai-lam		
李樂行	Isaac Lee Lok-hang		
李樂謙	Lee Lok-him		
利安翹	Maegan Lee On-kiu		
李國筠	Moses Lee		
李詠珊	Lee Wing-shan		
李詠彤	Lee Wing-tung		
李逸翹	Lee Yat-kiu		

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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）獲譽為亞洲最頂尖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炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

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, SBS, 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 through the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

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

Lio Kuokman was appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

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



PHOTO: Cheung Wai-lok

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、弗萊明、侯夫、祈辛、拉貝克姊妹、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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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。

港樂獲香港特區政府慷慨資助，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

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 recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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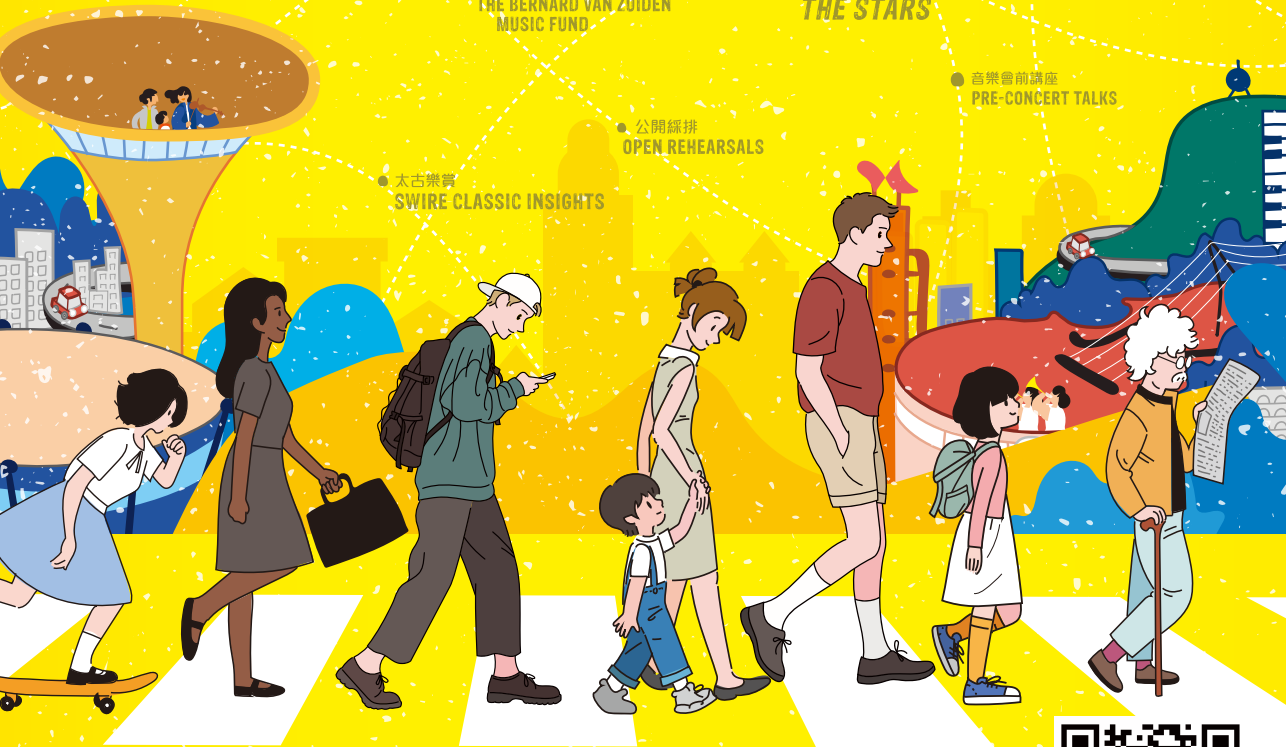
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申請日期 Application period

9 November 2021 - 4 January 2022

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里夏	《金銀》圓舞曲
小約翰·史特勞斯	《雷電》波爾卡
聖桑	《參孫與大利拉》選段
傅人長	《可愛的一朵玫瑰花幻想曲》
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LOEWE	<i>My Fair Lady: I Could Have Danced All Night</i>
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KREISLER	<i>Tambourin Chinois</i>
LEHÁR	<i>Gold and Silver Waltz</i>
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Samatha Chong, mezzo-soprano
Xuefei Yang, guitar
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CHEN Qigang	<i>Un Temps Disparu</i> for Erhu and Orchestra
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