

YU LONG VERDI REQUIEM

余隆
威爾第安魂彌撒曲



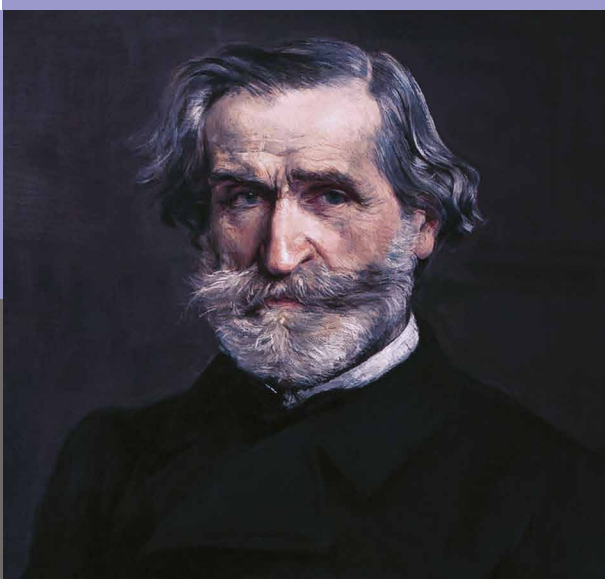
余隆 指揮
宋元明 女高音
朱慧玲 女中音
夏侯金旭 男高音
迪丹高 男低音
香港管弦樂團合唱團
中央歌劇院合唱團

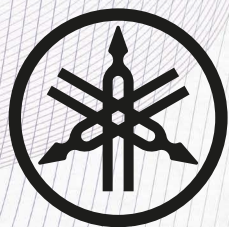
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Song Yuanming SOPRANO
Zhu Huiling MEZZO-SOPRANO
Xiahou Jinxu TENOR
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Hong Kong Philharmonic Chorus
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Yu Long | Verdi Requiem

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威爾第

安魂彌撒曲

- I. 進堂曲與垂憐曲
- II. 震怒之日
- III. 奉獻曲
- IV. 歡呼歌
- V. 羔羊讚
- VI. 領主曲
- VII. 安所經

GIUSEPPE VERDI

Messa da Requiem

- I. Introitus and Kyrie
- II. Dies irae
- III. Offertorio
- IV. Sanctus
- V. Agnus Dei
- VI. Lux aeterna
- VII. Libera me

106'



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威爾第

GIUSEPPE VERDI

(1813–1901)



威爾第
Giuseppe Verdi
(Wikimedia Commons)

1813年是音樂史上的里程碑——因為威爾第和華格納都在這一年出生，日期只相差幾個月（威爾第生於10年9日或10日），而且兩人都令歌劇發展產生重大改變。對意大利同胞，以及他們所建立的歌劇傳統來說，威爾第都有深遠的影響；即使威爾第在世時，他生平中的簡單事實都成了神話。威爾第生於意大利西北部（我們心目中的「意大利」，這時其實尚未成立）一條小村莊，名為「朗哥勒」。他自小顯露過人的音樂天分，更為當地教堂彈奏管風琴和寫作音樂。

威爾第1839年初次寫作劇場作品後，馬上躋身頂尖意大利歌劇作曲家之列。當時的美聲歌劇只以歌手為重，而且被種種慣例束縛；威爾第則脫離了這種傳統，改為以角色心理為基礎，寫出的音樂戲劇越來越錯綜複雜，更發展出刻劃人物關係與內心世界的音樂語言。當時不但有審查制度，而且規則毫無道理；雖然威爾第要不斷向審查妥協，但他的作品卻成了一場政治運動的指路明燈——這場運動以「意大利統一」為目標，當時還越演越烈。

就在事業達到巔峰的時候，威爾第卻萌生退意——可是還是寫了一齣歌劇《阿依達》（1871）和《安魂曲》（1874）。之後他沉寂了一段日子；然而到了生命的最後歲月，他還是心癢難耐，寫作了兩齣歌劇，而且故事都以莎劇為基礎（威爾第一向十分欣賞莎士比亞）——《奧賽羅》（1887）和《法斯塔夫》（1893）。兩齣歌劇都屬於威爾第數一數二的作品，而且一悲一喜，足見威爾第刻劃人間種種悲歡離合與喜怒哀樂的能耐。1901年，他以87歲高齡與世長辭；出殯當日，三十萬人湧上米蘭街頭，口中無不哼著他的歌曲。

The year 1813 was a milestone for the history of music, for Giuseppe Verdi and Richard Wagner were born within mere months of each other – Verdi on 9 or 10 October. Both composers decisively altered the course of opera. Verdi exerted such a powerful impact on his fellow Italians and the operatic traditions they had cultivated that the simple facts of his biography were already being transformed into myth during his lifetime. Born in a small village (Roncole) in northwestern Italy (before the nation of Italy as we know it had been created), Verdi showed talent as a child, playing organ and writing music for services in the local church.

Beginning with his debut writing for the stage in 1839, Verdi established himself as the leading Italian opera composer. He moved away from the convention-bound tradition of bel canto opera (with its focus on the singers) to create increasingly complex music dramas rooted in the psychology of his characters, developing a musical language to depict their relationships and inner lives. Although Verdi constantly had to compromise with arbitrary rules of censorship, his works also served as

beacons for the growing movement to achieve Italian unification.

At the height of his immense success, Verdi determined to retire but went on to compose another hit opera, *Aida*, in 1871 and the Requiem in 1874. Another quiet period followed. But in his final years, Verdi could not resist the urge to compose two operas based on a playwright he adored, William Shakespeare, and produced two of his greatest works for the stage: *Otello* (1887) and *Falstaff* (1893). A tragedy and comedy, respectively, they exemplify Verdi's ability to express a wide spectrum of human experience. At his funeral in 1901 (he died at the age of 87), 300,000 people filled the streets of Milan, his song on their collective lips.

威爾第 安魂彌撒曲

- I. 進堂曲與垂憐曲
- II. 震怒之日
- III. 奉獻曲
- IV. 歡呼歌
- V. 羔羊讚
- VI. 領主曲
- VII. 安所經

1872年，威爾第第二任妻子曾在信中說威爾第「肯定算不上很虔誠」——這句話後來也經常有人引用。威爾第的遺囑甚至明言，不想在「常見的表達方式伴隨下」離世。可是，他的安魂曲不但根據羅馬天主教古老的安魂彌撒經文譜寫，更屬於西方傳統裡最激動人心、最多姿多采的幾首安魂曲之一。羅西尼於1868年11月逝世，令威爾第萌生寫作安魂曲的念頭。羅西尼是意大利歌劇史上的傳奇人物，也是為威爾第及同輩作曲家鋪平道路的前輩。於是威爾第提出了一個創作計劃，找來十多位意大利作曲家，請他們每人創作安魂曲的一個樂章，紀念羅西尼逝世一周年。

然而，這些作曲家之間起了紛爭，計劃最後無疾而終。1873年，另一位文化英雄曼佐尼（Alessandro Manzoni）逝世後，威爾第也找到靈感，讓他再度動筆寫作安魂曲——這次他發誓要獨力完成整首作品。雖然英語世界不太認識曼佐尼，但他對意大利文化影響深遠。他是詩人又是小說家，作品對塑造現代意大利身份貢獻良多，尤其是歷史小說傑作《約婚夫婦》（1827）。他更對意大利復興運動（爭取意大利統一的政治運動）有所啟發。這麼說來，曼佐尼也足以媲美威爾第：意大利愛國者爭取自由自決，擺脫外國控制，威爾第的歌劇對他們也同樣甚有啟迪。

雖然「羅西尼安魂曲」的寫作計劃不了了之，但威爾第決定將原本為「羅西尼安魂曲」而寫的樂章（〈安所經〉），放在新作（「曼佐尼安魂曲」，也就是後來的安魂曲）裡。首演

於1874年5月22日在米蘭聖馬爾谷教堂舉行——那天正是曼佐尼逝世一周年紀念日。

威爾第的安魂曲跟他其他作品很不一樣。事實上，到了十九世紀下半葉，人人都認為聖樂傳統正在沒落，威爾第為這種傳統注入新意——在這方面能與威爾第匹敵的作曲家更是少之又少。

其實威爾第寫作《安魂曲》時，已經決定封筆退休了。為了寫作這首成就超卓的晚期傑作，作曲家動用了從寫作歌劇得來的豐富經驗。寫作像安魂曲這類聖樂作品的機會，似乎也讓威爾第放開手腳，掙脫歌劇舞台的種種慣例與折衷做法。威爾第提過：「千萬不要用唱歌劇的方法演唱彌撒曲。」

不過威爾第的安魂曲也充滿戲劇效果：當中所涉及的，也不亞於「要了解人類現況」這種大難題。合唱團代表廣大人民，我們就在當中生活。樂團則負責營造交響樂的整體感，因此角色也特別重要——雖然方式跟威爾第的同齡作曲家華格納不一樣。同時，全曲七個樂章也各有千秋，每個都有獨特的色彩與聲音。

〈進堂曲〉開始時很神秘，聲音微弱得幾乎聽不見。主題動機與和聲動機慢慢從黑暗中浮現。一個下行音型，還有一個濃縮的變化音動機，就是樂曲的種子，全曲大部分素材都由這個音型和動機衍生而來。〈垂憐曲〉由獨唱者掀開序幕，為整幅畫面平添幾分個性；木管加入後，音響效果也變得溫暖。

有些作曲家的安魂曲強調安慰生者；另一些則集中為亡者祈禱。在追尋救贖的路上，威爾第則兼收並蓄得多。規模宏大的〈震怒之日〉（又名〈續抒詠〉，共分為十段）就是明證；〈震怒之日〉長約四十分鐘，作曲家營造出暴烈可怕的感覺，令人想起「審判日」，這時所有亡者都要面對最終的命運了。恍如一下一下槌聲的大鼓，只是威爾第眾多震撼人心的手段之一（對，同時也很戲劇化）。整體來說，〈續抒詠〉可以視作安魂曲的縮影，情緒

在恐懼、不安、希望與毋忘信仰之間不斷穿梭。歌手視角也同樣不斷轉變：觀察者與參與者，評論人與演員；所表達的情感包羅萬有，從可怕的絕望到孩童似的信心，無所不包。

威爾第應用對比原則的方式千變萬化，精彩萬分：聲樂配搭、配器、情緒、織體與力度都呈現鮮明對比。八位小號手分布在音樂廳四周，營造出幾乎難以承受的張力，充當「神奇號角聲」的前奏曲。獨唱男低音直面死亡的殘酷現實；各式各樣的聲樂組合接著出現（獨唱詠嘆調、二重唱一首、三重唱一首，還有四重唱兩首）；「主耶穌慈悲」則用上無伴奏聲樂。威爾第在管弦樂團裡精挑細選出最適合的音色。〈震怒之日〉以狂風暴雨似的音樂開始，樂段更像命運動機一樣重現了數次。

威爾第擅長寫作旋律（尤其令人一聽難忘的旋律）；他在「主耶穌基督」將這種才華發揮得淋漓盡致；「上主，我們向你奉獻」的四重唱也近乎陶醉忘我。威爾第暗中襲用以往聖樂作品的手法，採用類似頌唱的元素以及對位法。短暫的〈歡呼歌〉漸漸開展，是首充滿喜悅的賦格曲；〈羔羊讚〉重拾頌唱風格，根據重複的旋律寫作一連串織體變奏，由女高音與女中音（兩者相距一個八度）與合唱交替。

〈領主曲〉流露出對超脫塵世的渴望，引入最後一個樂章——威爾第早前為羅西尼而寫的音樂，在這裡終於用上。由多個段落組成的〈安所經〉以戲劇化的女高音獨唱掀開序幕。〈震怒之日〉短暫地重現，然後〈進堂曲〉開端也再度響起，把大家帶回起點。全曲最後一段是賦格曲，在重複的C音上停止：「上主，求你從永死中拯救我，在那恐怖的日子……」漸漸消散的和弦為安魂曲畫上句號，但沒有以必然的勝利作結，反而是抱著壓抑的期望，提醒大家，為了留下來的人，樂曲仍在繼續。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、四支巴松管、四支圓號、八支小號（包括後台四支小號）、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

GIUSEPPE VERDI

Messa da Requiem

- I. Introitus and Kyrie
- II. Dies irae
- III. Offertorio
- IV. Sanctus
- V. Agnus Dei
- VI. Lux aeterna
- VII. Libera me

According to an often-quoted statement from an 1872 letter by Giuseppe Verdi's second wife, the composer was "certainly not much of a believer." In his last will and testament, he even stipulated that he did not wish his death "to be accompanied by the usual forms of expression." Yet Verdi's setting of the ancient text for the Roman Catholic Mass for the dead ranks among the most stirring and transformative Requiems in the Western tradition. The impulse to write a Requiem started in 1868, following the death of Gioachino Rossini that November. Verdi organised a plan to have a dozen fellow Italian composers each contribute a separate movement for a Requiem to mark the first anniversary of the passing of this legendary figure in Italian opera, who helped pave the way for Verdi and his generation.

However, arguments among those involved caused that project to fall apart. When another cultural hero, Alessandro Manzoni, died in 1873, Verdi found inspiration to return to the Requiem genre – this time the vow that he himself would compose the entire work. Although he is not well

known in the English-speaking world, Manzoni holds enormous significance for Italian culture. He was a poet and novelist who helped shape modern Italian identity, above all through his masterpiece, the historical novel *The Betrothed* (1827). He was also an inspiration for the political movement to unify the modern Italian state. In this sense, Manzoni paralleled Verdi's own life as an artist whose operas fired the imagination of the patriots seeking liberation from foreign control and self-determination.

Verdi decided to incorporate his contribution to the abandoned Rossini Requiem (*Libera me*) into his new Manzoni Requiem. The first performance took place on 22 May 1874 in the Church of San Marco in Milan – exactly one year after Manzoni's death.

Verdi's Requiem stands apart from his other works. Indeed, few other sacred music compositions from the second half of the 19th century rival Verdi in breathing a fresh spirit of individuality into traditions that were believed to be dying out.

Verdi drew on the immense experience he had acquired in his operas for this extraordinary achievement of his later years – written after he had made up his mind to retire from composition. The opportunity to write a work of sacred music like the Requiem seemed to free Verdi from the conventions and compromises of the opera stage. Verdi himself noted that “one must not sing

the Mass as one sings an opera.”

But there is plenty of drama in the Requiem: drama involving nothing less than the cosmic struggle to make sense of the human condition. The chorus represents the larger community in the midst of whom we live our lives. The orchestra had an especially important role in providing symphonic cohesion to the whole – though not in the sense of Verdi's exact contemporary, Richard Wagner. At the same time, each of the seven movements in this work has a distinctive colour and sound.

The *Introitus* begins mysteriously, barely audible. Thematic and harmonic motifs slowly emerge from the darkness. A descending figure and a compressed, chromatic motif are the seeds from which Verdi develops much of the Requiem's material. We first hear the soloists in the *Kyrie*: they bring a sense of individuality to the picture, and the soundscape correspondingly gains a new warmth from the addition of woodwinds.

Some composers emphasise the need to console the survivors in their Requiem settings; others focus on praying for the deceased. Verdi is far more encompassing in his quest for redemption. The ten-part *Dies irae* (also known as the *Sequentia*) proves the point in its epic scale; it lasts some 40 minutes and strikes a tone of tempest and terror to evoke the “Day of Judgement” when all the departed will confront their final fate. Repeated

hammer strokes from the bass drum are just one of Verdi's thrilling (and, yes, dramatic) gestures here. The *Sequentia* can be interpreted as a microcosm of the Requiem overall in its changing moods of fear, anxiety, hope, remembered faith. The perspectives of the singers likewise constantly shift between observer and participant, commentator and actor: they convey an emotional spectrum ranging from terrible despair to childlike faith.

Verdi uses the principle of contrast in countless brilliant ways: contrasts in vocal presence, instrumentation, mood, texture, dynamics. Eight trumpeters positioned around the concert hall build a sense of almost unbearable tension as a prelude to the "Tuba mirum". After the solo bass faces the stark reality of Death, a variety of vocal combinations follows (solo arias, a duet, a trio, and two quartets); the "Pie Jesu" calls for unaccompanied voices. Verdi chooses selectively from his orchestral resources to find just the right colour. The *Dies irae* begins with stormy music that returns several times, like a fate motif.

Verdi unleashes his unforgettable melodic gift in "Domine Jesu Christe", and his writing for the quartet touches on ecstasy in the "Hostias". Verdi also alludes to older sacred music in his use of chant-like elements and counterpoint. The brief *Sanctus* unfolds as a joy-filled fugue, while the *Agnus Dei* reconsiders chant as a series of textural variations on a repeated melody, as the soprano and

mezzo-soprano (singing an octave apart) alternate with the chorus.

The *Lux aeterna* aspires to transcendence, leading to the final movement, for which Verdi at last found a use for his Rossini music. The solo soprano makes a dramatic entry in the multipart *Libera me*. Verdi briefly recapitulates the *Dies irae* and then the opening music, taking us back to where we started. A fugue serves as the culmination, coming to rest on a repeated C: "Save me, Lord, from eternal death on that momentous day..." A dying chord closes the Requiem not with the certainty of triumph but with an attitude of subdued expectation, reminding us that the work continues for those left behind.

All programme notes by Thomas May

Instrumentation

Three flutes (one doubling piccolo), two oboes, two clarinets, four bassoons, four horns, eight trumpets (includes four offstage trumpets), three trombones, tuba, timpani, percussion and strings.

I.
〈進堂曲與垂憐曲〉

合唱
上主！求你賜給他們永遠的安息，
並以永恆的光輝照耀他們。

天主，你在熙雍山上應受頌讚，
我要到耶路撒冷向你償還誓願。
求你俯聽我的祈禱，
凡有血肉的都要向你投靠。

上主！求你賜給他們永遠的安息，
並以永恆的光輝照耀他們。

獨唱
上主！求你垂憐。
基督！求你垂憐。
上主！求你垂憐。

II.
〈震怒之日〉

合唱
那將是震怒的一天，
舉世化為灰燼，
達味和西比辣都有預言。

將是何等恐懼，
當審判者降來，
嚴格清查一切時！

男低音與合唱
神奇號角聲布滿天空，
響徹各地所有墳塚，
催起眾生向審判者座前聚攏。

死亡與大自然不勝驚恐，
所有受造再度復生，
答覆審判者的查詢。

女中音與合唱
展開巨冊案卷，
記錄一目了然，
整個世界將依它接受審判。

審判者登上寶座，
任何隱密都將暴露，
沒有一罪能逃脫。

女高音、女中音與男高音
罪人將有何陳訴？
又能向誰要求庇護？
就連義人也僅僅站立得住！

I.
Introitus and Kyrie

CHORUS
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Te decet hymnus, Deus,
in Sion, et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

SOLOISTS
Kyrie eleison,
Christe eleison,
Kyrie eleison.

II.
Dies irae

CHORUS
Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

BASS AND CHORUS
Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura,
Judicanti responsura.

MEZZO-SOPRANO AND CHORUS
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

SOPRANO, MEZZO-SOPRANO AND TENOR
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

I.
Introitus and Kyrie

CHORUS
Grant them eternal rest,
O Lord, and let perpetual light shine upon them.

A hymn is owed to Thee in Zion,
Lord, and a vow shall be returned to Thee in
Jerusalem.
Hear my prayer, to Thee shall come all flesh.

Grant them eternal rest,
O Lord, and let perpetual light shine upon them.

SOLOISTS
Lord have mercy,
Christ have mercy,
Lord have mercy.

II.
Dies irae

CHORUS
Day of wrath, that day
will dissolve the generations into ashes –
so say David and Sibyl, the prophetess.

How great a trembling there shall be
when the Judge shall come
and separate everything strictly.

BASS AND CHORUS
The trumpet, throwing its wondrous sound
through the tombs of the earth
will summon all before the throne.

Death and nature will stand stupefied
when those dead arise
to answer Him who judges.

MEZZO-SOPRANO AND CHORUS
The written record shall be brought forth
wherein all is contained
by which the world is judged.

When the Judge, therefore, shall preside,
anything concealed shall appear,
nothing shall remain unpunished.

SOPRANO, MEZZO-SOPRANO AND TENOR
What am I to say then, wretch that I am?
Whom shall I call as patron
when scarcely the just may be secure?

獨唱與合唱

赫赫威嚴的君王，
你自願拯救世人，
慈悲的泉源，救我免於沉淪。

女高音與女中音

仁慈耶穌，求你垂念，
我是你苦路的因原，
別讓我那一天墜入深淵。

你為尋覓我勞瘁奔波，
你為救贖我苦架被釘，
這般辛辛苦苦千萬不要落空。

公平報復的裁判，
求你寬恕我的罪愆，
趁著清算之日未來以前。

男高音

我痛悔流涕好似囚犯，
自知有罪滿面羞慚，
天主！我虔誠祈禱，求你赦免。

你曾饒恕犯罪婦女，
並曾俯聽右盜呼籲，
一線希望也為我燃起。

我的祈禱微不足道，
但求你的善心待我寬仁，
別讓我永火焚身。

請在綿羊群中讓我一席之地，
使我與山羊隔離，
在你右邊站立。

男低音與合唱

惡徒既經判決，
交與熊熊烈火，
請召我進入聖者的行列。

我今伏地哀求，
心靈破碎似灰燼，
請關切我最後命運。

獨唱與合唱

那將是震怒的一天……

那是痛哭流淚的日子，
當人從塵埃中復生時。
負罪之人等候審判，
天主！求你對他仁慈垂憐。

主耶穌慈悲無比，
請賜給他們安息。阿門！

SOLOISTS AND CHORUS

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

SOPRANO AND MEZZO-SOPRANO

Recordare Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Quaerens me, sedisti lassus,
Redimisti crucem passus:
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

TENOR

Ingemisco tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

BASS AND CHORUS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

SOLOISTS AND CHORUS

Dies irae, dies illa...

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus:

Pie Jesu, Domine,
Dona eis requiem. Amen.

SOLOISTS AND CHORUS

King of great majesty
Who by Grace save those so destined,
save me, fountain of mercy.

SOPRANO AND MEZZO-SOPRANO

Remember, merciful Jesus,
that I am the cause of Thy journey,
Do not destroy me on that day.

Seeking me, Thou didst sit weary;
Thou didst redeem me, having suffered the cross.
May so much suffering not be in vain.

As the just Judge of vengeance
grant the gift of remission
before the day of reckoning.

TENOR

I groan like a criminal;
blame reddens my face.
God, spare a suppliant.

Thou who didst absolve Mary [Magdalene]
and accepted the robber's plea,
to me, as well, Thou gavest hope.

My prayers are not worthy,
but, Kind One, grant
that I may burn in eternal fire.

Give me place among the sheep,
separate me from the goats,
placing me by Thy right hand.

BASS AND CHORUS

When the damned are confounded
and consigned to bitter flames
call me with the blessed ones.

I pray, suppliant and prostrate,
heart contrite as if in ashes
have a care for my end.

SOLOISTS AND CHORUS

Day of wrath, that day...

Tearful shall be that day
when arises from the ashes
evil man, to be judged.
Therefore spare this man, God.

Merciful Lord Jesus,
Grant them rest. Amen.

III. 〈奉獻曲〉

獨唱

主耶穌基督，光榮的君王，
求你拯救已亡信眾的靈魂，
脫離陰曹的痛苦，
走出深邃的幽谷；
從猛獅口中解救他們，
莫讓他們陷入深淵。
別讓他們跌進黑暗。
但請總領天使聖彌額爾，
領他們進入神聖的光明境界，
正如你昔日對亞巴郎和他的子孫
所預許。

上主，我們向你奉獻：讚頌，
犧牲和祈禱，
為了我們今天追念的亡靈，
求你肯予悅納；
上主！求你超渡他們，
由死亡進入生命。
正如你昔日對亞巴郎和他的子孫
所預許。

求你拯救已亡信眾的靈魂，
脫離陰曹的痛苦。求你超渡他們，
由死亡進入生命。

IV. 〈歡呼歌〉

合唱

聖！聖！聖！
上主萬軍的天主，
歡呼之聲響徹雲霄。
救恩之主位於至高之上。
奉主名而來的，當受讚美，
歡呼之聲響徹雲霄。

V. 〈羔羊讚〉

女高音、女中音 與合唱

除免世罪的天主羔羊，
求你賜給他們安息。
除免世罪的天主羔羊，
求你賜給他們安息。
除免世罪的天主羔羊，
求你賜給他們永遠的安息。

III. Offertorio

SOLOISTS

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et
semini ejus.

Hostias et preces tibi, Domine, laudis
offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae promisisti et
semini ejus.

Libera animas omnium fidelium
defunctorum de poenis inferni.
Fac eas de morte transire ad vitam.

IV. Sanctus

CHORUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini,
Hosanna in excelsis.

V. Agnus Dei

SOPRANO, MEZZO-SOPRANO AND CHORUS

Agnus Dei, qui tollis peccata mundi,
dona eis requiem;
Agnus Dei, qui tollis peccata mundi,
dona eis requiem;
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

III. Offertorio

SOLOISTS

O Lord, Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the torments of hell
and from the bottomless pit;
deliver them from the mouth of the lion;
lest Tartarus swallow them;
lest they fall into the darkness.
But let Saint Michael the standard-bearer
bring them forth into the holy light.
Which thou didst once promise unto Abraham
and his seed.

To thee, O Lord, we render our offerings
and prayers with praise.
Do thou receive them for those souls
which we commemorate today.
Make them, O Lord, pass from death
unto life.
Which thou didst once promise unto Abraham
and his seed.

Deliver the souls of all the faithful departed
from the torments of hell.
Make them pass from death unto life.

IV. Sanctus

CHORUS

Holy, Holy, Holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory,
Hosanna in the highest.
Blessed is he that cometh
in the name of the Lord
Hosanna in the highest.

V. Agnus Dei

SOPRANO, MEZZO-SOPRANO AND CHORUS

Lamb of God, that takest away the sins of the world,
grant them rest.
Lamb of God, that takest away the sins of the world,
grant them rest.
Lamb of God, that takest away the sins of the world,
grant them eternal rest.

VI.
〈領主曲〉

女中音、男高音與男低音
上主，求你以永恆的光輝照耀他們，
使他們永遠偕同你的諸聖，
因為你善良慈悲。
上主，求你賜給他們永遠的安息，
並以永恆的光輝照耀他們。
使他們永遠偕同你的諸聖，
因為你善良慈悲。
以永恆的光輝照耀他們，上主。永遠
的安息。

VI.
Lux aeterna

MEZZO-SOPRANO, TENOR AND BASS
Lux aeterna luceat eis, Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum:
quia pius es.
Lux perpetua luceat eis, Domine. Requiem
aeternam.

VI.
Lux aeterna

MEZZO-SOPRANO, TENOR AND BASS
Let eternal light shine upon them, O Lord,
with Thy saints in eternity,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
With Thy saints in eternity,
for Thou art merciful.
Let perpetual light shine upon them, O Lord.
Eternal rest.

VII.
〈安所經〉

女高音
上主，求你從永死中拯救我，
在那恐怖的日子，
天地將震動搖撼，
你要帶火來審判世界。

VII.
Libera me

SOPRANO
Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.

VII.
Libera me

SOPRANO
Save me, Lord, from eternal death
on that momentous day
when heaven and earth are moved,
when Thou shalt come to judge the world
through fire.

我戰慄恐懼，
面對審判的來臨和即將到來的忿怒，
天地將震動搖撼。

Tremens factus sum ego, et timeo,
dum discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.

Trembling I am made, and I fear
when the separation shall come and
the coming anger,
when heaven and earth are moved.

合唱
那是一個震怒的日子，
災患和苦難，
事關重大，悲苦萬分的日子。
你要帶火來審判世界。

CHORUS
Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris iudicare saeculum per ignem.

CHORUS
Day of wrath, that day
of calamity and wretchedness,
day both great and too bitter,
when Thou shalt come to judge the world
through fire.

獨唱與合唱
上主！求你賜給他們永遠的安息，
並以永恆的光輝照耀他們。

SOLOISTS AND CHORUS
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

SOLOISTS AND CHORUS
Grant them eternal rest,
O Lord, and let perpetual light shine
upon them.

上主，求你從永死中拯救我……等。

Libera me, Domine, de morte aeterna, etc.

Save me, Lord, from eternal death, etc.

歌詞中譯摘自：
李振邦：《教會音樂》，台北：世界文物出版社，2002年。



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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日上演的音樂會和曲目。
For our 50th anniversary season house programmes, we have created this special column, "Musical Memories of Yesteryear", to look back on musical remembrances over the past decades related to our current exciting performances.

香港管弦樂團於1985/86樂季將威爾第安魂曲（當年中譯為韋爾第）定為樂季壓軸節目，於1986年6月20至22日（星期五至日）合演三場，成人門票票價為\$40至\$120。當年音樂會有四位英國歌唱家參演，包括女高音夏根（Alison Hargan）、女中音芬烈（Linda Finnie）、男高音哥連士（Kenneth Collins）和當時已在香港任教的男中音聶明康（Michael Rippon）。這是香港最早的威爾第安魂曲演出之一，由港樂第四任音樂總監施明漢擔任指揮，而當年香港管弦樂團合唱團的演出名單合共108人。

Verdi's Requiem was featured in the finale for the HK Phil's 1985/86 season and had three performances from 20 to 22 June 1986. Ticket prices ranged from \$40 to \$120. The concerts showcased four UK soloists: soprano Alison Hargan, mezzo-soprano Linda Finnie, tenor Kenneth Collins, and baritone Michael Rippon, who was teaching in Hong Kong at that time. Kenneth Schermerhorn, HK Phil's fourth Music Director, conducted the orchestra, soloists, and 108 singers from the Hong Kong Philharmonic Chorus in one of the earliest professional performances of Verdi's Requiem in Hong Kong.



1986年港樂的「韋爾第安魂曲」音樂會海報。
Poster for the HK Phil's concerts of Verdi's Requiem in 1986.
(HK Phil Archive)



 SWIRE

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BLOOM


港樂
HKPhil



IN HARMONY

余隆 YU LONG

指揮 Conductor

PHOTO: Liu Hui



獲《紐約時報》譽為「中國古典樂壇最具影響力的人物」，指揮家余隆致力於引領中國古典音樂事業的發展，同時推動中國傑出的作曲家和演奏家登上國際舞台。

余隆現於中國最著名的樂團擔任要職：北京的中國愛樂樂團藝術總監和上海交響樂團音樂總監；同時身兼香港管弦樂團首席客席指揮。他也是上海夏季音樂節聯合總監和北京國際音樂節藝術委員會主席，後者由他於1998年創辦並擔任藝術總監至2017年。在執掌達20年後，余隆於2023年卸任廣州交響樂團音樂總監一職，並將繼續擔任終身榮譽音樂總監和藝術委員會主席。此外，余隆還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

在2023/24樂季，余隆受邀執棒費城樂團和紐約愛樂樂團；在國內，他將與鋼琴家侯夫、小提琴家卡華高斯、拉克林等著名藝術家合作演出。2023年11月，余隆將執棒由上海交響樂團與紐約愛樂樂團聯合委約，亞倫齊格曼、馬克甘寶創作的清唱劇《上海！上海！》的世界首演。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” the conductor Yu Long has devoted his career to steering China’s growing connection to classical music while familiarising international audiences with the country’s most eminent musicians and composers. Maestro Yu currently holds the top position in China’s most prominent orchestras – Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of Shanghai Symphony Orchestra – as well as Principal Guest Conductor of the Hong Kong Philharmonic Orchestra. He is also co-director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as Artistic Director until 2017. After 20 years at the helm, Yu recently stepped down as Music Director of Guangzhou Symphony Orchestra and now holds the position of honorary Music Director and the Chair of the Artistic Committee. He is currently Vice President of the China Musicians Association and Chairman of its recently established League of China Orchestras.

In the 2023/24 season, international guest appearances bring Yu together with The Philadelphia Orchestra and New York Philharmonic. At home, he performs with renowned artists including pianist Stephen Hough, violinist Leonidas Kavakos and Julian Rachlin, among others. In the fall, he gives the world premiere of Aaron Zigman and Mark Campbell’s *Émigré* with the Shanghai Symphony Orchestra (SSO), co-commissioned by the SSO and New York Philharmonic.

宋元明

SONG YUANMING

女高音 Soprano



宋元明為旅奧女高音歌唱家、中央音樂學院聲歌系教授，以及博士研究生導師。她在維也納音樂與表演藝術大學師從弗蘭茨·盧卡索夫斯基教授，取得「歌劇與輕歌劇」及「藝術歌曲與清唱劇」雙碩士學位、聲歌系碩士以上「優秀藝術家」表演專業最高學位。同時以優異成績畢業於維也納普萊納音樂學院，獲得長笛演奏碩士學位。

曾獲第48屆圖盧茲國際聲樂大賽第一名，奧地利第13屆泰利亞雲尼國際聲樂比賽最佳女高音獎，捷克第44屆德伏扎克國際聲樂比賽第一等六個國際比賽獎項。她曾在維也納美泉宮皇家歌劇院、金色大廳玻璃廳、奧地利格拉茨歌劇院、首爾藝術中心、香港大會堂、捷克卡洛維瓦利歌劇院、華盛頓肯尼迪藝術中心、布宜諾斯艾利斯劇院、智利聖地牙哥劇院、北京國家大劇院等劇院演出，並曾與維也納愛樂樂團、費城樂團，以及梅狄、巴倫邦、格吉耶夫和尼澤-塞甘等著名指揮家合作。

她曾主演《唐·喬望尼》、《費加羅的婚禮》、《蝙蝠》、《杜蘭朵》、《波希米亞生涯》、《駱駝祥子》、《遊唱詩人》、《茶花女》、《唐·帕斯夸雷》、《風流寡婦》等劇目。

Song Yuanming obtained Graduate Artist Diploma and Double Master's Degree in "Opera and Light Opera" and "Art Songs and Cantata" at University of Music and Performing Arts Vienna under the tutelage of Professor Franz Lukasovsky. Meanwhile, she graduated from The Prayner Conservatory of Music and Dramatic Arts in Vienna, majoring in flute. Song Yuanming as professor of vocalis teaches at the Voice and Opera Department of the Central Conservatory of Music, Beijing.

She has won several awards including the first prize at the 48th Concours International de Chant de La Ville de Toulouse; "Best Soprano" at the 13th Tagliavini International Vocal Competition in Austria; and the first prize at the 44th Antonín Dvořák International Vocal Competition in Czech Republic.

She has performed at Schlosstheater Schönbrunn, Goldener Saal, Grazer Opera House, Seoul Arts Center Concert Hall, Hong Kong City Hall, Karlovy Vary Opera House, The John F. Kennedy Center for the Performing Arts, Buenos Aires Teatro, Santiago Teatro in Chile and Beijing National Centre for the Performing Arts. She has worked with the Wiener Philharmoniker, Philadelphia Orchestra as well as renowned conductors including Riccardo Muti, Daniel Barenboim, Valery Gergiev and Yannick Nézet-Séguin.

She has starred in operas including *Don Giovanni*, *Le nozze di Figaro*, *Die Fledermaus*, *Turandot*, *La bohème*, *Rickshaw Boy*, *Il trovatore*, *La traviata*, *Don Pasquale* and *Die lustige Witwe*.

朱慧玲 ZHU HUILING

女中音 Mezzo-soprano

Photo: LIN



朱慧玲，旅歐女中音歌唱家。畢業於上海音樂學院附中、漢堡國立音樂與戲劇學院和斯圖加特國立音樂學院。她是中國最受矚目的聲樂藝術家之一，定期與所有主要樂團和歌劇院合作，曾演出《湯豪舍》、《西班牙時刻》及《卡門》等歌劇；以及馬勒第二、第三及第八交響曲、《大地之歌》、威爾第安魂彌撒曲、首演葉小綱的《草原之歌》、《魯迅》及《創世秘符》等作品。2017年起，她應邀參加聯合國在瑞士日內瓦和其他國家主辦的「世界人權日」和「絲綢之路」系列巡演音樂會。2018年，朱慧玲與慕尼黑愛樂樂團參與了譚盾作品《慈悲頌》的世界首演，繼而在洛杉磯、墨爾本和香港等地巡演。2021年起，朱慧玲聯同鋼琴家薛穎佳和李堅開啟了藝術歌曲專場音樂會的巡演。在2022/23樂季，她擔任深圳交響樂團駐團藝術家。她也是公益組織德國漢堡新生代藝術家基金會的藝術總監。自2021年8月起，她於香港中文大學深圳音樂學院擔任教授，兼任同濟大學藝術與傳媒學院特聘教授。

Zhu Huiling, the Shanghai-born mezzo-soprano, graduated from the High School affiliated to the Shanghai Conservatory of Music, Hochschule für Musik und Theater Hamburg, and Musikhochschule Stuttgart. As one of the most high-profile vocal artists in China, Zhu regularly collaborates with all major orchestras and opera houses, performing operas such as *Tannhäuser*, *L'heure espagnole*, *Carmen*, etc., as well as Mahler's no. 2, no. 3 and no. 8 Symphony and *Das Lied von der Erde*, Verdi's *Messa da Requiem*, the world premiere of Ye Xiaogang's *Songs from the Steppe*, *Lu Xun*, etc. From 2017, she was invited to participate in the Gala concerts tour of "World Human Rights Day" and the "Silk Road" organized by the United Nations in Geneva Switzerland and other countries. In 2018 Zhu joined the world premiere of Tan Dun's *Buddha Passion* with Munich Philharmonic, in LA (under Gustavo Dudamel) and toured in Melbourne and Hong Kong. Since 2021, she started her lieder recital tour in China with pianists Xue Yingjia and Li Jian. In the 2022/23 season, she is the Artist in Residence with Shenzhen Symphony. Zhu is also the artistic director of the charity association *Stiftung Chinesische Nachwuchskünstler* in Germany. Since August 2021, Zhu has joined the faculty of Shenzhen Conservatory of Music as Professor, while serving as the Distinguished Visiting Professor of College of Arts & Media at Tongji University.

夏侯金旭 XIAHOU JINXU

男高音 Tenor

Photo: Johannes Ifkovits



夏侯金旭先後畢業於中央音樂學院和維也納音樂與表演藝術大學，在德國新聲音國際比賽中獲得了第三名，同年獲得了維也納國家歌劇院的邀請，開啟了他的藝術旅程。與維也納愛樂樂團、哥本哈根愛樂樂團等世界著名樂團和世界著名指揮家保持常年合作，自2012年以來一直活躍在世界歌劇舞台的最前沿，近年多次在維也納國家歌劇院出演《愛情靈藥》、《仙履奇緣》、《唐·帕斯夸雷》等數十部歌劇的男主角。2021/22樂季的亮點包括：在北京國際音樂節首演史特拉汶斯基歌劇《浪子的歷程》；在米蘭斯卡拉歌劇院出演貝利尼歌劇《卡普雷與蒙泰奇家族》，成為首位在斯卡拉歌劇院出演男主角的中國男高音；2022年兩次重返斯卡拉歌劇院，出演李察·史特勞斯歌劇《納克索斯島上的阿莉雅德》和佐丹奴歌劇《費朵拉》；在奧地利聖·瑪格麗特露天歌劇院音樂節演出十場威爾第歌劇《拿布果》，飾演男高音主角以實瑪利。

Xiahou Jinxu graduated from China Central Conservatory of Music in Beijing and Universität für Musik und darstellende Kunst in Vienna in 2018. In 2011 he won the third prize of the renowned international singing competition Neue Stimmen of the Bertelsmann Foundation in Gütersloh. Xiahou has maintained frequent collaborations with renowned conductors and world-class orchestras including the Vienna Philharmonic and Copenhagen Philharmonic, amongst others. He has appeared on the world's most prestigious opera stages since 2012, and performed the leading roles in dozens of operas including *L'elisir d'amore*, *La Cenerentola* and *Don Pasquale* at Wiener Staatsoper. The highlights of 2021/22 season include the China Premiere of Stravinsky's *The Rake's Progress* (as Tom Rakewell) at the Beijing Music Festival. He sang Tebaldo in Bellini's *I Capuleti e i Montecchi* at Teatro alla Scala in Milan, which was the first time for a Chinese tenor to sing a leading role at Teatro alla Scala. In 2022, Xiahou returned to Teatro alla Scala twice to sing in Richard Strauss' *Ariadne auf Naxos* and Giordano's *Fedora*. From June to August 2022, he sang as Ismaele in Verdi's *Nabucco* at Oper im Steinbruch St Margarethen.

迪丹高 NIKOLAY DIDENKO

男低音 Bass



俄羅斯男低音迪丹高畢業於莫斯科合唱藝術學院，主修聲樂及指揮；曾擔任莫斯科新歌劇院的獨唱家及侯斯頓大歌劇院工作室的成員。

他曾演出的劇目及角色包括：《土耳其人在意大利》的謝羅尼奧（丹麥皇家歌劇院）、蕭斯達高維契的《反對形式主義的西洋鏡》（巴塞隆那利塞奧大劇院）、《卡普雷與蒙泰奇家族》的卡普雷奧（英國巡演的北方歌劇院演出）、《阿伊達》的拉菲斯和《諾瑪》的奧羅維（博洛尼亞市政劇院）、《夢遊女》（莫斯科大劇院）、《漂泊的荷蘭人》（馬爾默歌劇院）、《法斯塔夫》的皮斯托拉（畢爾包歌劇院），以及《命運的力量》的修道院長神父、《曼農·雷斯高》的古里奧伯爵、《唐·卡洛》的菲利普二世和《唐·喬望尼》的利普勒羅（科隆歌劇院）。他常於世界各地知名的歌劇院亮相，包括侯斯頓大歌劇院、紐約城市歌劇團、紐約大都會歌劇院和畢爾包歌劇院。他近期於莫斯科大劇院演唱《唐·帕斯夸雷》，並在華沙貝多芬音樂節演唱蕭斯達高維契的《死之歌舞》。

迪丹高多才多藝，在音樂會方面亦有出色表現，曾分別與謝利指揮的薩爾斯堡莫扎特樂團，及馬佐拉指揮的法蘭西島國家樂團合作，於貝多芬音樂節演唱威爾第的安魂彌撒曲。迪丹高參與灌錄的《彭德雷茨基指揮彭德雷茨基》專輯於2017年贏得格萊美最佳合唱表演獎。2018年，Delphian唱片公司發行他與布恩西合作的專輯《麥哲納之歌》。

Russian bass Nikolay Didenko graduated from the Moscow Academy of Choral Art in both singing and conducting. He was previously a soloist of the “New Opera” in Moscow and a member of the Houston Grand Opera Studio.

His operatic roles include Don Geronio *Il Turco in Italia* with the Royal Danish Opera, Shostakovich’s *Rayok* at the Liceu Barcelona, *Cappello I Capuleti e i Montecchi* with Opera North (UK tour), *Ramfis Aida* and *Oroveso Norma* at the Teatro Comunale, *La Sonnambula* at the Bolshoi Theatre, *Der fliegende Holländer* at Malmö Opera, *Pistola Falstaff* at the Bilbao Opera, and *Guardiano La Forza del Destino*, *Comte des Grieux Manon Lescaut*, *Filippo Il Don Carlo* and *Leporello Don Giovanni* all with the Opera Köln. He continues to perform across the world with many significant companies including the Houston Grand Opera, New York City Opera, Metropolitan Opera and Bilbao Opera. He recently sang *Don Pasquale* at the Bolshoi Theatre and Shostakovich’s *Songs and Dances of Death* at the Beethoven Festival in Warsaw.

As a versatile performer, he is also established on the concert platform singing Verdi’s *Requiem* at the Beethoven Festival, with the Mozarteum Orchestra Salzburg under Alexander Shelley, and most recently with Orchestre National d’Île de France under Enrique Mazzola. Nikolay features on the Grammy award-winning disc *Penderecki Conducts Penderecki*, for Best Choral Performance (2017). He also released the album *Medtner Songs* with Iain Burnside on Delphian in 2018.



PHOTO: Ka Lam

香港管弦樂團合唱團

HK PHIL CHORUS

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、梵志登等的指揮棒下，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。

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

黃日珩為香港土生土長指揮家及男低中音歌唱家。他曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。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。

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. Winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship, Apollo won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019. He is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.

合唱團團長

黃日珩

CHORUSMASTER

Apollo Wong

合唱團經理

林穎芝

CHORUS MANAGER

Gigi Lam

女高音

劉愛明
何麗雯
劉傲山
楊雪筠
梁仲兒
鄭翌宜
王樂欣
單安妮
吳珽琳
羅康怡
胡詠珊
陳基望
彭梓瑜
何嘉雯
戚芷君
呂佩盈
文賜安

SOPRANOS

Amanda Liu Oi-ming
Tracy Ho Lai-man
Claudia Lau
Shirley Yeung
Leung Chung-yee
Connie Cheng
Sharon Wong
Annie Sin
Bonnie Ng Kwok-lam
Connie Law
Sandy Wu Wing-shan
Chen Chi-wang
Natalie Tyrwhitt-Drake
Ho Ka-man
Candy Chik
Tiffany Lui Pui-ying
Angel Man

男高音

蘇子譔
溫庭皓
呂韜
黎遨行
吳智明
郭文豪
羅章
王詠國

TENORS

Corey So Tsz-ngok
Timothy Wan
Tony Lui To
Rover Lai
Aaron Ng Chi-ming
Eric Kwok Man-ho
John Lowe
Keith Wong Wing-kwok

男低音

葉永茂
盧卓健
許德
沈博文
李日昇
虞有成
黃啟迪
梁池歡
陳柱焜
曹永浩

BASSES

Yip Wing-mau
Lo Cheuk-kin
Hugh Tyrwhitt-Drake
Shum Pok-man
Li Yat-sing
David Yu Yau-sheng
Truman Wong
Leung Chi-foon
Chan Chu-kwan
Tso Wing-ho

女低音

梁淑嫻
李思澔
任永欣
陳穎琳
梁子瑛
李黃楚蘭
林永欣

ALTOS

Rita Leung
Sharon Lee
Denise Yam Wing-yan
Phoebe Chan Wing-lam
Angel Leung
Nancy Li
Vivian Lam Wing-yan



中央歌劇院合唱團

CHINA NATIONAL OPERA HOUSE CHORUS

中央歌劇院是直屬於文化部的國家歌劇院。中央歌劇院合唱團是中央歌劇院的主要基本組成部門，同時也是現今全國最突出和具有影響力的職業合唱團體。大多數成員均畢業於國內外名校，在專業知識、聲音表現力等方面訓練有素。多年來，合唱團積累了國內外大量知名的歌劇和音樂會曲目。

半個世紀以來，經過幾代藝術家的不懈努力，中央歌劇院上演和保留了大量著名歌劇，如《茶花女》、《蝴蝶夫人》、《卡門》、《賈尼·斯基基》、《杜蘭朵》、《阿依達》、《波希米亞生涯》、《弄臣》、《費加羅的婚禮》、《奧賽羅》、《鄉村騎士》、《塞維爾理髮師》、《丑角》、《荷夫曼的故事》、《伊斯國王》等。中央歌劇院也積累了大量的中國歌劇，如《劉胡蘭》、《草原之歌》、《阿依古麗》、《第一百個新娘》、《馬可·波羅》、《杜十娘》、《霸王別姬》等。1988年，受到薩翁林納歌劇節的邀請，中央歌劇院出訪芬蘭並上演了《蝴蝶夫人》、《卡門》、威爾第安魂曲和一些中國音樂作品，並獲得媒體的高度讚揚。2008年1月，中央歌劇院出訪了美國的三藩市、洛杉磯、華盛頓、紐約、休斯頓、達拉斯並上演了《霸王別姬》。

The Central Opera House is the national opera house under the direct administration of the Ministry of Culture and Tourism. The Chorus is the main department of China Opera House and is a prominent and influential singing company in China. Most of its members are top graduates from conservatories of music all over the country who were well trained in music knowledge and vocal expression. Over the years, the Chorus has performed a wide repertoire, ranging from well-known Chinese and foreign operas to vocal masterpieces.

Thanks to the persistent efforts of generations of artists over more than half a century, the Opera House has debuted, staged and preserved a rich repertoire of world-famous operas, including *La traviata*, *Madama Butterfly*, *Carmen*, *Gianni Schicchi*, *Turandot*, *Aida*, *La bohème*, *Rigoletto*, *Le nozze di Figaro*, *Othello*, *Cavalleria rusticana*, *Il barbiere di Siviglia*, *I Pagliacci*, *Les Contes d'Hoffmann*, *Le Roi d'Ys*, etc. The Opera House has also accumulated a repertoire of Chinese operas, including *Liu Hulan*, *Song of the Grassland*, *Ayiguli*, *The 100th Bride*, *Marco Polo*, *Du Shiniang*, *Farewell My Concubine*, etc. In 1988, at the invitation of Savonlinna Opera Festival, China National Opera House visited Finland and staged performances of *Madama Butterfly*, *Carmen*, Verdi's Requiem and some Chinese musical pieces. These performances received high praise from the media. In January 2008, the China National Opera House toured several cities in America, including San Francisco, Los Angeles, Washington DC, New York, Houston and Dallas, with the opera *Farewell My Concubine*.

團長
高偉

CHORUSMASTER
Gao Wei

合唱指揮
周昊宇

CHORAL CONDUCTOR
Zhou Haoyu

副團長
包京輝

ASSISTANT CHORUSMASTER
Bao Jinghui

鋼琴藝術指導
仇瀾錫

COLLABORATIVE PIANIST
Qiu Lanxi

團務
高林

CHOIR ASSISTANT
Gao Lin

演出統籌
張鵬

PERFORMANCE COORDINATOR
Zhang Peng

演出監督
高斯

PERFORMANCE SUPERVISOR
Gao Si

女高音

曹冬
朴美花
張曉明
李雙均
葛莎莎
張燕
王霄雲
李昊媛
李靈娟
劉芳
高超
宋琳
劉曉驊

SOPRANOS
Cao Dong
Piao Meihua
Zhang Xiaoming
Li Shuangjun
Ge Shasha
Zhang Yan
Wang Xiaoyun
Li Haoyuan
Li Lingjuan
Liu Fang
Gao Chao
Song Lin
Liu Xiaohua

男高音

孟慶超
楊恩
蘇淵
陳建慰
李思宸
張滿
賈令
杜文凱
李金朔
孫一龍
王藝博
任航
卞佳平
劉雪峰
高偉

TENORS

Meng Qingchao
Yang En
Su Yuan
Chen Jianwei
Li Sichen
Zhang Man
Jia Ling
Du Wenkai
Li Jinshuo
Sun Yilong
Wang Yibo
Ren Hang
Bian Jiaping
Liu Xuefeng
Gao Wei

女中音

翟今起
楊光
王璐璐
付蓉
李海青
王冠珠
徐慧杰
王璨
王嚴
李慧敏
苗藝凡
程晨

MEZZO-SOPRANOS
Zhai Jinqi
Yang Guang
Wang Lulu
Fu Rong
Li Haiqing
Wang Guanzhu
Xu Huijie
Wang Can
Wang Yan
Li Huimin
Miao Yifan
Cheng Chen

男中音

王旭鵬
趙興隆
伊朗
高林
孫立東
趙聽
蘇雪冰
羅滔
馬春鵬
蔣濤
周兆熙
帥奇
包京輝

BARITONES

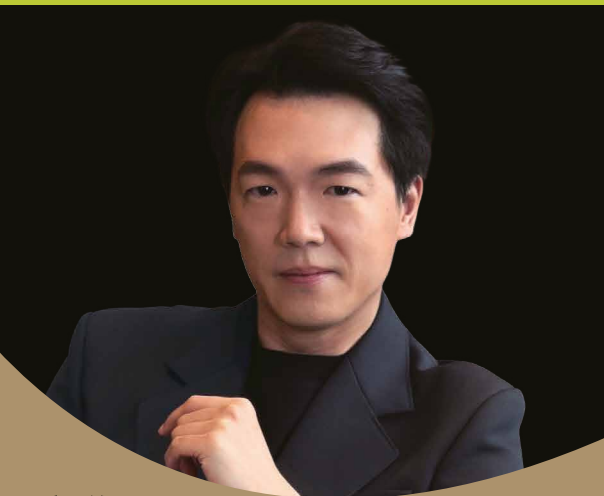
Wang Xupeng
Zhao Xinglong
Yi Lang
Gao Lin
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Su Xuebing
Luo Tao
Ma Chunpeng
Jiang Tao
Zhou Zhaoxi
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SHOSTAKOVICH
PIANO CONCERTO

曼谷巡演前音樂會

蕭斯達高維契鋼琴協奏曲



廖國敏 指揮

Lio Kuokman CONDUCTOR Retouched © Jenn Chiang. Curation © Cerrie Lee

RAVEL
SHOSTAKOVICH
RIMSKY-KORSAKOV

拉威爾
蕭斯達高維契
林姆斯基-高沙可夫

La valse
Piano Concerto no. 1
Scheherazade

《圓舞曲》
第一鋼琴協奏曲
《天方夜譚》

18
OCT 2023

WED
7:30PM

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Poom Prommachart
PIANO

巴力勛 小號
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梵志登 音樂總監
Jaap van Zweden MUSIC DIRECTOR

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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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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周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確實至名歸。」

—《留聲機》

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

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of 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. 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.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

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

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

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

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

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Jing Wang
Concertmaster

梁建楓

樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

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Wang Liang
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Concertmaster

朱蓓

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Bei de Gaulle
Third Associate
Concertmaster



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

Li Zhisheng

劉芳希

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毛華

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梅麗芷

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Zhao Yingna



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Domas Juškys



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何珈樑
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冒異國
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Miyaka Suzuki Wilson



田中知子
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黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei



賈舒晨**
Jia Shuchen**



* 樂師輪流於第一及第二聲部演出
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Li Jiali



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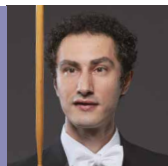


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Trumpet: Bowie Yu
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特約樂手

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Viola: Andy Yeung

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Trumpet: Kinson Chan,
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Rare instruments donated

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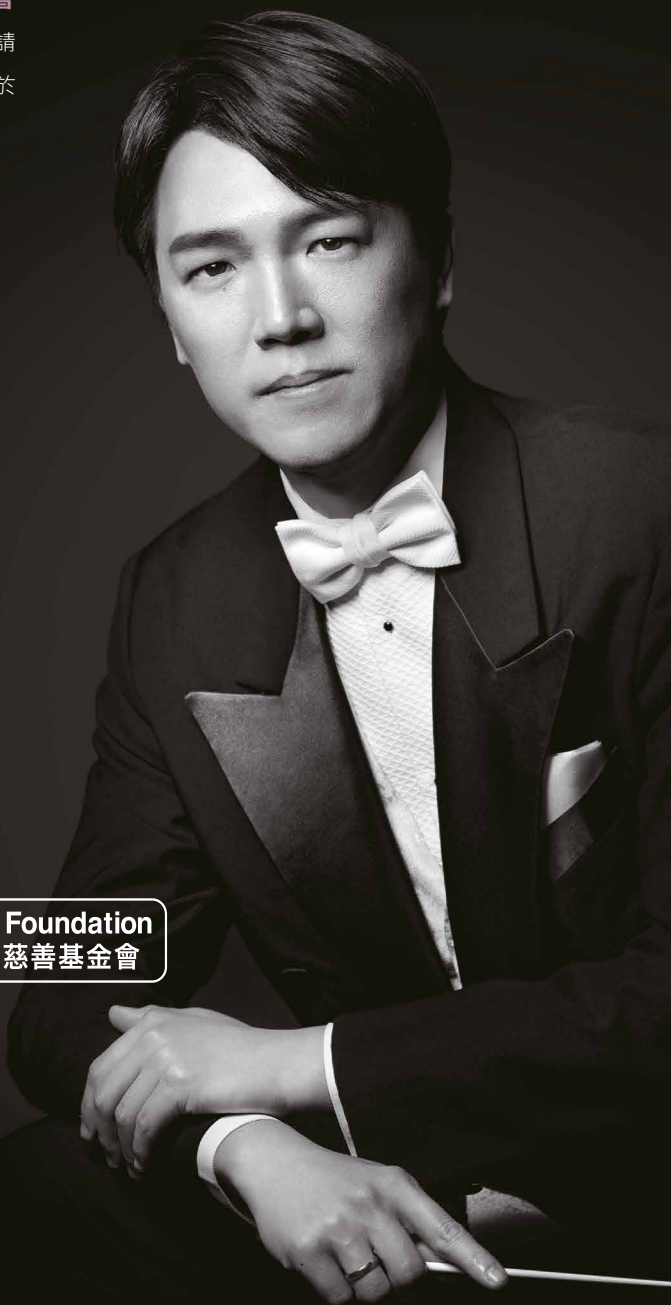
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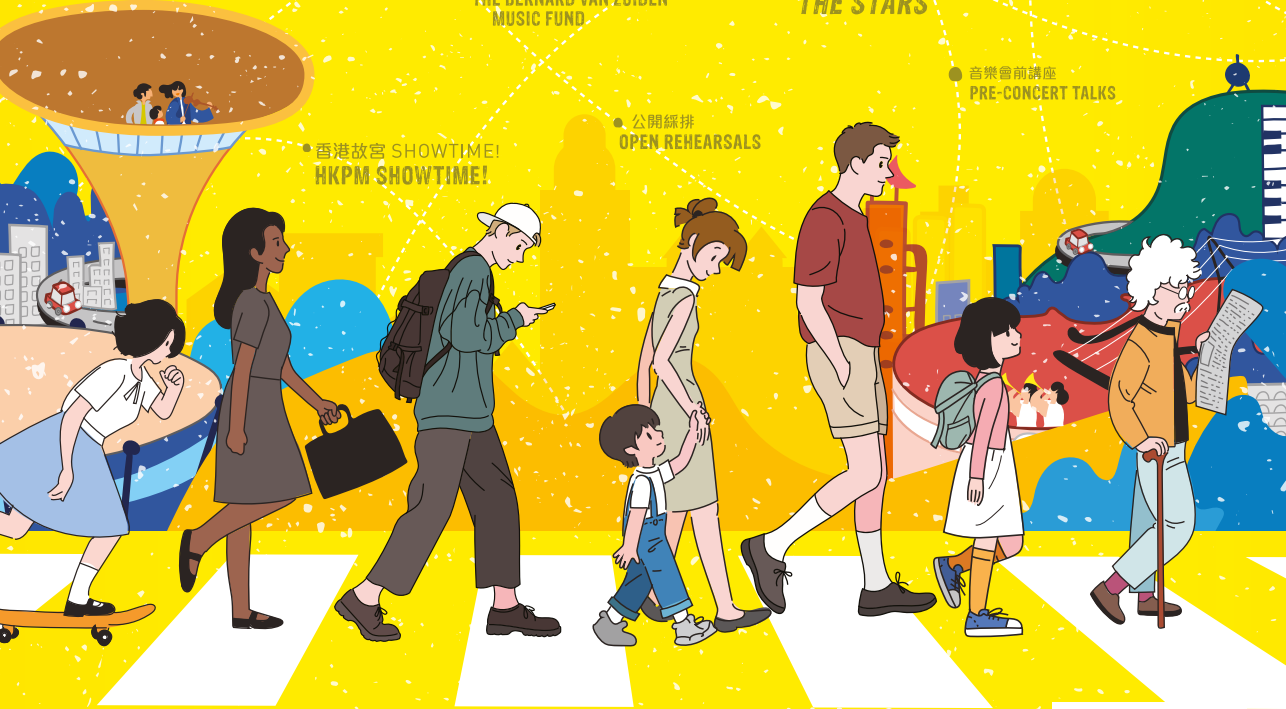
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Ode to the Red Flag
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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

30
SEP 2023

SAT 8PM
CC
\$500 \$400 \$300 \$200

\$50

國慶音樂會：千里江山 National Day Concert: A Panorama of Rivers and Mountains

呂其明
趙麟
Lǚ Qiming
ZHAO Lin

《紅旗頌》
《千里江山》(香港首演)*
Ode to the Red Flag
A Thousand Li of Rivers and Mountains
(Hong Kong Premiere)*

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李仲欣，鋼琴
香港中樂團演奏家
徐慧，二胡
張瑩，琵琶
魏慎甫，笙
巫致廷，笛子

Yu Long, conductor
Fang Qiong, soprano
Johnson Li, piano

Virtuosi from the
Hong Kong Chinese Orchestra
Xu Hui, erhu
Zhang Ying, pipa
Wei Shen-fu, sheng
Wu Chih-ting, dizi

18
OCT 2023

WED 7:30PM
YL

\$50

曼谷巡演前音樂會 蕭斯達高維契鋼琴協奏曲 Bangkok Pre-Tour Concert Shostakovich Piano Concerto

拉威爾
蕭斯達高維契
林姆斯基-高沙可夫
RAVEL
SHOSTAKOVICH
RIMSKY-KORSAKOV

《圓舞曲》
第一鋼琴協奏曲
《天方夜譚》
La valse
Piano Concerto no. 1
Scheherazade

廖國敏，指揮
鍾密察，鋼琴
巴力勳，小號

Lio Kuokman, conductor
Poom Prommachart, piano
Nitiphum Bamrungbanthum,
trumpet

25
OCT 2023

WED 8PM
CC

\$50

韓國巡演前音樂會 梁仁模的西貝遼士 Korea Pre-Tour Concert Sibelius Concerto with Inmo Yang

林姆斯基-高沙可夫
西貝遼士
德伏扎克
RIMSKY-KORSAKOV
SIBELIUS
DVOŘÁK

《西班牙隨想曲》
小提琴協奏曲
第九交響曲，「自新世界」
Capriccio espagnol
Violin Concerto
Symphony no. 9, *From the New World*

岡扎雷茲-蒙哈斯，指揮
梁仁模，小提琴

Roberto González-Monjas,
conductor
Inmo Yang, violin

3 & 4
NOV 2023

FRI & SAT 8PM
CC
\$780 \$620 \$480 \$300

張艾嘉的仲夏夜之夢 A Midsummer Night's Dream with Sylvia Chang

孟德爾遜
MENDELSSOHN

《仲夏夜之夢》序曲及劇樂
Incidental Music to *A Midsummer*
Night's Dream

廖國敏，指揮
張艾嘉，旁白
邱芷芊，女高音
張瀟丹，女高音
焦元溥，唱詞翻譯/劇本改編
香港管弦樂團合唱團女聲部

Lio Kuokman, conductor
Sylvia Chang, narrator
Vivian Yau, soprano
Dani Zhang Jingdan, soprano
Chiao Yuan-pu,
lyrics translation and
dramatic adaptation
Ladies of the Hong Kong
Philharmonic Chorus

8
NOV 2023

WED 8PM
CC
\$1980 \$1480 \$980 \$480

香港中文大學60周年呈獻：馬友友與港樂 CUHK 60th Anniversary: Yo-Yo Ma & HK Phil

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柴可夫斯基
德伏扎克
BEETHOVEN
TCHAIKOVSKY
DVOŘÁK

《蕾奧諾拉》第三序曲
《意大利隨想曲》
大提琴協奏曲
Leonore Overture no. 3
Capriccio italien
Cello Concerto

梵志登，指揮
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Yo-Yo Ma, cello

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