

ROMEO & JULIET

羅密歐與
茱麗葉

特別演出
Special appearance

HK
BALLET
香港芭蕾舞團
Septime Webre 藝術總監
Artistic Director 藝術總監



廖國敏 指揮
Lio Kuokman CONDUCTOR
Photo © Jane Chiang Curation © Cerine Lee

香港芭蕾舞團舞蹈員
Hong Kong Ballet Dancers

28
OCT
2022

FRI 7:30PM
香港文化中心大劇院
Hong Kong Cultural Centre
Grand Theatre

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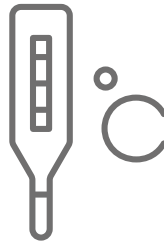
歡迎蒞臨大劇院。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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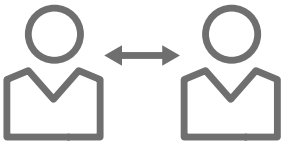
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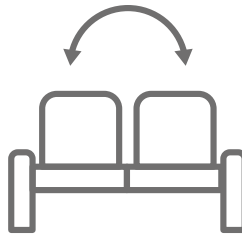
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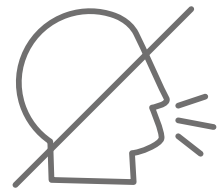
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羅密歐與茱麗葉
Last Kiss for Julia from Romeo
(by Francesco Hayez)

引言

無論大家對《羅密歐與茱麗葉》(1597) 多麼熟悉，這對「薄命鴛鴦」的故事都是各種藝術形式的靈感泉源，而且歷久不衰，從文學到芭蕾舞、電影甚至漫畫皆然。作曲家們對莎翁這齣悲劇名作更是情有獨鍾。

《羅密歐與茱麗葉》既富詩意又劇力逼人，425年後今天的節目就選取了三首同樣以《羅密歐與茱麗葉》為題，但各自都非常獨特的作品——一首來自19世紀浪漫主義巔峰時期，另外兩首則寫於20世紀。

柴可夫斯基20多歲的時候，寫作了《羅密歐與茱麗葉》幻想序曲(初版)，是他首批管弦樂傑作之一；因此讓他能在音樂上自成一格的人，正是莎士比亞。1957年，《夢斷城西》在百老匯上演而且大受歡迎，從此伯恩斯坦與合作伙伴也就改變了美國音樂劇的面貌：以音樂劇探討嚴肅議題，而且拒絕「大團圓結局」。至於將《羅密歐與茱麗葉》的背景改為一個烏煙瘴氣的現代城市，則是《夢斷城西》編舞家羅賓斯的主意。舞蹈的威力也激發了浦羅哥菲夫的想像，讓他寫下芭蕾舞音樂另一里程碑——在一眾根據《羅密歐與茱麗葉》寫作的樂曲中，浦羅哥菲夫的版本也是數一數二受歡迎的。

Thomas May 撰寫，鄭曉彤中譯

INTRODUCTION

No matter how familiar it is, the scenario of “star-cross’d lovers” in *Romeo and Juliet* remains an inexhaustible source of inspiration across the arts – from literature to ballet, film and even manga. Composers in particular have shown a strong attraction to Shakespeare’s tragedy from 1597. 425 years later, our programme presents three very distinctive musical responses to the drama and poetry of *Romeo and Juliet* – one from the height of the Romantic era in the 19th century and two from the 20th century.

Shakespeare gave Pyotr Ilyich Tchaikovsky the impetus to find his authentic voice when he composed the first version of *Romeo and Juliet*, Overture-Fantasy, one of his first orchestral masterpieces, in his late 20s. With the triumph of the trailblazing *West Side Story* on Broadway in 1957, Leonard Bernstein and his collaborators changed the paradigm of what an American musical could be by treating serious topics and refusing to give the audience a “happy ending.” It was the choreographer Jerome Robbins who conceived the idea for *West Side Story* by transporting *Romeo and Juliet* to a troubled urban setting in the modern world. The power of dance likewise stimulated Sergei Prokofiev’s imagination, resulting in his landmark ballet score, one of the best-loved renditions of *Romeo and Juliet* in the repertoire.

By Thomas May

羅密歐與茱麗葉 ROMEO & JULIET

特別演出
Special Appearance

**HK
BALLET**
香港芭蕾舞團
Septime Webre 衛承天
Artistic Director 藝術總監

P. 7 柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY 19'
《羅密歐與茱麗葉》幻想序曲
Romeo and Juliet, Fantasy-Overture

P. 8 伯恩斯坦 LEONARD BERNSTEIN 24'
《夢斷城西》：交響舞曲
West Side Story: Symphonic Dances

中場休息 INTERMISSION

P. 10 浦羅哥菲夫 SERGEI PROKOFIEV 48'
《羅密歐與茱麗葉》場景選段
Scenes from Romeo and Juliet

蒙塔古家族和卡普列家族

Montagues and Capulets

羅密歐*

Romeo*

少女茱麗葉*

Young Juliet*

假面舞曲*

Mask Dance*

小步舞曲

Minuet

舞會*

Ball*

陽台相會*

Balcony pas de deux*

打麻雀*

Mahjong Game*

提波特之死

The Death of Tybalt

墓穴*

Crypt*

*香港芭蕾舞團舞蹈員

*Hong Kong Ballet Dancers

P. 13 廖國敏 指揮

Lio Kuokman Conductor

P. 14 衛承天 編舞

Septime Webre Choreography



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汪慶欣 茱麗葉母親

魏巍 茱麗葉父親

張雪寧 阿瑪

余爾頓 柏克先生

郭艾彌 小麥

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葉亞歷 太保

茱麗葉朋友

班納特

謝茜嘉·貝露

王玥

楊睿琦

宴會賓客及雀友

班納特

謝茜嘉·貝露

黎珮琪

酒井那奈

王玥

許慎恬

江口健仁

林昌沅

關剛多

余爾頓

巴亞登 演員

譚嘉儀 服裝設計

陳志權 布景設計

古曼 錄像設計

(Conrad Dy-Liacco 及

Tony Luk 劇照攝影)

Hong Kong Ballet Dancers

Garry Corpuz Romeo

Ye Feifei Juliet

Wang Qingxin Juliet's Mother

Wei Wei Juliet's Father

Zhang Xuening Amah

Henry Seldon Mr Parker

Albert Gordon Little Mak

Jonathan Spigner Benny

Alexander Yap Tai Po

JULIET'S GIRL FRIENDS

Ashleigh Bennett

Jessica Burrows

Erica Wang Yueh

Yang Ruiqi

BALL GUESTS AND MAHJONG GAME

Ashleigh Bennett

Jessica Burrows

Peggy Lai Pui-ki

Nana Sakai

Erica Wang Yueh

Xu Shentian

Kent Eguchi

Kyle Lin Chang-yuan

Guota Seki

Henry Seldon

Adam Buttrill Actor

Mandy Tam Costume Design

Ricky Chan Set Design

Andreas Guzman Video Design

(Conrad Dy-Liacco & Tony Luk Stage Photos)

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高基信 Christian Goldsmith
湯奇雲 Kevin Thompson
區雅隆 Aaron Albert

陳雋騫 Phoebus Chan
主持 PRESENTER

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梵志登 音樂總監
Jaap van Zweden Music Director



合辦 Co-presenter

My
University
Spotlight
Encounters



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梵志登 音樂總監

Jaap van Zweden Music Director

1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

《羅密歐與茱麗葉》幻想序曲

Romeo and Juliet, Fantasy-Overture

小情人羅密歐與茱麗葉注定劫數難逃，顯然觸動了柴可夫斯基。1869年，柴可夫斯基經歷了一段短暫的戀情，結果令他傷透了心：他瘋狂愛上比利時女高音雅桃，甚至向對方求婚，對方也顯然神女有心，可是不到一個月卻另嫁他人。柴可夫斯基心頭仍在淌血，已開始創作，不消數星期已完成了《羅密歐與茱麗葉》幻想序曲。樂曲1870年3月16日在莫斯科演出，可是後來作曲家卻花了十年時間潤飾，才演變成今天演出的版本。

音樂

樂曲始於聖詩似的木管旋律，代表勞倫斯修士，彷彿故事由他娓娓道來似的，舒徐而平靜，偶然會活躍一點（例如旋律以較快速度奏出，由撥奏弦樂伴奏），但悲劇的暗湧卻仍然清清楚楚。定音鼓滾奏襯托下，張力突然攀升；第二個樂思突然闖入，代表蒙塔古和卡普列兩個家族戰鬥。戰鬥音樂沉寂下去之後，代表羅密歐與茱麗葉的著名愛情主題響起。戰鬥音樂重現，把樂曲推向令人膽顫心驚的高潮，但最後卻由「愛情主題」為樂曲畫上輝煌狂喜的句號。

The story of doomed love of *Romeo and Juliet* clearly struck a chord with Pyotr Ilyich Tchaikovsky who, in 1869, had experienced for himself the heartbreak of a short-lived love affair. He had fallen madly in love with a Belgian soprano, Désirée Artôt, and had even gone so far as to suggest marriage. She had apparently encouraged his advances, but within a month had married someone else. Still raw from the hurt he had suffered, Tchaikovsky set to work and in a matter of weeks had completed the *Romeo and Juliet*, Fantasy-Overture. It was performed in Moscow on 16 March 1870, but it took Tchaikovsky another ten years to perfect it into the version we hear today.

THE MUSIC

The Fantasy-Overture opens with a hymn-like melody intoned by the woodwind representing the character of Friar Laurence. It is as if the Friar is telling us the story, slowly and leisurely, with occasional small bursts of energy (as when we hear a quicker version of the melody above pizzicato strings), but with an unmistakable undercurrent of the impending tragedy. Above rolling timpani the tension is suddenly interrupted and a second idea bursts in, representing the fight between the Montague and Capulet families. As this fighting music dies away the famous tune representing the love between Romeo and Juliet is first heard, and, while the fighting music reappears to provide a wonderfully thrilling climax to the work, it is the “love” theme which brings the work to its gloriously ecstatic conclusion.

Programme note by Dr Marc Rochester

1918-1990

伯恩斯坦

LEONARD BERNSTEIN

《夢斷城西》交響舞曲

Symphonic Dances from *West Side Story*

伯恩斯坦是美國卓越兼多才多藝的音樂家。1918年8月25日生於美國麻省羅倫斯，十歲開始學習鋼琴，後來成為出色的鋼琴家。他同時是才華洋溢的指揮家，第一次演出是臨時頂替抱恙的名指揮家華爾特，此後聲名大噪：1958-1969年獲聘為紐約愛樂音樂總監，並一直與該團緊密合作。他灌錄的不少唱片至今仍是經典錄音；另一方面，他也是活躍的作曲家，既寫作音樂會小品，又創作音樂劇。《夢斷城西》可算跟隨可爾·波特所寫的百老匯音樂劇傳統。

有說伯恩斯坦「寫了不少有趣的作品、也有幾首上乘之作，但真正的傑作只有一首」——其中之一部傑作就是《夢斷城西》，而且自從此劇1957年8月19日在紐約百老匯首演以來，也一直鮮有異議。故事以紐約西區的貧民窟為背景，是莎士比亞不朽愛情故事《羅密歐與茱麗葉》的現代版。伯恩斯坦與劇作家桑德威把原著裡的兩個素有嫌隙的名門望族（蒙太古和卡普列家族）變成紐約街頭兩幫敵對流氓；男女主角羅密歐和茱麗葉則化身為東尼（其中一幫的首領）和瑪莉亞（另一幫首領的親妹）。種族矛盾在1950年代紐約無處不在；伯恩斯坦對此亦十分關注。因此《夢斷城西》便有更深層的意義：這兩幫水火不容的小惡霸正來自不同種族——噴射機幫全是美國白人，鯊魚幫則是波多黎各移民。

Leonard Bernstein was one of America's most remarkable and versatile musicians. Born in Lawrence, Massachusetts on 25 August 1918, he started piano lessons at ten and went on to become a brilliant and accomplished pianist. He was also a remarkably gifted conductor, making a spectacular debut when the revered conductor Bruno Walter fell ill and Bernstein stood in at very short notice; he went on to hold the post of Music Director of the New York Philharmonic from 1958-1969, and many of the recordings he made remain pinnacles in the history of recording. Bernstein also pursued an active career as a composer both for the concert hall – among his major orchestral works are several symphonies – and for the musical theatre. *West Side Story* can be seen as following in the tradition of the great Broadway musicals of Cole Porter.

It has been said of Bernstein that, “he composed a number of interesting works, several very good ones, but only one true masterpiece.” *West Side Story* was that masterpiece, and few had any doubts about that from the day of its premiere on New York's Broadway on 19 August 1957. That production alone went on to run for a staggering 734 performances. Set in the slums of New York's west side, it was conceived as a modern version of Shakespeare's timeless love story *Romeo and Juliet*. Bernstein, in collaboration with his librettist, Stephen Sondheim, decided to swap the wealthy feuding families (the Montagues and the Capulets) of Shakespeare's original for two rival street gangs, and have the two protagonists, Romeo and Juliet, transformed into Tony, the leader of one gang, and Maria, the sister of the leader of the other. An



伯恩斯坦與一眾《夢斷城西》音樂劇演員 (1957年)
Leonard Bernstein backstage with the cast of *West Side Story*, 1957 © Library of Congress, Music Division

音樂

1960年，伯恩斯坦抽取劇中幾首樂曲，改編成適合在音樂會上演出的組曲交響舞曲。這些舞曲糅合了爵士、拉丁美洲及純交響樂元素，各段一氣呵成地演出，次序按基本劇情編排：

序幕：刻劃噴射機幫與鯊魚幫的深仇大恨

在某處：《夢斷城西》最膾炙人口的歌曲之一，講述東尼夢見一個可以讓愛情無拘無束地開花結果的樂土

諧謔曲：輕鬆愉快的街頭一景，描繪年輕人盡情嬉戲

曼波舞：舞池中，兩幫人馬對峙，水火不容

恰恰舞：柔和優雅，一雙戀人在舞會中相遇

相遇：兩人在音樂伴奏下，首次互訴衷情

「酷」賦格曲：噴射機幫磨拳擦掌，正欲打個痛快

毆鬥：兩幫人馬短兵相接，最後悲劇收場

終曲：事件餘波未了，悽戚哀婉

added dimension that was dear to Bernstein's heart was the racial tension prevalent in 1950s New York, so not only were the gangs rival bunches of young thugs but they also came from different racial backgrounds, the Jets were all-white Americans while the Sharks were immigrants from Puerto Rico.

THE MUSIC

In 1960 Bernstein extracted several numbers from the musical and arranged them into a suite of Symphonic Dances for concert use. Mixing jazz, Latin-American and purely symphonic elements, the dances run without a break and follow the basic story line.

Prologue: sets the scene of bitter rivalry between the Jets and the Sharks

Somewhere: one of the most famous numbers from the musical, in which Tony dreams of a place where love can blossom unhindered

Scherzo: a jaunty street scene with the gang members enjoying themselves

Mambo: high-tension rivalry between the gangs on the dance floor

Cha-Cha: soft and graceful, Tony and Maria meet for the first time and dance together

Meeting Scene: Music accompanies their first spoken words to one another

Cool Fugue: a dance sequence in which the Jets get ready to fight

Rumble: the rival gangs battle with tragic consequences

Finale: the tragic aftermath

Programme note by Dr Marc Rochester

1891-1953

浦羅哥菲夫

SERGEI PROKOFIEV

《羅密歐與茱麗葉》場景選段

Scenes from *Romeo and Juliet*

蒙塔古家族和卡普列家族

羅密歐

少女茱麗葉

假面舞曲

小步舞曲

舞會

陽台相會

打麻雀

提波特之死

墓穴

Montagues and Capulets

Romeo

Young Juliet

Mask Dance

Minuet

Ball

Balcony pas de deux

Majong Game

The Death of Tybalt

Crypt

浦羅哥菲夫在海外自我流放差不多20年後，終於還是因為思鄉情切，在1930年代中返回蘇聯。1935年夏季，他忽然靈感如泉湧，決定為芭蕾舞劇《羅密歐與茱麗葉》寫作音樂；這首作品也因此成為他第一首特別為蘇聯舞台寫作的重要作品，風險也就特別高。

浦羅哥菲夫早已偏離早年較進取的現代派風格，希望寫作較淺白易懂的音樂，轉向他自言的「新式質樸風格」。《羅密歐與茱麗葉》正好瀰漫著這種既抒情又坦率的新風格，扣人心弦的旋律俯拾即是，個別場景更是劇力萬鈞，刻劃出小情侶身處的殘酷世界。導演拉德洛夫和劇作家比奧托洛夫斯基與浦羅哥菲夫合作，將原著莎劇濃縮成52個場景。

雖然《羅密歐與茱麗葉》日後會成為蘇聯時代乃至20世紀音樂的重要經典，但卻遲至1940年才第一次在蘇聯演出；真正的首演，是1938年在蘇聯境外舉行——地點位於當時捷克斯洛伐克境內，而且演出的只

Homesickness for his native homeland led Sergei Prokofiev to return to the Soviet Union in the mid-1930s, after nearly two decades in voluntary exile abroad. His music for a ballet version of *Romeo and Juliet* would become his first major work specifically intended for the Soviet stage. So the stakes were especially high when Prokofiev composed the score in an outburst of inspiration during the summer of 1935.

The composer had begun to turn away from his earlier, more aggressively Modernist style toward what he called a “new simplicity,” in accordance with his desire to write music that would be more accessible to audiences. This new-found lyricism and directness permeates *Romeo and Juliet*, which features an abundance of affecting melody as well as thrilling, dramatic scenes expressing the violence of the world in which the young lovers find themselves. The director Sergei Radlov and the dramaturg Adrian Piotrovsky collaborated with Prokofiev to distill Shakespeare’s play into a ballet scenario of 52 scenes.



浦羅哥菲夫 Prokofiev

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是節本。浦羅哥菲夫同時選取了其中樂段，編成兩套管弦樂組曲，好讓這齣作品能在音樂廳裡演出；後來更在1946年編成第三套組曲。

今天會為大家演奏十個選段便是從這三套組曲和完整配樂裡選取。第一個就是趾高氣揚的〈蒙太古家族與卡普列家族〉。這段選自第一幕，交代出故事背景：兩個敵對家族。這種背景下，小兒女間的情愛，一方面很難出現，另一方面卻又無可避免。浦羅哥菲夫彷彿以音樂速寫了這雙小兒女的肖像，除了羅密歐，還有年輕純真的茱麗葉——作曲家將茱麗葉刻劃得很是動人。

〈假面〉與前一段形成鮮明對比：羅密歐與朋友莫古修*和班福留正玩得高興；即使三人沒有獲得邀請，還是準備到死敵卡普列家族的舞會去。羅密歐與茱麗葉在舞會上邂逅，再在激動人心的「陽台相會」互訴衷情；之後氣氛一轉，場景變成假日慶典（在香港芭蕾舞團的製作裡，慶典活動則改為打麻將，背景為1960年代香港。這個製作還大獲好評）。音樂突然變得陰沉（這也為日

Although *Romeo and Juliet* would become recognised as a defining classic of the Soviet era – and of the 20th century in general – the Soviet premiere was delayed until 1940. As a result, the first staging took place in what was then Czechoslovakia in 1938 (in an abridged version). Prokofiev meanwhile extracted a pair of orchestral suites in order to present his music to the Russian public in the concert hall; in 1946 he introduced a third suite as well.

For this performance, we hear ten selections from these suites and elsewhere in the lengthy score, beginning with the powerful swagger of “Montagues and Capulets” from the first act, which establishes the violent context of the warring clans amid which this young love so improbably, yet inevitably, blossoms. Prokofiev sketches out brief portraits of each of the lovers, presenting Romeo along with a touching vision of the youthful, innocent Juliet.

“Masks” gives a contrasting view of Romeo having fun with his friends Mercutio* and Benvolio as they prepare to make their unwanted appearance at the ball of the enemy Capulets. After Romeo and Juliet meet and later profess their love during the stirring “Balcony Scene,” contrast is provided by a holiday celebration (translated into a game of mahjong from Hong Kong Ballet’s acclaimed production set in 1960s Hong Kong). The music takes a dark turn that anticipates *West Side Story* in the scene in which Romeo turns to violence and avenges the death of his friend Mercutio by slaying the Capulet Tybalt*.

We conclude with Prokofiev’s depiction of the deaths of the two lovers. Romeo had not

後的《夢斷城西》作鋪墊)：羅密歐在好友莫古修被殺後訴諸暴力，殺死卡普列家族成員提波特*，為莫古修報仇。

最後一段刻劃小情侶之死。家族要迫茱麗葉嫁給帕里斯*；為了逃婚，茱麗葉設計讓自己假死，但卻未能及時將計劃通知羅密歐。在卡普列家族墓園，羅密歐找到的只有愛人冰冷的屍首，羅密歐於是先殺死帕里斯之後再自殺。這時茱麗葉悠悠醒轉，卻發現羅密歐已返魂乏術，於是自刎殉情。在這個悲痛至極的時刻，作曲家的音樂令人傷心欲絕，最後一切歸於沉寂，歸於絕望。

*香港芭蕾舞團為劇中某些角色重新改名：

提波特 → 太保

莫古修 → 小麥

帕里斯 → 柏克先生

所有樂曲剖析中譯：鄭曉彤

received the message in time to warn him of the plan to fake Juliet's death and thus save her from forced marriage to her suitor Paris*. He finds his beloved's apparently lifeless body at the family crypt and, after slaying Paris, commits suicide. As Juliet regains consciousness, she discovers Romeo's corpse and in turn kills herself. For this culmination of the tragedy, Prokofiev writes music of inconsolable sadness and, at the end, quiet despair.

*The Hong Kong Ballet has adapted some character names:

Tybalt → Tai Po

Mercutio → Little Mak

Paris → Mr Parker

Programme note by Thomas May



觀眾問卷調查

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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 16th Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.

衛承天

SEPTIME WEBRE

編舞 Choreographer

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.

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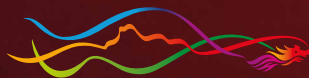
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Dancers: From left, Ye Fafu, Gerry Corpuz | Photography: Bobyash

香港芭蕾舞團舞蹈員 Hong Kong Ballet Dancers



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



葉飛飛 Ye Feifei

2016年起為首席舞蹈員
Principal Dancer since 2016
2016年加入 | Joined 2016



謝茜嘉·貝露
Jessica Burrows
獨舞員 Soloist
2019 年加入 | Joined 2019



楊睿琦
Yang Ruiqi
獨舞員 Soloist
2016 年加入 | Joined 2016



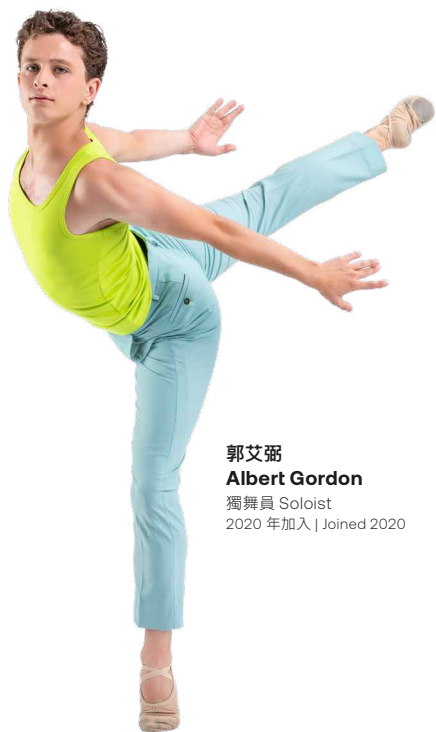
汪慶欣
Wang Qingxin
獨舞員 Soloist
2013 年加入 | Joined 2013



葛培治
Garry Corpuz
獨舞員 Soloist
2017 年加入 | Joined 2017



尊尼芬·斯納
Jonathan Spigner
獨舞員 Soloist
普拉提教練 Pilates Instructor
2010 年加入 | Joined 2010



郭艾弼
Albert Gordon
獨舞員 Soloist
2020 年加入 | Joined 2020



葉亞歷
Alexander Yap
獨舞員 Soloist
2022 年加入 | Joined 2022



黎珮琪
Peggy Lai Pui Ki
群舞領舞員 Coryphée
2012 年加入 | Joined 2012



酒井那奈
Nana Sakai
群舞領舞員 Coryphée
2016 年加入 | Joined 2016



張雪寧
Zhang Xuening
群舞領舞員 Coryphée
2015 年加入 | Joined 2015



余爾頓
Henry Seldon
群舞領舞員 Coryphée
2017 年加入 | Joined 2017



林昌沅
Kyle Lin Chang-yuan
群舞領舞員 Coryphée
2017 年加入 | Joined 2017



班納特
Ashleigh Bennett
群舞員 Corps de Ballet
2018 年加入 | Joined 2018



王玥
Erica Wang Yueh
群舞員 Corps de Ballet
2017 年加入 | Joined 2017



許慎恬

XU Shentian

群舞員 Corps de Ballet
2019 年加入 | Joined 2019



關剛多

Gouta Seki

群舞員 Corps de Ballet
2020 年加入 | Joined 2020



江口健仁

Kent Eguchi

群舞員 Corps de Ballet
2020 年加入 | Joined 2020

巴亞登 ADAM BUTTRILL

演員 Actor



美國戲劇演員兼音樂家巴亞登，於香港成長並在港展開演藝事業，經常亮相於青年戲場。他於美國加州培澤學院攻讀戲劇及演出。在超過十年的演藝生涯裡，巴亞登的演出劇目包括米勒的《煉獄》及彼得·謝弗《戀馬狂》。巴亞登醉心於鑽研創意表達，亦致力啟發年輕人，現於本地著名藝術機構擔任導師。巴亞登亦成立了活動統籌公司，專注為香港藝術界舉辦活動。

Born in the US, actor and musician Adam Buttrill has spent most of his life in Hong Kong, where he first started acting in various youth theatre productions. He later studied theatre and acting at Pitzer College in California. With more than a decade of musical and theatrical performance experience, some of Adam's notable work includes leading roles in Arthur Miller's *The Crucible* and Peter Schaffer's *Equus*. Expanding his love of creative expression and inspiring young people, Adam has recently been teaching at Faust International, Hong Kong's foremost youth theatre company. He also founded his own event management company, with a focus on creating and hosting events for the Hong Kong arts community.



香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。近期由梵志登灌錄的專輯包括華格納全套《指環》歌劇四部曲，以及將於2022年11月推出的馬勒第十交響曲（門德爾伯格演出版本）與蕭斯達高維契第十交響曲。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月獲委任為駐團指揮。2019年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

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

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The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all around the world. The HK Phil runs extensive education programmes, commissions new works and nurtures local talent. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Recent recording projects with Jaap van Zweden include the complete *Ring Cycle* by Richard Wagner; and Mahler's Symphony no. 10 (performing version by Willem Mengelberg) and Shostakovich's Symphony no. 10, which will be released in November 2022 (Naxos). Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman was appointed as Resident Conductor in December 2020. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

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

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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

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王亮 Wang Liang
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樂團第三副首席
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艾瑾 Ai Jin
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余思傑 Domas Juškys ■
梁文瑄 Leslie Ryang Moonsun ▲
方潔 Fang Jie
何珈樑 Gallant Ho Ka-leung
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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

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李嘉黎 Li Jiali ■
熊谷佳織 Kaori Wilson ▲
蔡書麟 Chris Choi
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方曉牧 Fang Xiaomu ■
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- ▲ 助理首席 Assistant Principal

* 短期合約 Short-term Contract

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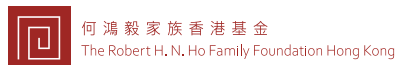


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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- 應琦泓先生

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G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
由樂團首席王敬先生使用

胡百全律師事務所安排借出

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Ansaldò 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"

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- A set of Wagner Tubas
- A Flugelhorn

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

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

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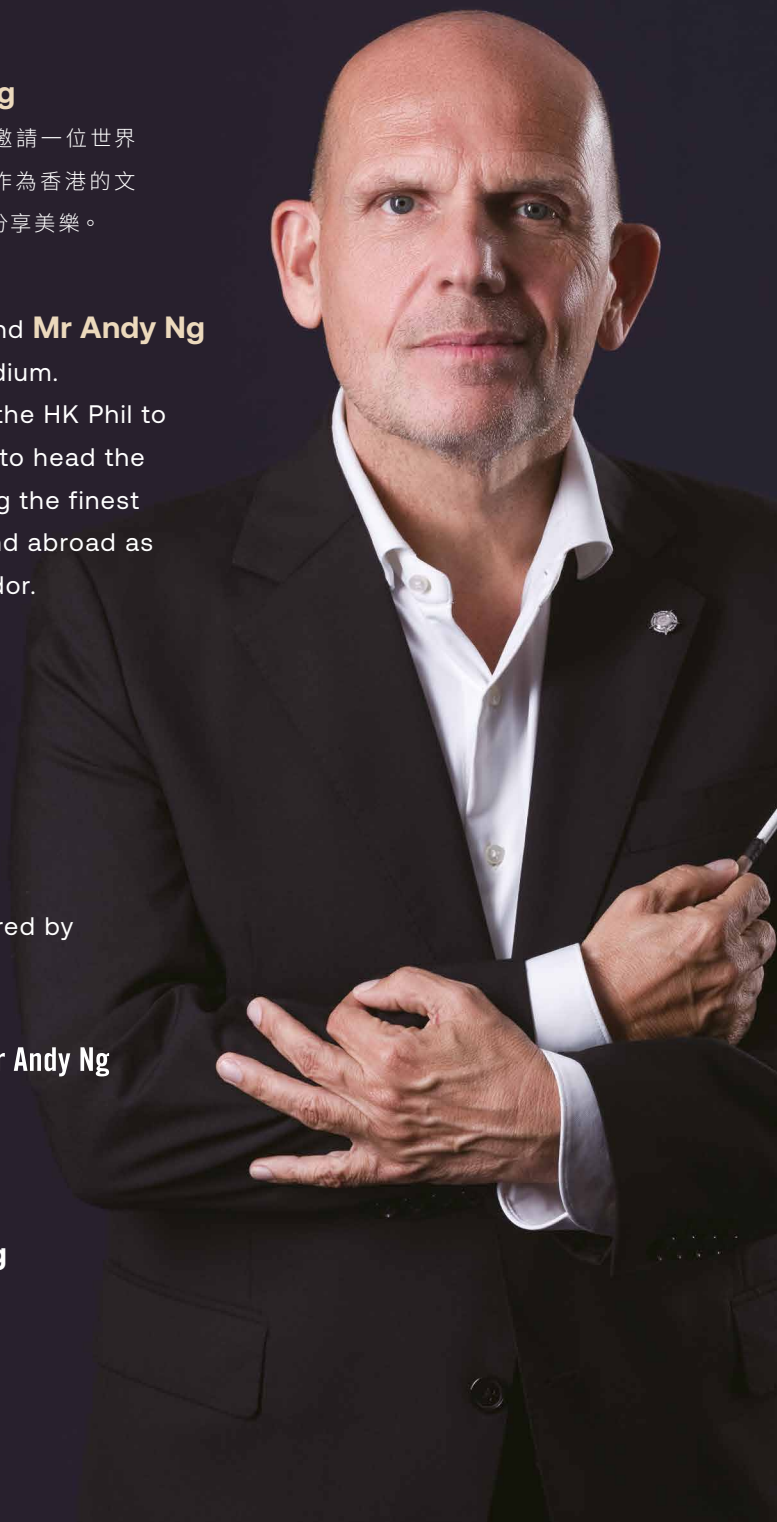
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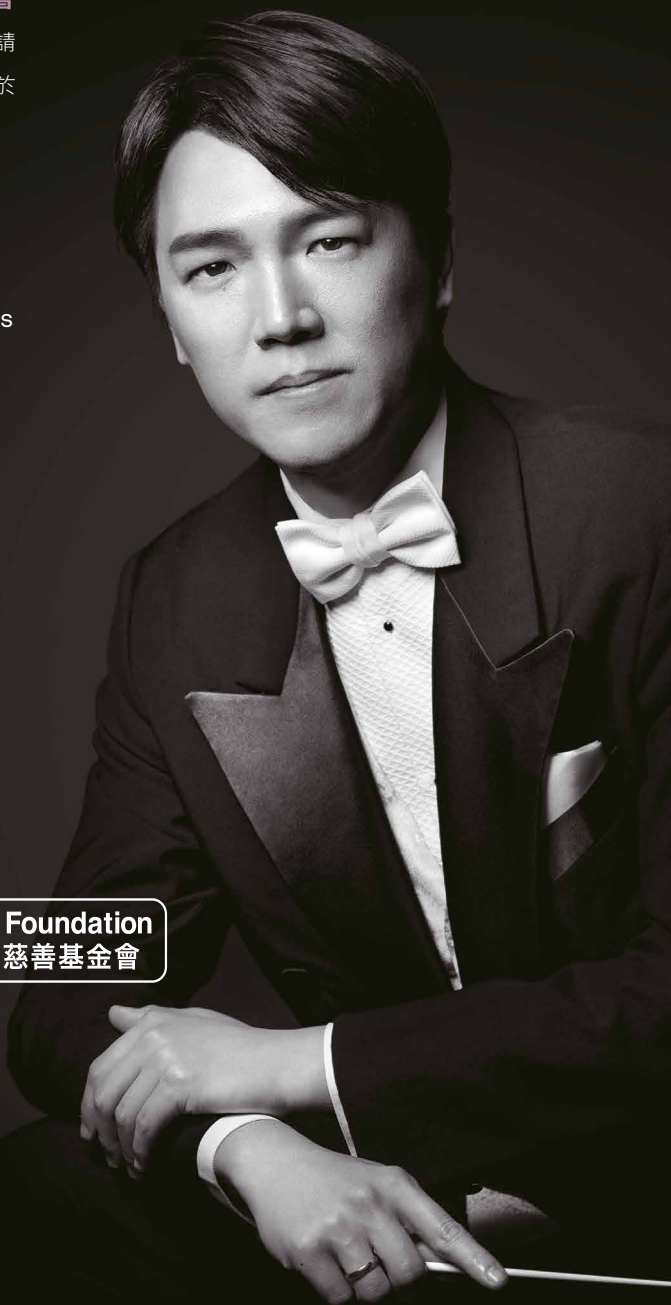
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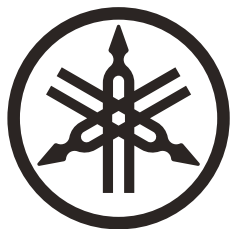
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