



Dancer: Reina Sawai | Photography: Bobyeah

14-16  
OCT  
2022

Fri 7:30pm  
Sat-Sun 2:30pm & 7:30pm

香港文化中心大劇院  
Hong Kong Cultural Centre Grand Theatre

獨家贊助機構 Exclusive Sponsor



香港賽馬會  
The Hong Kong Jockey Club

香港管弦樂團及香港芭蕾舞團由香港特別行政區政府資助  
The Hong Kong Philharmonic Orchestra and Hong Kong Ballet are financially supported by the Government of the Hong Kong Special Administrative Region



香港文化中心  
Hong Kong  
Cultural Centre



梵志登 音樂總監 Jaap van Zweden Music Director  
衛承天 藝術總監 Septime Webre Artistic Director

# 同心抗疫 大劇院禮儀

## Guidelines for your theatre visit under COVID-19

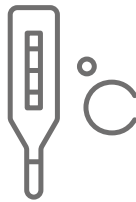
歡迎蒞臨大劇院。港樂與港芭一直把觀眾、客席藝術家、樂師、舞蹈員和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受演出。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome to the grand theatre. We always put the health and well-being of our audience, guest artists, members of the orchestra, dancers and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



在場地及大劇院內  
必須全程戴上口罩

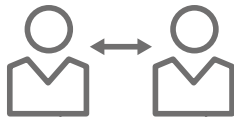
Masks must be worn throughout  
the venue and the grand theatre



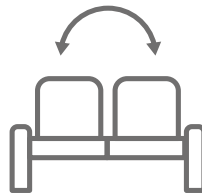
入場前必須量度體溫  
Temperature checks  
are arranged at designated  
entrances



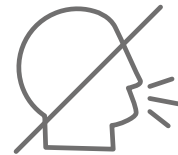
請使用消毒洗手液  
Use the  
disinfectant dispensers



時常保持社交距離  
Always maintain  
social distancing



為配合防疫，  
閣下之座位或需作出調動  
Your seat may have been  
adjusted to meet  
the requirements of  
preventive measures



若有感冒病徵者，  
或為新冠病毒病人密切接觸者，請勿出席  
Persons with symptoms of flu and  
people who have been in close contact  
with COVID-19 patients may not attend  
the performance



請關掉手提電話及其他電子裝置  
Please turn off your mobile phone  
and other electronic devices



請勿拍照、錄音或錄影  
No photography, recording or filming



請勿飲食  
No eating or drinking



演出期間請保持安靜  
Please keep noise to a minimum  
during the performance



場刊源自樹木，惠及環境，請與同行者共享場刊  
Help us be environmentally responsible by sharing  
your programme with your companion



請留待表演完結後才報以掌聲  
Please reserve your applause  
until the end of the entire performance



如不欲保留場刊，請回收  
If you don't wish to keep your house programme,  
please recycle



多謝支持環保  
Thank you for caring for  
the Earth



## 獻辭 MESSAGE

李家超

Mr John KC Lee, GBM, SBS, PDSM, PMSM

香港特別行政區行政長官  
Chief Executive  
Hong Kong Special Administrative Region

衷心祝賀香港管弦樂團（港樂）與香港芭蕾舞團攜手呈獻柯夫名作、被譽為上世紀最佳清唱劇之一的《布蘭詩歌》，表演亦獲列為香港特別行政區成立二十五周年的重點慶祝活動。我身為港樂名譽贊助人，對此甚感欣喜。

港樂和香港芭蕾舞團均享負盛名，多年來為香港以至全球帶來無數新穎動人的佳作。《布蘭詩歌》創意澎湃，情感熾熱，當能讓這兩大表演藝術團體再創高峰。港樂合唱團和香港兒童合唱團亦參與演出，加上國際知名的歌唱家和演奏家傾力獻技，陣容鼎盛，精彩可期。

政府在七月成立文化體育及旅遊局，致力促進香港的藝術文化發展。我深信，透過政府和業界的持分者和藝術家的共同努力，香港定當發展成為國家「十四五」規劃所示的中外文化藝術交流中心。

《布蘭詩歌》由港樂駐團指揮廖國敏先生帶領樂團演奏，並由香港芭蕾舞團藝術總監衛承天先生編排舞蹈，必定會令大家歎為觀止，回味無窮。

It gives me great pleasure to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) and the Hong Kong Ballet on the co-production of Carl Orff's *Carmina Burana*, one of the greatest cantatas of the past century. As Honorary Patron of the HK Phil, I am delighted to say that this spectacular production is among the highlights of the Hong Kong Special Administrative Region's 25<sup>th</sup> anniversary celebration.

The two renowned performing arts organisations have long blessed Hong Kong, and the world, with innovative and inspired productions. *Carmina Burana*, bursting with creative life and longing, will continue their storied success at the highest levels. They are joined by the combined HK Phil Chorus and The Hong Kong Children's Choir, together with internationally acclaimed soloists.

Established in July, the Culture, Sports and Tourism Bureau is working in full steam in furthering the arts and cultural development of Hong Kong. I am confident that with the concerted efforts of the Government and the stakeholders and practitioners in the sector, Hong Kong will aspire as an East-meets-West Centre for International Cultural Exchange as laid down in the National 14<sup>th</sup> Five-Year Plan.

*Carmina Burana* is presented under the baton of HK Phil Resident Conductor Lio Kuokman and the choreography of Hong Kong Ballet Artistic Director Septime Webre. I know you will enjoy every memorable moment of this dazzling production.



## 獻辭 MESSAGE

楊潤雄

Mr Kevin Yeung, GBS, JP

文化體育及旅遊局局長  
Secretary for Culture, Sports and Tourism

衷心恭賀香港管弦樂團（港樂）及香港芭蕾舞團（港芭）聯合呈獻的《布蘭詩歌》隆重上演。

港樂與港芭不單是香港出色的主要演藝團體，更是亞洲以至全球最頂尖的表演藝術團體之一。兩團定期合作，向觀眾呈現充滿創意及具嶄新概念的節目，為香港文化藝術節目提供源源不絕的佳作。

欣逢今年是香港特別行政區成立二十五周年，港樂與港芭攜手策劃雙首演大型製作《布蘭詩歌》（亞洲首演）及《最後的歌》（世界首演），正好展現香港藝團及藝術家的創造力與實力，一同為香港的藝術文化發展再創高峰。

政府重視文化藝術及創意產業發展。文化體育及旅遊局將繼續透過政策及資源配合業界發展，並致力實現在國家「十四五」規劃中支持發展香港成為中外文化藝術交流中心的新定位。

是次演出由香港賽馬會獨家贊助，藉此深表謝意。謹祝《布蘭詩歌》演出成功，各位享受充滿美妙音樂和舞蹈的時光。

I am delighted to extend my warmest congratulations to the Hong Kong Philharmonic Orchestra (HK Phil) and Hong Kong Ballet (HKB) on the opening performance of their co-production *Carmina Burana*.

The HK Phil and HKB are not only major performing arts groups in Hong Kong, but also one of the *crème de la crème* of their counterparts in Asia and in the world. Their regular collaborations present productions with innovative ideas and brand new concepts, providing continuous highlights to the vibrant arts and culture programmes in Hong Kong.

This year marks the 25<sup>th</sup> Anniversary of the establishment of the Hong Kong Special Administrative Region. The double premiere of *Carmina Burana* (Asian Premiere) and *The Last Song* (World Premiere) showcases the creativity and strength of Hong Kong's arts groups and artists. Together, we scale Hong Kong's arts and cultural development to new heights.

The Government attaches great importance to the development of the arts, culture and creative industries. Through the Culture, Sports and Tourism Bureau, we will continue to provide the required policy and resources to support the sectors, and to realise the new position of Hong Kong as an East-meets-West Centre for International Cultural Exchange as supported under the National 14<sup>th</sup> Five-Year Plan.

I would like to take this opportunity to thank The Hong Kong Jockey Club, the exclusive sponsor of *Carmina Burana*, for its support. I wish the performance every success, and all of you enjoy a splendid feast of wonderful music and dance.



## 獻辭 MESSAGE



利子厚  
Mr Michael T H Lee, JP

香港賽馬會主席  
Chairman  
The Hong Kong Jockey Club

香港賽馬會很榮幸獨家贊助香港芭蕾舞團和香港管弦樂團是次的合作演出，呈獻亞洲首演芭蕾舞作品、靈感來自柯夫同名樂曲的《布蘭詩歌》，以及世界首演新作《最後的歌》。這場薈萃音樂、舞蹈及視覺元素的藝術饗宴，將為觀眾帶來極具張力的獨特體驗。

香港賽馬會早前撥款，支持香港特區政府舉辦一系列紀念香港特區成立二十五周年的慶祝活動，《布蘭詩歌》正是當中的藝文項目之一。其他活動還包括「仲夏·維港」藝術裝置展，以及「香港賽馬會呈獻系列」旗下的三個大型展覽—「八大·尋龍記」、「走進巴洛克—卡波迪蒙特博物館珍藏展」和「敦煌—千載情緣的故事」。而「香港賽馬會呈獻系列：眾裡尋她—南京博物院藏中國古代女性文物展」亦將於十一月起展出。

香港賽馬會一直不遺餘力地支持藝術、文化及保育發展，積極為香港注入藝術文化活力，包括保育及活化中區警署建築群為「大館—古蹟及藝術館」，以及捐款35億港元興建香港故宮文化博物館。

一如其他慈善捐助項目，香港賽馬會對藝術、文化及保育的支持，有賴其獨特的綜合營運模式，透過稅款及慈善捐款，將博彩及獎券收入回饋香港。

衷心祝願大家享受一趟愉快難忘的藝術之旅。

The Hong Kong Jockey Club is delighted to support this exciting co-production by the Hong Kong Ballet and the Hong Kong Philharmonic Orchestra. Featuring the Asian premiere of the ballet *Carmina Burana*, set to Carl Orff's extraordinary music, and the world premiere of *The Last Song*, this performance promises to be a truly unique experience, bringing together the full forces of music, dance and visual spectacle.

*Carmina Burana* is one of many events and performances supported by The Hong Kong Jockey Club to mark the 25<sup>th</sup> Anniversary of the establishment of the Hong Kong Special Administrative Region. Among them, the 'Summer · Harbour' art campaign and three major exhibitions under The Hong Kong Jockey Club Series: 'The Big Eight – Dinosaur Revelation', 'The Road to the Baroque – Masterpieces from the Capodimonte Museum' and 'Dunhuang: Enchanting Tales for Millennium'. Next month will see the opening of a fourth exhibition: 'Women and Femininity in Ancient China – Treasures from the Nanjing Museum'.

The Hong Kong Jockey Club has long supported arts, culture and heritage, believing as it does that they are essential to building a culturally vibrant city. This includes the conservation and revitalisation of the Central Police Station Compound as Tai Kwun – Centre for Heritage and Arts, and a HK\$3.5 billion donation to construct the Hong Kong Palace Museum.

The Hong Kong Jockey Club's support for arts, culture and heritage, as for all is charitable activities, is made possible by its unique integrated business model, through which racing and wagering generate tax and charity support for the community.

With my best wishes to you all for a memorable and enjoyable performance.



## 獻辭 MESSAGE

岑明彥

Mr David Cogman

香港管弦協會董事局主席

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

歡迎蒞臨香港管弦樂團與香港芭蕾舞團聯合呈獻的《布蘭詩歌》。

今晚在駐團指揮廖國敏的執棒下，港樂與港芭將隆重呈獻雙重首演。20世紀最偉大的舞劇之一，柯夫的《布蘭詩歌》由香港芭蕾舞團藝術總監衛承天編舞，是次演出為亞洲首演。以巴赫的多首樂曲配樂的新作《最後的歌》為世界首演，首次向觀眾面世。這個節目由香港管弦樂團與香港芭蕾舞團，聯合眾多藝術家合力呈獻，是香港藝壇的一大盛事。港樂在此肩負文化大使的重任，為香港創造更多可能。

感謝各界的鼎力支持讓《布蘭詩歌》得以實現。衷心感謝香港特別行政區政府文化體育及旅遊局的大力支持，使港樂發展成為世界一流的管弦樂團，並成為慶祝香港特別行政區成立二十五周年的團體之一。特別感謝是次演出的獨家贊助香港賽馬會，贊助一系列慶祝香港特別行政區成立二十五周年的文化活動。最後感謝一眾支持我們的觀眾及樂迷，祝您享受這次難忘的藝術盛宴。

It gives me great pleasure to welcome you to the Hong Kong Philharmonic Orchestra and Hong Kong Ballet's *Carmina Burana*.

Tonight, conducted by our Resident Conductor Lio Kuokman, we are proud to present a double premiere: the Asian Premiere of HKB Artistic Director Septime Webre's choreography of Carl Orff's *Carmina Burana*, and the World Premiere of *The Last Song* set to music by J. S. Bach. This is an important milestone for the performing arts in Hong Kong, and we are very excited to collaborate again with HKB, a truly world-class dance company.

This programme is made possible by the support of many friends and sponsors. I would like to express our sincere gratitude to the Cultural, Sports and Tourism Bureau of the HKSAR Government for their long-term support of the performing arts in our city. We would also like to thank the exclusive sponsor, The Hong Kong Jockey Club, for sponsoring this series of cultural events to celebrate the 25<sup>th</sup> Anniversary of the Hong Kong Special Administrative Region. Finally, we would like to thank all of you for joining us today and wish you enjoying this spectacular performance.



## 獻辭 MESSAGE

何超鳳  
Ms Daisy Ho, BBS

香港芭蕾舞團董事局主席  
Chairman, Board of Governors  
Hong Kong Ballet

在香港特別行政區回歸祖國二十五周年之際，香港芭蕾舞團（港芭）聯同香港管弦樂團（港樂）在香港賽馬會的獨家贊助下隆重呈獻芭蕾、音樂與文學交織的大型演出《布蘭詩歌》，意義匪淺。

《布蘭詩歌》是港芭藝術總監衛承天的經典之作，每次演出都帶來極大迴響，很榮幸今次港芭能和港樂攜手合作，將這部感染力十足的作品在香港舞台上演。港芭駐團編舞家胡頌威的新作《最後的歌》，亦展示了他的大膽創意，又充滿詩意，引發觀眾別樣角度的詮釋。在港樂駐團指揮廖國敏麾下，港芭備受讚譽的舞蹈員、港樂的世界級樂手、知名歌唱家，以及香港管弦樂團合唱團和香港兒童合唱團同台獻技，帶來本地一時無兩的表演藝術盛事。

疫下創作實屬不易，而我們依然深信藝術對社會帶來的無窮意義。再次感謝香港特別行政區政府文化體育及旅遊局、香港賽馬會的鼎力支持，以及台前幕後所有藝術家及全體團隊的付出，還有入場欣賞的每一位觀眾。期望今次節目能夠為在座的各位帶來啟迪及難忘的回憶。

This year marks the 25<sup>th</sup> Anniversary of the establishment of the Hong Kong Special Administrative Region, and Hong Kong Ballet (HKB) and the Hong Kong Philharmonic Orchestra (HK Phil) join forces to bring the compelling *Carmina Burana* in celebration of this special and joyous moment, exclusively sponsored by The Hong Kong Jockey Club (HKJC).

HKB Artistic Director Septime Webre's powerful dance masterpiece *Carmina Burana* is internationally acclaimed, and HKB is thrilled to collaborate with the HK Phil to present this legendary production to Hong Kong audiences. The world premiere of *The Last Song* by HKB's Choreographer-in-Residence Hu Song Wei Ricky revisits a literature classic with an unexpected and poetic perspective. Under the baton of HK Phil Resident Conductor Lio Kuokman, this epic double bill programme uniquely brings together the acclaimed dancers of HKB, the world-class musicians of the HK Phil, renowned vocalists, HK Phil Chorus and The Hong Kong Children's Choir for a celebration of culture and artistry, combining riveting music with visually arresting dance.

It was not easy to create new work during the pandemic; yet, we still strongly believe that art can have a significant impact on our society. I would like to express our sincere gratitude to the Cultural, Sports and Tourism Bureau of the HKSAR Government and to HKJC, whose staunch support made this meaningful collaboration happen, and to all the artists and team members for their diligent efforts. And of course, a huge thank you to our audiences for their continued support. I wish you all a very unforgettable and enlightening experience as you take in the performance.

# CARMINA BURANA

## 布蘭詩歌

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### 《最後的歌》 (世界首演)

25'

### *The Last Song* (World Premiere)

#### 巴赫 音樂

A小調小提琴協奏曲：第二樂章，行板  
第三布蘭登堡協奏曲：第二樂章，慢板  
第二大提琴組曲：第三樂章，庫朗舞曲  
第四小提琴奏鳴曲：西西里舞曲，史托哥夫斯基改編  
A小調小提琴協奏曲：第三樂章，甚快板  
第三布蘭登堡協奏曲：第二樂章，慢板  
我的耶穌（選自第三經文歌），史托哥夫斯基改編

#### JOHANN SEBASTIAN BACH Music

Violin Concerto in A minor: II. Andante  
Brandenburg Concerto no. 3: II. Adagio  
Cello Suite no. 2: III. Courante  
Violin Sonata no. 4: Siciliano [arr. STOKOWSKI]  
Violin Concerto in A minor: III. Allegro assai  
Brandenburg Concerto no. 3: II. Adagio  
Mein Jesu (from Motet no. 3) [arr. STOKOWSKI]

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廖國敏 指揮

LIO Kuokman Conductor

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王敬 小提琴

Jing WANG Violin

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鮑力卓 大提琴

Richard BAMPING Cello

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胡頌威 編舞及服裝設計

HU Song Wei Ricky Choreography & Costume Design

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莊惠玲 執行服裝設計

Joanne CHONG Associate Costume Designer

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邵偉敏 佈景設計

SIU Wai Man Set Design

P. 50

麥國輝 燈光設計

MAK Kwok Fai Lighting Design

中場休息 INTERMISSION



#### 港樂觀眾問卷調查 HK PHIL'S AUDIENCE SURVEY

歡迎掃描QR碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！  
資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

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香港管弦樂團



香港管弦樂團



香港管弦樂團

hkphil.org



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《布蘭詩歌》 (亞洲首演)  
*Carmina Burana* (Asian Premiere)

65'

柯夫 音樂

《布蘭詩歌》

第一部分：春天，草原上

第二部分：在酒館

第三部分：愛之殿

**CARL ORFF** Music

*Carmina Burana*

Part 1: Springtime and On the Green

Part 2: In the Tavern

Part 3: The Court of Love

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廖國敏 指揮

**LIO Kuokman** Conductor

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邱芷芊 女高音

**Vivian YAU** Soprano

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任勝之 男高音

**REN Shengzhi** Tenor

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馬多 男中音

**Elliot MADORE** Baritone

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香港管弦樂團合唱團

**Hong Kong Philharmonic Chorus**

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香港兒童合唱團

**The Hong Kong Children's Choir**

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衛承天 編舞及佈景設計

**Septime WEBRE** Choreography & Set Design

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莉茲·凡達爾 服裝設計

**Liz VANDAL** Costume Design

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麥國輝 燈光設計

**MAK Kwok Fai** Lighting Design

摩根·露絲 客席排演

**Morgann ROSE** Guest Stager



港芭觀眾問卷調查 HKB'S AUDIENCE SURVEY

感謝蒞臨演出。請填寫港芭的問卷，讓我們加深對您的了解，以及探索您與舞團的互動關係。請於演出後兩星期內遞交，您的意見有助我們為您帶來更優質的觀眾體驗；您更有機會贏取香港芭蕾舞團的精美紀念品！

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# IN HARMONY

# 《最後的歌》 (世界首演)

## The Last Song (World Premiere)

### 編舞的話

作品靈感來自王爾德1888年的短篇小說《夜鶯與玫瑰》。《最後的歌》嘗試探討遙不可及的理想與慾望，以及一切「美」的意義。當中的兩個人物——王爾德和他的繆思：夜鶯，相互啟發，在巴赫不規則的旋律裡，舞出情緒的高低起伏。

### 胡頌威

鳴謝：麥靜雯

### CHOREOGRAPHER'S NOTE

This work is inspired by Oscar Wilde's short story *The Nightingale and the Rose*, written in 1888. *The Last Song* attempts to explore unreachable ideals and desires and the meaning of 'beauty'. Two central figures – one representing Oscar Wilde and the other, his muse the Nightingale – inspire each other, dancing to the emotional ups and downs found in the irregular melodies of Bach's fine music.

### Hu Song Wei Ricky

Special thanks: Mai Jingwen

### 演出 CAST

#### I. A小調小提琴協奏曲：第二樂章，行板

##### Violin Concerto in A minor: II. Andante

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

梁晉朗 LEUNG Chunlong (15/10 2:30pm, 16/10 2:30pm)

高野陽年 Yonen TAKANO (15/10 2:30pm, 16/10 2:30pm)

江口健仁 Kent EGUCHI, 萩本理王 Rio HAGIMOTO, 詹巴素 Basil JAMES, 簡家傑 KAN Ka Kit Jordan, 神崎開 Kai KANZAKI, 關剛多 Gouta SEKI, 余爾頓 Henry SELDON, 山口黎 Rei YAMAGUCHI

馮競儀 FENG Jingyi, 官蘭 Abigail GRANLUND, 賴鵬翔 LAI Pengxiang, 呂勵妍 Natalie LU, 孫嘉 SUN Jia, 滕榕兒 TENG Ronger, 王玥 WANG Yueh Erica, 許慎恬 XU Shentian

#### II. 第三布蘭登堡協奏曲：第二樂章，慢板

##### Brandenburg Concerto no. 3: II. Adagio

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

梁晉朗 LEUNG Chunlong (15/10 2:30pm, 16/10 2:30pm)

高野陽年 Yonen TAKANO (15/10 2:30pm, 16/10 2:30pm)

#### III. 第二大提琴組曲：第三樂章，庫朗舞曲

##### Cello Suite no. 2: III. Courante

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)

梁晉朗 LEUNG Chunlong (15/10 2:30pm, 16/10 2:30pm)

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班納特 Ashleigh BENNETT, 馮競儀 FENG Jingyi, 官蘭 Abigail GRANLUND, 賴鵬翔 LAI Pengxiang, 黎珮琪 LAI Pui Ki Peggy, 酒井乃奈 Nana SAKAI, 滕榕兒 TENG Ronger, 朱嘉盈 ZHU Jiaying,

#### IV. 第四小提琴奏鳴曲：西西里舞曲

##### Violin Sonata no. 4: Siciliano

班納特 Ashleigh BENNETT, 馮競儀 FENG Jingyi, 官蘭 Abigail GRANLUND,  
木下乃泉 Noi KINOSHITA, 賴鵬翔 LAI Pengxiang, 黎珮琪 LAI Pui Ki Peggy,  
梁秀朗 LEUNG Saulong, 李秀妍 Larissa LI, 呂勵妍 Natalie LU, 酒井乃奈 Nana SAKAI,  
孫嘉 SUN Jia, 滕榕兒 TENG Ronger, 王玥 WANG Yueh Erica, 許慎恬 XU Shentian,  
袁慕忻 YUEN Ao Xin Hennes, 朱嘉盈 ZHU Jiaying

#### V. A小調小提琴協奏曲：第三樂章，甚快板

##### Violin Concerto in A minor: III. Allegro assai

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
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黎珮琪 LAI Pui Ki Peggy, 酒井乃奈 Nana SAKAI, 滕榕兒 TENG Ronger, 許慎恬 XU Shentian, 王玥 WANG Yueh Erica

#### VI. 第三布蘭登堡協奏曲：第二樂章，慢板

##### Brandenburg Concerto no. 3: II. Adagio

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
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關剛多 Gouta SEKI, 余爾頓 Henry SELDON, 鄧宇軒 TANG Yu Hin Hugo, 山口黎 Rei YAMAGUCHI

#### VII. 我的耶穌（選自第三經文歌）

##### Mein Jesu (from Motet no. 3)

卡諾意 Luis CABRERA (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
林昌沅 LIN Chang-yuan Kyle (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm)  
梁晉朗 LEUNG Chunlong (15/10 2:30pm, 16/10 2:30pm)  
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滕榕兒 TENG Ronger, 許慎恬 XU Shentian

1685-1750

## 巴赫

# JOHANN SEBASTIAN BACH

## 《最後的歌》選用樂曲

### Music for *The Last Song*

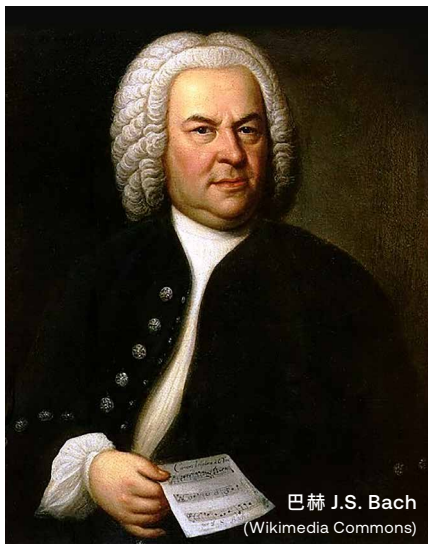
A小調小提琴協奏曲，BWV 1041: 第二樂章，行板  
G大調第三布蘭登堡協奏曲，BWV 1048: 第二樂章，慢板  
D小調第二大提琴組曲，BWV 1008: 第三樂章，庫朗舞曲  
C小調第四小提琴奏鳴曲：西西里舞曲，史托哥夫斯基改編  
A小調小提琴協奏曲，BWV 1041: 第三樂章，甚快板  
G大調第三布蘭登堡協奏曲，BWV 1048: 第二樂章，慢板  
我的耶穌（選自第三經文歌），史托哥夫斯基改編

Violin Concerto in A minor, BWV 1041: II. Andante  
Brandenburg Concerto no. 3 in G, BWV 1048: II. Adagio  
Cello Suite no. 2 in D minor, BWV 1008: III. Courante  
Violin Sonata no. 4 in C minor: Siciliano [arr. STOKOWSKI]  
Violin Concerto in A minor, BWV 1041: III. Allegro assai  
Brandenburg Concerto no. 3 in G, BWV 1048: II. Adagio  
Mein Jesu (from Motet no. 3) [arr. STOKOWSKI]

巴赫生於德意志小鎮艾森納赫一個歷史悠久的音樂世家，是家中第八子。1705年，仍是管風琴學生的巴赫，徒步走了450公里（因為乘不起馬車），找當時最傑出的管風琴師布斯泰烏德學藝。巴赫先後在威瑪和科騰的宮廷任職，最後在1723年到萊比錫（德意志地區的貿易城市）聖多馬大教堂工作，前後擔任樂師達50多年，現存作品不下1,100首：包括鍵盤曲、管風琴曲、管弦樂曲和室樂曲，還有最重要的宗教音樂；樂種則包括組曲、奏鳴曲、清唱劇、經文歌，以及受難曲和彌撒曲等大型合唱作品。

Johann Sebastian Bach was born in the small German city of Eisenach, the eighth son of a musician from a long line of musicians. As an organ student, in 1705 he walked 450km (he couldn't afford to ride) to learn from the greatest organist of the day, Dieterich Buxtehude. And over five decades as a musician at the courts of Weimar and Köthen, and finally (from 1723) at the church of St Thomas in the German trading city of Leipzig, he composed over 1,100 surviving works: for the keyboard and the organ, for orchestra and chamber ensembles, and above all for the church. He composed suites and sonatas, cantatas and motets, and massive choral settings of the Christian Passion and the Mass.

Those are the bare facts of Bach's career, but they can't do justice to Bach the human being – fiercely intelligent, hard-working but full of life; a loving family man, and the father of 20 children. Or to the legacy of his music, which for its beauty, its emotional power and its supreme technical skill, remains unsurpassed in western music. To Beethoven, Bach was “the immortal god of harmony”, and although Bach was respected in his own lifetime as a virtuoso and a scholar, he has now come to be regarded as one of the supreme masters of western art. To listeners for over three centuries his music



巴赫 J.S. Bach  
(Wikimedia Commons)

這些都是關於巴赫音樂生涯的基本事實；可是這一切既未能反映巴赫其人，也未能反映出他為後世帶來的藝術遺產：巴赫十分聰明又非常勤力，同時活力充沛，愛護家庭，子女多達20個；他的作品既優美動人，寫作手法又極為高明，在西洋音樂仍是後無來者。在貝多芬看來，巴赫是「不朽的和聲之神」，而且巴赫生前雖然是位備受推崇的技巧大師和學者，時至今日他已成了西洋藝術頂尖大師之一。幾百年來，他的音樂對聽眾來說是安慰、喜悅與驚艷的泉源——巴赫無疑是音樂界最出色的人物之一。

音樂由兩種深層動力——歌與舞——驅動，巴赫對這兩種動力有著強烈的直覺；加上精妙細膩到極的線條紋樣、聲音交融，讓20世紀一眾編舞家——從巴蘭欽到夏普——都對巴赫的作品情有獨鍾。芭蕾舞劇《最後的歌》主要由巴赫一首經文歌和四首器樂作品的改編版交織而成：分別是A小調小提琴協奏曲、第三布蘭登堡協奏曲、第二無伴奏大提琴組曲（篇幅較短的樂章），以及第四小提琴奏鳴曲。

首先響起的是**A小調小提琴協奏曲**第二樂章（〈行板〉），第三樂章會在稍後出現。巴赫精通音樂的各方面，尤其小提琴造詣更令他引以自豪。據巴赫的兒子卡爾·菲臘憶述：「父親從少壯的年頭，一直到臨近晚年，都能將小提琴演奏得乾淨俐落，聲音飽滿。」

不斷鑽研、練習的成果，在A小調小提琴協奏曲裡處處可聞。樂曲寫於1730年，當時巴赫正在萊比錫工作，包括擔任業餘音樂組織「音樂學社」總監。這首協奏曲也很可能由「音樂學社」首演。有一點可以肯定，就是巴赫寫作這首樂曲以前，已經聽過韋華第的小提琴協奏曲。韋華第作品裡可以借鑑的小提琴風格，巴赫都一一吸收，再寫作了一首協奏曲，跟巴赫舊作同樣既真誠又卓

has been an enduring source of solace, delight and wonder – truly, one of music’s most beautiful minds.

So it’s no surprise that since the 20<sup>th</sup> century, Bach’s infinitely subtle patterns and profound instinct for the twin impulses that underlie all music – song and dance – have made him a particular favourite with choreographers ranging from George Balanchine to Twyla Tharp. Five of Bach’s works have been adapted and interleaved to form the score for *The Last Song*: the Violin Concerto in A minor, the Third Brandenburg Concerto, and brief movements from the Second Suite for unaccompanied cello and the Violin Sonata no. 4.

First comes the **Violin Concerto**: its second movement (Andante). The third movement will come later. A master of all musical trades, Bach took particular pride in his violin playing. “In his youth, and until the approach of old age, Father played the violin cleanly and resonantly,” recalled his son Carl Phillip.

The results of the practice can be heard throughout the A minor violin concerto, which dates from 1730, when Bach was active in Leipzig. It’s likely that the Concerto was premiered by the Collegium Musicum, a music society of which Bach was director. What’s certain is that Bach had been listening to the violin concertos of Antonio Vivaldi. He’d absorbed everything that Vivaldi had to teach about violin style, and now composed a concerto as sincere and inspired as anything he’d ever written – from the vigorous counterpoint of the first movement, to the full-blooded jig of the last, and the poised, deceptively simple *aria* at the concerto’s deeply expressive heart (the first music we hear in *The Last Song*).

The **Third Brandenburg Concerto** probably dates from 1717 to 1723, when Bach worked for Prince Leopold of Anhalt-Cöthen – one

越——從第一樂章活力充沛的對位法，到第三樂章強勁的吉格舞曲，核心位置是優雅淡定、看上去簡單樸素的詠嘆調，情感深刻——這也是大家在《最後的歌》裡最初聽到的樂曲。

**第三布蘭登堡協奏曲**約寫於1717至1723年，當時巴赫在安赫特—科騰利奧普親王手下工作。利奧普親王是歐洲最熱衷音樂的貴族之一，也很重視手下的樂師，連自己往卡爾溫泉區度假時，也要帶同樂師前往。巴赫六首題獻給布蘭登堡侯爵的協奏曲1721年3月出版，當中每首協奏曲的樂器組合都與別不同——彷彿在轉動著音樂萬花筒似的，用以取悅利奧普親王。

然後兩個選自不同作品的樂章，讓今天這幅音樂織錦畫大功告成。巴赫六首無伴奏大提琴組曲沒有手稿傳世，但所有的線索都暗示作品寫於科騰時期。每首組曲都跟隨舞曲樂章的標準格式，第一樂章採用長篇的前奏曲；可是每首組曲似乎都營造出獨一無二的精神世界：就**第二組曲（D小調）**來說，那種憂鬱又激情的反思之情，轉化成「流動」、「奔跑」似的**〈庫朗舞曲〉**，充滿緊張躁動的活力。**〈西西里舞曲〉**則輕快活潑。今天演奏的弦樂版本由美國指揮家史托歌夫斯基改編（他最為人津津樂道的事情是在迪士尼《幻想曲》裡與米奇老鼠同台），將小提琴和古鍵琴質樸的織體，提煉成純淨憂鬱的浪漫情調。一個又一個世紀地傳頌、致敬，巴赫的才華繼續照耀，無邊無際，永恆不變。

樂曲剖析中譯：鄭曉彤

of Europe's most passionate aristocratic music-lovers. The Prince valued his musicians highly, even taking them with him when he visited the spa at Carlsbad. Bach's six concertos dedicated to the Margrave of Brandenburg were published in March 1721, and each one is written for a unique and different combination of instruments – as if Bach is twisting a musical kaleidoscope to delight his prince.

Two single movements complete today's tapestry. No manuscript survives of Bach's six Solo Cello Suites, but everything suggests that they, too, date from his time in Cöthen. Each suite follows a standard pattern of dance movements headed by an extensive prelude. Yet each seems to create and occupy a spiritual world entirely its own: in the case of this **Second Suite (in D minor)**, a mood of sombre, passionate introspection, translated into action in this **Courante**, a “flowing” or “running” dance with a nervous, restless energy. And in this string transcription (by the Anglo-American conductor Leopold Stokowski, best-known for co-starring with Mickey Mouse in Disney's *Fantasia*) of a liling **Siciliano** (Sicilian dance), the austere textures of violin and harpsichord are distilled into pure, melancholy romance. One century pays homage to another, but Bach's genius shines through – unbounded and eternal.

Programme notes by Richard Bratby

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伯恩斯坦《夢斷城西》：交響舞曲  
浦羅哥菲夫《羅密歐與茱麗葉》選段(港芭特別演出)\*

(HKB Special Appearance)\*

\*編舞：衛承天；服裝設計：譚嘉儀  
Choreography by Septime Webre; Costume Design by Mandy Tam

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Jaap van Zweden Music Director

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# 《布蘭詩歌》 (亞洲首演)

## Carmina Burana (Asian Premiere)

### 編舞的話

柯夫在1930年代以一份中世紀的詩歌手稿寫成了《布蘭詩歌》，我認為該手稿可能是任性僧侶所寫的飲酒歌。這些歌曲圍繞愛情、情慾、春天、命運，當然還有飲酒。在柯夫有點誇張的旋律和12世紀帶點粗俗直白的歌詞之間，我加入了吳爾芙短篇故事《奧蘭多》(1928)的一些主題，編創成此作：一個身處伊麗莎白時代英格蘭的年輕男生，突然變成女人並停止衰老，直至於1920年代墜入愛河。這是一個令人難以忘懷的美麗諷刺，同時也描劃了我們對愛情的永恆追求。在這個作品中，我們追隨著一個難以實現的追求；那個經常出現又遙不可及的天使。隨著故事主角從中世紀一直存活到現在，他似乎沒有真正找到他所追尋的，直至他的旅程結束。

衛承天

### CHOREOGRAPHER'S NOTE

Carl Orff wrote *Carmina Burana* in the 1930s, using a medieval manuscript of what I might consider drinking songs by wayward monks. These are songs about love, lust, springtime, fate, and of course, drinking. To this mix of Orff's (at times bombastic) score and some (at times) provocative lyrics from the 12<sup>th</sup> century, I add themes from Virginia Woolf's novella *Orlando* (1928), wherein a young man in Elizabethan England becomes a woman and ceases to age until she falls in love in the 1920s. It's both a hauntingly beautiful satire and also, on some level, about our eternal search for love. As such, in this production, we follow one man's quest for the unattainable, symbolised by an angel who is always out of his reach, as he catapults through the ages – from medieval times to the present – never really reaching that which he seeks until his journey is over.

Septime Webre

### 演出 CAST

#### I. 噢命運 O Fortuna

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

張雪寧 ZHANG Xuening (14/10 7:30pm, 15/10 7:30pm),  
班納特 Ashleigh BENNETT (15/10 2:30pm, 16/10 2:30pm),  
高歌 GAO Ge (16/10 7:30pm)

班納特 Ashleigh BENNETT, 謝茜嘉·貝露 Jessica BURROWS, 成萱 Xuan CHENG, 馮競儀 FENG Jingyi,  
官蘭 Abigail GRANLUND, 金恩實 KIM Eunsil, 黎珮琪 LAI Pui Ki Peggy, 酒井乃奈 Nana SAKAI,  
孫嘉 SUN Jia, 滕榕兒 TENG Ronger, 汪慶欣 WANG Qingxin, 王玥 WANG Yueh Erica, 楊睿琦 YANG Ruiqi,  
葉飛飛 YE Feifei, 張雪寧 ZHANG Xuening

陳尚然 Jeremy CHAN, 韋德瑤佳豪 Ethan Jiahao CHUDNOW, 葛培治 Garry CORPUZ, 江口健仁 Kent EGUCHI,  
詹巴素 Basil JAMES, 神崎開 Kai KANZAKI, 梁晉朗 LEUNG Chunlong, 林昌沅 LIN Chang-yuan Kyle,  
關剛多 Gouta SEKI, 余爾頓 Henry SELDON, 尊尼芬·斯納 Jonathan SPIGNER, 高野陽年 Yonen TAKANO,  
鄧宇軒 TANG Yu Hin Hugo, 王子 WANG Zi, 葉亞歷 Alexander YAP

**II. 哀悼命運的創傷 Fortune Piango Vulnera**

葉飛飛 YE Feifei (14/10 7:30pm, 15/10 7:30pm),  
謝茜嘉·貝露 Jessica BURROWS (15/10 2:30pm, 16/10 2:30pm),  
張雪寧 ZHANG Xuening (16/10 7:30pm)

葛培治 Garry CORPUZ (14/10 7:30pm, 15/10 7:30pm),  
葉亞歷 Alexander YAP (15/10 2:30pm, 16/10 2:30pm),  
韋德瑞佳豪 Ethan Jiahao CHUDNOW (16/10 7:30pm)

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黎珮琪 LAI Pui Ki Peggy, 滕榕兒 TENG Ronger, 汪慶欣 WANG Qingxin

陳尚然 Jeremy CHAN, 江口健仁 Kent EGUCHI, 詹巴素 Basil JAMES, 神崎開 Kai KANZAKI,  
梁晉朗 LEUNG Chunlong, 鄧宇軒 TANG Yu Hin Hugo, 王子 WANG Zi

**III. 春之笑靨 Veris Leta Facies**

成萱 Xuan CHENG, 金恩實 KIM Eunsil, 酒井乃奈 Nana SAKAI, 孫嘉 SUN Jia, 汪慶欣 WANG Qingxin,  
王玥 WANG Yueh Erica, 楊睿琦 YANG Ruiqi

林昌沅 LIN Chang-yuan Kyle, 關剛多 Gouta SEKI, 余爾頓 Henry SELDON,  
尊尼芬·斯納 Jonathan SPIGNER, 高野陽年 Yonen TAKANO, 葉亞歷 Alexander YAP

**IV. 太陽照耀萬物 Omnia Sol Temperat**

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

張雪寧 ZHANG Xuening (14/10 7:30pm, 15/10 7:30pm)  
班納特 Ashleigh BENNETT (15/10 2:30pm, 16/10 2:30pm),  
高歌 GAO Ge (16/10 7:30pm),

**V. 看哪，迷人的春天 Ecce Gratum****VI. 舞 Tanz**

成萱 Xuan CHENG, 馮競儀 FENG Jingyi, 金恩實 KIM Eunsil, 黎珮琪 LAI Pui Ki Peggy,  
酒井乃奈 Nana SAKAI, 孫嘉 SUN Jia, 王玥 WANG Yueh Erica

江口健仁 Kent EGUCHI, 詹巴素 Basil JAMES, 神崎開 Kai KANZAKI, 關剛多 Gouta SEKI,  
余爾頓 Henry SELDON, 尊尼芬·斯納 Jonathan SPIGNER

陳尚然 Jeremy CHAN, 詹巴素 Basil JAMES, 梁晉朗 LEUNG Chunlong, 林昌沅 LIN Chang-yuan Kyle,  
關剛多 Gouta SEKI, 尊尼芬·斯納 Jonathan SPIGNER, 山口黎 Rei YAMAGUCHI

**VII. 高貴的森林 Floret Silva**

馮競儀 FENG Jingyi, 官蘭 Abigail GRANLUND, 金恩實 KIM Eunsil, 黎珮琪 LAI Pui Ki Peggy,  
酒井乃奈 Nana SAKAI, 孫嘉 SUN Jia, 王玥 WANG Yueh Erica

班納特 Ashleigh BENNETT, 謝茜嘉·貝露 Jessica BURROWS, 官蘭 Abigail GRANLUND,  
滕榕兒 TENG Ronger, 汪慶欣 WANG Qingxin, 葉飛飛 YE Feifei, 張雪寧 ZHANG Xuening

詹巴素 Basil JAMES, 余爾頓 Henry SELDON, 尊尼芬·斯納 Jonathan SPIGNER

**VIII. 店員，給我胭脂 Chramer, Gip Die Varwe Mir**

成萱 Xuan CHENG (14/10 7:30pm, 15/10 7:30pm),  
楊睿琦 YANG Ruiqi (15/10 2:30pm, 16/10 2:30pm),  
汪慶欣 WANG Qingxin (16/10 7:30pm)

余爾頓 Henry SELDON (14/10 7:30pm, 15/10 2:30pm & 7:30pm, 16/10 2:30pm),  
尊尼芬·斯納 Jonathan SPIGNER (14/10 7:30pm, 15/10 2:30pm & 7:30pm, 16/10 2:30pm & 7:30pm),  
高野陽年 Yonen TAKANO (14/10 7:30pm, 15/10 2:30pm & 7:30pm, 16/10 2:30pm),  
關剛多 Gouta SEKI (16/10 7:30pm),  
葉亞歷 Alexander YAP (16/10 7:30pm)

## IX. 輪旋舞 Reie

葉飛飛 YE Feifei (14/10 7:30pm, 15/10 7:30pm),  
謝茜嘉·貝露 Jesscia BURROWS (15/10 2:30pm, 16/10 2:30pm),  
張雪寧 ZHANG Xuening (16/10 7:30pm)

葛培治 Garry CORPUZ (14/10 7:30pm, 15/10 7:30pm),  
葉亞歷 Alexander YAP (15/10 2:30pm, 16/10 2:30pm),  
韋德瑤佳豪 Ethan Jiahao CHUDNOW (16/10 7:30pm)

班納特 Ashleigh BENNETT, 謝茜嘉·貝露 Jessica BURROWS, 馮競儀 FENG Jingyi,  
官蘭 Abigail GRANLUND, 黎珮琪 LAI Pui Ki Peggy, 酒井乃奈 Nana SAKAI, 孫嘉 SUN Jia,  
滕榕兒 TENG Ronger, 汪慶欣 WANG Qingxin, 王玥 WANG Yueh Erica

陳尚然 Jeremy CHAN, 江口健仁 Kent EGUCHI, 詹巴素 Basil JAMES, 神崎開 Kai KANZAKI,  
梁晉朗 LEUNG Chunlong, 林昌沅 LIN Chang-yuan Kyle, 關剛多 Gouta SEKI, 王子 WANG Zi

## X. 就算我擁有全世界 Were Diu Werlt Alle Min

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

張雪寧 ZHANG Xuening (14/10 7:30pm, 15/10 7:30pm),  
班納特 Ashleigh BENNETT (15/10 2:30pm, 16/10 2:30pm),  
高歌 GAO Ge (16/10 7:30pm)

## XI. 滿腔怒火 Estuans Interius

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

## XII. 我曾幾何時也住在湖上 Olim Lacus Colueram

謝茜嘉·貝露 Jesscia BURROWS (15/10 2:30pm, 16/10 2:30pm),  
葉飛飛 YE Feifei (14/10 7:30pm, 15/10 7:30pm),  
張雪寧 ZHANG Xuening (16/10 7:30pm)

葛培治 Garry CORPUZ, 江口健仁 Kent EGUCHI, 神崎開 Kai KANZAKI, 關剛多 Gouta SEKI,  
尊尼芬·斯納 Jonathan SPIGNER, 高野陽年 Yonen TAKANO, 王子 WANG Zi, 葉亞歷 Alexander YAP

## XIII. 我是醉鄉修道院長 Ego Sum Abbas

金恩實 KIM Eunsil (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm),  
酒井乃奈 Nana SAKAI (15/10 2:30pm, 16/10 2:30pm)

## XIV. 當我們在酒館 In Taberna Quando Sumus

卡諾意 Luis CABRERA, 陳尚然 Jeremy CHAN, 葛培治 Garry CORPUZ, 江口健仁 Kent EGUCHI,  
郭艾弼 Albert GORDON, 詹巴素 Basil JAMES, 神崎開 Kai KANZAKI, 梁晉朗 LEUNG Chunlong,  
林昌沅 LIN Chang-yuan Kyle, 關剛多 Gouta SEKI, 尊尼芬·斯納 Jonathan SPIGNER,  
高野陽年 Yonen TAKANO, 鄧宇軒 TANG Yu Hin Hugo, 王子 WANG Zi, 葉亞歷 Alexander YAP

## XV. 愛神無處不在 Amor Volat Undique

成萱 Xuan CHENG (14/10 7:30pm, 15/10 7:30pm),  
楊睿琦 YANG Ruiqi (15/10 2:30pm, 16/10 2:30pm),  
汪慶欣 WANG Qingxin (16/10 7:30pm)

高野陽年 Yonen TAKANO (14/10 7:30pm, 15/10 7:30pm),  
余爾頓 Henry SELDON (15/10 2:30pm, 16/10 2:30pm),  
葉亞歷 Alexander YAP (16/10 7:30pm)

**XVI. 日、夜、一切 Dies, Nox et Omnia****XVII. 姑娘亭亭玉立 Stetit Puella**

金恩寶 KIM Eunsil (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm),  
酒井乃奈 Nana SAKAI (15/10 2:30pm, 16/10 2:30pm)

尊尼芬·斯納 Jonathan SPIGNER (14/10 7:30pm, 15/10 7:30pm, 16/10 7:30pm),  
高野陽年 Yonen TAKANO (15/10 2:30pm, 16/10 2:30pm)

**XVIII. 我心深處 Circa Mea Pectora**

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

謝茜嘉·貝露 Jessica BURROWS, 官蘭 Abigail GRANLUND,  
黎珮琪 LAI Pui Ki Peggy, 汪慶欣 WANG Qingxin, 王玥 WANG Yueh Erica

陳尚然 Jeremy CHAN, 江口健仁 Kent EGUCHI, 詹巴素 Basil JAMES,  
梁晉朗 LEUNG Chunlong, 關剛多 Gouta SEKI, 王子 WANG Zi

**XIX. 男孩和女孩 Si Puer Cum Puellula**

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

張雪寧 ZHANG Xuening (14/10 7:30pm, 15/10 7:30pm),  
班納特 Ashleigh BENNETT (15/10 2:30pm, 16/10 2:30pm),  
高歌 GAO Ge (16/10 7:30pm)

神崎開 Kai KANZAKI, 林昌沅 LIN Chang-yuan Kyle

**XX. 我的心懸於天秤 In Trutina**

葉飛飛 YE Feifei (14/10 7:30pm, 15/10 7:30pm),  
謝茜嘉·貝露 Jesscia BURROWS (15/10 2:30pm, 16/10 2:30pm),  
張雪寧 ZHANG Xuening (16/10 7:30pm)

葛培治 Garry CORPUZ (14/10 7:30pm, 15/10 7:30pm),  
葉亞歷 Alexander YAP (15/10 2:30pm, 16/10 2:30pm),  
輟德瑤佳豪 Ethan Jiahao CHUDNOW (16/10 7:30pm)

**XXI. 快樂的時刻到了 Tempus est locundum**

香港芭蕾舞團藝術家 Artists of HKB

**XXII. 最溫柔的 Dulcissime**

郭艾弼 Albert GORDON (14/10 7:30pm, 15/10 7:30pm),  
卡諾意 Luis CABRERA (15/10 2:30pm, 16/10 2:30pm),  
陳尚然 Jeremy CHAN (16/10 7:30pm)

張雪寧 ZHANG Xuening (14/10 7:30pm, 15/10 7:30pm),  
班納特 Ashleigh BENNETT (15/10 2:30pm, 16/10 2:30pm),  
高歌 GAO Ge (16/10 7:30pm)

香港芭蕾舞團藝術家 Artists of HKB

**XXIII. 歡呼吧，最漂亮的 Ave Formosissima**

香港芭蕾舞團藝術家 Artists of HKB

**XXIV. 噢命運 O Fortuna**

香港芭蕾舞團藝術家 Artists of HKB

1895-1982

柯夫

CARL ORFF

《布蘭詩歌》

*Carmina Burana*

第一部分：春天，草原上

第二部分：在酒館

第三部分：愛之殿

Part 1: Springtime and On the Green

Part 2: In the Tavern

Part 3: The Court of Love

柯夫1924年在慕尼黑創辦了一所教育中心，率先推動「基礎音樂」概念，結合動作、音樂以及富詩意的語言，教導幼兒表達自我，後來發展成「奧福學校音樂教材」，以新穎的敲擊樂樂器和即興創作為主，1935年面世後一直是世界各地不少音樂教育活動的基礎。

由於他在音樂教育成就卓越，再加上其富爭議的政治立場，因此他大部分作品也沒沒無聞。可是美國音樂學家大衛·伊雲1968年卻在著作中，形容柯夫是「當代樂壇最新穎、最有力、最有創意的作曲家之一」。不過即使如此，他的舞台作品、合唱曲、歌曲和器樂曲，還是沒能打入常演曲目裡，只有一首例外——那就是《布蘭詩歌》。

《布蘭詩歌》原是一套三齣音樂舞台作品（合稱《勝利》）的第一齣，全套劇作1953年2月13日在米蘭史卡拉歌劇院首演。《勝利》第二齣是《卡圖里詩歌》，採用一世紀羅馬詩人卡圖里的詩作；第三齣是《阿芙羅狄的勝利》，歌詞出自古希臘詩人莎孚和歐里庇得斯手筆；可是《布蘭詩歌》所採用的中世紀篇章卻沒那麼高雅。

1803年，有人在上巴伐利亞省班奈狄克波倫一所修道院發現一份手稿，作者

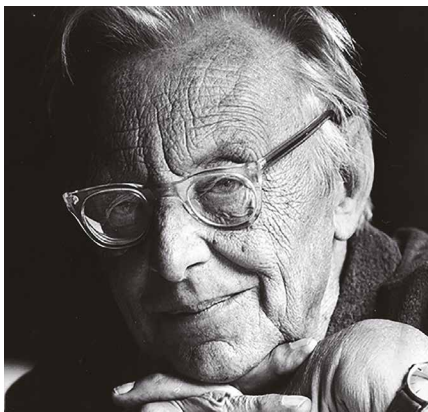
At the educational centre he had founded in Munich in 1924, Carl Orff pioneered the concept of *Elementare Musik*. In this method of teaching young children, gesture, poetic language and music were combined as a means of encouraging self-expression. This later developed into his seminal educational work, *Orff-Schulwerk*, which first appeared in 1935 and, through its use of innovative percussion instruments and improvisation, has been the basis for much music teaching the world over.

His pre-eminence in the field of music education, coupled with his controversial political views, have led to Orff's own compositions having fallen largely into oblivion. Yet writing in 1968 the American musicologist David Ewen described Orff as "one of the most original, forceful and inventive composers for the contemporary stage". Despite this, none of his stage works, choral pieces, songs or instrumental works has established a place in the repertoire with the notable exception of *Carmina Burana*, the first in a series of three music theatre pieces collectively called *Trionfi* and first staged together at La Scala Milan on 13 February 1953. The second and third parts – *Catulli Carmina* and *Trionfo di Afrodite* – made use of texts by the 1<sup>st</sup> century Roman poet Catullus and two ancient Greek poets, Sappho and Euripides, but for *Carmina Burana* Orff turned to some rather less elevated medieval texts.

不詳，但載有許多出自12、13世紀漫遊學者的篇章。德國作者卡爾·舒曼形容當中「滿載年輕人的怒火，充斥著凡俗不已的欲望，決心面對生命中種種挑戰之餘，又以戲仿為樂。這些篇章語言剛勁，有時甚至直白得有點粗俗，內容反映人們在命運之輪不斷驅使下，到底是怎樣生活的。」

柯夫1935年首次接觸這些篇章時，正嘗試以新手法寫作舞台作品，將焦點放在歌曲和舞蹈，而且令歌曲與唱詞的語言模式緊密配合，整體寫法也變得更樸實。他馬上想到可以用這些篇章來做實驗，於是選取了其中24篇譜寫成《布蘭詩歌》（「巴伐利亞歌曲」），並自言新作是「根據世俗內容的歌詞譜寫成歌。為歌手和合唱團而寫，配合樂器伴奏，創造迷人的圖像」。《布蘭詩歌》1937年6月在法蘭克福首演，西費特負責佈景和服裝設計，華特連導演。時人普遍認為當日首演十分成功；柯夫還給他的出版商寫信道：「我從前的作品都可以毀掉了——很不幸，那些都是閣下已經出版的。我的作品全集由《布蘭詩歌》開始。」

柯夫沒有在樂譜上提及佈景、服裝或搬演事宜；他深信「坦率直接」就是舞台作品的本質，因此相信一切演出事宜都應由導演全權決定；同樣，他所選的歌詞既沒有情節，也沒有完整的故事。《布蘭詩歌》單純地頌讚文字與音樂，



In 1803 an anonymous manuscript was discovered at the monastery at Benediktbeuren in Upper Bavaria containing numerous pieces written by wandering scholars of the 12<sup>th</sup> and 13<sup>th</sup> centuries. These were, in the words of the German writer Karl Schumann, “brimming over with youthful anger, extremely earthly desires, determination to accept the challenge of life and delight in parody. They reflect, in impulsive and sometimes crudely direct language, lives dominated by the ceaselessly turning wheel of destiny.”

Orff first came across these poems in 1935 and he immediately saw their potential as the basis for his experiments in developing a new and simpler approach to musical theatre. His idea was that the focus should be on song and dance, with the songs closely associated with the speech patterns of the words themselves. He chose 24 of the poems for what he described as “settings of secular texts for singers and choir accompanied by instruments to create magical pictures” and, with sets and costumes designed by Ludwig Sievert and staging devised by Oskar Wälterlin, *Carmina Burana* (“Bavarian Songs”) was given its first performance in Frankfurt in June 1937. It was widely considered a great success, and Orff wrote to his publisher: “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin.”

Orff’s score makes no mention of scenery, costume or staging; his belief in the directness of musical theatre meant that he believed these should be left to the total discretion of the director. Similarly, his chosen texts describe no plot or coherent story. What *Carmina Burana* is – and this is what makes it such a successful concert work – a simple celebration of words and music and of the timelessness of natural

#### 柯夫 Orff

(Photo by Daniela-Maria Brandt,  
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頌讚大自然千秋萬代生生不息的特性，也正是樂曲成功成為音樂會作品的原因。樂曲分為三部分，每部分集中反映中世紀詩人生活的好些側面，全曲首尾兩段都向命運女神致敬——在原稿裡，詩作《命運女神》還附有小插畫，上面繪畫的正是「命運之輪」。

**第一部分：春天，草原上**以三首談及色彩與新生命的詩作開始（〈春之笑靨〉、〈太陽照耀萬物〉和〈看哪，迷人的春天〉）；熱鬧的舞曲稍後響起，代表春回大地，眾人都在村莊草坪上慶祝；然後是五首刻劃少年之愛的詩作（〈高貴的森林〉、〈店員，給我胭脂〉、〈那群轉呀轉的人〉、〈來吧，來吧，我的愛人〉以及〈就算我擁有全世界〉）。

**第二部分：在酒館**說的都是男士獨有的想法。先是一大段男中音獨唱，述說浪蕩不羈的生活帶來的問題（〈滿腔怒火〉）；然後是《布蘭詩歌》中最著名、最經典的曲子——燒鵝的哀歌（〈我曾幾何時也住在湖上〉）。〈我是醉鄉修道院長〉刻劃一個大言不慚又嗜酒如命的神職人員；聚集的群眾稍後開始祝酒，熱鬧非常（〈當我們在酒館〉）。

**第三部分：愛之殿**以〈愛神無處不在〉掀開序幕，歌頌無拘無束的愛；然後獨唱男中音嗟嘆失戀之痛（〈日、夜、一切〉，中途還會唱起高音的假聲來）。獨唱女高音提及紅衣少女（〈姑娘亭亭玉立〉）；隨後的幾首歌曲則比較豔情（〈我心深處〉、〈男孩和女孩〉、〈我的心懸於天秤〉、〈快樂的時刻到了〉和〈最溫柔的〉。〈最溫柔的〉更要求女高音在最高音區演唱）。熱烈頌讚過「白花與海倫娜」之後，〈命運女神〉再度響起。

樂曲剖析中譯：鄭曉彤

existence. The three parts each focus on aspects of life as enjoyed by the medieval poets and the whole is framed within a homage to the goddess Fortuna; a poem which, in the original manuscript, was accompanied by a miniature depiction of the Wheel of Fortune.

**Part 1: Springtime and On the Green** opens with three poems (“The joyous face of spring”, “All things are tempered by the sun” and “Behold the welcome”) which deal with colour and new life. Then comes a boisterous dance representing springtime festivities on the village green followed by five poems concerning young love (“The noble forest”, “Salesman, give me coloured paint”, “They who here go dancing round”, “Come, come, dear heart of mine” and “If the whole world were but mine”).

**Part 2: In the Tavern** concerns uniquely male ideas, beginning with a large baritone solo describing the problems of a free-wheeling existence (“Seething inside”). Then comes one of the most famous and original pieces in *Carmina Burana*, the lament of the roasted swan (“Once in lakes I made my home”). “I am the abbot of Cucany” finds an exceptionally pompous and drink-befuddled holy man setting off a whole stream of rowdy toasts from the assembled crowd (“When we are in the tavern”).

**Part 3: The Court of Love** opens with a celebration of unrestrained love (“Love flies everywhere”) followed by the baritone soloist – occasionally breaking into a high falsetto – bemoaning his lovelorn state (“Day, night and all the world”). The soprano soloist sings of a young girl in a red tunic (“There stood a young girl”) after which we hear songs of a more erotic bent (“My breast”, “If a boy and a girl”, “In the scales”, “Pleasant is the season”) and, reaching up the very highest notes of the soprano register, “Sweetest boy”. Finally comes an ecstatic address to Blanziflor and Helena, leading into the return of “O Fortuna”.

Programme notes by Dr Marc Rochester



展覽 Exhibition

5.9.2022 – 31.1.2023



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命運，世界的女皇

噢命運  
(合唱)

噢命運，  
像月亮  
變幻無常，  
時而圓  
時而缺；  
可惡的生活  
渴望  
先苦  
後甜；  
貧賤  
與財勢  
都如冰雪融掉。

可怕而虛無的  
命運，  
急轉的命運巨輪，  
把逆境，  
與稍縱即逝的健康  
消失全無，  
悄悄地  
在暗黑裡  
把我擊倒；  
天降之災  
我赤着背  
步入邪惡。

福運  
和意志  
離我而去，  
情感和  
和失敗，  
常在左右。  
此時此刻  
就撥響震動的弦  
刻不容緩；  
因命運  
把勇士擊倒，  
眾生同哭！

哀悼命運的創傷  
(合唱)

哀悼命運的創傷  
我淚流滿面，  
她給予過我施捨  
卻又無情地取走。  
記載得清楚  
她縱穿金戴銀，  
當你爭我奪的時刻來臨  
她會身無一物。

命運眷顧我  
我坐上寶座，  
頂戴五彩桂冠

FORTUNA IMPERATRIX MUNDI

O Fortuna  
(Chorus)

O fortuna!  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

Fortune piango 哀悼 vulnera  
(Chorus)

Fortune piango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In fortune solio  
sederam elatus,  
prosperitatis vario

FORTUNE, EMPRESS OF THE WORLD

O Fortune  
(Chorus)

O fortune!  
Like the moon  
everchanging,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,  
making sport with our desires,  
causing power  
and poverty alike  
to melt like ice.

Dread destiny  
and empty fate,  
an ever turning wheel,  
who make adversity  
and fickle health  
alike turn to nothing,  
in the dark  
and secretly  
you work against me;  
how through your trickery  
my naked back  
is turned to you unarmed.

Good fortune  
and strength  
now are turned from me,  
Affection  
and defeat  
are always on duty.  
Come now,  
pluck the strings  
without delay;  
and since by fate  
the strong are overthrown,  
weep ye all with me.

I lament the wounds that fortune deals  
(Chorus)

I lament the wounds that fortune deals  
with tear-filled eyes,  
for returning to the attack  
she takes her gifts from me.  
It is true  
as they say,  
the well-thatched pate  
may soonest lose its hair.

Once on fortune's throne  
I sat exalted,  
crowned with a wreath

手握天下財富；  
縱使我也曾風光過  
快樂喜悅，  
現在我從天上墮下  
受盡屈辱。

命運之輪轉不停：  
我跌落萬丈深淵；  
他人被抬舉  
高高在上  
坐擁寶座身處巔峯—  
讓他懼怕失勢！  
命運之軸早已說明  
一切就如赫古巴皇后。

### 第一部分：春天

#### 春之笑靨 (合唱)

春之笑靨  
盈滿大地，  
嚴冬逃遁，  
七彩花海  
四處飄揚；  
花之國度，  
林中和睦  
禮讚之歌。

花神懷內  
日神歡顏  
四周環抱  
五彩花兒  
風神送爽  
花香四溢。  
快快戀上  
愛的甘泉。

夜鶯高唱  
甜美之歌  
伴着花朵  
草兒呵呵，  
眾鳥歡欣  
林中穿梭，  
姑娘唱和  
樂極之歌。

#### 太陽照耀萬物 (男中音)

太陽照耀萬物，  
純潔而溫和，  
四月再向世界  
展現容顏；  
人們心中  
都渴望愛  
掌管快樂的  
是愛神。

flore coronatus;  
quicquid enim flori  
felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
Rex sedet in vertice –  
caveat ruinam!  
Nam sub axe legimus  
Hecubam reginam.

### I. PRIMO VERE

#### Veris leta facies (Chorus)

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que canto celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravio  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena;  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

#### Omnia sol temperat (Baritone)

Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis;  
ad Amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

of prosperity's flowers.  
But from my happy,  
flower-decked paradise  
I was struck down  
and stripped of all my glory.

The wheel of fortune turns;  
dishonored I fall from grace  
and another is raised on high.  
Raised to over-dizzy heights of power  
the king sits in majesty –  
but let him beware of his downfall!  
For 'neath the axle of fortune's wheel  
behold Queen Hecuba.

### I. SPRINGTIME

#### The joyous face of spring (Chorus)

The joyous face of spring  
is presented to the world;  
winter's army  
is conquered and put to flight.  
In colourful dress  
Flora is arrayed,  
and the woods are sweet  
with birdsong in her praise.

Reclining in Flora's lap  
Phoebus again  
laughs merrily,  
covered with many-coloured flowers.  
Zephyr breathes around  
the scented fragrance;  
eagerly striving for the prize,  
let us compete in love.

Trilling her song  
sweet Philomel is heard,  
and smiling with flowers  
the peaceful meadows lie;  
a flock of wild birds  
rises from the woods;  
the chorus of maidens  
brings a thousand joys.

#### All things are tempered by the sun (Baritone)

All things are tempered by the sun  
so pure and fine.  
In a new world are revealed  
the beauties of April;  
to thoughts of love  
the mind of man is turned,  
and in pleasure's haunts  
the youthful God holds sway.

《布蘭詩歌》

春日的節慶  
萬物蘇醒  
春日的魅力  
讓我們欣喜萬分；  
久違了的幸福，  
在春日當中找到  
既真且實  
莫讓它溜走。

全心全意愛我吧！  
看我多麼忠實：  
傾盡全心  
傾盡全意，  
我與你  
即使相隔千里  
愛之深切必讓  
命運之輪轉不停。

看哪，迷人的春天  
(合唱)

看哪，那迷人的  
令人渴望的春天  
讓你重拾歡笑，  
紫紅的花  
開滿大地，  
太陽照亮萬物，  
再沒憂傷！  
夏日回歸，  
是時候  
告別嚴冬。

冰雪  
融化  
消失，  
寒冬敗走，  
春天吸吮夏日的玉液  
可憐的人  
不懂何謂生活  
亦不懂盛夏之  
渴求。

享樂吧  
快活吧  
如蜜般甜  
誰能  
盡情享受  
邱比特賜予的禮物  
奉愛神之命  
盡情享樂  
快活  
如柏利斯。

Rerum tanta novitas  
in solemnī vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota.  
quisquis amat taliter,  
volvitur in rota.

Ecce gratum  
(Chorus)

Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
florete pratum,  
Sol serenat omnia.  
Iam cedant tristitia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
Ver Estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit,  
sub Estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut untantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradisi.

Nature's great renewal  
in solemn spring  
and spring's example  
bid us rejoice;  
they charge us keep to well-worn paths,  
and in your springtime  
there is virtue and honesty  
in being constant to your lover.

Love me truly!  
Remember my constancy.  
With all my heart  
and all my mind  
I am with you  
even when far away.  
Whoever knows such love  
knows the torture of the wheel.

Behold the welcome  
(Chorus)

Behold the welcome,  
long-awaited spring,  
which brings back pleasure  
and with crimson flowers  
adorns the fields.  
The sun brings peace to all around.  
Away with sadness!  
Summer returns,  
and now departs  
cruel winter.

Melt away  
and disappear  
hail, ice and snow;  
the mists flee,  
and spring is fed  
at summer's breast.  
Wretched is the man  
who neither lives  
nor lusts  
under summer's spell.

They taste delight  
and honeyed sweetness  
who strive for  
and gain  
Cupid's reward.  
Let us submit  
to Venus' rule,  
and joyful  
and proud  
be equal to Paris.

**草原上****舞****高貴的森林**  
(合唱)

高貴的林  
生機勃發，花草茂密。  
我的愛人在哪？  
我怎知道？啊！  
他已策馬離去！  
噢！誰會愛我？

林中處處現生機，  
我期待我的愛人。  
林中一片綠油油，  
為何我的愛人離我這麼久？  
他已策馬離去！  
噢，誰會愛我？

**店員，給我胭脂**  
(合唱)

店員，給我胭脂  
讓我紅粉緋緋，  
令年輕的小夥子  
都愛上我，那管他不情不願。  
看着我吧，  
小夥子！  
讓我來滿足你！

好小子，愛我吧  
你值得愛的女人！  
愛使你靈魂昇華  
賜予你尊貴。  
看着我吧，  
小夥子！  
讓我來滿足你！

**輪旋舞**  
(合唱)**那群轉呀轉的人**

那群轉呀轉的人  
全是姑娘兒，  
整個夏日  
都不需要男人。

**來吧，來吧，我的愛人**

來吧，來吧，我的愛人，  
我想你，我想你，  
嬌豔欲滴的紅唇，  
來撫慰我吧，來撫慰我吧。

**UF DEM ANGER****Tanz****Floret silva**  
(Chorus)

Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit,  
eia, quis me amabit?

Floret silva undique,  
nach mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
was ist min geselle also lange?  
Der ist geriten hinnen,  
owi, wer sol mich minnen?

**Chrumer, gip die varwe mir**  
(Chorus)

Chrumer, gip die varwe mir,  
die min wengel roete,  
da mit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

Minnet, tugentliche man,  
minneclliche vrouwen!  
Minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

**Reie**  
(Chorus)**Swaz hie gat umbe**

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

**Chume, chum, geselle min**

Chume, chum, geselle min,  
ih enbite harte din.  
Suzer rosenvarwer munt,  
chum un mache mich gesunt.

**ON THE GREEN****Dance****The noble forest**  
(Chorus)

The noble forest  
Is decked with flowers and leaves.  
Where is my old,  
my long-lost lover?  
He rode away on his horse.  
Alas, who will love me now?

The forest all around is in flower,  
I long for my lover.  
The forest all around is in flower,  
whence is my lover gone?  
He rode away on his horse.  
Alas, who will love me now?

**Salesman, give me coloured paint**  
(Chorus)

Salesman, give me coloured paint  
to paint my cheeks so crimson red,  
that I may make these bold young men,  
whether they will or not, love me.  
Look at me,  
young men all!  
Am I not well pleasing?

Love, all you right-thinking men,  
women worthy to be loved!  
Love shall raise your spirits high  
and put a spring into your step.  
Look at me,  
young men all!  
Am I not well pleasing?

**Round Dance**  
(Chorus)**They who here go dancing round**

They who here go dancing round  
are young maidens all  
who will go without a man  
this whole summer long.

**Come, come, dear heart of mine**

Come, come, dear heart of mine,  
I so long have waited for thee.  
Sweetest rosy coloured mouth,  
come and make me well again.

**那群轉呀轉的人**

那群轉呀轉的人  
全是姑娘兒，  
整個夏日  
都不需要男人。

**就算我擁有全世界  
(合唱)**

就算我擁有全世界  
由大海直至萊茵河，  
我都不屑不顧  
只求能將英格蘭的女王  
一擁入懷。

**第二部分：在酒館**

**滿腔怒火  
(男中音)**

滿腔怒火  
氣憤難平，  
我  
自怨自艾：  
如飛灰塵土，  
微不足道，  
如落葉  
由風擺佈。

如果這是  
智者之道  
萬丈高樓  
要從地起，  
我這蠢人，  
像溪流的水，  
不能沿同一路徑  
奔流。

我是一葉無人掌舵的  
孤舟，  
我像一隻飄浮在空中的  
驚弓之鳥，  
枷鎖不能把我困住，  
牢房不能把我鎖住，  
我在尋覓同道中人  
自甘墮落的人。

心有千斤重  
似困惱着我，  
尋歡作樂的生活  
是多麼令人嚮往；  
維納斯下令的  
盡是甘甜的意旨，  
她從不入住  
怠惰的心。

**Swaz hie gat umbe**

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

**Were diu werlt alle min  
(Chorus)**

Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen.

**II. IN TABERNA**

**Estuans interius  
(Baritone)**

Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi,  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes,  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
Que nunquam in cordibus  
habitat ignavis

**They who here go dancing round**

They who here go dancing round  
are young maidens all  
who will go without a man  
this whole summer long.

**If the whole world were but mine  
(Chorus)**

If the whole world were but mine  
from the sea right to the Rhine,  
gladly I'd pass it by  
if the Queen of England fair  
in my arms did lie.

**II. IN THE TAVERN**

**Seething inside  
(Baritone)**

Seething inside  
with boiling rage,  
in bitterness  
I talk to myself.  
Made of matter,  
risen from dust,  
I am like a leaf  
tossed in play by the winds.

But whereas it befits  
a wise man  
to build his house  
on a rock,  
I, poor fool,  
am like a meandering river,  
never keeping  
to the same path.

I drift along  
like a pilotless ship  
or like an aimless bird,  
carried at random through the air.  
No chains hold me captive,  
no lock holds me fast;  
I am looking for those like me,  
and I joined the depraved.

The burdens of the heart  
seem to weigh me down;  
jesting is pleasant  
and sweeter than the honeycomb.  
Whatever Venus commands  
is pleasant toil;  
she never dwells  
in craven hearts.

我肆意  
揮霍青春，  
無惡不作，  
道德淪亡，  
我只求肉體上的歡愉  
不求救贖，  
我的靈魂已麻木，  
滿足我的肉體就夠。

Via lata gradior  
more iuventutis,  
inplicor et vitiis,  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

On the broad path I wend my way  
as is youth's wont,  
I am caught up in vice  
and forgetful of virtue,  
caring more for voluptuous pleasure  
than for my health;  
dead in spirit,  
I think only of my skin.

**我曾幾何時也住在湖上**  
(男高音及男合唱)

我曾幾何時也住在湖上，  
我曾幾何時也美麗動人  
那時我是隻天鵝。

**Olim lacus colueram**  
(Tenor and Male Chorus)

Olim lacus colueram,  
olim pulcher extiteram –  
dum cignus ego fueram.

**Once in lakes I made my home**  
(Tenor and Male Chorus)

Once in lakes I made my home,  
once I dwelt in beauty –  
that was when I was a swan.

苦命的我！  
現在全身焦黑  
猛猛地烤！

Miser, miser!  
Modo niger  
et ustus fortiter!

Alas, poor me!  
Now I am black  
and roasted to a turn!

廚僕把我轉呀轉；  
我在烈火中被燒：  
管家就要把我待。

Girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.

On the spit I turn and turn,  
the fire roasts me through;  
now I am presented at the feast.

苦命的我！  
現在全身焦黑  
猛猛地烤！

Miser, miser!  
Modo niger  
et ustus fortiter!

Alas, poor me!  
Now I am black  
and roasted to a turn!

如今我已是盤中之餐，  
有翅不能飛，  
我看見露出的齒。

Nunc in saltella iaceo,  
et volitare nequeo,  
dentes frendentes video.

Now in a serving dish I lie  
and can no longer fly;  
gnashing teeth confront me.

苦命的我！  
現在全身焦黑  
猛猛地烤！

Miser, miser!  
Modo niger  
et ustus fortiter!

Alas, poor me!  
Now I am black  
and roasted to a turn!

**我是醉鄉修道院長**  
(男中音及男合唱)

我是醉鄉修道院長  
我的會眾是酒鬼，  
而我就希望我是賭神的信徒，  
誰在清早到店子找我，  
晚禱後他就輸清光，  
那褲子也輸掉的傢伙  
就會大叫：

**Ego sum abbas**  
(Baritone and Male Chorus)

Ego sum abbas Cucaniensis,  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit  
in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

**I am the abbot of Cucany**  
(Baritone and Male Chorus)

I am the abbot of Cucany,  
and I like to drink with my friends.  
I belong from choice to the sect of Decius,  
and whoever meets me in the morning  
at the tavern  
by evening has lost his clothes,  
and thus stripped of his clothes cries out:

嗚！嗚！  
你看你掉了甚麼好事，  
可惡的命運？  
你奪走了我  
生命中所有的快樂！  
哈哈！

Wafna, wafna!  
Quid feristi sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!  
Wafna, wafna!  
Ha, ha!

Wafna, wafna!  
What hast thou done, oh, wicked fate?  
All the pleasures of this life  
thus to take away!  
Wafna, wafna!

當我們在酒館  
(男合唱)

當我們在酒館，  
我們不怕死後輪迴，  
趕快去豪賭吧，  
賭讓我們快活。  
你可能想知道，  
酒館那  
錢就是王的樂事，  
就讓我來告訴你。  
有人豪賭，有人醉死，  
有人越軌。  
但賭錢的人，  
有的輸掉褲子，  
有的贏來美服，  
輸光的揪住麻布袋再來賭過。  
這裏無人懼怕死亡，  
以酒神之名繼續下注吧。

先為酒販舉杯  
放蕩的人喝，  
為囚犯們乾一杯，  
三為活着的人，  
四為基督徒，  
五為忠義亡靈，  
六為蕩姐兒們，  
七為叢林大盜，

八為四海兄弟，  
九為雲遊僧侶，  
十為航海水手，  
十一為爭吵的人，  
十二為懺悔者，  
十三為游子。  
為教宗為國王  
盡情地喝個夠。

太太喝，先生喝，  
士兵喝，牧師喝，  
男人喝，女人喝，  
男僕和女僕一起喝，  
勤快的喝，慵懶的喝，  
白人喝，黑人喝，  
安居樂業的喝，居無定所的喝，  
笨蛋喝，智者也喝，

窮人喝，病人喝，  
流亡者喝，異國人也喝，  
男孩喝，老頭喝，  
主教喝，教士也喝，  
姐姐喝，哥哥喝，  
老太婆喝，當娘的也喝，  
這個喝，那個喝，  
百人在喝，千人在喝。

六百個便士怎夠用，  
如果個個都  
肆無忌憚的喝。  
可是他們喝得開心

In taberna quando sumus  
(Male Chorus)

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.  
Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudante,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Bacho mittunt sortem.

Primo pro nummata vini;  
ex hac bibunt libertini,  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter argentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudus, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater;  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,

When we are in the tavern  
(Male Chorus)

When we are in the tavern  
we spare no thought for the grave,  
but rush to the gaming tables  
where we always sweat and strain.  
What goes on in the tavern,  
where a coin gets you a drink—  
if this is what you would know,  
then listen to what I say.  
Some men gamble, some men drink,  
some indulge in indiscretions.  
But of those who stay to gamble,  
some lose their clothes,  
some win new clothes,  
while others put on sack cloth.  
There no one is afraid of death,  
but for Bacchus plays at games of chance.

First the dice are thrown for wine;  
this the libertines drink.  
Once they drink to prisoners,  
then three times to the living,  
four times to all Christians,  
five to the faithful departed,  
six times to the dissolute sisters,  
seven to the bush-rangers.

Eight times to the delinquent brothers,  
nine to the dispersed monks,  
ten times to the navigators,  
eleven to those at war,  
twelve to the penitent,  
thirteen to travellers.  
They drink to the Pope and king alike,  
all drink without restraint.

The mistress drinks, the master drinks,  
the soldier drinks, the man of God,  
this man drinks, this woman drinks,  
the manservant with the serving maid,  
the quick man drinks, the sluggard drinks,  
the white man and the black man drink,  
the steady man drinks, the wanderer drinks,  
the simpleton drinks, the wiseman drinks.

The poor man drinks, the sick man drinks,  
the exile drinks and the unknown,  
the boy drinks, the old man drinks,  
the bishop drinks and the deacon,  
sister drinks and brother drinks,  
the old crone drinks, the mother drinks,  
this one drinks, that one drinks,  
a hundred drink, a thousand drink.

Six hundred coins are not enough  
when all these drink too much,  
and without restraint.  
Although they drink cheerfully,



捱罵的卻是我們，  
所以我們身無一物。  
中傷我們的都應被咀咒  
願他們永不在正道之書留名。

sic nos rodunt omnes gentes, many people censure us,  
et sic erimus egentes. and we shall always be short of money.  
Qui nos rodunt confundantur May our cries be confounded  
et cum iustis non scribantur. and never be numbered among the just.

### 第三部分：愛之殿

**愛神無處不在**  
(兒童合唱及女高音)

愛神無處不在  
被慾望擒獲。  
年輕男女  
成雙成對。  
無愛人的少女，  
錯失愛的歡愉，  
她躲在  
黑夜  
心坎深處；  
是苦澀的命運。

**日、夜、一切**  
(男中音)

日、夜、一切  
都和我作對，  
少女們的私語  
讓我哭泣，  
聲聲喟嘆，  
讓我更驚怕。

噢朋友，別嘲笑我，  
你說的話沒人明，  
放過我這個傷心漢，  
我哀傷至極，  
至少以你們的尊貴，  
安慰我。

你漂亮的臉，  
讓我哭過千遍，  
你心如冰雪。  
救我  
就吻我，  
我就會好過來。

**姑娘亭亭玉立**  
(女高音)

姑娘亭亭玉立  
身穿紅裙；  
任何人只要一碰，  
紅裙就沙沙作響。

欸呀！  
姑娘亭亭玉立  
如嬌小的玫瑰。  
明艷照人  
含苞待放。  
欸呀！

### III. COUR D'AMOURS

**Amor volat undique**  
(Children's Chorus and Soprano)

Amor volat undique,  
captus est libidine.  
Iuvenes, iuvenule  
coniunguntur merito.  
Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo  
cordis in custodia:  
fit res amarissima.

**Dies, nox et omnia**  
(Baritone)

Dies, nox et omnia  
mihi sunt contraria,  
virginum, colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honur.

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies,  
a remender  
statim vivus fierem  
per un baser.

**Stetit puella**  
(Soprano)

Stetit puella  
rufa tunica;  
si quis earn tetigit,  
tunica crepuit.

Eia, eia.  
Stetit puella,  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia, eia.

### III. THE COURT OF LOVE

**Love flies everywhere**  
(Children's Chorus and Soprano)

Love flies everywhere  
and is seized by desire.  
Young men and women  
are matched together.  
If a girl lacks a partner,  
she misses all the fun;  
in the depths  
of her heart  
is darkest night:  
it is a bitter fate.

**Day, night and all the world**  
(Baritone)

Day, night and all the world  
are against me,  
the sound of maidens' voices  
makes me weep.  
I often hear sighing,  
and it makes me more afraid.

O friends, be merry,  
say what you will,  
but have mercy on me, a sad man,  
for great is my sorrow,  
yet give me counsel  
for the sake of your honor.

Your lovely face  
makes me weep a thousand tears  
because your heart is of ice,  
but I would be restored  
at once to life  
by one single kiss.

**There stood a young girl**  
(Soprano)

There stood a young girl  
in a red tunic;  
if anyone touched her,  
the tunic rustled.

Heigho, heigho.  
There stood a girl  
fair as a rose;  
her face was radiant,  
her mouth like a flower.  
Heigho, heigho.

**我心深處**  
(男中音及合唱)

我心深處  
盡是嘆息  
因你的美麗，  
讓我哀愁。

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

你明亮的眼睛  
如陽光，  
如閃電  
照耀黑夜。

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

上帝可否應允，上帝可否應允  
我心中所想  
讓我為她  
解開那貞潔的枷鎖。

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

**男孩和女孩**  
(男合唱及男中音)

男孩和女孩  
留連在小房間裏，  
快樂地結合。  
情到濃時，  
禁忌會在他們之間  
消失得無影無蹤，  
不可言喻的好戲  
就由他們的四肢和雙唇上演。

**我的心懸於天秤**  
(女高音)

我的心懸於天秤  
我無法把持自己  
在淫蕩與賢淑之間。

順其自然吧，  
我心甘情願套上頸軛，  
向這甜蜜的枷鎖投降。

**Circa mea pectora**  
(Baritone and Chorus)

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Vellut deus, vellent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

**Si puer cum puellula**  
(Male Chorus and Baritone)

Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore sucrescente,  
pariter e medio  
avulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

**In trutina**  
(Soprano)

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.

Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

**My breast**  
(Baritone and Chorus)

My breast  
is filled with sighing  
for your loveliness,  
and I suffer grievously.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

Your eyes shine  
like sunlight,  
like the splendor of lightning  
in the night.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

May God grant, may the gods permit  
the plan I have in mind:  
to undo the bonds  
of her virginity.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

**If a boy and a girl**  
(Male Chorus and Baritone)

If a boy and a girl  
linger together,  
happy is their union.  
Increasing love  
leaves tedious  
good sense far behind,  
and inexpressible pleasure fills  
their limbs, their arms, their lips.

**In the scales**  
(Soprano)

In the scales  
of my wavering indecision  
physical love and chastity are weighed.

But I choose what I see,  
I bow my head in submission  
and take on the yoke which is after all sweet.

**快樂的時刻到了**  
(女高音、男中音、  
兒童合唱、合唱)

快樂的時刻到了，  
噢，少女，  
快和哥兒們  
高興高興！  
噢！噢！噢！  
我樂極忘形！  
為初戀爆發！  
新的，新的戀情  
正是我所渴求！

我為承諾  
心感興奮，  
拒絕會把我創傷。  
噢！噢！噢！  
我樂極忘形！  
為初戀爆發！  
新的，新的戀情  
正是我所渴求！

在冬天  
男人都忍耐，  
春天的氣息  
喚醒了慾望。  
噢！噢！噢！  
我樂極忘形！  
為初戀爆發！  
新的，新的戀情  
正是我所渴求！

我的貞潔  
令我難耐，  
我的純真  
讓我回頭。  
噢！噢！噢！  
我樂極忘形！  
為初戀爆發！  
新的，新的戀情  
正是我所渴求！

來吧，我的女人，  
把快樂都帶來，  
來吧，美人兒，  
我等你等到死了！  
噢！噢！噢！  
我樂極忘形！  
為初戀爆發！  
新的，新的戀情  
正是我所渴求！

**最溫柔的**  
(女高音)

最溫柔的！啊！  
我把我身心都交予你！

**Tempus est iocundum**  
(Soprano, Baritone, Children's  
Chorus and Chorus)

Tempus est iocundum,  
O virgines;  
modo congaudete,  
vos iuvenes.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea me confortat  
promissio,  
mea me deportat  
negatio.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Veni, domicella, cum gaudio,  
veni, veni, pulchra,  
iam, pereo.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

**Dulcissime**  
(Soprano)

Dulcissime,  
ah, totam tibi subdo me!

**Pleasant is the season**  
(Soprano, Baritone, Children's  
Chorus and Chorus)

Pleasant is the season,  
O maidens;  
now rejoice together,  
young men.  
Oh, oh, oh,  
I blossom,  
now with pure love  
I am on fire!  
This love is new, new,  
of which I perish.

My love brings me comfort  
when she promises,  
but makes me distraught  
with her refusal.  
Oh, oh, oh,  
I blossom,  
now with pure love  
I am on fire!  
This love is new, new,  
of which I perish.

In winter time  
the man is lazy,  
in the spring he will turn  
amorous.  
Oh, oh, oh,  
I blossom,  
now with pure love  
I am on fire!  
This love is new, new,  
of which I perish.

My chastity  
teases me,  
but my innocence  
holds me back!  
Oh, oh, oh,  
I blossom,  
now with pure love  
I am on fire!  
This love is new, new,  
of which I perish.

Come, my darling,  
come with joy,  
come, my beauty, for already I die!  
Oh, oh, oh,  
I blossom,  
now with pure love  
I am on fire!  
This love is new, new,  
of which I perish.

**Sweetest boy**  
(Soprano)

Sweetest boy,  
ah, I give my all to you!

白花與海倫娜

歡呼吧，最漂亮的  
(合唱)

歡呼吧，最漂亮的，  
無價珍寶，  
歡呼吧，處女的尊榮，  
光榮的處女  
歡呼吧，世界的光明，  
歡呼吧，世界的玫瑰，  
白花與海倫娜，  
高貴的維納斯！

命運，世界的女皇

噢命運  
(合唱)

噢命運，  
像月亮  
變幻無常，  
時而圓  
時而缺；  
可惡的生活  
渴望  
先苦  
後甜；  
貧賤  
與財勢  
都如冰雪融掉。

可怕而虛無的  
命運，  
急轉的命運巨輪，  
把逆境，  
與稍縱即逝的健康  
消失全無，  
悄悄地  
在暗黑裡  
把我擊倒；  
天降之災  
我赤着背  
步入邪惡。

福運  
和意志  
離我而去，  
情感  
和失敗，  
常在左右。  
此時此刻  
就撥響震動的弦  
刻不容緩；  
因命運  
把勇士擊倒，  
眾生同哭！

BLANZIFLOR ET HELENA

**Ave formosissima**  
(Chorus)

Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa.

FORTUNA IMPERATRIX MUNDI

**O Fortuna**  
(Chorus)

O fortuna!  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

BLANZIFLOR AND HELENA

**Hail to thee, most lovely**  
(Chorus)

Hail to thee, most lovely,  
most precious jewel,  
hail pride of virgins,  
most glorious virgin!  
Hail, light of the world,  
hail, rose of the world!  
Blanziflor and Helena,  
noble Venus, hail!

FORTUNE, EMPRESS OF THE WORLD

**O Fortune**  
(Chorus)

O fortune!  
Like the moon  
everchanging,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,  
making sport with our desires,  
causing power  
and poverty alike  
to melt like ice.

Dread destiny  
and empty fate,  
an ever turning wheel,  
who make adversity  
and fickle health  
alike turn to nothing,  
in the dark  
and secretly  
you work against me;  
how through your trickery  
my naked back  
is turned to you unarmed.

Good fortune  
and strength  
now are turned from me,  
Affection  
and defeat  
are always on duty.  
Come now,  
pluck the strings  
without delay;  
and since by fate  
the strong are overthrown,  
weep ye all with me.

# 衛承天 SEPTIME WEBRE

《布蘭詩歌》編舞及佈景設計  
Choreography and Set Design for *Carmina Burana*

PHOTO: Tony Brown



衛承天是國際著名芭蕾舞團總監、編舞家、教育家及倡導者。他先後出任華盛頓芭蕾舞團及美國新澤西普林斯頓美國劇目芭蕾舞團的藝術總監，並於2017年7月加入香港芭蕾舞團擔任藝術總監。他曾是美國華盛頓一基金會Halcyon的藝術總監，2018年6月於當地推出一個每年一度的國際創意藝術節。

衛承天在任華盛頓芭蕾舞團期間，推出了多個嶄新的藝術計劃，例如把美國偉大文學作品《大亨小傳》、海明威的《太陽照常升起》等搬演成長篇芭蕾舞劇的「美國體驗」系列。作為編舞家，衛承天的作品可見於全球各大芭蕾舞團；他亦經常參與劇場和歌劇製作。他為香港芭蕾舞團全新創作包括：以1960年代香港作背景的《羅密歐+茱麗葉》和以1920年代香港作背景的《胡桃夾子》，分別在2021年6月及2021年12月世界首演。衛承天更憑《胡桃夾子》贏得香港舞蹈年獎2022傑出編舞。

作為一位舞者，衛承天曾擔任多齣古典舞劇的主角及獨舞，並曾出演夏普、泰勒及肯寧漢等編舞家的當代作品。他曾任「舞蹈/美國」的董事局成員，也曾任瓦爾納、保加利亞、伊斯坦堡、開羅、紐約、首爾等地多個國際芭蕾舞比賽的評審。其作品更獲得多項榮譽、資助及獎項。

Septime Webre is an internationally recognised ballet director, choreographer, educator and advocate. He joined Hong Kong Ballet as its Artistic Director in July 2017 after several years as Artistic Director of The Washington Ballet in Washington DC, US and the American Repertory Ballet, Princeton, New Jersey, US. In addition, Webre has served as the Artistic Director of Halcyon, a Washington DC-based foundation, launching an annual international Festival for Creativity in Washington DC in June 2018.

During Webre's tenure at The Washington Ballet, he launched an array of artistic initiatives, including *The American Experience*, which developed great works of literature like *The Great Gatsby* and Hemingway's *The Sun Also Rises* into full-length ballets. As a choreographer, Webre's works appear in the repertoires of ballet companies globally, and he has worked frequently in theatre as well as opera. His new works for HKB, *Romeo + Juliet*, set in 1960s Hong Kong, and *The Nutcracker*, set in 1920s Hong Kong, world premiered in June 2021 and December 2021 respectively. The latter work also won him Outstanding Choreography at the 2022 Hong Kong Dance Awards.

As a dancer, Webre was featured in solo and principal roles from the classical repertoire as well as in contemporary works by choreographers such as Twyla Tharp, Paul Taylor and Merce Cunningham. He has served on the board of Dance/USA and on the juries of a number of international ballet competitions, including those in Varna, Bulgaria, Istanbul, Cape Town, New York and Seoul. Webre's work has received numerous honours, grants and awards.

# 胡頌威

## HU SONG WEI RICKY

《最後的歌》編舞及服裝設計

Choreography and Costume Design for *The Last Song*



胡頌威生於江西，於上海戲劇學院附屬舞蹈學校、新加坡拉薩爾新航藝術學院及香港演藝學院受訓，2008年加入香港芭蕾舞團擔任群舞員，2015年獲晉升為群舞領舞員，2019年成為駐團編舞家。

胡頌威的編舞作品繁多，由舞團演出的作品有《遺失的季節》(2022)、《情感與反應之間》選段(2019)、《聲·息》(2011)和《雙生》(2010)、與江上悠聯合編舞的有《魅》(2017)、《卡門》(2017)、《觸角》(2014)及《白色謊言》(2012)，以及伍宇烈編舞、與江上悠擔任聯合編舞的《新中國芭蕾——青蛙王子》(2013)。胡頌威其他編舞作品包括上海戲劇學院舞蹈學院委約創作作品《永生花》(2021)、獲為遼寧芭蕾舞團創作作品《惜緣》(2021)、上海歌劇院舞劇團委約創作作品《牆》(2019)、2018年獲上海歌舞團委約創作作品《瞬間》、獲中國上海國際藝術節2018邀請演出作品《Mirage | 無人之境》、獲為香港藝術節創作的《RUSH》(2013)和《盡情遊戲》(2012)、獲新加坡RDT現代舞團委約創作的《空格》(2013)，以及獲上海DLAB工作室邀請創作的《游走記憶》(2013)。

胡頌威創作的《永生花》獲得上海舞蹈新人新作優秀作品獎(2021)，胡頌威與江上悠攜手創作的《春之祭》(2019)榮獲2020年香港舞蹈年獎傑出編舞；而香港芭蕾舞團憑演繹二人合編的《波萊羅》(2015)勇奪2016年香港舞蹈年獎傑出群舞演出獎。他個人則於2012年榮獲香港藝術發展局頒發香港藝術發展藝術新秀獎(舞蹈)。

Born in Jiangxi, China, Hu Song Wei Ricky trained at Shanghai Dance School, LASALLE-SIA College of the Arts in Singapore and The Hong Kong Academy for Performing Arts. He joined Hong Kong Ballet as a Corps de Ballet member in 2008, was named Coryphée in 2015 and appointed Choreographer-in-Residence in 2019.

His choreographic works with HKB include *The Lost Season* (2022), excerpts from *Between the Emotion and the Response* (2019), *Voicing* (2011) and *Twins* (2010); with Yuh Egami, *Demons* (2017), *Carmen* (2017), *Horn* (2014) and *White Lies* (2012); *The Frog Prince—A Ballet Chinois* (2013) as Associate Choreographer to Yuri Ng with Egami. His other commissioned choreographic works include *Everlasting Flower* (2021) for College of Dance, Shanghai Theatre Academy, *The Eighth Story* (2021) for Liaoning Ballet, *The Wall* (2019) for Shanghai Opera House Dance Ensemble, *Skyfall* (2018) for Shanghai Dance Theatre, *Mirage* for China Shanghai International Arts Festival 2018, *Rush* (2013) and *Play with Abandon* (2012) for Hong Kong Arts Festival, *Blank Space* (2013) at the invitation of Re: Dance Theatre (RDT) in Singapore, and *Lost in Memory* (2013) for D. Lab Dance Shanghai.

Hu's *Everlasting Flower* (2021) won the Outstanding Award at the 6<sup>th</sup> Shanghai New Dancer and New Works Exhibitions, *The Rite of Spring* (2019), co-choreographed with Egami, won Outstanding Choreography at the 2020 Hong Kong Dance Awards, and HKB won Outstanding Ensemble Performance at the 2016 Hong Kong Dance Awards for Hu and Egami's *Bolero* (2015). He received the Award for Young Artist in Dance at the 2012 Hong Kong Arts Development Awards.

# 廖國敏

## LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang | CURATION: Cerine Lee



廖國敏現為香港管弦樂團（港樂）駐團指揮、澳門樂團首客席指揮兼藝術顧問及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO十場巡演等。其他合作樂團包括美國底特律交響樂團、法國國家電台管弦樂團、馬賽歌劇院樂團、韓國首爾愛樂樂團、俄羅斯國家交響樂團、莫斯科愛樂樂團、拉脫維亞國家交響樂團，以及日本NHK、廣島、東京都、京都交響樂團等。

廖國敏畢業於香港演藝學院，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。他為澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就；2021年獲選為香港十大傑出青年；2022年獲頒第16屆香港藝術發展獎之「藝術家年獎」（音樂）及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra (HK Phil), Principal Guest Conductor and Artistic Advisor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He recently completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang festival. Other orchestras with which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16<sup>th</sup> Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.



# 王敬 JING WANG

小提琴 Violin

PHOTO: Keith Hiro

加拿大籍小提琴家王敬，是當代多才多藝及活力充沛的小提琴家。六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士、比利時的廣播聯網) 選為「年度年輕獨奏家」。憑藉這個獎項，王敬得以灌錄個人首張專輯，演繹貝多芬、拉威爾、歌舒詠作品，於歐洲發行。

王敬以獨奏者身份隨各大樂團於歐洲及北美演出，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地管弦樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；亦在范斯克大師執棒下，與中國愛樂同台。曾合作的名指揮，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於渥太華的國家藝術中心及紐約林肯中心等各大演出場地，演出室樂及獨奏音樂會，獲得擊節讚賞。王敬亦是德薩斯州達拉斯室樂系列 Ensemble 75 的創辦人之一。

2013年王敬出任港樂的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼「Ex-Brodsky」，於1757年所製，由無名氏慷慨借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Jing was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. As a part of the award, Wang’s first CD album including works by Beethoven, Ravel and Gershwin was released in Europe.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. He has collaborated with renowned conductors including James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. Wang’s chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa, and Lincoln Center, received critical acclaim. He is one of the founding members of Ensemble75, a chamber music series based in Dallas.

Wang was Concertmaster for the Dallas Opera for three years before his appointment as Concertmaster with the HK Phil in 2013. He plays a 1757 G.B. Guadagnini “Ex-Brodsky” violin, loaned generously by an anonymous benefactor.





## 鮑力卓 RICHARD BAMPING

大提琴 Cello

PHOTO: Keith Hiro

鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品。他亦熱衷於室樂作品，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴，由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Guilini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.



## 邱芷芊 VIVIAN YAU

女高音 Soprano

PHOTO: David Noles

獲《亞斯本時報》譽為「輕盈、閃亮、銀鈴般的女高音，並擁有令人讚嘆的花腔」，香港女高音邱芷芊於2021年香港藝術節，出演由蘇黎世歌劇院與香港葉氏兒童合唱團共同委約、意大利作曲家華田朗尼創作的兒童歌劇《愛麗絲夢遊仙境》世界首演中的主角愛麗絲，並大獲好評。近年多次與香港小交響樂團合作，其他重要演出包括在亞斯本歌劇院的地中海藝術節目《塞維爾理髮師》中飾演羅西娜；以獨唱身份首度亮相於紐約卡奈基音樂廳，與塞西莉亞合唱團合作演出巴赫《聖誕神劇》；以及在香港電台聖誕校園音樂會中為韓德爾《彌賽亞》擔任女高音獨唱。其他曾經演出的歌劇角色包括《蝙蝠》的阿黛拉、《愛情靈藥》的阿迪娜及珍內塔、《卡普里特與蒙塔古家族》的茱麗葉、《蒂蕾西亞的乳房》的蒂蕾西亞、《塔默拉諾》的阿斯特里婭，以及《晚間》的瓦倫蒂娜。

邱芷芊經常與世界各地的作曲家合作，參與歌劇首演、聯篇歌曲新作等。她在第18屆紐約國際蕭邦好友音樂節中，為波蘭作曲家浦勒席《彌撒曲》的世界首演擔任女高音獨唱。2020年，她於加州西邊歌劇院的室內歌劇——黃琮《胡笳十八拍》——出演女主角蔡文姬，又製作了演唱克蘭姆《女妖》的音樂影片。

邱芷芊先後畢業於紐約茱莉亞學院及三藩市音樂學院，分別獲音樂學士及音樂碩士學位，2011年獲選為香港電台「我最喜愛的樂壇新秀」。

Hailed as “a light, silvery, bright soprano with impressive coloratura” (*The Aspen Times*), Hong Kong soprano Vivian Yau performed the title role in the world premiere of Pierangelo Valtinoni’s *Alice in Wonderland* at the 2021 Hong Kong Arts Festival, a production co-commissioned by the Zürich Opera House and Yip’s Children’s Choir. Yau has also been a repeat featured guest artist with the Hong Kong Sinfonietta. Some other highlights include Rosina in *The Barber of Seville* with the Aspen Opera Center and Mediterranean Opera Festival, her Carnegie Hall debut as a soloist in Bach’s *Christmas Oratorio* with the Cecilia Chorus of New York, and soprano soloist in Handel’s *Messiah* in RTHK’s annual Christmas Concert. Other operatic roles include Adele (*Die Fledermaus*), Adina (*L’Elisir d’Amore*), Giulietta (*I Capuleti e i Montecchi*), Tirésias (*Les Mamelles de Tirésias*), Asteria (*Tamerlano*), Giannetta (*L’Elisir d’Amore*) and Valentina Scarcella (*Later the Same Evening*).

Yau frequently collaborates with contemporary composers, having premiered operas, song cycles and other works by dozens of contemporary composers from all over the world. At the XVIII International Chopin & Friends Festival in New York, she was featured as soloist in Jakub Polaczyk’s mass *Missa Apuncta*. In 2020, she performed the lead role of Cai Wenji in Joan Huang’s solo chamber opera *Eighteen Melodies for Hujia* with West Edge Opera in California, and produced a music video for her performance of George Crumb’s *Apparition*.

Graduated from The Juilliard School and the San Francisco Conservatory of Music, she was voted “My Favourite Young Music Maker” on RTHK by public audience.



## 任勝之 REN SHENGZHI

男高音 Tenor

男高音任勝之為哈爾濱音樂學院教師，2020/21樂季入選蘇格蘭國家歌劇院的「年輕藝術家計劃」，2019/20樂季完成了英國國家歌劇中心「年輕藝術家計劃」。2017至19年在英國皇家音樂學院修讀歌劇高級文憑前，曾在上海音樂學院主修聲樂，並取得榮譽學士及榮譽碩士學位。

任氏曾贏得多個比賽獎項，包括：2019年意大利那不勒斯國際聲樂比賽第三名及觀眾大獎、2015年湖南省金鐘獎第一名、2009年江西省金鐘獎第一名、2010年香港國際歌劇大賽第一名，以及2006年澳門國際青年歌唱大賽第一名。

近年重要演出包括：紀念中英建交50週年慶祝活動、英國國家歌劇中心的午間獨唱會、倫敦美聲節音樂會，以及在中韓文化交流之夜作獨唱演出。曾出演的歌劇角色包括：《唐喬望尼》的唐奧塔維奧、《法斯塔夫》的芬頓、《愛情靈藥》的尼莫里諾、《女人心》的弗蘭度、《約蘭塔》的沃德蒙王、《卡門的悲劇》的唐荷西、《魔笛》的塔米諾王子、《弄臣》的包爾沙、《仙履奇緣》的王子，以及《波希米亞人》的魯道夫。2022年，任氏以獨唱家身份參與愛丁堡國際音樂節，並在蘇格蘭拉默爾音樂節中的「馬斯奈的特蕾莎」演出。

Ren Shengzhi is an opera singer and a singing teacher of the Harbin Conservatory of Music. A Scottish Opera Emerging Artist 2020/21, he completed the Young Artist Programme 2019/20 at National Opera Studio, London. Prior to obtaining the Advanced Diploma in Opera at Royal Academy of Music from 2017 to 2019, he was trained at the Shanghai Conservatory of Music, where he graduated with Bachelor's and Master's degrees with honours.

His competition awards include: Third Prize and Audience Award at the Neapolitan Masters Competition 2019, First Prizes at the Golden Bell Awards 2015 (Hunan) and 2009 (Jiangxi), First Prize at International Opera Competition 2010 (Hong Kong) and First Prize at the International Singing Contest for Young Singers 2006 (Macao).

Recent performance highlights include the celebration of the 50<sup>th</sup> anniversary of the establishment of diplomatic relations between China and the UK, lunchtime recitals of National Opera Studio in London, the London Bel Canto Festival Concert and the Korea-China Cultural Exchange Night. His opera appearances include Don Ottavio in *Don Giovanni*, Fenton in *Falstaff*, Nemorino in *L'Elisir d'Amore*, and Ferrando in *Così fan tutte* for Opera Highlights Online. His operatic engagements include Vaudémont of *Iolanta*, Don Jose of *La tragédie de Carmen*, Tamino of *The Magic Flute*, Borsa of *Rigoletto*, Prince of *Cinderella* and Rodolfo of *La bohème*. Ren was featured as soloist at the Edinburgh International Festival (2022), and performed the role of Armand De Clerval of "Thérèse by Massenet" in the Lammermuir Festival.



# 馬多 ELLIOT MADORE

男中音 Baritone

格林美得獎男中音，來自加拿大的馬多活躍於國際樂壇，經常與世界頂尖歌劇團及樂團合作。最近他首度亮相於羅馬歌劇院，參與由羅拔卡臣導演、加蒂指揮的巴蒂斯泰利新歌劇《凱撒大帝》的世界首演。馬多亦與日本小澤征爾音樂塾合作，並首度於《蝙蝠》中飾演法克博士。管弦樂演出包括與聖克魯斯交響樂團合作《布蘭詩歌》，由史道域指揮。

迄今在大都會歌劇院的重要演出包括新版《羅密歐與朱麗葉》的莫古修、《塞維爾理髮師》的費加羅、《波希米亞人》的蕭納、森姆斯的巴洛克集成歌劇《魔幻島》裡的萊桑德，以及《比利·巴德》的新人朋友。

馬多憑《西班牙時光》拉米諾一角和《孩子與魔術》裡的時鐘及貓先生，在格林德伯恩歌劇節首次亮相歐洲歌劇界，後來重返該歌劇節獻藝，飾演《唐喬望尼》主角。此外，他再度踏上荷蘭國家歌劇院舞台，參與亞當斯版《金色西部女孩》的歐洲首演，飾演拉蒙一角。

近年首次為曼尼托巴歌劇院製作的《塞維爾理髮師》飾演費加羅，以及為費城歌劇院、佛羅里達大歌劇院、聖路易斯歌劇院和鄧肯活音樂節的《唐喬望尼》擔任主角。

Grammy Award winning Canadian baritone Elliot Madore has established himself as an international artist in demand at the leading opera houses and orchestras of the world. Recently he made his house debut in the world premiere of Giorgio Battistelli's new opera *Julius Caesar* with Teatro dell'Opera di Roma, directed by Robert Carsen and conducted by Daniele Gatti. He also made his role debut as Dr Falke in *Die Fledermaus* with the Seiji Ozawa Music Academy in Japan. Orchestral work included *Carmina Burana* with Santa Cruz Symphony, conducted by Daniel Stewart.

Highlights of previous seasons at the Metropolitan Opera include performances of Mercutio in a new production of *Roméo et Juliette*, Figaro in *The Barber of Seville*, Schaunard in *La bohème*, as Lysander in Jeremy Sams' Baroque pasticcio *The Enchanted Island*, and Novice's Friend in *Billy Budd*. Madore made his European operatic debut at the Glyndebourne Festival singing Ramiro in *L'heure espagnole*, and Le chat and L'horloge comtoise in a new production of *L'enfant et les sortilèges*, and returned to the company later to sing the title role in *Don Giovanni*. He returned to Dutch National Opera for the European debut of John Adams' *Girls of the Golden West* as Ramón, in his role debut as Figaro in Manitoba Opera's production of *Il barbiere di Siviglia*, as the title role in *Don Giovanni* with Opera Philadelphia and Florida Grand Opera, Opera Theatre of Saint Louis, and with the Tanglewood Festival.



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PHOTO: Ka Lam

## 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、梵志登等大師指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。2020/21樂季成立合唱訓練計劃。



指揮家及男低音歌唱家黃日珩，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。他是2019年香港合唱指揮比賽冠軍及亞太青年合唱團大獎得主，並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。作為歌唱家及指揮家，他曾為不少作品擔任指揮兼男低音獨唱，包括韓德爾《彌賽亞》、馬勒第八交響曲、布拉姆斯《德意志安魂曲》，以及佛瑞、莫扎特、威爾第的《安魂曲》。黃日珩渾圓而柔和的音色為人稱道，他最近首度擔綱莫扎特《費加羅的婚禮》和唐尼采第《唐·帕斯夸雷》的男主角。

## HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (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 and Jaap van Zweden, amongst others. The Fellowship programme was launched in the 2020/21 Season.

### 黃日珩 APOLLO WONG

合唱團團長 Chorusmaster

Conductor and operatic bass-baritone Apollo Wong is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs. Winner of Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019, Apollo also won first place in the Palm Springs Opera Guild Vocal Competition and the Pasadena Opera Guild Vocal Scholarship. As a singer-conductor, Apollo has both conducted and sung bass solos in Handel's *Messiah*, Requiem by Fauré, Mozart and Verdi, Brahms' *Ein deutsches Requiem* and Mahler Symphony no. 8. Noted for his velvety timbre, Apollo has recently made his debut in the title roles of Mozart's *The Marriage of Figaro* and Donizetti's *Don Pasquale*.

**合唱團團長**

黃日珩

**合唱團經理**

朱芷慧

**女高音**

歐陽思棋  
鄭曉琪^  
鄭罡宜  
陳珮嫻  
蔡家賜  
周曉晴\*  
朱皓澄^  
霍沅琪^  
何沚箋^  
何嘉雯  
何麗雯  
劉淳欣  
劉傲山  
梁仲兒  
李國楓  
廖穎珊  
盧樂文  
吳珏琳  
單安妮  
彭梓瑜  
黃安恩^  
王琬琛^  
王樂欣  
楊雪筠

**女低音**

陳秋梅^  
陳麗詩  
陳沅淳^  
陳穎琳  
陳蕊心^  
張美湘^  
關學賢  
林永欣  
李詩敏  
梁淑嫻  
梁子瑛  
李黃楚蘭  
廖華玲^  
盧惠玉^  
羅何慧雲  
馬慧欣^  
麥珮盈  
魏曦藍  
譚樂誼  
譚詠嫻  
黃雅雯^  
王宛璣^  
胡蕙蘅^  
游惠嵐^

**CHORUSMASTER**

Apollo WONG

**CHORUS MANAGER**

Eleanor CHU

**SOPRANOS**

AU YEUNG See-kee  
Annie CHENG^  
Connie CHENG  
CHIN Pui-shan  
Brigitte CHOI  
Lora CHOW Hiu-ching\*  
Miranda CHU^  
Vivien FOK^  
Eunice HO^  
HO Ka-man  
Tracy HO Lai-man  
Sharen LAU  
Claudia LAU  
LEUNG Chung-yee  
Johnathan LI Kwok-fung  
LIU Wing-shan  
Jocasta LO Lokman  
Bonnie NG Kwok-lam  
Annie SIN  
Natalie TYRWHITT-DRAKE  
Jenna WONG^  
Kylie WONG^  
Sharon WONG Lok-yan  
Shirley YEUNG Shuet-kwan

**ALTOS**

Elizabeth CHAN^  
CHAN Lai-sze  
Olivia CHAN^  
Phoebe CHAN Wing-lam  
Summer CHAN^  
Maisie CHEUNG^  
Cynthia KWAN  
Vivian LAM Wing-yan  
Simone LEE  
Rita LEUNG  
LEUNG Tsz-ying  
Nancy LI  
Valerie LIAUW^  
Sandra LO^  
Vivien LOWE  
Lorraine MA^  
Joyce MAK Pui-ying  
Jasmine NGAI Hei-lam  
Loritta TAM Lok-yee  
Winnie TAM  
Fate WONG^  
Rufina WONG^  
Rebecca WU^  
Carmen YAU^

**男高音**

姜鴻均\*  
江章程^  
郭文豪  
黎邀行\*  
劉品聰^  
梁祖蔭^  
梁明謙^  
廖梓丞  
羅章  
吳智明  
顏嘉樂^  
蘇子諤  
鄧志豪^  
曾旭暉^  
黃頌輝  
王詠國  
黃子衡^

**男低音**

陳舜鴻^  
陳柱焜\*  
韓元聲  
李灝仁^  
李日昇  
盧卓健  
盧璟新^  
馬肇麟  
薛廣恩^  
沈博文\*  
曹永浩  
許德  
黃敬澤  
英又旻^  
虞有成  
余思慤

**TENORS**

Matthew KEUNG\*  
Edwin KONG^  
KWOK Man-ho  
Rover LAI Ngo-hang\*  
Peter LAU^  
Kris LEUNG^  
Mike LEUNG^  
LIU Tsz-shing  
John LOWE  
Aaron NG Chi-ming  
Henry NGAN^  
SO Tsz-ngok  
Justin TANG^  
Wilson TSANG^  
WONG Chung-fai  
Keith WONG Wing-kwok  
Thomas WONG^

**BASSES**

Andrew CHAN^  
CHAN Chu-kwan\*  
Vincent HON  
Jason LI^  
LI Yat-sing  
LO Cheuk-kin  
Kingson LO^  
Anshel MA  
Samuel SEET^  
SHUM Pok-man\*  
TSO Wing-ho  
Hugh TYRWHITT-DRAKE  
WONG King-chak  
Alvin YING^  
David YU Yau-sheng  
YUE Si-jun

\* 香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow

^ 客席團員 Guest Singer



## 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。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。

「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，並獲譽為「小小音樂親善大使」和「世界最傑出兒童合唱團之一」。「香兒」亦多次與香港管弦樂團合作，包括2006年及2010年的馬勒系列音樂會、2013年參與由馬捷爾大師指揮的「戰爭安魂曲」音樂會、2014年及2016年在港樂音樂總監梵志登帶領下演出《馬太受難曲》及馬勒第三交響曲。

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，以及多場慶祝香港回歸的週年活動。

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年憑此獲第十四屆香港藝術發展獎「藝術推廣獎」。2021年舉辦的大型原創粵語音樂劇《歌王之王》獲選為香港電台「2021十大樂聞」。

## 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 is now the biggest choir in the world with over 5,000 members and has grown into a diversified arts organisation for children.

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 gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC has frequently collaborated with the HK Phil, including the Mahler's series concerts in 2006 and 2010; *War Requiem* concert under the baton of Maestro Lorin Maazel in 2013; the *St Matthew Passion* concert and Mahler's *Mighty Third* concert conducted by its Music Director, Jaap van Zweden in 2014 and 2016 respectively.

As the children's choir that best represents Hong Kong, 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, and various performances to commemorate the anniversary of Hong Kong's reunification with China.

In 2019, HKCC presented "Asia Pacific Choral Summit 2019 in Hong Kong" and "Hong Kong Choral Conducting Competition" to celebrate the 50<sup>th</sup> Anniversary of the Choir, and garnered "Award for Arts Promotion" at the 14<sup>th</sup> Hong Kong Arts Development Awards in 2020. The Grand Original Musical in Cantonese *King of Singers* produced by HKCC in 2021 is selected as one of the Top 10 Music Headlines 2021 by RTHK as well.



**音樂總監  
兼首席指揮**  
霍嘉敏

**MUSIC DIRECTOR/  
PRINCIPAL CONDUCTOR**  
Kathy FOK

**合唱指導**  
黃日珩

**CHORUSMASTER**  
Apollo WONG

**導師**  
陳珮琦

**TUTOR**  
Peggie CHAN

**團員名單**

**MEMBER LIST**

陳苟錡  
陳芷穎  
陳靜怡  
陳衍霖  
陳樂芯  
陳珮珈  
陳珮瑜  
陳思穎  
陳穎昕  
鄭樂禧  
張樂昕  
周卓穎  
周永之  
方卓爾  
方皓澄  
何婉嘉  
簡弘禮  
谷文蒂  
林澔江  
林卓彥  
劉焯朗  
李學宜  
李安翹  
李暉澄  
李逸翹  
劉展鴻

Karie CHAN Cheuk-ki  
CHAN Chi-wing  
CHAN Ching-yi  
CHAN Hin-lam  
CHAN Lok-sum  
CHAN Pui-ga  
Bernice CHAN Pui-yu  
CHAN Sze-wing  
CHAN Wing-yan  
CHENG Lok-hey  
Michelle CHEUNG Lok-yan  
CHOW Cheuk-wing  
Joseph CHOW Wing-chi  
Ada FANG  
FONG Ho-ching  
HO Yuen-ka  
Alvin KAN Wang-lai  
Azaria KUK Man-dai  
Cyrus LAM Ho-kong  
Darren LAM  
LAU Cheuk-long  
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Jeannie LEE On-kiu  
Vinchy LEE Wai-ching  
LEE Yat-kiu  
LIU Zhanhong

駱思嵐  
呂巧晴  
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伍珞頤  
吳悅寧  
潘棕朗  
潘嘉晴  
蘇巧柔  
蘇巧桐  
蘇紀婷  
孫穎芝  
曾樂晴  
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徐薇淇  
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LOK Sze-laam  
LUI Hau-ching  
Elizabeth MAO  
NG Lok-yee  
Zoe NG Yuet-ning  
Samuel POON Chung-long  
Chloe PUN Ka-ching  
SHO Hau-yau  
SO Hau-tung  
SO Kei-ting  
Serena SUN Wing-chi  
TSANG Lok-ching  
TSOI Cheuk-yu  
TSOI Shun-ying  
TSUI Yik-tung  
Nathalie WONG  
WONG Sin-hang  
WONG Tin-ue  
WONG Tsz-ching  
XUE Mingnam  
YIP Son-yat  
Natalie ZEE Weiqi  
ZHOU King-lp



## 莊惠玲 JOANNE CHONG

《最後的歌》執行服裝設計  
Associate Costume Designer for *The Last Song*

莊惠玲是資深的服裝製作及管理人員。自小喜愛美術、書法及設計，莊氏畢業於香港演藝學院，現為香港芭蕾舞團服裝部總監。曾參與作品包括中國舞劇《風雲》、《自梳女》，音樂劇《城寨風情》，話劇《仲夏夜之夢》、《阿拉丁》，歌劇《蝴蝶夫人》、芭蕾舞劇《蘇絲黃》、《羅密歐與朱麗葉》、《風雲群英會》、《愛麗斯夢遊仙境》、《大亨小傳》及《胡桃夾子》等。

A veteran in costume and wardrobe management, Joanne Chong has been passionate about fine arts, calligraphy and design from a young age. She graduated from The Hong Kong Academy for Performing Arts and is currently the Director of Wardrobe at Hong Kong Ballet. Her career highlights include dance dramas *Storm Clouds* and *Suppressed Romance*; the musical *Tales of the Walled City*; theatrical dramas *A Mid-Summer's Night Dream* and *Aladdin*; opera *Madama Butterfly*; and ballet productions *Suzie Wong*, *Romeo and Juliet*, *Spartacus*, *ALICE (in wonderland)*, *The Great Gatsby* and *The Nutcracker*.



## 邵偉敏 SIU WAI MAN

《最後的歌》佈景設計  
Set Design for *The Last Song*

邵偉敏畢業於香港演藝學院，主修舞台及服裝設計，獲一級榮譽藝術學士學位。近期作品包括風車草劇團《回憶的香港2022》，《隔離童話集》，英皇娛樂《最後禮物》及城市當代舞蹈團《甩隙咗》。

邵偉敏曾為香港芭蕾舞團設計作品有《卡門》(2017)和《波萊羅》(2015)；她曾四度榮獲香港舞台劇獎「最佳舞台設計」。

Also known as Siujiou, Siu Wai Man graduated from The Hong Kong Academy for Performing Arts and received a Bachelor's degree in Theatre and Film Design (First Honour). Her recent works include *Never Ending Hong Kong 2022*, *Bye Bye Your Tale* by WindMill Grass Theatre, *One Last Gift* by EEG Emperor Entertainment Group and *Luck-Qucaka* by City Contemporary Dance Company.

Siu designed *Carmen* (2017) and *Bolero* (2015) for Hong Kong Ballet. She was four times awarded the Best Stage Design of the Hong Kong Drama Awards.



麥國輝

MAK KWOK FAI

《最後的歌》及《布蘭詩歌》燈光設計

Lighting Design for *The Last Song* and *Carmina Burana*

麥國輝為香港演藝學院畢業生，主修舞台燈光，2007年以優異成績考獲澳洲昆士蘭科技大學碩士學位。2000-2018年間回母校任教，多年來和各地商業及文化演藝單位合作，並參與商場、商廈和表演場地燈光系統設計和顧問工作。憑香港芭蕾舞團《神人暢》和《春之祭》分別入圍2017和2020年香港舞蹈年獎「最佳視覺效果」。近作有香港藝術節《混序維度》、《盧巧音時間綫音樂會》和進念二十面體《Soundscape 魔笛》。

Mak Kwok Fai earned his Bachelors of Fine Arts in Theatre Lighting at The Academy for Performing Arts (HKAPA) and pursued his Masters with Merit from Queensland University of Technology in 2007. He returned to his alma mater and lectured in Theatre Lighting at HKAPA between 2000 and 2018. His professionalism spans into collaborations with various performance units worldwide, in addition to lighting system design and consultancy for venues across commercial and cultural sectors. Mak's creative synergy was recognised by the Hong Kong Dance Awards, where his work in *Shenren Chang* (Harmony Between Gods and Men) and *The Rite of Spring* with Hong Kong Ballet were nominated for Outstanding Visual Design in 2017 and 2020 respectively. His recent work includes *Shuffle Dimensions* in Hong Kong Arts Festival 2022, Candy Lo Timeline Concert and Zuni Icosahedron's *Soundscape Magic Flute*.



## 莉茲·凡達爾 LIZ VANDAL

《布蘭詩歌》服裝設計  
Costume Design for *Carmina Burana*

PHOTO: Stephane Caron

莉茲·凡達爾1988年自學成為時裝設計師，並以她獨有的設計打入舞蹈、馬戲、電影及不同盛事。她曾與舒娜、吉利斯、巴黎歌劇院芭蕾舞團、香港芭蕾舞團等世界各地的舞團和編舞家合作。她曾為太陽劇團的《OVO》、《Viaggio》、《Sonor》、《COSMOS》及《EXCENTICKS》設計華麗的服飾，又為2015年歐洲運動會閉幕禮設計達三千多套服裝。20年來，她一直與藝術總監衛承天合作，創作出堪薩斯城芭蕾舞團《綠野仙蹤》、《小飛俠》及香港芭蕾舞團《愛麗絲夢遊仙境》。凡達爾曾獲2019香港舞蹈年獎最佳服裝設計，並曾獲貝諾瓦芭蕾舞大獎提名。

Liz Vandal started her career as a self-taught fashion designer in 1988, bringing her originality to dance, circus, films and mega-events and collaborating with choreographers and dance companies around the world like Marie Chouinard, Margie Gillis, Paris Opera Ballet and Hong Kong Ballet. Notably, Vandal designed flamboyant costumes for Cirque du Soleil's productions of *OVO*, *Viaggio*, *Sonor*, *Cosmos* and *Excenticks* and created 3,000 costumes for the closing ceremony of the Baku 2015 European Games in Azerbaijan. Her on-going 20-year collaboration with Artistic Director Septime Webre continues to unfold with *The Wizard of Oz* (Kansas City Ballet), *Peter Pan* and *ALICE (in wonderland)* (Hong Kong Ballet). Vandal won Best Costume Design at the 2019 Hong Kong Dance Awards and was also nominated at Benois de la Danse.

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CONDUCTOR

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鮑雅蓮娜 小提琴  
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21&22  
OCT  
2022

R. STRAUSS *Festliches Präludium*  
KORNGOLD *Violin Concerto*  
R. STRAUSS *An Alpine Symphony* (with images by Tobias Melle)\*

李察·史特勞斯《節日序曲》  
康高特 小提琴協奏曲  
李察·史特勞斯《阿爾卑斯交響曲》(配上麥利影像)

\*部分座位主視線視線可能受限,詳情請參閱售票時提供的座位表  
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## 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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年港樂贏得著名《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

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。余隆為首席客席指揮，廖國敏則最近獲任為駐團指揮。在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高。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，並由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。港樂將於2022年11月推出馬勒第十交響曲（門德爾伯格演出版本）

## The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia's foremost classical orchestras. 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 won the prestigious 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 Season. Yu Long is Principal Guest Conductor; Lio Kuokman was recently appointed Resident Conductor. Under the dynamic leadership of Maestro Jaap van Zweden, the HK Phil has attained new heights of artistic excellence. 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. Upcoming recording project include Mahler's Symphony no. 10 (performing version by Willem Mengelberg) and Shostakovich's Symphony no. 10, which will be released in November 2022 (Naxos).





PHOTO: Cheung Wai-lok

與蕭斯達高維契第十交響曲的灌錄專輯，由拿索斯發行。

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。

近年和港樂合作的指揮家和演奏家包括：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、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除委約新作，更灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片（拿索斯發行）。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。

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

Following on from the success of the European tour, 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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, 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 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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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap VAN ZWEDEN, SBS

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
YU Long

## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
LIO Kuokman, JP

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing WANG  
Concertmaster

梁建楓  
樂團第一副主席  
LEUNG Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副主席  
Anders HUI  
Second Associate  
Concertmaster

王亮  
樂團第二副主席  
WANG Liang  
Second Associate  
Concertmaster

朱蓓  
樂團第三副主席  
Bei DE GAULLE  
Third Associate  
Concertmaster



艾瑾  
AI Jin

把文晶  
BA Wenjing

程立  
CHENG Li

桂麗  
GUI Li



李智勝  
LI Zhisheng

劉芳希  
LIU Fangxi

毛華  
MAO Hua

梅麗芷  
Rachael MELLADO



徐姮  
XU Heng

張希  
ZHANG Xi

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
ZHAO Yingna



■余思傑  
Domas JUŠKYS



▲梁文瑄  
Leslie RYANG MoonSun



方潔  
FANG Jie



何珈樑  
Gallant HO Ka-leung



劉博軒  
LIU Boxuan



冒異國  
MAO Yiguo



華嘉蓮  
Katrina RAFFERTY



韋鈴木美矢香  
Miyaka SUZUKI



田中知子  
Tomoko TANAKA



黃嘉怡  
Christine WONG



周騰飛  
ZHOU Tengfei



賈舒晨  
JIA Shuchen



李祈  
Li Chi

●樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 中提琴 VIOLAS



●凌顯祐  
Andrew LING



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori WILSON



蔡書麟  
Chris CHOI



崔宏偉  
CUI Hongwei



付水淼  
FU Shuimiao



洪依凡  
Ethan HEATH



黎明  
Li Ming



林慕華  
Damara LOMDARIDZE



羅舜詩  
Alice ROSEN



孫斌  
SUN Bin



張殊影  
ZHANG Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard BAMPING



■方曉牧  
FANG Xiaomu



▲林穎  
Dora LAM



陳屹洲  
CHAN Ngat-chau



陳怡君  
CHEN Yi-chun



霍添  
Timothy FRANK



關統安  
Anna KWAN Ton-an



宋泰美  
Tae-mi SONG



宋亞林  
Yalin SONG

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 低音大提琴 DOUBLE BASSES



●林達僑  
George LOMDARIDZE



◆姜馨來  
JIANG Xinlai



張沛姬  
CHANG Pei-heng



馮榕  
FENG Rong



費利亞  
Samuel FERRER



林傑飛  
Jeffrey LEHMBERG



鮑爾菲  
Philip POWELL



范戴克  
Jonathan VAN DYKE

## 長笛 FLUTES



●史德琳  
Megan STERLING



■盧韋歐  
Olivier NOWAK



浦翹飛\*  
Josep PORTELLA ORFILA\*

## 雙簧管 OBOES



●韋爾遜  
Michael WILSON



■王譽博  
WANG Yu-Po



金勞思  
Marrie Rose KIM

## 單簧管 CLARINETS



●史安祖  
Andrew SIMON



■史家翰  
John SCHERTLE



劉蔚  
LAU Wai

## 巴松管 BASSOONS



●莫班文  
Benjamin MOERMOND



■陳劭桐  
Toby CHAN



◆李浩山  
Vance LEE

## 短笛 PICCOLO



施家蓮  
Linda STUCKEY

## 英國管 COR ANGLAIS



關尚峰  
KWAN Sheung-fung

## 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo IOSCO

## 低音巴松管 CONTRABASSOON



崔祖斯  
Adam TREVERTON JONES

## 圓號 HORNS



●江蘭  
JIANG Lin



■柏如瑟  
Russell BONIFEĐE



▲周智仲  
CHOW Chi-chung



托多爾  
Todor POPSTOYANOV



李少霖  
Homer LEE



麥迪拿  
Jorge MEDINA

## 小號 TRUMPETS



●巴力助  
Nitiphum  
BAMRUNGBANTHUM



■莫思卓  
Christopher MOYSE



華達德  
Douglas WATERSTON



施樂百  
Robert SMITH

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

\*短期合約  
Short-term Contract

## 長號 TROMBONES



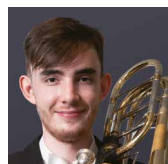
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Christian GOLDSMITH



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Kevin THOMPSON



區雅隆  
Aaron ALBERT

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
Paul LUXENBERG

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思  
James BOZDOS



●白亞斯  
Aziz D. BARNARD  
LUCE



梁偉華  
Raymond LEUNG  
Wai-wa



胡淑微  
Sophia WOO Shuk-fai

## 鍵盤 KEYBOARD



●嚴翠珠\*  
Linda YIM\*

## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS

小提琴：沈庭嘉  
Violin: Vivian SHEN Ting-chia

單簧管：溫子俊  
Clarinet: Ryan WAN Tsz-chun

中提琴：姚詠瑜  
Viola: Winnie YIU Wing-yue

巴松管：陳敬熙  
Bassoon: Fox CHAN King-hei

大提琴：梁卓恩  
Cello: Vincent LEUNG Cheuk-yan

小號：陳健勝  
Trumpet: Kinson CHAN

長笛：許嘉晴  
Flute: Alice HUI Ka-ching

長號：趙漢權  
Trombone: Jimmy CHIU Hon-kuen

雙簧管：區可怡  
Oboe: Holly AO Ho-l

敲擊樂器：陳梓浩  
Percussion: Samuel CHAN

## 特約樂手 FREELANCE PLAYERS

小提琴：張文蕊、羅莎莉\*、  
李俊霖、鄭陽  
Violin: Kitty CHEUNG, Sally LAW\*,  
James LI and ZHENG Yang

中提琴：楊善衡  
Viola: Andy YEUNG

大提琴：洪東尼  
Cello: Antonio ROIG

長笛：黃竣琛  
Flute: WONG Chun-sum

敲擊樂器：鄭美君、鄺敏蔚、雲維華  
Percussion: CHENG Mei-kwan,  
Eugene KWONG and WAN Wai-wah

鋼琴：黃思遠  
Piano: WONG Sze-yuen

銅片琴：張頌欣  
Celesta: Ronald CHEUNG

\*承蒙香港小交響樂團允許參與演出  
With kind permission from  
Hong Kong Sinfonietta

# S U P P O R T O

## 支持舞團未來發展

## WHY Do We Need Your Support?

### 為何需要您的捐助?

As ticket sales and government funding only partially cover our expenditures, Hong Kong Ballet, a registered charity, depends on grants and generous donations from individuals and companies to reach our artistic goals.

For 2022/23, we need to raise over HK\$8 million to support our productions, tours, community projects and more. Your gift is critical to our success!

單靠票房收入及政府資助，其實未能完全應付所有製作及推廣高質素芭蕾舞節目的營運開支，香港芭蕾舞團作為一個註冊的慈善團體，有賴您們的慷慨捐款及企業贊助才能成就芭蕾藝術的最高理想。

2022/23財政年度，我們仍須籌募超過港幣八百萬元，以支持製作、巡演、社區項目及更多計劃。您的財政支持攸關重要！



## SUPPORT US

### 支持我們



Enquiry 查詢

(852) 2105 9746 | [development@hkballet.com](mailto:development@hkballet.com)



# U R F U T U R E

## HOW You Can Support Us? 怎樣支持?

Here are ways you can join our family of supporters:  
要成為支持者的一份子，有以下方法：

### ACCESSIBILITY FUND 共融基金

Delivers transformative experiences to underserved communities through ballet performances, education programmes and outreach activities.

為弱勢社群提供啟迪人生的芭蕾舞表演及教育外展活動。

### STUDENT TICKET FUND 學生票資助基金

Encourages and nurtures future ballet audiences by subsidising more than HK\$1.8 million of half-priced tickets for over 9,000 full-time students annually. 每年補貼超過港幣一百八十萬，為逾九千名全日制學生提供半價門票優惠，培育未來芭蕾舞觀眾。

### DANCERS' SPONSORSHIP FUND 舞蹈員贊助基金

Provides comprehensive training and wellbeing support for Hong Kong's leading ballet dancers.

為香港頂尖芭蕾舞舞蹈員提供培訓、改善生活質素及加強各方面的支援。

### DEVELOPMENT FUND 藝術發展基金

Expands our dynamic repertoire with innovative new works and grows our international presence through touring.

委約新作拓闊舞團演出劇目並以巡迴演出提升國際聲譽。

### CLUB HONG KONG BALLET 芭蕾舞尚會

Offers business leaders innovative opportunities to creatively entertain clients and reward staff while supporting one of Asia's premier performing arts organisations.

以創意文化節目招待尊貴客戶及獎勵員工，同時支持全亞洲最優秀之一的表演藝術機構持續發展。

### CORPORATE SPONSORSHIP 企業贊助

From ballet productions to gala events, see how sponsorship makes a measurable difference in business success.

由贊助芭蕾舞製作，以至舉辦大型盛會，支持香港芭蕾舞團是企業的上佳文化投資，令業務更上一層樓。

## DOUBLE the impact of your contribution! 您的支持，我們雙倍受惠!

Every dollar of your contribution this season will be doubled by the Hong Kong SAR Government's **Art Development Matching Grants Scheme**. Your magnified support will bring new energy to the growth of ballet in our community!

透過香港特區政府的**藝術發展配對資助計劃**，今季您的捐款將即時倍增，而您的支持亦會為舞團發展帶來新動力！





## 香港芭蕾舞團 HONG KONG BALLET

香港芭蕾舞團（舞團）是亞洲最優秀的芭蕾舞團之一，以展現香港獨有魅力躋身國際舞壇，聲譽與日俱增。舞團自1979年以來不斷演變，現已發展成為一個朝氣蓬勃的藝術團體，擁有豐富的劇目及具前瞻性的社區拓展計劃，精益求精。衛承天先生於2017年7月起擔任舞團的藝術總監。

舞團擁有接近50位來自世界不同地方的精英，包括來自香港、中國內地、亞洲地區、澳洲、新西蘭、歐洲和北美等地，近年贏得海內外各方支持和肯定。舞團劇目涵蓋多齣重製的古典瑰寶、巴蘭欽的新古典傑作、特別為舞團編創的長篇

One of Asia's premier ballet companies, **HONG KONG BALLET** (HKB) is internationally recognised as a world-class institution which represents Hong Kong's unique character. Since its inception in 1979, HKB has evolved into a vibrant performing arts organisation with a dynamic repertoire, forward-thinking community engagement initiatives and an emphasis on excellence. Septime Webre joined HKB as its Artistic Director in July 2017.

With nearly 50 dancers from all over the globe – Hong Kong, Mainland China and other parts of Asia, Australia, New Zealand, Europe and throughout North America – HKB has won recognition both regionally and internationally. HKB's repertoire includes celebrated re-stagings of the classics, neo-classical masterworks by George Balanchine, original full-lengths created for HKB and an award-winning series of ballets for young audiences. In addition, HKB performs works by some of today's most sought-after





PHOTO: Worldwide Dancer Project

芭蕾舞，以及屢獲殊榮的青少年系列製作。舞團亦不時出現今舞壇星級編舞家如羅曼斯基、惠爾頓、麥葛萊格、佩克、季利安、杜亞陶及奧喬亞等的作品，以及舞團駐團編舞家胡頌威、江上悠及其他香港新晉編舞家的新作。

舞團曾踏足11個國家，進行近50次巡迴演出，到訪地方包括歐洲、中國內地及美國(雅各之枕舞蹈節、紐約喬伊斯劇院及享負盛名的秋季舞蹈藝術節)。除本地及海外的舞台演出外，舞團亦全力推行全港性的社區項目，務求將芭蕾舞藝術帶給所有普羅大眾。「港芭@家」網上頻道自2020年首播以來已推出超過100齣以芭蕾舞為主題的影片，累積逾200萬觀看次數，連繫世界各地的芭蕾舞愛好者。

choreographers, including Alexei Ratmansky, Christopher Wheeldon, Wayne McGregor, Justin Peck, Jiří Kylian, Nacho Duato, Annabelle Lopez Ochoa as well as dynamic new works by HKB's Choreographer-in-Residence Hu Song Wei Ricky, Yuh Egami, as well as numerous emerging Hong Kong choreographers.

With almost 50 tours to 11 countries, HKB most recently toured throughout Europe, Mainland China and the US, at Jacob's Pillow Dance Festival and in New York at the Joyce Theatre and the renowned Fall for Dance Festival. In addition to its performances on stage at home and abroad, HKB maintains a full schedule of community engagement initiatives throughout Hong Kong to ensure the art of ballet is accessible to all. Since its debut in 2020, the HKBALLET@HOME online channel has garnered over 2 million views, connecting with ballet lovers across the globe.

# 香港芭蕾舞團 HONG KONG BALLET



## 魏巍 WEI Wei

2013年起為首席舞蹈員  
Principal Dancer since 2013

首席性格舞蹈員  
Principal Character Dancer

副舞團導師  
Associate Ballet Master

2003 年加入 | Joined 2003  
中國遼寧出生 Born Liaoning, China



## 葉飛飛 YE Feifei

2016年起為首席舞蹈員  
Principal Dancer since 2016

2016 年加入 | Joined 2016  
中國遼寧出生 Born Liaoning, China



## 成萱 XUAN CHENG

2022年起為首席舞蹈員  
Principal Dancer since 2022

首席舞蹈員 Principal Dancer  
舞團導師 Ballet Mistress

2022 年加入 | Joined 2022  
中國湖南出生 Born Hunan, China



**謝茜嘉·貝露 Jessica BURROWS**

獨舞員 Soloist

2019 年加入 | Joined 2019  
加拿大斯多夫維爾出生 Born Stouffville, Canada



**金恩實 KIM Eunsil**

獨舞員 Soloist

2019 年加入 | Joined 2019  
韓國首爾出生 Born Seoul, South Korea



**汪慶欣 WANG Qingxin**

獨舞員 Soloist

2013 年加入 | Joined 2013  
中國吉林出生 Born Jilin, China



**楊睿琦 YANG Ruiqi**

獨舞員 Soloist

2016 年加入 | Joined 2016  
中國哈爾濱出生  
Born Harbin, China



**高歌 GAO Ge**

獨舞員 Soloist

2012 年加入 | Joined 2012  
中國遼寧出生  
Born Liaoning, China



**葛培治 Garry CORPUZ**

獨舞員 Soloist

2017 年加入 | Joined 2017  
菲律賓新怡詩夏出生  
Born Nueva Ecija, Philippines



**高野陽年 Yonen TAKANO**

獨舞員 Soloist

2021 年加入 | Joined 2021  
日本奈良出生 Born Nara, Japan



**尊尼芬·斯納 Jonathan SPIGNER**

獨舞員 Soloist

普拉提教練 Pilates Instructor

2010 年加入 | Joined 2010  
美國南卡羅來納州出生  
Born South Carolina, US



**葉亞歷 Alexander YAP**

獨舞員 Soloist

2022 年加入 | Joined 2022  
英國倫敦出生 Born London, UK

梁詠珊小姐藝術家  
Miss Wendy Leung Wing Shan Artist



**郭艾弼 Albert GORDON**

獨舞員 Soloist

2020 年加入 | Joined 2020  
英國倫敦出生 Born London, UK



**澤井玲奈 Reina SAWAI**

群舞領舞員 Coryphée

2019 年加入 | Joined 2019  
新西蘭威靈頓出生  
Born Wellington, New Zealand



**卡諾意 Luis CABRERA**

群舞領舞員 Coryphée

2015 年加入 | Joined 2015  
菲律賓馬里基納出生  
Born Marikina, Philippines



**酒井那奈 Nana SAKAI**

群舞領舞員 Coryphée

2016 年加入 | Joined 2016  
日本奈良出生 Born Nara, Japan



**余爾頓 Henry SELDON**

群舞領舞員 Coryphée

2017 年加入 | Joined 2017  
新西蘭基督城出生  
Born Christchurch, New Zealand



**黎珮琪 LAI Pui Ki Peggy**

群舞領舞員 Coryphée

2012 年加入 | Joined 2012  
中國香港出生  
Born Hong Kong, China



**梁晉朗 LEUNG Chunlong**

群舞領舞員 Coryphée

2011 年加入 | Joined 2011  
中國香港出生  
Born Hong Kong, China



---

**王子 WANG Zi**

群舞領舞員 Coryphée

2019 年加入 | Joined 2019  
中國深圳出生  
Born Shenzhen, China



---

**張雪寧 ZHANG Xuening**

群舞領舞員 Coryphée

2015 年加入 | Joined 2015  
中國遼寧出生  
Born Liaoning, China



---

**林昌沅 LIN Chang-yuan Kyle**

群舞領舞員 Coryphée

2017 年加入 | Joined 2017  
中國台灣出生  
Born Taiwan, China



---

**關剛多 Gouta Seki**

群舞員 Corps de Ballet

2020 年加入 | Joined 2020  
日本茨城縣出生 Born Ibaraki, Japan



---

**梁秀朗 Leung Saulong**

群舞員 Corps de Ballet

2015 年加入 | Joined 2015  
中國香港出生 Born Hong Kong, China



---

**江口健仁 Kent Eguchi**

群舞員 Corps de Ballet

2020 年加入 | Joined 2020  
日本東京出生 Born Tokyo, Japan



**許慎恬 XU Shentian**

群舞員 Corps de Ballet

2019 年加入 | Joined 2019  
中國廣東出生  
Born Guangdong, China



**陳尚然 Jeremy CHAN**

群舞員 Corps de Ballet

2020 年加入 | Joined 2020  
中國香港出生 Born Hong Kong, China



**朱嘉盈 ZHU Jiaying**

群舞員 Corps de Ballet

2019 年加入 | Joined 2019  
中國遼寧出生  
Born Liaoning, China



**神崎開 Kai KANZAKI**

群舞員 Corps de Ballet

2021 年加入 | Joined 2021  
日本東京出生  
Born Tokyo, Japan



**馮競儀 FENG Jingyi**

群舞員 Corps de Ballet

2021 年加入 | Joined 2021  
中國陝西出生  
Born Shaanxi, China



**韋德瑤佳豪 Ethan Jiahao CHUDNOW**

群舞員 Corps de Ballet

2019 年加入 | Joined 2019  
美國加州納帕出生  
Born Napa, California, US



**萩本理王 Rio HAGIMOTO**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022

日本大阪市出生

Born Osaka, Japan



**班納特 Ashleigh BENNETT**

群舞員 Corps de Ballet

2018 年加入 | Joined 2018

澳洲悉尼出生 Born Sydney, Australia

Born Sydney, Australia



**金高博 JIN Gaobo**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022

中國浙江出生

Born Zhejiang, China



**梁思齊 LEUNG Sze Chai Cindy**

群舞員 Corps de Ballet

2018 年加入 | Joined 2018

中國香港出生 Born Hong Kong, China



**山口黎 Rei YAMAGUCHI**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022

日本北海道出生

Born Hokkaido, Japan



**王玥 WANG Yueh Erica**

群舞員 Corps de Ballet

2017 年加入 | Joined 2017

中國台灣出生 Born Taiwan, China





---

**官蘭 Abigail GRANLUND**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
美國德州出生  
Born Texas, US



---

**賴鵬翔 LAI Pengxiang**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
中國四川出生  
Born Sichuan, China



---

**木下乃泉 Noi KINOSHITA**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
日本三重縣出生  
Born Mie, Japan



---

**詹巴素 Basil JAMES**

群舞員 Corps de Ballet

2021 年加入 | Joined 2021  
英國韋林花園市出生  
Born Welwyn Garden City, UK



---

**鄭熹琳 CHENG Hei Lam Michelle**

群舞員 Corps de Ballet

2017 年加入 | Joined 2017  
中國香港出生 Born Hong Kong, China



---

**簡家傑 KAN Ka Kit Jordan**

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2017 年加入 | Joined 2017  
中國澳門出生 Born Macao, China



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群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
中國遼寧出生  
Born Liaoning, China



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群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
中國山東出生  
Born Shandong, China



**姚貞媛 YAO Zhenyuan**

群舞員 Corps de Ballet

2022 年加入 | Joined 2022  
中國河南出生  
Born Henan, China



**袁霽忻 YUEN Ao Xin Hennes**

群舞員 Corps de Ballet

2019 年加入 | Joined 2019  
中國香港出生  
Born Hong Kong, China



**周思岑 CHOU Szu Tsen Jennie**

實習生 Apprentice

2022 年加入 | Joined 2022  
中國台灣出生  
Born Taiwan, China



**李秀妍 Larissa LI**

實習生 Apprentice

2022 年加入 | Joined 2022  
中國香港出生  
Born Hong Kong, China



---

**呂勵妍 Natalie LU**

實習生 Apprentice

2022 年加入 | Joined 2022

中國香港出生

Born Hong Kong, China



---

**鄧宇軒 TANG Yu Hin Hugo**

實習生 Apprentice

2022 年加入 | Joined 2022

中國香港出生

Born Hong Kong, China



---

**馮曉瀾 FUNG Hiu Ying Melody**

舞蹈員及學術研究員 Research Dance Fellow

2020 年加入 | Joined 2020

中國香港出生

Born Hong Kong, China



---

**劉智聰 Nicholas Lau**

鋼琴師 Pianist



**胡頌威 HU Song Wei Ricky**

駐團編舞家  
Choreographer-in-Residence

中國江西出生  
Born Jiangxi, China

**魏巍 WEI Wei**

副舞團導師  
Associate Ballet Master

首席性格舞蹈員  
Principal Character Dancer

中國遼寧出生  
Born Liaoning, China

**成萱 Xuan CHENG**

舞團導師  
Ballet Mistress

首席舞蹈員  
Principal Dancer

中國湖南出生  
Born Hunan, China

**江上悠 Yuh EGAMI**

舞團導師  
Ballet Master

日本沖繩出生  
Born Okinawa, Japan



**衛承天 Septime WEBRE**

藝術總監  
Artistic Director

美國新奧爾良出生  
Born New Orleans, US

**托羅斯 Luis R. TORRES**

舞團導師  
Ballet Master

波多黎各馬亞圭斯出生  
Born Mayaguez, Puerto Rico

**唐敏 TANG Min**

中國內地總代表  
Chief Representative,  
Mainland, China

中國吉林出生  
Born Jilin, China

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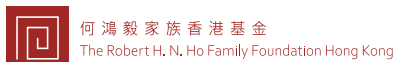
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#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

#### Rare instruments donated

• Enrico Rocca (1902) Violin, played by Mr Cheng Li

• Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster

• Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster

• Carlo Antonio Testore (1736) Violin

#### Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

• Two German Rotary Trumpets

• A set of Wagner Tubas

• A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the Ring Cycle

• Mr Pascal Raffy

• Paul and Leta Lau

• Ms Wincey Lam, Mr Raymond Wong,

Mrs Rebecca Whitehead, Ms Angela Yau,

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G. B. Guadagnini (1757) "Ex-Brodsky" Violin,

played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,

played by Mr Leung Kin-fung, First Associate Concertmaster

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以下人士借出一套四支華格納大號

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• Paul and Leta Lau

• Ms Wincey Lam, Mr Raymond Wong,

Mrs Rebecca Whitehead, Ms Angela Yau,

Mrs Catherine Wong

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由樂團第一副首席梁建楓先生使用

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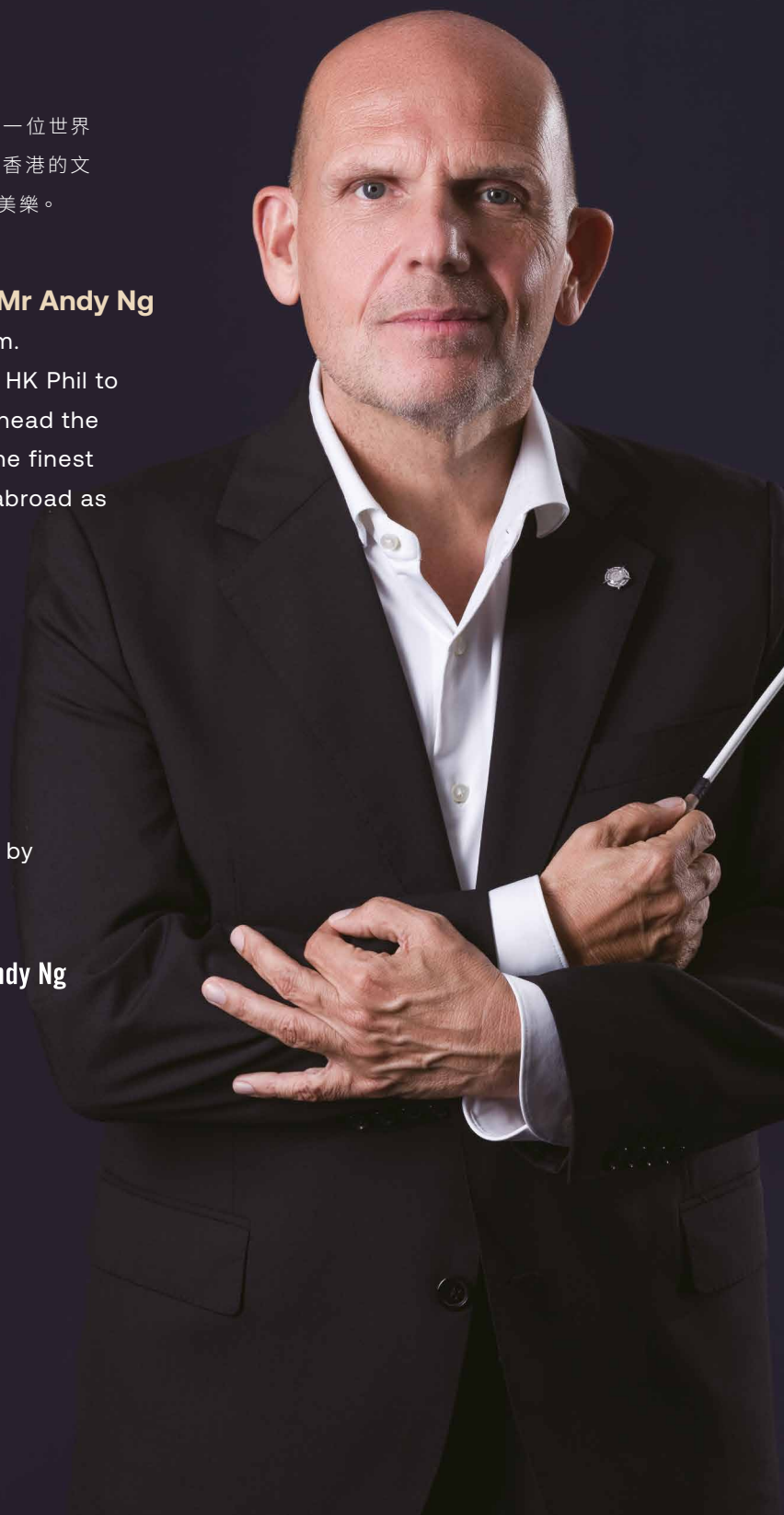
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# 港樂駐團指揮席位贊助 HK PHIL RESIDENT CONDUCTOR'S PODIUM SPONSOR

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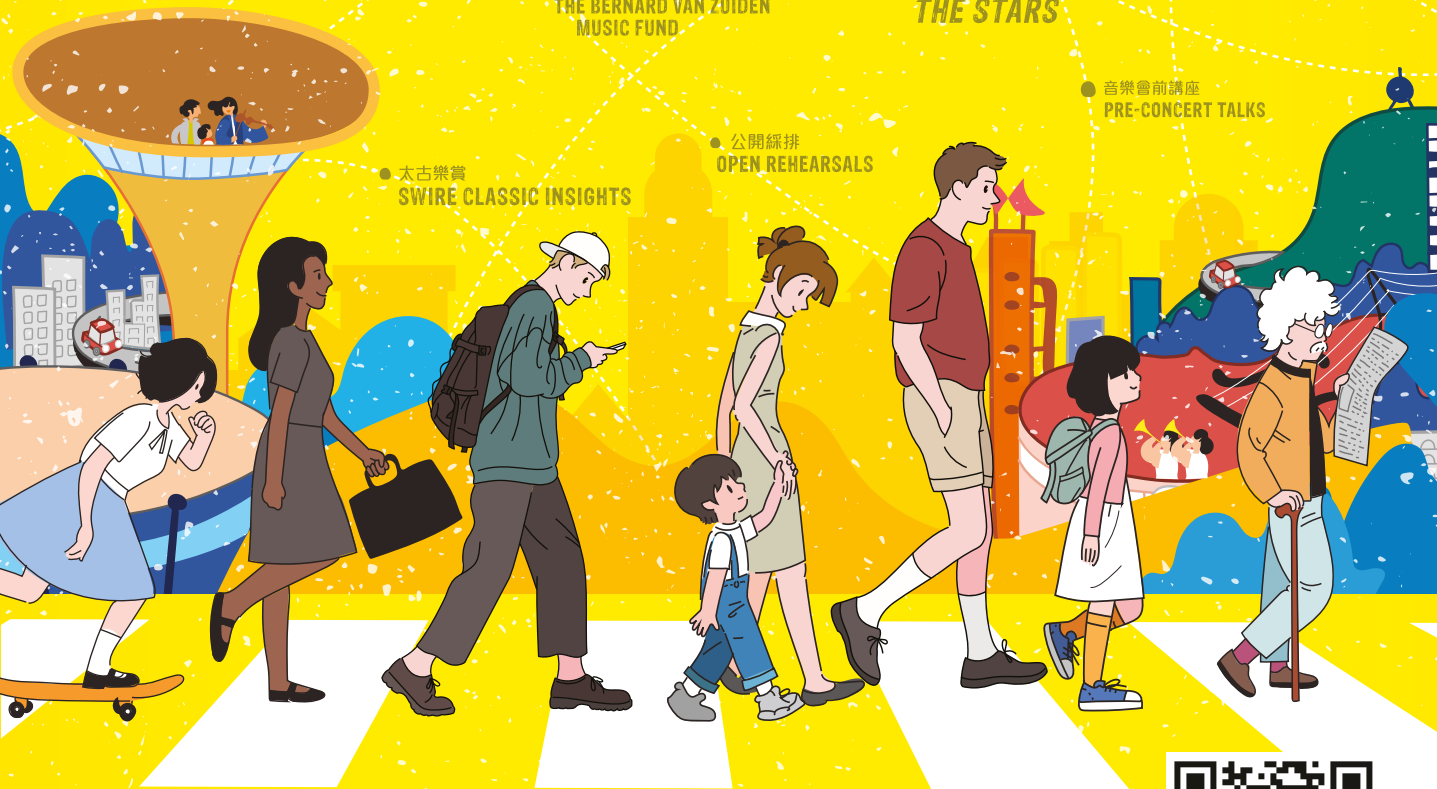
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馮雲黛女士 Ms Linda FUNG

何超鳳女士 Ms Daisy HO, BBS

翁以登博士太平紳士 Dr Eden WOON, JP

### 節目委員會 Programming Committee

馮雲黛女士 Ms Linda FUNG  
(主席 Chairman)

陳令智女士 Ms Lindzay CHAN

張天愛小姐  
Ms Flora Zeta CHEONG-LEEN, Dr h.c.

傅潔恩女士 Mrs Deirdre FU TCHENG

王敏祥先生 Mr Arthur Minshiang WANG

翁以登博士太平紳士 Dr Eden WOON, JP

### 拓展委員會 Development Committee

何超鳳女士 Ms Daisy HO, BBS  
(聯合主席 Co-chairman)

葉梁美蘭女士 Mrs Mira YEH  
(聯合主席 Co-chairman)

蔡陳若詩女士 Mrs Janice CHAN-CHOY

周董立茂女士 Mrs Leigh TUNG CHOU

林玉茵女士 Ms Maya LIN

王明琪女士 Mrs Anne WANG LIU

傅潔恩女士 Mrs Deirdre FU TCHENG

王敏祥先生 Mr Arthur Minshiang WANG

姚金昌玲女士 Mrs Daphne KING YAO

楊魏慶寧女士 Mrs Connie WEI YANG

楊翁嘉敏女士 Mrs Liana YUNG YEUNG

### 投資委員會 Investment Committee

何超鳳女士 Ms Daisy HO, BBS  
(主席 Chairman)

王敏祥先生 Mr Arthur Minshiang WANG

楊翁嘉敏女士 Mrs Liana YUNG YEUNG

### 名譽顧問 Honorary Advisors

馮英女士 Ms FENG Ying

廖本懷夫人 Mrs Christine LIAO

Mr Kevin McKENZIE

Mr Kevin O'HARE

歐美蓮女士 Ms Madeleine ONNE

王仁曼女士 Ms Jean M. WONG, BBS

彼德·威特爵士 Sir Peter WRIGHT, CBE

趙汝衡女士 Ms ZHAO Ruheng

### 創辦人 Founders

基慧思女士 Mrs Mary GRIFFITHS

祈鍾士女士 Ms Kay-Cecile JONES

劉佩華女士 Ms Paula LAU

### 香港芭蕾舞團協會 2022/23

#### The Hong Kong Ballet Guild 2022/23

馮余慕莊女士 Mrs Colleen YU FUNG  
(聯合主席 Co-chairman)

林玉茵女士 Ms Maya LIN  
(聯合主席 Co-chairman)

黃以利女士 Mrs Emelda WONG TRAINOR  
(聯合主席 Co-chairman)

### 首席舞蹈員級 Principal Guild

傅潔恩女士 Mrs Deirdre FU TCHENG

吳德儒女士 Ms Desiree WOO

楊翁嘉敏女士 Mrs Liana YUNG YEUNG

### 獨舞員級 Soloist Guild

方李麗雯女士 Mrs Lillian LEE FONG

王文雅女士 Ms Edna WONG

### 群舞領舞員級 Coryphée Guild

蔡樂芝女士 Ms Gigi CHOI

Mrs Ariel SHTARKMAN GHITIS

何林恬兒女士 Mrs Emily LAM HO

Mrs Lavina TIEN HUI

霍欣欣女士 Mrs Alina HUO KNOTHE

郭心怡女士 Ms Elaine C KWOK

Mrs Rachel Qingqing KWOK

鄺靄慧教授 Professor Ava KWONG

Mrs Christy LIANG

林美汝女士 Ms Jolene LIN

Mrs Inna RODCHENKO-HIGHFIELD

陳譚仔女士 Mrs Chloe CHEN STORIE

黃呂悅盈女士 Mrs Elaine Lui WONG

Ms Sarah WONG

朱燁女士 Ms LeighAnne ZHU

### 群舞員級 Corps de Ballet Guild

馬賢慧女士 Mrs Jennifer CHAN

Ms Megan CHANG

Ms Jasmine Minkyung CHO

王茵萍女士 Ms Annick Gnock FAH

Mrs Ahana KOTHARI

林施曉雯女士 Mrs Veronica SHIH LAM

何靖妍女士 Mrs Tobee HO LAU

Ms Adrienne LI

Mrs Phyllis WANG LUMSDAINE

鄧李璧荳女士 Mrs Stephanie TANG

Mrs Charlotte TSUEI-ROBINSON

韋彭艾莉女士 Mrs Alicia KNAPP BONILLA WIESER

伍伊薇女士 Mrs Elvira V. WU

李卓雯女士 Ms Charmaine LEE YEUNG

# 香港芭蕾舞團管理及行政人員

## MANAGEMENT AND STAFF, HONG KONG BALLET

### 藝術總監 Artistic Director

衛承天 Septime WEBRE

### 行政總監 Executive Director

李易璇 Heidi LEE

### 行政總監行政秘書

**Executive Secretary to Executive Director**  
盧潔鑾 Elaine LO

### 行政部 ADMINISTRATION

資訊科技及行政經理  
**IT & Administration Manager**  
馬麗冰 Amy MA

### 資訊科技及行政主任

**IT & Administrative Officer**  
謝敏兒 Mandy TSE

### 行政主任

**Administrative Officer**  
關珮彤 Barbie KWAN

### 辦公室助理 Office Assistant

侯惠琮 Flora HAU

### 藝術團隊 ARTISTIC TEAM

舞團及特別項目經理  
**Company & Special Project Manager**  
陳曼韶 Sarita CHAN

### 藝術項目主任 Artistic Project Officer

陳賢雯 Cherie CHAN

### 創意媒體工作室

### CREATIVE MEDIA STUDIO

### 創意媒體總監

**Creative Video & Media Director**  
古曼 Andreas GUZMAN

### 剪接師 Video Editor

何梓傑 Justin HO

### 攝影師 Videographer

陳德權 Darren TAN

### 拓展部 DEVELOPMENT

### 拓展總監 Director of Development

楊志偉 Raymond YEUNG

### 助理拓展經理

**Assistant Development Manager**  
李樂文 Sandy LEE

### 高級拓展主任

**Senior Development Officer**  
唐晉祺 Sarah TONG

### 拓展主任 Development Officer

馮貴輝 Celia FUNG

### 項目主任 Project Officers

劉偉文 Devin LAU  
李家寶 Gladys LI

### 教育及外展部

### EDUCATION & COMMUNITY OUTREACH

### 教育及外展經理

**Education & Community Outreach Manager**  
郭敏絲 Vency KWOK

### 教育及外展主任

**Education & Community Outreach Officer**  
梁芊苻 Jocelyn LEUNG

### 教育及外展助理

### Education & Community Outreach Coordinators

黎穎橋 Winky LAI  
李納賢 Nikki LEE  
鄧詩雅 Cecilia TANG

### 財務部 FINANCE

財務及人力資源部主管  
**Head of Finance & HR**  
鄭少華 Joey CHENG

### 助理會計經理

**Assistant Accounting Manager**  
關蝶玲 Shirley KUAN

### 會計主任

**Accounting Officer**  
何珮盈 Mandy HO

### 助理會計主任

**Assistant Accounting Officer**  
梁鑽迎 Heidi LEUNG

### 人力資源部 HUMAN RESOURCES

### 助理人力資源經理

**Assistant Human Resources Manager**  
楊天美 Timmie YEUNG

### 人力資源主任

**Human Resources Officer**  
蔡嘉穎 Natalie CHOI

### 市場推廣部 MARKETING

### 市場推廣總監 Director of Marketing

高淑芬 Phoebe KO

### 高級市場推廣經理

**Senior Marketing Manager**  
白頌麒 Dustin PAK

### 助理市場推廣經理

**Assistant Marketing Manager**  
何芷箋 Eunice HO

### 助理節目及市場推廣經理

**Assistant Programme & Marketing Manager**  
邱俊龍 Jerry QIU

### 項目經理 Project Manager

王瑜玲 Elaine WONG

### 高級數碼營銷主任(內容營銷)

**Senior Digital Officer, Content Marketing**  
朱麗娜 Lolo CHU

### 市場推廣主任 Marketing Officers

鍾卓穎 Minnie CHUNG  
胡梓媚 WU Tsz Mei

### 商品拓展主任

**Merchandise Development Officer**  
陳昕彤 Eugenia CHAN

### 市場推廣助理 Marketing Assistant

劉嘉瑜 Katherine LAU

### 編輯 Editor

顧張詠怡 Valerie CHEUNG KOO\*

### 節目部 PROGRAMME

節目經理 **Programme Manager**  
張穎誼 Caroline CHEUNG

### 節目主任 Programme Officer

呂敏知 Sarah LUI

### 技術部 TECHNICAL

### 舞台技術主管

**Head of Technical and Stage Management**  
梁鴻略 Thomas LEUNG

### 舞台監督

**Stage Manager**  
鄺嘉欣 Karen KWONG

### 執行舞台監督

**Deputy Stage Manager**  
林宇凰 Yvonne LAM

### 助理舞台監督

**Assistant Stage Managers**  
鄺國文 Man KWONG  
林月娥 Hannah LAM

### 技術員 Technician

戴慧精 Jane TAI

### 舞台製作助理 Production Assistant

文卓謙 Joey MAN

### 服裝部 WARDROBE

服裝部總監 **Director of Wardrobe**  
莊惠玲 Joanne CHONG

### 服裝部總監助理

**Assistant of Wardrobe Director**  
陳維殷 Stephenie CHAN

### 服裝部主任 Wardrobe Officer

呂海棠 Begonia LUI

### 服裝部項目統籌

**Project Coordinator, Wardrobe**  
朱凱雯 Jerman CHU

### 服裝裁剪 Costume Cutter

楊榮忠 Sunny YEUNG

### 裁縫師 Seamstress

姚瑤 YAO Yao

### 工作坊 WORKSHOP

執行培訓總監 **Associate Director of Training**  
勞曉昕 Irene LO

### 藝術行政 Artistic Administrator

周宛凝 Sasa CHOW

### 藝術拓展主任 Artistic Development Officer

郭曉媛 Dawnie KWOK

### 藝術拓展助理 Artistic Development Coordinator

梁亦彤 Zoe LEUNG

\*兼職 Part-time

# HKBALLET | WORKSHOPS

港芭 | 工作坊

## CLASSICAL BALLET TRAINING PROGRAMME

| 古典芭蕾舞培訓課程 |

- Pre-Ballet Foundation Programme for ages 5–6  
4–5歲幼兒芭蕾舞基礎課程
- Graded ballet syllabus for ages 6 and up  
為6歲或以上兒童而設、不同級別的芭蕾舞課程
- Elite Ballet Training Programme  
精英芭蕾舞培訓課程
- Boys Class (Admission opens now)  
男生芭蕾舞班 (現正招生)

Entry assessment is required for all programmes.  
所有課程設入學評估甄選。

The Academic Year 2022/23 programmes have begun.  
2022/23學年課程經已於九月開展。

## ADULT BALLET WORKSHOPS

| 成人芭蕾舞工作坊 |

- Adult Beginners, Advanced Beginners, Intermediate Ballet  
成人初級、初級進階及中級芭蕾舞
- Pilates and Barre Fit  
普拉提及芭蕾舞雕塑

Workshops are taught by HKB members and alumni, and all ballet classes feature accompaniment by a live pianist.  
課程由舞團藝術人員或前藝術人員教授。芭蕾舞工作坊將有鋼琴師現場伴奏。

HKBALLET STUDIOS,  
HAPPY VALLEY  
香港芭蕾舞團跑馬地會址



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ENQUIRIES  
hkbworkshops@hkballet.com



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香港聖誕之旅

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HK  
BALLET  
香港芭蕾舞團

Septime Webre 衛承天  
Artistic Director 藝術總監

16-18, 21-26  
DEC 2022

28-31  
DEC 2022

GRAND THEATRE,  
HONG KONG  
CULTURAL CENTRE  
香港文化中心大劇院



Director: Septime Webre | Choreographer: Septime Webre



Hong Kong Ballet is financially supported by the Government of the Hong Kong Special Administrative Region 香港芭蕾舞團由香港特別行政區政府資助



The Hong Kong Jockey Club

# With you

## Then. Now. Always.

The Hong Kong Jockey Club walks alongside Hong Kong people through thick and thin. In 2021/22, we supported almost 300 charitable and community projects, benefiting individuals from all walks of life. Moving forward, we are committed to progressing with Hong Kong as a community.

**With HKSAR for 25 years and beyond**

[hkjc.com/withyou](https://hkjc.com/withyou)