

# BEETHOVEN CHORAL FANTASY

貝多芬

合唱幻想曲

Louise Kwong SOPRANO  
Yuki Ip SOPRANO  
Samantha Chong MEZZO-SOPRANO  
Chen Yong TENOR  
Freddie Tsang TENOR  
Apollo Wong BASS-BARITONE  
Rachel Cheung PIANO  
Hong Kong Philharmonic Chorus

鄺勵齡 女高音  
葉葆菁 女高音  
張吟晶 女中音  
陳永 男高音  
曾鈺棋 男高音  
黃日珩 低男中音  
張維晴 鋼琴  
香港管弦樂團合唱團

普加 指揮  
Andris Poga  
CONDUCTOR

12&13  
JAN 2024

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8PM

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Hong Kong Cultural Centre  
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Philharmonic  
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# 貝多芬 | 合唱幻想曲

## Beethoven | Choral Fantasy

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Chen Yong | Tenor

Freddie Tsang | Tenor

Apollo Wong | Bass-baritone

Rachel Cheung | Piano

Hong Kong Philharmonic Chorus

貝多芬  
《艾格蒙》序曲

LUDWIG VAN BEETHOVEN  
Overture to *Egmont*

9'

貝多芬  
《合唱幻想曲》

LUDWIG VAN BEETHOVEN  
*Choral Fantasy*

19'

中場休息

INTERMISSION

柴可夫斯基  
第五交響曲

TCHAIKOVSKY  
Symphony no. 5

44'

- I. 行板—生氣勃勃的快板
- II. 較自由的、如歌的行板
- III. 圓舞曲：中庸的快板
- IV. 終曲：莊嚴的行板—活潑的快板

- I. Andante – Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Allegro vivace

### 電台錄音 RADIO RECORDING

2024年1月12日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2024年3月9日晚上8時播放，3月14日下午2時重播。The concert on 12 Jan 2024 will be recorded live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), and will be broadcast on 9 Mar 2024 at 8pm and 14 Mar 2024 at 2pm.



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## 貝多芬 (1770–1827)

### 《艾格蒙》序曲，op. 84

歌德1786年寫作話劇《艾格蒙》的時候，革命是個非常熱門但非常富爭議的話題。1776年，美國宣布脫離英國獨立；1789年，法國人也開始推翻本身的君主。年輕的貝多芬十分支持法國民主革命者，後來也極為欣賞拿破崙（雖然不是毫無保留）——拿破崙來自鄉下地方，出身較低下，但白手興家，成為法國革命期間的統治者，後來更登基為帝。

歌德的話劇以十六世紀荷蘭為背景，主人翁艾格蒙子爵帶領人民起義，反抗西班牙暴政。但事與願違，艾格蒙被捕，情人克拉臣 (Klärchen) 率眾營救失敗。艾格蒙被處決，但最後一刻艾格蒙彷彿見到異象，看見克拉臣就是自由的化身。貝多芬深知悲劇很能引起觀眾對主人翁的同情，連帶認同主人翁的政見。《艾格蒙》彷彿特別為他而寫似的。

儘管《艾格蒙》蘊含的信息很有煽動意味，但1810年還能在維也納帝國宮廷劇院上演。貝多芬的《艾格蒙》序曲，連同另外九首篇幅較短的樂曲，都是為這次製作而寫的。這時，貝多芬已經對拿破崙失去信心，尤其前一年法軍圍攻維也納，先是濫炸，繼而侵佔。但他仍然大力支持艾格蒙的主張，在這首劇力萬鈞的序曲裡，處處燃起民主價值觀的火焰。

嚴厲與哀傷在慢速引子裡交替；然後是急切、執著的快板，在一首悲傷的交響曲裡，很適合用作第一樂章。在貝多芬看來，F小調總與陰沉、強烈的戲劇性有關——這一點可見於鋼琴奏鳴曲「熱情」(op. 57) 和「嚴肅」弦樂四重奏 (op. 95)。貝多芬的F小調作品幾乎全都悲傷地結束。不過在《艾格蒙》序曲裡，音樂就在最後一次陰暗高潮醞釀時戛然而止。經過一刻靜默，木管奏出幾個哀傷的和弦。（這是否艾格蒙被處決的時刻？）但音樂之後突然一躍而起，明亮的F大調響起，樂曲猛然衝向欣喜若狂的高潮——套用艾格蒙的話：「前進！勇敢的人民！自由女神在帶領你們！」

#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

## LUDWIG VAN BEETHOVEN

(1770–1827)

### Overture to *Egmont*, op. 84

When Johann Wolfgang von Goethe wrote his play *Egmont* in 1786, revolution was a very hot and controversial topic. America had declared independence from Britain in 1776, then in 1789 the French began the process of overthrowing their own monarchy. The young Beethoven had huge sympathy for the French democratic revolutionaries, and later he became a passionate (though not entirely unqualified) admirer of Napoleon Bonaparte, the self-made man who had risen from a relatively lowly provincial background to become ruler, and later Emperor of Revolutionary France.

Goethe's play is set in the Netherlands in the sixteenth century, where the hero, Count Egmont, leads a revolt against brutal Spanish tyranny. But it all goes wrong, Egmont is arrested, and an attempt to rescue him, led by his lover Klärchen, fails. Egmont is executed, but at the last minute he has a vision of Klärchen as the personification of freedom. As Beethoven knew well, tragic drama was a potent means of inspiring sympathy for the hero and his or her political views. *Egmont* could have been written specially for him.

Despite the play's profoundly subversive message, *Egmont* was staged by the Viennese Imperial Court Theatre in 1810, and it was for this production that Beethoven composed his *Egmont* Overture, along with nine other shorter pieces. By this stage, Beethoven had lost faith in Napoleon, especially after the latter's bombardment and occupation of Vienna the previous year. But his impassioned sympathy for Egmont's cause and democratic values blazes out at every stage of this powerfully dramatic Overture.

The slow introduction, alternately stern and plaintive, leads to an urgent, obsessive Allegro that could easily be the first movement of a tragic symphony. For Beethoven, the key of F minor was associated with a particularly dark, intense kind of drama – as his *Appassionata* Piano Sonata (op. 57) and *Serioso* String Quartet (op. 95) bear witness. Beethoven's works in F minor almost invariably have tragic endings. Here though, as the music seems to be preparing for a grim final climax it's suddenly cut off. Silence follows, then a few plaintive chords for woodwinds. (Is this the moment of Egmont's execution?) But then the music is suddenly catapulted into a blazing F major and the Overture hurtles to an ecstatic conclusion. In Egmont's own words, "Forward! Brave people! The Goddess of Liberty leads you on!"

#### Instrumentation

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

**貝多芬** (1770–1827)

## 《合唱幻想曲》，op. 80

1808年貝多芬寫作《合唱幻想曲》的時候，生活也頗順遂。無可否認，他聽力越來越差，所以很難繼續當鋼琴技巧大師，但他的作品卻廣受賞識；為了將別人對他的賞識「變現」，就打算在1808年12月22日舉行自己作品的大型專場音樂會，地點在享負盛名的維也納河畔劇院。

當晚的節目可謂雄心萬丈：首演曲目有三首——包括兩首交響曲（第五及第六「田園」）和一首鋼琴協奏曲（第四鋼琴協奏曲）；重演曲目則包括他的音樂會詠嘆調《啊，不忠的人》，以及合唱-管弦樂曲C大調彌撒曲的大量選段。但貝多芬卻彷彿意猶未盡似的，還親自登場即興演奏鋼琴，再加上一首與眾不同的作品：樂曲是作曲家特別為這場音樂會而寫的，集合了當晚全體表演者，包括合唱團、多位獨唱歌唱家、樂團及鋼琴獨奏——這就是後來大家所認識的《合唱幻想曲》，不過樂譜上的標題僅有「幻想曲」一詞。合唱在樂曲第二部分出現，歌詞乃貝多芬委約維也納一位詩人所撰，但說來奇怪，貝多芬沒有註明歌詞出自何人手筆；時至今日，那位詩人的身份也未有定論：也許是古夫納（Christoph Kuffner），也可能是特列舒克（Georg Friedrich Treitschke，也就是貝多芬歌劇《費黛里奧》的劇作家）。

結果，那場音樂會簡直是場災難。樂師排練得很差，貝多芬又忘了付暖氣費——偏偏那天十分寒冷，有記載甚至形容，那可憐的女高音「顫抖多於唱歌」。壓軸作品《合唱幻想曲》也是一場災難。樂團簡直像散了架一樣，貝多芬叫喊著要他們重新開始。因此，《幻想曲》不急於再度演出也就可以理解了——可惜呢，樂曲本來是首超卓的作品。結實、陰沉而咄咄迫人的鋼琴獨奏響起（與貝多芬寫下的即興樂段非常相似），大提琴和低音大提琴帶著寧靜的進行曲動機加入，鋼琴獨奏則變得更明亮。鋼琴與圓號奏出流麗的大調旋律，彷彿第九交響曲終樂章裡〈歡樂頌〉的預告。終於，獨唱與合唱先後加入，藉著聖詩音樂的威力改變生命。第九交響曲到頭來要十三年後才完成，但在《合唱幻想曲》最後幾小節，第九喧囂狂喜的結尾似乎也相距不遠。

### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

## LUDWIG VAN BEETHOVEN

(1770–1827)

### *Choral Fantasy*, op. 80

Things has been going relatively well for Beethoven when he composed his *Choral Fantasy* in 1808. Admittedly his growing deafness had begun to make his career as a virtuoso concert pianist much harder, but his compositions were widely admired. It was in an effort to capitalise on this that Beethoven planned a grand concert of his own works on 22 December 1808, in Vienna's prestigious Theater an der Wien.

The programme was breathtakingly ambitious. It included the premieres of two symphonies, the Fifth and Sixth (*Pastoral*), the Fourth Piano Concerto, revivals of his concert aria *Ah! perfido* and substantial excerpts from the choral-orchestral Mass in C. As if that wasn't enough, Beethoven added a piano improvisation, performed by himself, and a highly unusual work combining all the forces in the concert: chorus, soloists, orchestra and solo piano, composed specially for the occasion. This was the work that came to be known as the Choral Fantasy, though in the score it's simply entitled "Fantasia". For the work's choral second part, Beethoven commissioned verses

from a Viennese poet – though oddly it isn't quite clear which Viennese poet supplied the uncredited text: perhaps it was Christoph Kuffner, or perhaps it was Georg Friedrich Treitschke, librettist of Beethoven's opera *Fidelio*.

In the event, the concert was a disaster. The musicians were poorly rehearsed, and Beethoven had forgotten to pay for heating – it was a freezing cold day, and according to one account the poor soprano "rather shivered than sang". The *Choral Fantasy*, placed at the end of the concert, was a disaster. The orchestra fell apart and Beethoven yelled out that they must start again. Understandably, there was no rush to perform the *Fantasy* again after this. Which is a shame, as it is a remarkable work. A substantial, darkly probing piano solo (the nearest thing we have to a written-out Beethoven improvisation), turns brighter soon after the cellos and basses enter with a hushed march motif. Then piano and horns sound a flowing major-key melody which looks forward to the famous "Ode to Joy" theme in Beethoven's choral Ninth Symphony. Finally soloists, then chorus, join in to hymn music's power to change lives. It would be another thirteen years before Beethoven would finish his Ninth Symphony, but in the closing bars of the *Choral Fantasy*, its tumultuous, ecstatic ending doesn't seem so very far away.

#### **Instrumentation**

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

## 柴可夫斯基 (1840-1893)

### E小調第五交響曲，op. 64

I. 行板—生氣勃勃的快板

II. 較自由的、如歌的行板

III. 圓舞曲：中庸的快板

IV. 終曲：莊嚴的行板—活潑的快板

1888年，柴可夫斯基寫作第五交響曲的時候，他已經捱過自己人生中一個重大危機，而且已經走出陰霾。他一生厄運連連，其中最嚴重的大概是那段短暫的婚姻。1877年，柴可夫斯基與一名舊生結婚，令他的好友們震驚得無以復加：他們大多堅信柴可夫斯基是「死硬派王老五」——當時人們對性取向的態度仍然保守，因此這個稱呼通常有甚麼暗示，也自不待言。這段婚姻只維持了九星期，之後柴可夫斯基不但離家出走、企圖自殺，精神還嚴重崩潰。看來，他之所以寫作第四交響曲和歌劇《尤金·奧涅金》，都是為了讓自己坦然接受整場災難。他給自己的贊助人兼紅顏知己兼（柏拉圖式）靈感泉源——梅克夫人——寫信，信中形容「第四」被「命運」的形象主宰：「命運」這種無堅不摧的力量，「像達摩克利斯的劍、眾人頭上的刀，永遠在侵害我們的靈魂」。

同樣，「第五」也有「命運」動機，但氣氛與「第四」開端那陰森得令人毛骨悚然的號角曲大相逕庭。「第五」的「命運」動機在往後幾個樂章縈繞不散。他想靠著那段短暫的婚姻克服（或至少掩飾）同性戀傾向，怎料結果卻這般不堪；此後他就越發相信，自己的生命是被某些黑暗的強大力量操縱著的。

「第五」的「命運」主題以格言主題形式出現，隱隱透露出被這種想法纏繞到底是甚麼感覺。低音單簧管唱出哀傷的葬禮主題，低音弦樂和弦則強調沉重而倦怠的動態。終於一切停下，音量極弱；但之後弦樂和弦的

步伐變得活潑；單簧管和巴松管奏出既憂鬱又有動感的新主題。對抗幽暗的經典方法就是跳舞，樂曲也有所嘗試。「生氣勃勃的快板」本身有興奮昂揚的時刻，也有陰暗低沉的時候，但結尾與開端遙相呼應：巴松管憂鬱地重提舞動主題的輪廓，之後越沉越低，直到深處的低音B——毫無疑問，樂章在小調結束。

現在，憂鬱的低音弦樂和弦開始往上爬，彷彿走向光明似的，然後展開成綿長美妙的圓號旋律——這無疑是個「愛情主題」。音樂變得激動，小號突然奏起第一樂章的「命運」主題，音樂也戛然而止。「愛情」旋律重現，從初時的怯生生到情緒漸漸熱切起來，直至比之前更暴躁激烈的「命運」乘著長號再度闖入。這次，「愛情」主題沒有重現；尾聲很溫柔，也許更多的是無奈。

隨後的圓舞曲樂章與第一樂章形成鮮明對比。圓舞曲優雅輕快的舞曲曲調，與自柴可夫斯基歌劇或芭蕾舞劇中的舞會場面如出一轍。但就在樂章結束前不久，「命運」重臨，這次由低音單簧管和巴松管靜靜地奏出——彷彿黯淡的幽靈，在色彩繽紛的歡樂氣氛裡現身。作曲家很清楚，這些暗示終歸要處理的；所以終曲開始時，就將「命運」主題改為大調的進行曲曲調，果斷堅毅。下定決心的當兒，決心很大很強烈；但不久後卻似乎有所減弱，這時動盪的「活潑的快板」突然響起。最終來到期待已久的停頓；



## PYOTR ILYICH TCHAIKOVSKY (1840–1893)

### Symphony no. 5 in E minor, op. 64

- I. *Andante – Allegro con anima*
- II. *Andante cantabile, con alcuna licenza*
- III. *Valse: Allegro moderato*
- IV. *Finale: Andante maestoso –  
Allegro vivace*

隨後，弦樂帶著果斷的「命運」主題大調版本齊步走過；尾聲開始——這也是柴可夫斯基所有交響曲裡最正面的尾聲。最終尾聲衝向終點柱，第一樂章舞動的快板主題重現，由小號和圓號奏出，散發著光芒。並非每位聽眾都覺得最後的肯定態度很有說服力——但這大概有意無意間是作曲家的意圖：樂曲可能在說，命運哪裡是這麼容易克制的。

樂曲介紹由 Stephen Johnson 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、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

By the time Tchaikovsky came to write his Fifth Symphony, in 1888, he had survived and recovered from perhaps the biggest crisis of his crisis-prone life. In 1877, he had startled his close friends by marrying one of his students – surely, most of them had thought, Tchaikovsky was a “confirmed bachelor”, with all the unspoken implications that phrase normally carried in such sexually guarded times. The marriage lasted nine weeks, after which Tchaikovsky fled, attempted suicide and experienced a serious mental collapse. Both his Fourth Symphony and his opera *Eugene Onegin* appear to have been conceived in an attempt to come to terms with the whole disastrous episode. In a letter to his patron, confidante and (platonic) muse, Nadezhda von Meck, Tchaikovsky describes Symphony no. 4 as dominated by the image of “Fate”, the implacable force that “hangs over your head like the sword of Damocles, and unwaveringly, poisons the soul.”

The Fifth Symphony too has a “Fate” motif, one which again returns to

haunt later movements, though it is very different in character from the thrilling grim fanfare that opens Symphony no. 4. After Tchaikovsky's disastrous attempt to conquer – or at least conceal – his homosexuality, he had become increasingly convinced that his life was directed by some kind of dark, implacable force. The Fifth's fateful motto theme gives a hint of what it is to be haunted by such an idea. Low clarinets sing a mournful, funereal theme, while low string chords underscore the sense of heavy, weary movement. Eventually this comes to a halt, pianissimo; but then the string chords set out at a livelier pace, and a new theme – melancholic but with a new lively momentum – emerges on clarinet and bassoon. The symphony appears to be attempting to counter gloom with the classic remedy of dancing. This Allegro con anima has its exhilarating highs and dark lows, but the end echoes the beginning: a bassoon sombrely recalls the outline of the dancing main theme before descending to a cavernous low B, as the movement ends unambiguously in the minor.

Sombre low string chords now climb towards the light, dawning fully in a wonderful long horn melody – unmistakably a “Love” theme. Eventually the music grows agitated, and the first movement's Fate theme storms in on trumpets, bringing the music to a dead stop. Tentatively at first, the “Love” melody returns and the mood grows more

ardent, until again Fate intrudes, still more aggressively, on trombones. This time there is no return of the Love theme, but a tender, possibly resigned coda.

The following Valse (Waltz) movement is in striking contrast. Its elegant, lilting dance tune could have come straight from a ballroom scene in one of Tchaikovsky's operas or ballets. But just before the end, Fate returns again, this time quietly on low clarinets and bassoons – a dim but ghostly presence amid colourful merriment. Clearly its implications have to be faced, so Tchaikovsky begins his finale by transforming the Fate theme into a resolutely major-key march tune. This newfound determination is striking, but before long the resolve seems to falter and a turbulent Allegro vivace explodes onto the scene. At length this comes to a big expectant pause, then the resolute major-key version of the Fate theme marches in on strings to launch Tchaikovsky's most positive symphonic conclusion. Eventually the coda races to the finish post with memories of the first movement's dancing Allegro theme shining out on trumpets and horns. Not every listener finds this final affirmation entirely convincing – but that may have been Tchaikovsky's intention, conscious or unconscious. “Fate”, the symphony could be saying, is not so easily vanquished.

**All programme notes by Stephen Johnson**

#### **Instrumentation**

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

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# IN HARMONY



# 普加 ANDRIS POGA

指揮 Conductor

Photo: Jānis Deīnats

普加是斯塔萬格交響樂團的首席指揮。他在2013年至2021年間任職拉脫維亞國家交響樂團音樂總監，卸任後擔任藝術顧問，與該樂團繼續合作。

近期演出包括與德國、法國、意大利、日本和北歐頂尖樂團合作的音樂會。他與多個樂團首演後均獲邀再度合作，包括：德國北部電台易北愛樂樂團、科隆德國西部電台交響樂團、蘇黎世大會堂樂團、萊比錫布業大廳樂團、東京NHK交響樂團等。此外，他並曾指揮維也納交響樂團、聖彼得堡愛樂樂團、羅馬聖西西利亞音樂學院、倫敦皇家愛樂樂團、香港管弦樂團及悉尼交響樂團等。

2023/24樂季重點包括與斯塔萬格交響樂團及拉脫維亞國家交響樂團演出樂季音樂會、與前者前往西班牙巡演、以及與NHK交響樂團、香港管弦樂團、德國西部電台交響樂團、柏林德意志交響樂團、維也納交響樂團、法國國家樂團、蒙地卡羅愛樂樂團、都靈RAI樂團及漢堡交響樂團等再度合作。其他演出包括在圖盧茲和巴黎指揮歌劇《鮑里斯·戈杜諾夫》，以及與讀賣日本交響樂團首演。

普加於2010年榮獲史雲蘭諾夫國際指揮大賽第一名，從而躋身國際舞台。2011年至2014年間，普加在巴黎樂團擔任指揮大師巴孚·約菲的助理，並於2012年至14年間擔任波士頓交響樂團助理指揮。

Andris Poga is the Chief Conductor of the Stavanger Symphony Orchestra (SSO). He was the Music Director of the Latvian National Symphony Orchestra (LNSO) from 2013 till 2021 and continues to collaborate with the LNSO as its Artistic Advisor.

Highlights of recent years have included concerts with the leading orchestras of Germany, France, Italy, Japan and Scandinavia. After the first successful collaborations he has been invited back to the NDR Elbphilharmonie Orchester Hamburg, WDR Symphony Cologne, Tonhalle-Orchester Zürich, Gewandhausorchester Leipzig, NHK Symphony Orchestra Tokyo and many others. He has also conducted the Wiener Symphoniker, Saint Petersburg Philharmonic, Accademia Nazionale di Santa Cecilia in Rome, Royal Philharmonic Orchestra in London, Hong Kong Philharmonic, and Sydney Symphony.

The 2023/24 season includes subscription concerts with both the SSO and LNSO, a tour of Spain with the SSO, and returns to the NHK Symphony Orchestra, Hong Kong Philharmonic, WDR Symphony, Deutsches Symphonie-Orchester Berlin, Wiener Symphoniker, Orchestre National de France, Orchestre Philharmonique de Monte-Carlo, RAI Torino, and Hamburg Symphoniker, among others. Poga will conduct productions of *Boris Godunov* both in Toulouse and Paris, and will debut with the Yomiuri Nippon Symphony Orchestra, along with involvement in many other projects.

In 2010, Poga was the First Prize winner of the Evgeny Svetlanov International Conducting Competition, which thrust him into the international scene. He was an assistant to Paavo Järvi at the Orchestre de Paris from 2011 to 2014, and from 2012 to 2014 he served as an assistant conductor with the Boston Symphony Orchestra.



鄺勵齡

LOUISE KWONG

女高音 Soprano

鄺氏在音樂上的成就廣受肯定，先於2014年獲香港藝術發展局頒授年度藝術新秀獎（音樂），後於2019年獲選為香港十大傑青。

踏上國際舞台的鄺氏，在2018年於意大利羅馬歌劇院出演《波希米亞生涯》的咪咪一角，後再於羅馬卡拉卡拉出演《卡門》中米卡拉一角。她的足跡遍布歐洲不同演出場地，包括阿姆斯特丹皇家音樂廳、奧地利格拉茨歌劇院等。2017年，鄺氏首度於北京國家大劇院出演《這裡的黎明靜悄悄》中麗達一角，廣受好評。

鄺氏曾出演的劇目眾多，其中包括《蝴蝶夫人》的秋秋桑、《波希米亞生涯》的咪咪、《卡門》的米卡拉、《杜蘭朵》的柳兒、《鄉村騎士》的薩陶莎、《費加羅的婚禮》的伯爵夫人、《女人心》的費奧迪麗姬等。

鄺氏曾獲多個國際歌唱獎項，包括：奧地利第18屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎；2015年意大利柳金國際聲樂比賽第一名、以賽奧國際聲樂比賽第一名；以及比利時第7屆美藝國際聲樂比賽第二名。

Louise Kwong's musical achievements were recognised by the HKSAR government when she was awarded one of the Ten Outstanding Young Persons Award in 2019 and the Award for Young Artist (Music) in 2014 by the Hong Kong Arts Development Council.

Internationally, Kwong made her debut at the Rome Opera House as Mimì in *La bohème* and as Micaëla in *Carmen* at Caracalla Rome in 2018. She has sung in various renowned performance venues, including the Concertgebouw of Amsterdam and Graz Opera House of Austria. In 2017, she debuted at the National Centre for the Performing Arts in Beijing in the role of Rita in opera *The Dawns Here Are Quiet*.

As a lyric soprano, her roles include Cio-cio-san in *Madame Butterfly*, Mimì in *La bohème*, Micaëla in *Carmen*, Liù in *Turandot*, Santuzza in *Cavalleria rusticana*, La Contessa in *Le nozze di Figaro* and Fiordiligi in *Così fan tutte*.

Kwong is the prize winner of numerous international competitions, namely the Second prize, Audience prize and the Best Soprano prize at the 18<sup>th</sup> International Singing Competition Ferruccio Tagliavini in Austria, the First prize at the Singing Competition Salice d'Oro 2015 in Italy; the First prize at the Singing Competition Città di Iseo 2015 in Italy; and the Second prize at the 7th International Singing Competition Bell'arte in Belgium.



## 葉葆菁 YUKI IP

女高音 Soprano

Photo: Topaz Leung

葉葆菁是香港女高音，演出經驗豐富，較矚目的包括在北京國家大劇院的開幕樂季與國際知名男高音卡里拉斯攜手合作；她的歐洲首演——在意大利拉維那聖維塔勒教堂一場紀念東正教會和羅馬天主教會的歷史性會議的特別音樂會中，演唱彼高利斯的《聖母悼歌》；在意大利的維羅納和克雷莫納演唱魏拉-羅伯士《巴西的巴赫風格》第五首；在德國指揮家里霖指揮棒下，擔任巴赫B小調彌撒曲和海頓《創世紀》的女高音獨唱；及在上海世博與上海歌劇院樂團合作。

其他曾合作的藝團包括新加坡歌劇院、香港歌劇院、非凡美樂、香港小交響樂團、香港管弦樂團、香港城市室樂團及澳門樂團等。她曾在多齣歌劇中飾演主角，包括《波希米亞生涯》、《蝴蝶夫人》、《糖果屋》、《羅密歐與茱麗葉》和《修女安潔莉卡》，並曾參演大型的聖樂作品、神劇和清唱劇，演唱曲目涵蓋巴洛克至當代作品不等，包括巴赫、韓德爾、貝多芬、莫扎特、布拉姆斯及馬勒等作曲家之名作，亦曾兩次在紐約為黃安倫的《啟示錄》擔任女高音獨唱。

Soprano Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre of the Performing Arts, Beijing, China; her European debut at the Basilica di San Vitale in Ravenna, Italy, singing Pergolesi's *Stabat Mater* in a special concert commemorating the landmark meeting between the Orthodox Church and the Roman Catholic Church; Villa-Lobos' *Bachianas Brasileiras No. 5* in Verona and Cremona, Italy; Bach's Mass in B Minor and Haydn's *The Creation* under the baton of Helmuth Rilling; guest solo appearance at the Shanghai Expo with Shanghai Opera House Orchestra; debut in New York City and Toronto as soprano soloist in An-Lun Huang's *Revelation*; her debut with Macau Orchestra in the Macau Handover Anniversary Concert; Monteverdi's *Il combattimento di Trancredi e Clorinda* and Bach's *Coffee Cantata* at the Hong Kong Arts Festival.

Ip performed the role Queen of Heart in the world premiere of Pierangelo Valtinoni's *Alice in Wonderland* in the Hong Kong Arts Festival. Ip made her debut at the National Kaohsiung Center for the Arts Weiwuying with Kaohsiung City Wind Orchestra under the baton of Jan Van der Roost. Her performances have been featured on radio and TV. She was Artist in Residence of RTHK Radio 4. Operatic roles include Cio-Cio San in Puccini's *Madame Butterfly*, Micaëla in Bizet's *Carmen*; Nedda in Leoncavallo's *I Pagliacci*; Mimi and Musetta in Puccini's *La bohème*; Juliette in Gounod's *Roméo et Juliette*; Lauretta in Puccini's *Gianni Schicchi*; Sophie in Massenet's *Werther*, Rose Murrant in Weill's *Street Scene*; Gretel in Humperdinck's *Hansel and Gretel*; Suor Genovieffa in Puccini's *Suor Angelica* and many others.



## 張吟晶 SAMANTHA CHONG

女中音 Mezzo-soprano

來自馬來西亞沙巴州的張吟晶現為香港的頂尖青年女中音之一，演出經驗豐富且多元化。2015年她榮獲馬來西亞全國聲樂比賽女生組冠軍及全場總冠軍，2016年榮獲新加坡歌劇院舉辦的東盟聲樂比賽冠軍。畢業後多次在香港管弦樂團、香港歌劇院、非凡美樂及香港藝術節等本地製作擔任主唱。2019年首次踏足意大利舞台，於皮特魯切利劇院演出《塞維爾理髮師》的女主角羅西娜。近年更受意大利伊拉斯莫斯管弦樂團、吉隆坡城市歌劇團、維港音樂節、新加坡歌劇院、馬來西亞Virama樂團、四川音樂學院，以及深圳莫札特音樂節等邀請擔任獨唱。

張吟晶近年的重點演出包括歌劇《卡門》的女主角、2023年香港藝術節室內歌劇《兩個女子》的小魚、莫扎特《喜臨門》的翟芊德、《芝麻經理人》的Doralba、《烏龍功夫》的師母、韓德爾《彌賽亞》，以及巴赫的B小調彌撒曲等。

張氏在香港演藝學院先後以優異成績完成音樂學士及碩士學位課程。她是2015至2018年賽馬會香港歌劇院青年演唱家發展計劃的成員。現於香港演藝學院任教青少年音樂課程。

A native of Sabah, Malaysia, mezzo-soprano Samantha Chong's repertoire spans early music, oratorio, songs, opera and contemporary works. She was the winner of the 1<sup>st</sup> ASEAN Vocal competition, organised by Singapore Lyric Opera in 2016. She also won the 1<sup>st</sup> prize at the 41<sup>st</sup> National Singing Competition of Malaysia in 2015. After her graduation, she started her career as a soloist with the Hong Kong Philharmonic Orchestra, Opera Hong Kong, Musica Viva and Global Symphony Orchestra. Samantha has made her Italian debut in 2019 with Teatro Petruzzelli, singing Rosina in *Il barbiere di Siviglia*. Recently, she has been invited to perform with Erasmus Orchestra, Hong Kong Art Festival, Hong Kong – Vienna Music Festival, Kuala Lumpur City Opera, Singapore Lyric Opera, Virama Music Malaysia, China Sichuan Music Conservatory and Mozart Festival in Shenzhen, China.

Her recent performances include the title role in *Carmen*, the role of Yu in *Women Like Us* (2023 Hong Kong Art Festival chamber opera), Giacinta in *La finta semplice*, Doralba in *L'impresario in angustie*, Sect Mother in *Kungfood* (world premiere), Handel's *Messiah*, and Bach's Mass in B Minor.

Samantha graduated with the Master of Music Degree, having previously earned her Bachelor of Music Degree, both from The Hong Kong Academy for Performing Arts (HKAPA). She was a member of The Hong Kong Jockey Club Opera Hong Kong Young Artist Development Programme from 2015 to 2018. She is currently a faculty member at the HKAPA.





# 陳永 CHEN YONG

男高音 Tenor

Photo: Mr Wong, Yankov's

陳永是香港的頂尖抒情男高音之一，活躍於歌劇和獨唱會演出，備受本地觀眾喜愛。他曾在香港歌劇院、上海歌劇院、法國五月藝術節、意大利文化學院、亞洲協會舉辦的歌劇中擔任重要角色，演出貝利尼、古諾、唐尼采弟、莫扎特、羅西尼、比才、奧芬巴赫、威爾第、里夏、利安卡法洛和浦契尼的作品，他有份主演的兩套歌劇電影曾在香港電視台及戲院播映。他曾擔演唐尼采弟《麗塔》中的畢普，該劇由達文西唱片發行大碟。《南華早報》讚賞其演出充滿「活力和性格」，而《亞洲書評》則形容其演出「溫文爾雅」，洋溢「綜藝演出般的豐富感染力」。

身為獨唱家，陳永曾與香港管弦樂團和香港城市室樂團合作，以及在中國和香港政府官方活動中獻藝。他曾在法國和奧地利演出，並經常在中國各地演唱。他畢業於奧地利維也納音樂與表演藝術大學和香港演藝學院。

Chen Yong is one of Hong Kong's leading lyric tenors, and a familiar local presence in both opera and recital. He has sung lead roles in operas by Bellini, Gounod, Donizetti, Mozart, Rossini, Bizet, Offenbach, Verdi, Lehár, Leoncavallo and Puccini, produced by Opera Hong Kong, Opera Shanghai, the French May Arts Festival, the Italian Cultural Institute, and the Asia Society. He has also starred in two opera films broadcast on Hong Kong television and screened in cinemas. His performance of Beppe in Donizetti's *Rita* has been released on CD by DaVinci. The *South China Morning Post* noted his "vigour and character", while the *Asian Review of Books* has called his performances "suave" and characterised by "vaudevillian verve".

As a soloist, Chen Yong has performed for the Hong Kong Philharmonic and City Chamber Orchestra of Hong Kong as well as at official functions of the Hong Kong and Chinese governments. He has performed in France and Austria and regularly sings throughout China. He is a graduate of the Universität für Musik und Darstellender Kunst Wien in Austria and the Hong Kong Academy for Performing Arts.



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## 曾鈺棋 FREDDIE TSANG

男高音 Tenor

男高音曾鈺棋畢業於香港演藝學院，持有音樂學士及碩士學位，師從女高音阮妙芬及男高音柯大衛。他曾贏取多項著名獎學金，包括匯豐香港獎學金、皇家英聯邦獎學金、梁思豪獎學金和APA協會獎學金等。他曾參與阿萊沙、米里西奧、迪亞茲、沈洋、莫華倫等世界知名歌唱家的大師班，並入圍意大利科莫唐尼采弟國際歌劇大賽決賽。

曾鈺棋經常參與由Musica Viva、香港聖樂團、美聲匯、Ponte樂團、馬勒樂團、香港新青年合唱團、葉氏兒童合唱團、香港演藝學院及香港浸會大學基督徒詩班舉辦的歌劇及音樂會。他曾演出的歌劇角色包括莫扎特《伊多美尼奧》的伊多美尼奧、馬斯卡尼《鄉村騎士》中的圖里杜、莫扎特《冒牌女園丁》中的貝爾菲奧雷、華田朗尼《冰雪皇后》中的凱、韓德爾《凱撒大帝》的薩斯托、莫扎特《魔笛》中的莫諾斯塔托、美聲匯主辦的《瘋流派對》當中的Danilo等。作為獨唱家，他曾在莫扎特安魂曲、浦契尼榮耀彌撒曲、韓德爾《彌賽亞》、貝多芬第九交響曲、威爾第安魂彌撒曲和巴赫D大調聖母讚主曲當中擔任獨唱男高音。此外，他還是近期在香港樂壇迅速獲得肯定的NOËMA合唱團團員。

Tenor Freddie Tsang is a graduate of The Hong Kong Academy for Performing Arts (HKAPA), from which he attained his Bachelor's and Master's degrees in music under the tutelage of Soprano Nancy Yuen and tenor David Quah. He is the recipient of several prestigious scholarships, including the HSBC Hong Kong Scholarship, the Royal Commonwealth Scholarship, Cecil Leong Scholarship and The APA Society Scholarship. He has attended masterclasses with world-acclaimed singers including Francisco Araiza, Nelly Miricioiu, Mario Diaz, Shen Yang, Warren Mok and others. Tsang was one of the finalists in Concorso Lirico Internazionale "Gaetano Donizetti" in Como, Italy.

Tsang has appeared frequently in opera and concert performances presented by Musica Viva, Hong Kong Oratorio Society, Bel Canto Singers, Ponte Orchestra, Gustav Mahler Orchestra, Hong Kong Youth Choir, Yip's Children's Choir, HKAPA and Hong Kong Baptist University Christian Choir. His operatic roles include title role of Mozart's *Idomeneo*, Turiddu in Mascagni's *Cavalleria rusticana*, Belfiore in Mozart's *La finta giardiniera*, Kai in Pierangelo Valtinoni's *La Regina delle nevi*, Sesto in Handel's *Giulio Cesare*, Monostatos in Mozart's *Magic Flute*, Danilo in *The Merry Party* by Bel Canto Singers, among others. As a concert soloist, he has appeared as tenor soloist in Mozart Requiem, Puccini's *Messa di Gloria*, Handel's *Messiah*, Beethoven Symphony no. 9, Verdi's *Messa da Requiem* and J.S. Bach's *Magnificat* in D major. In addition, he is a chorister of NOËMA, a recently established choir that has quickly gained recognition in Hong Kong's music scene.



## 黃日珩 APOLLO WONG

低男中音 Bass-baritone

黃日珩為香港土生土長指揮家及低男中音歌唱家。演出過的歌劇及音樂劇角色包括《唐·帕斯夸雷》同名主角、《費加羅的婚禮》的費加羅、《女人心》的阿方索先生、《魔笛》的薩拉斯妥、《仲夏夜之夢》的波頓、《羅密歐與茱麗葉》的羅倫斯神父、《波希米亞生涯》的柯林尼、《賈尼·斯基基》的西蒙、《木偶奇遇記》的木匠、《孤星淚》的賈維等。音樂會及聖樂曲目方面，他曾於巴赫B小調彌撒曲、布拉姆斯《德意志安魂曲》、韓德爾《彌賽亞》、莫扎特「安魂曲」、馬勒第八交響曲「千人交響曲」、威爾第安魂彌撒曲及佛瑞「安魂曲」擔任指揮及男低音獨唱。他經常參與當代音樂製作，曾多次參與陳慶恩教授的歌劇之世界首演，飾演《蕭紅》的魯迅、《鬼戀》的月亮及《大同》的康有為。最近他於華田朗尼的《愛麗絲夢遊仙境》的世界首演中，飾演公爵夫人及毛蟲。2022年為音樂劇《野地之聲》創作歌手及指揮角色獅子/樂譜之王，並為愛丁堡公爵愛德華王子演出。

黃氏先後於美國及德國受教育，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。

黃氏現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監。他曾在《阿依達》、《唐·喬望尼》、《愛情靈藥》、《波希米亞生涯》、《賈尼·斯基基》及《杜蘭朵》等歌劇擔任指揮及助理指揮。

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. He has sung major operatic and musical roles including Don Pasquale (*Don Pasquale*), Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Sarastro (*Die Zauberflöte*), Bottom (*A Midsummer Night's Dream*), Frère Laurent (*Roméo et Juliette*), Colline (*La bohème*), Simone (*Gianni Schicchi*), Geppetto (*Pinocchio*) and Javert (*Les Misérables*), among others. As a singer-conductor, Wong has notably both sung the bass solos and conducted Bach's Mass in B minor, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Mozart's Requiem, Mahler's Symphony no. 8, "Symphony of a Thousand", Verdi's *Messa da Requiem* and Fauré's Requiem. Frequently involved in contemporary music, Apollo also performed in world premiere operas by Chan Hing-yan: Lu Xun (*Heart of Coral*), Moon (*Ghost Love*) and Kang You Wei (*Datong*). He recently world premiered Valtinoni's musical *Alice in Wonderland* as Duchess and Caterpillar and created the singer-conductor role of Lion/Master of the score in a brand-new musical *WILD*. He has performed for Prince Edward, Duke of Edinburgh.

Educated in the US and Germany, Wong was the winner of Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. In 2019, Wong won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award.

Wong is currently Chorusmaster of HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra. He also conducted and assisted operas *Aida*, *Don Giovanni*, *L'elisir d'amore*, *Gianni Schicchi*, *La bohème* and *Turandot*.



## 張緯晴 RACHEL CHEUNG

鋼琴 Piano

Photo: Jas Cheung

張緯晴在2017年范·克萊本國際鋼琴大賽晉身決賽及獲得觀眾大獎。她被譽為「既是詩人，也是戲劇家」，並展現了「最精緻及扣人心弦的演奏」（《達拉斯晨報》）。作為施坦威藝術家，她持續走訪三大洲並進行細膩動人的演奏。

她曾與各大樂團合作，包括聖彼得堡愛樂樂團、香港管弦樂團、耶路撒冷交響樂團、香港小交響樂團、悉尼交響樂團、倫敦室樂團、沃斯堡交響樂團等。她亦曾在多個城市舉行獨奏及室樂演出，包括紐約、多倫多、巴黎、漢堡及倫敦，曾合作的著名音樂家包括小提琴家寧峰、中提琴家弗拉迪米爾·孟德爾遜、大提琴家古斯塔夫森、布倫塔諾弦樂四重奏。

張緯晴在香港土生土長，她在香港演藝學院師從黃懿倫，並以一級榮譽成績畢業，後赴耶魯大學音樂系隨法蘭高深造。她在2019年獲香港藝術發展局頒授藝術家年獎（音樂）。她的首張國際專輯《Reflections》收錄了蕭邦的前奏曲，由環球唱片發行。

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner Pianist Rachel Cheung is hailed as “a poet, but also a dramatist” displaying “the most sophisticated and compelling music-making” (*The Dallas Morning News*). Also a Young Steinway Artist, she continues to build a reputation for an elegant stage presence, giving sensitive and refined performances across three continents.

Rachel has appeared with the St Petersburg Philharmonic, Hong Kong Philharmonic, Jerusalem Symphony, Hong Kong Sinfonietta, Sydney Symphony, London Chamber, and Fort Worth Symphony Orchestras. She has also given recitals and chamber music concerts in many cities in North America, Europe, and Asia, including New York, Toronto, Paris, Hamburg and London, collaborating with world-renowned musicians including violinist Ning Feng, violist Vladimir Mendelssohn, cellists Jan-Erik Gustafsson, and the Brentano String Quartet.

Born and raised in Hong Kong, Rachel graduated with first class honours at the Hong Kong Academy for Performing Arts under the tutelage of Eleanor Wong, and later studied with Peter Frankl at the Yale School of Music. Rachel was awarded Artist of the Year (Music) by the Hong Kong Arts Development Council in 2019. Her first international debut album *Reflections*, featuring the Chopin Preludes, is released by Universal Music.

## 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。

### 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

鄭詠宜  
蔣頌恩<sup>^</sup>  
錢麗文  
周曉晴\*  
鍾穎琛\*  
何嘉雯  
何麗雯  
林悅琪  
劉傲山  
羅康怡  
羅欣珮  
梁仲兒  
吳珏琳  
單安妮  
王樂欣  
閻宇明  
楊雪筠

### SOPRANOS

Connie Cheng  
Grace Chiang<sup>^</sup>  
Cloris Chin Lai-man  
Lora Chow Hiu-ching\*  
Chung Wing-sum\*  
Ho Ka-man  
Tracy Ho Lai-man  
Rachel Lam Yuet-kay  
Claudia Lau  
Connie Law  
Jessica Law  
Leung Chung-ye  
Bonnie Ng Kwok-lam  
Annie Sin  
Sharon Wong  
Julia Yan  
Shirley Yeung

### 女低音

陳麗詩  
陳穎琳  
趙茵洛  
丁愷芹  
何毅詩  
關學賢  
林永欣  
李思滢  
梁子琪\*  
梁淑嫻  
李黃楚蘭  
羅何慧雲  
麥珮盈  
譚樂誼  
譚詠嫻  
蔣嘉穎  
黃秀慧  
任永欣

### ALTOS

Alice Chan Lai-sze  
Phoebe Chan Wing-lam  
Chiu Yan-lok  
Ruby Ding Hoi-kan  
Elsie Ho  
Cynthia Kwan  
Vivian Lam Wing-yan  
Sharon Lee Sze-ho  
Angel Leung Tsz-ying\*  
Rita Leung  
Nancy Li  
Vivien Lowe  
Joyce Mak Pui-ying  
Loritta Tam  
Winnie Tam  
Tseung Ka-wing  
Shirley Wong  
Denise Yam Wing-yan

## 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.

### 鋼琴伴奏

嚴翠珠

### ACCOMPANIST

Linda Yim

### 男高音

鄭希文  
張子鋒  
鍾志榮  
郭文豪  
黎遊行\*  
羅章  
吳智明  
蘇子諤  
溫庭皓  
黃天寶<sup>^</sup>  
王詠國  
黃伊韜<sup>^</sup>

### TENORS

Canis Cheng Hei-man  
Cheung Tsz-fung  
Andrew Chung Chi-wing  
Eric Kwok Man-ho  
Rover Lai\*  
John Lowe  
Aaron Ng Chi-ming  
Corey So Tsz-ngok  
Timothy Wan  
David Wong<sup>^</sup>  
Keith Wong Wing-kwok  
Sheldon Wong Yi-tou<sup>^</sup>

### 男低音

陳柱焜\*  
陳煜文<sup>^</sup>  
張嘉笙  
林國浩<sup>^</sup>  
梁池歡  
李日昇  
盧卓健  
馬逸行<sup>^</sup>  
成耀華  
許德  
葉永茂  
虞有成

### BASSES

Chan Chu-kwan\*  
Irwin Chan Yuk-man<sup>^</sup>  
Artus Cheung Ka-sang  
Lam Kwok-ho<sup>^</sup>  
Leung Chi-foon  
Li Yat-sing  
Lo Cheuk-kin  
Lukas Ma Yat-hang<sup>^</sup>  
Sing Yiu-wah  
Hugh Tyrwhitt-Drake  
Yip Wing-mau  
David Yu Yau-sheng

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

<sup>^</sup> 客席團員  
Guest Singer

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莫扎特  
德伏扎克

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交響協奏曲，K. 364  
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ELLIOT LEUNG  
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Sinfonia Concertante, K. 364  
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# 美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

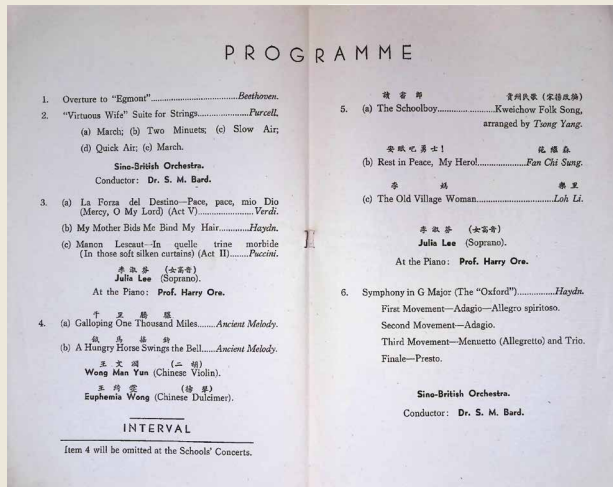
Hong Kong Philharmonic Orchestra 50<sup>th</sup> Anniversary



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演出的音樂會和曲目。  
*For our 50<sup>th</sup> 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.*

香港管弦樂團前身為中英管弦樂團，是屬於中英學會的樂團，旨在促進華洋共處。樂團在1947年首次排練並舉行音樂會，當時的指揮是白德醫生 (Dr Solomon Bard)。

1949年10月20日及21日的音樂會中，亦以今晚的貝多芬《艾格蒙》序曲開場。當年的場刊雖然簡單，但亦備有中、英文的樂曲簡介，而這首序曲當時被譯為「愛格蒙特前奏曲」。還有值得注意的是，當年的音樂會常在學校舉行。大會堂還未落成的時候，戲院與學校禮堂都是重要的文化場所。這兩場音樂會，分別在九龍亞皆老街的拔萃男書院和香港列堤頓道的聖士提反女子中學舉行。



1949年10月20日及21日音樂會的場刊。  
House programme for the concerts on 20 and 21 October 1949.  
(HK Phil Archive)

The Hong Kong Philharmonic Orchestra, formerly known as the Sino-British Orchestra, was established by the Sino-British Club in 1947. The aim was to foster harmony between the Chinese and British communities in Hong Kong. The orchestra held its first rehearsal and concert in the same year, under the baton of Dr Solomon Bard.

The concerts on 20 and 21 October 1949 commenced with Beethoven's *Egmont* Overture – the same piece we are listening to this evening. Despite the simplicity of the house programmes at that time, they included programme notes in both Chinese and English. In those days, concerts were frequently held in schools. Cinemas and school halls were significant cultural venues prior to the completion of the Hong Kong City Hall Concert Hall. The two concerts were held at the Diocesan Boys' School on Argyle Street in Kowloon, and St Stephen's Girls' College on Lyttelton Road in Hong Kong.



# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest  
music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44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。為慶祝香港特別行政區成立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. Long Yu 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 20<sup>th</sup> 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。

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

Long Yu

## 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

樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster

朱蓓

樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



艾瑾

Ai Jin



把文晶

Ba Wenjing



程立

Cheng Li



桂麗

Gui Li



李祈

Li Chi



李智勝

Li Zhisheng



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Liu Fangxi



毛華

Mao Hua



梅麗芷

Rachael Mellado



尹守廷

Soojeong Yoon



張希

Zhang Xi

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑋  
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  
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田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei



賈舒晨\*\*  
Jia Shuchen\*\*

\* 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



崔宏偉  
Cui Hongwei



付水淼  
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洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
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  
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Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

# 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



張沛姮  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
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林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



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Jonathan Van Dyke

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Megan Sterling



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Michael Wilson



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Wang Yu-po



金勞思  
Marrie Rose Kim

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Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

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Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

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Nitiphum  
Bamrungbanthum



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Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

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●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson



◆區雅隆  
Aaron Albert

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Sophia Woo Shuk-fai

## 大號 TUBA



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●卡嫦<sup>#</sup>  
Louise Grandjean<sup>#</sup>

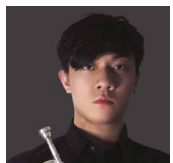
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雙簧管：溫畧祖  
Oboe: Julian Wan  
Leuk-jo



單簧管：方誠  
Clarinet: Fong Shing



小號：余朗政  
Trumpet: Bowie Yu  
Long-ching



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Woo Ho-ting

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小提琴：李俊霖  
Violin: James Li Chun-lam

中提琴：鄭民浩、楊善衡  
Viola: Andy Cheng & Andy Yeung

大提琴：梁卓恩  
Cello: Vincent Leung

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

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
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- 翼號乙支

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

#### 無名氏慷慨借出

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

李卡多·安東尼亞齊 (1910) 小提琴，  
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#### Paganini Project

This project is initiated and organised by  
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Donated by Mr Patrick Wang

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

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, played by  
Mr Domas Juškys, Co-Principal Second 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  
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- Mr Pascal Raffy
- Paul and Leta Lau
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Mrs Rebecca Whitehead, Ms Angela Yau,  
Mrs Catherine Wong
- Mr Steven Ying

#### Generously loaned by An Anonymous

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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Mr Lau Kin Jun · 劉堅先生  
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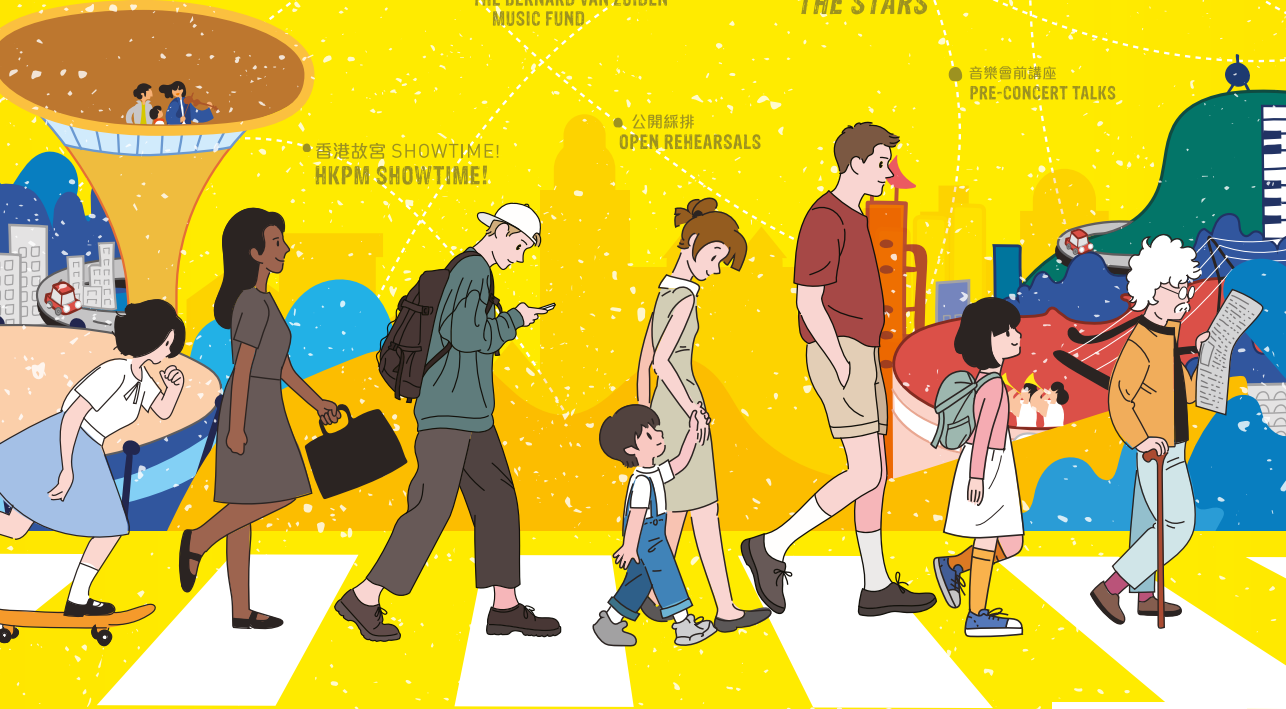
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# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

13  
JAN 2024

SAT 3PM  
CC

**\$50**

## 齊唱貝多芬第九交響曲

### Sing Along: Beethoven Symphony no. 9

召集熱愛合唱的各位！港樂誠邀本港合唱愛好者加入音樂會演出人馬，於文化中心音樂廳一同高唱貝多芬第九交響曲的終曲樂章。

The HK Phil cordially invites all local vocal enthusiasts to join a sing-along session of Beethoven's famous finale from the Ninth Symphony.

普加，指揮  
鄺勵齡，女高音  
張吟晶，女中音  
陳永，男高音  
黃日珩，低男中音  
香港管弦樂團合唱團

Andris Poga, conductor  
Louise Kwong, soprano  
Samantha Chong, mezzo-soprano  
Chen Yong, tenor  
Apollo Wong, bass-baritone  
Hong Kong Philharmonic Chorus

15  
JAN 2024

MON 8PM  
Tea House Theatre  
\$250

門票於西九文化區網頁發售  
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## 茶館室樂系列：香港管弦樂團：「沉弦默想」

### Tea House Chamber Music Series: HK Phil Strings of Thought

貝多芬 升C小調第十四弦樂四重奏，op. 131  
梁皓一 第一弦樂四重奏

BEETHOVEN String Quartet no. 14 in C sharp minor, op. 131  
Elliot LEUNG String Quartet no. 1

余思傑，小提琴  
賈舒晨，小提琴  
李嘉黎，中提琴  
李希冬，大提琴

Domas Juškys, violin  
Jia Shuchen, violin  
Jiali Li, viola  
Haedeun Lee, cello

26 & 27  
JAN 2024

FRI & SAT 8PM  
CC

\$580 \$460 \$340 \$220

**\$50**

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### 羅尚正爵士音樂會

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Jazz classics and original compositions by Ted Lo

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衛蘭，歌手  
包以正，結他

Gerard Salonga, conductor  
Ted Lo, piano & arranger  
Janice Vidal, vocal  
Eugene Pao, guitar

31  
JAN 2024

WED 8PM  
CC

\$580 \$460 \$340 \$220

## 2024 粵港澳大灣區（廣東）國際青年音樂周：

### 閉幕音樂會

### 2024 Youth Music Culture The Greater Bay Area: Closing Concert

梁皓一 《天穹之志：大灣華章》（香港首演）  
莫扎特 交響協奏曲，K. 364  
德伏扎克 第九交響曲，「自新世界」

Elliot LEUNG *Aureate Skylines* (Hong Kong Premiere)  
MOZART Sinfonia Concertante, K. 364  
DVOŘÁK Symphony no. 9, *From the New World*

哈丁，指揮  
法蘭，小提琴  
格羅斯茲，中提琴

Daniel Harding, conductor  
Vilde Frang, violin  
Amihai Grosz, viola

84位來自國內外知名院校的年輕樂手，將於香港為「2024粵港澳大灣區國際青年音樂周」帶來閉幕演出。

84 young musicians from renowned music schools and universities in China and abroad meet at the 2024 Youth Music Culture The Greater Bay Area (YMCG). The event culminates with a closing concert in Hong Kong.

2  
FEB 2024

FRI 8PM  
CC

\$680 \$540 \$400 \$260

**\$50**

## 黃佳俊與拉克林

### Kahchun Wong & Julian Rachlin

布拉姆斯 小提琴協奏曲  
巴托 樂隊協奏曲  
BRAHMS Violin Concerto  
BARTÓK Concerto for Orchestra

黃佳俊，指揮  
拉克林，小提琴

Kahchun Wong, conductor  
Julian Rachlin, violin

16  
FEB 2024

FRI 8PM  
CC

\$680 \$540 \$400 \$260

**\$50**

## 太古音樂大師系列

### 梵志登與康特洛夫 I

#### Swire Maestro Series

### Jaap & Alexandre Kantorow I

蕭斯達高維契 第九交響曲  
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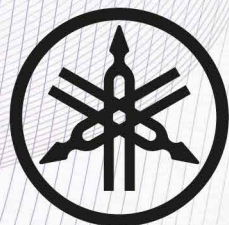


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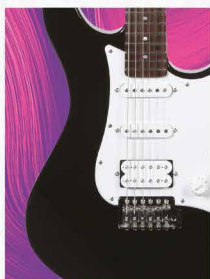
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香港管弦樂團  
HONG KONG PHILHARMONIC  
ORCHESTRA

2023/24  
CONCERT SEASON  
二零二三至二四年度樂季

**Programme****節目表****Conductor**

Andris Poga

**指揮**

普加

**Soprano**

Louise Kwong

**女高音**

鄺勵齡

**Soprano**

Yuki Ip

**女高音**

葉葆菁

**Mezzo-soprano**

Samantha Chong

**女中音**

張吟晶

**Tenor**

Chen Yong

**男高音**

陳永

**Tenor**

Freddie Tsang

**男高音**

曾鈺棋

**Bass-baritone**

Apollo Wong

**低男中音**

黃日珩

**Piano**

Rachel Cheung

**鋼琴**

張緯晴

Hong Kong  
Philharmonic Chorus

香港管弦樂團合唱團

**Beethoven**Overture to *Egmont*, op. 84**貝多芬**《艾格蒙》序曲，  
作品八十四**Beethoven***Choral Fantasy*, op. 80**貝多芬**

《合唱幻想曲》，作品八十

**INTERMISSION****中場休息****Tchaikovsky**Symphony no. 5 in E minor,  
op. 64**柴可夫斯基**E小調第五交響曲，  
作品六十四**12th January (Friday) 2024 at 8:00 p.m.****13th January (Saturday) 2024 at 8:00 p.m.****Hong Kong Cultural Centre Concert Hall**

二零二四年一月十二日(星期五)晚上八時

二零二四年一月十三日(星期六)晚上八時

香港文化中心音樂廳

## Hong Kong Philharmonic Orchestra

Regarded as one of the leading orchestras in Asia, the Hong Kong Philharmonic Orchestra (HK Phil) was professionalised in 1974 and is celebrating its 50th anniversary during the 2023/24 season. Collaborating with internationally renowned conductors and soloists, the orchestra presents more than 150 concerts and attracts more than 200,000 music lovers annually. The HK Phil promotes the work of Hong Kong and Chinese composers, commissions new works, nurtures local talent and runs extensive education and community programmes.

With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia and extensively across Mainland China. Long Yu has been Principal Guest Conductor since the 2015/16 season, and Lio Kuokman was appointed 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. Recent recording projects with Jaap include the complete *Ring Cycle* by Richard Wagner, Mahler's Symphony no. 10 (concert version ed. Mengelberg/Dopper), and Shostakovich's Symphony no. 10. In 2021, the HK Phil founded The Orchestra Academy Hong Kong (co-directed with The Hong Kong Academy for Performing Arts), aimed at

offering professional training and facilitating orchestral careers for its participants.

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.

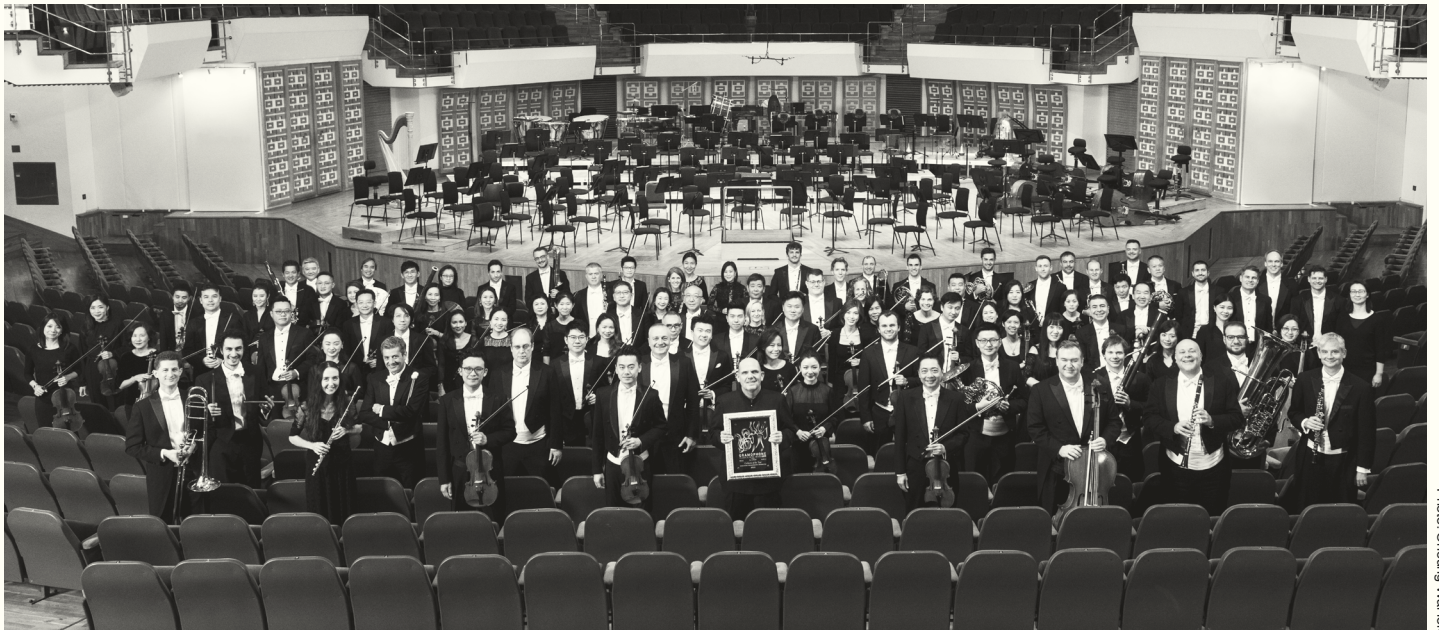
### 香港管弦樂團

獲譽為亞洲最頂尖的管弦樂團之一，香港管弦樂團（港樂）於一九七四年職業化，於二零二三至二四年度踏入金禧，為第五十個樂季。樂團從世界各地邀請指揮和演奏家合作，每年演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。港樂積極推廣華裔作曲家的作品，更委約新作，亦培育本地新秀，並推行廣泛而全面的教育及社區推廣計劃，致力將音樂帶到不同場所。灌錄的主要專輯包括梵志登指揮的華格納全套《指環》歌劇四部曲，以及馬勒第十交響曲（門德爾伯格演出版本）與蕭斯達高維契第十交響曲。

音樂總監梵志登自二零一二年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由二零一五至一六年度樂季起擔任首席客席指揮。廖國敏於二零二零年十二月獲委任為駐團指揮。二零一九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。二零二一年，港樂創辦「管弦樂精英訓練計劃」，和香港演藝學院共同管理，促進學院畢業生在管弦樂領域的事業發展。

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



## Text of Beethoven's *Choral Fantasy*

## 貝多芬《合唱幻想曲》歌詞

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien,  
und dem Schönheitssinn entschwingen  
Blumen sich, die ewig blühen.  
Fried und Freude gleiten freundlich  
wie der Wellen Wechselspiel;  
Was sich drängte rau und feindlich,  
ordnet sich zu Hochgefühl.

Graceful, charming and sweet is the sound  
Of our life's harmonies,  
and from a sense of beauty arise  
Flowers which eternally bloom.  
Peace and joy advance in perfect concord,  
like the changing play of the waves.  
All that was harsh and hostile,  
has turned into sublime delight.

優美、動人，甜美是聲音  
我們生命中的和聲，  
從美感中綻放  
永遠盛開的花朵。  
安寧與喜悅協和前行，  
恰似浪花的變幻交織。  
一切粗暴、敵對的，  
都轉化成崇高的喜悅。

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
Muß sich Herrliches gestalten,  
Nacht und Stürme werden Licht.  
Äuß're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
läßt aus beiden Licht entstehn.

When music's enchantment reigns,  
speaking of the sacred word,  
Magnificence takes form,  
The night and the tempest turns to light:  
Outer peace and inner bliss  
Reign o'er the fortunate ones.  
All art in the spring's sun  
Lets light flow from both.

當樂音的魔力降臨，  
言語的神聖力量顯現，  
美麗的事物必將呈現，  
黑夜和暴風雨將化為光明。  
外在的平靜，內在的歡愉  
將主宰幸福的人們。  
但藝術的春日陽光  
將從兩者中創造光明。

Großes das ins Herz gedrungen,  
blüht dann neu und schön empor;  
Hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst.  
Wenn sich Lieb und Kraft vermählen,  
lohnt dem Menschen Göttergunst.

Greatness, once it has pierced the heart,  
Then blooms anew in all its beauty.  
Once one's being has taken flight,  
A choir of spirits resounds in response.  
Accept then, you beautiful souls,  
Joyously the gifts of high art.  
When love and strength are united,  
Divine grace is bestowed upon Man.

進入心靈的偉大事物，  
將重新綻放出美麗姿態。  
假如精神得到提升，  
靈魂的合唱將永遠地迴響。  
因此，美麗的靈魂啊，  
欣然接受藝術的饋贈吧。  
當愛和力量結合，  
人類將獲得上帝的恩典。



drungen, blüht dann neu und schön empor, hat ein Geist sich aufgeschwungen, hallt ihm stets ein Geisterchor. Nehmt denn  
drungen, blüht dann neu und schön empor, hat ein Geist sich aufgeschwungen, hallt ihm stets ein Geisterchor. Nehmt denn  
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drungen, blüht dann neu und schön empor, hat ein Geist sich aufgeschwungen, hallt ihm stets ein Geisterchor. Nehmt denn



# Hong Kong Philharmonic Orchestra

## 香港管弦樂團

### MUSIC DIRECTOR 音樂總監

**Jaap van Zweden, SBS**  
梵志登

### PRINCIPAL GUEST

**CONDUCTOR 首席客席指揮**  
**Long Yu 余隆**

### RESIDENT CONDUCTOR

**駐團指揮**  
**Lio Kuokman, JP 廖國敏**

### FIRST VIOLINS

**Concertmaster**  
Jing Wang

### First Associate

**Concertmaster**  
Leung Kin-fung

### Second Associate

**Concertmaster**  
Anders Hui

### Second Associate

**Concertmaster**  
Wang Liang

### Third Associate

**Concertmaster**  
Bei de Gaulle

Ai Jin

Ba Wenjing

Cheng Li

Gui Li

Li Chi

Li Zhisheng

Liu Fangxi

Mao Hua

Rachael Mellado

Soojeong Yoon

Zhang Xi

### 第一小提琴

**樂團首席**  
王敬

### 樂團第一副首席

梁建楓

### 樂團第二副首席

許致雨

### 樂團第二副首席

王亮

### 樂團第三副首席

朱蓓

艾瑾

把文晶

程立

桂麗

李祈

李智勝

劉芳希

毛華

梅麗芷

尹守廷

張希

### SECOND VIOLINS

● Zhao Yingna  
■ Domas Juškys  
▲ Leslie Ryang Moonsun  
Fang Jie  
Gallant Ho Ka-leung  
Liu Boxuan  
Mao Yiguo  
Katrina Rafferty  
Vivian Shen  
Miyaka Suzuki Wilson  
Tomoko Tanaka  
Christine Wong  
Zhang Yuchen  
Zhou Tengfei  
#\* Jia Shuchen

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

### VIOLAS

● Andrew Ling  
■ Li Jiali  
▲ Kaori Wilson  
Cui Hongwei  
Fu Shuimiao  
Ethan Heath  
Li Ming  
Damara Lomdaridze  
Alice Rosen  
Sun Bin  
Zhang Shuying

### CELLOS

● Richard Bamping  
■ Fang Xiaomu  
▲ Dora Lam  
Chan Ngat-chau  
Chen Yichun  
Timothy Frank  
Anna Kwan Ton-an  
Haedeun Lee  
Tae-mi Song  
Song Yalin

### DOUBLE BASSES

● George Lomdaridze  
◆ Jiang Xinlai  
Chang Pei-heng  
Feng Rong  
Samuel Ferrer  
Jeffrey Lehmborg  
Philip Powell  
Jonathan Van Dyke

### 第二小提琴

趙滢娜  
余思傑  
梁文瑋  
方潔  
何珈樑  
劉博軒  
冒異國  
華嘉蓮  
沈庭嘉  
韋鈴木美矢香  
田中知子  
黃嘉怡  
張雨辰  
周騰飛  
賈舒晨

### 中提琴

凌顯祐  
李嘉黎  
熊谷佳織  
崔宏偉  
付水焱  
洪依凡  
黎明  
林慕華  
羅舜詩  
孫斌  
張姝影

### 大提琴

鮑力卓  
方曉牧  
林穎  
陳屹洲  
陳怡君  
霍添  
關統安  
李希冬  
宋泰美  
宋亞林

### 低音大提琴

林達僑  
姜馨來  
張沛姮  
馮裕  
費利亞  
林傑飛  
鮑爾菲  
范戴克

### FLUTES

● Megan Sterling  
■ Olivier Nowak  
Josep Portella Orfila

### PICCOLO

◆ Linda Stuckey

### OBOES

● Michael Wilson  
■ Wang Yu-po  
Marrie Rose Kim

### COR ANGLAIS

◆ Kwan Sheung-fung

### CLARINETTS

● Andrew Simon  
■ John Schertle  
Lau Wai

### BASS CLARINET

◆ Lorenzo Iosco

### BASSOONS

● Benjamin Moermond  
■ Toby Chan  
◆ Vance Lee

### CONTRABASSOON

◆ Adam Treverton Jones

### HORNS

● Lin Jiang  
■ Russell Bonifede  
▲ Chow Chi-chung  
Todor Popstoyanov  
Homer Lee  
Jorge Medina

### TRUMPETS

● Nitiphum Bamrungbanthum  
■ Christopher Moyse  
Douglas Waterston  
Robert Smith

### TROMBONES

◆ Jarod Vermette  
Christian Goldsmith  
Kevin Thompson

### BASS TROMBONE

◆ Aaron Albert

### 長笛

史德琳  
盧韋歐  
浦翹飛

### 短笛

施家蓮

### 雙簧管

韋爾遜  
王譽博  
金勞思

### 英國管

關尚峰

### 單簧管

史安祖  
史家翰  
劉蔚

### 低音單簧管

艾爾高

### 巴松管

莫班文  
陳劭桐  
李浩山

### 低音巴松管

崔祖斯

### 圓號

江蘭  
柏如瑟  
周智仲  
托多爾  
李少霖  
麥迪拿

### 小號

巴力助  
莫思卓  
華達德  
施樂百

### 長號

韋雅樂  
高基信  
湯奇雲

### 低音長號

區雅隆

### TUBA

● Paul Luxenberg

### TIMPANI

● James Boznos

### PERCUSSION

● Aziz D. Barnard Luce  
Raymond Leung Wai-wa  
Sophia Woo Shuk-fai

### HARP

●# Louise Grandjean

### THE ORCHESTRA ACADEMY

### HONG KONG (TOA) FELLOWS

「管弦樂精英訓練計劃」駐團學員

### Oboe

Julian Wan Leuk-jo

### Clarinet

Fong Shing

### Trumpet

Bowie Yu Long-ching

### Trombone

Anson Woo Ho-ting

### FREELANCE PLAYERS

### 特約樂手

### Violin

James Li Chun-lam

### Viola

Andy Cheng  
Andy Yeung

### Cello

Vincent Leung

### 大號

雷科斯

### 定音鼓

龐樂思

### 敲擊樂器

白亞斯  
梁偉華  
胡淑徽

### 豎琴

卡嫦

### 雙簧管

溫畧祖

### 單簧管

方誠

### 小號

余朗政

### 長號

胡皓霆

### 小提琴

李俊霖

### 中提琴

鄭民浩  
楊善衡

### 大提琴

梁卓恩

### 首席

聯合首席

副首席

助理首席

短期合約

Principal

Co-Principal

Associate Principal

Assistant Principal

Short-term Contract

# INSTRUMENTS OF THE ORCHESTRA

## 管弦樂團樂器

### Strings 弦樂



Violin  
小提琴



Viola  
中提琴



Cello  
大提琴



Double Bass  
低音大提琴



Harp  
豎琴

### Woodwind 木管樂



Flute  
長笛



Piccolo  
短笛



Oboe  
雙簧管



Clarinet  
單簧管



Bassoon  
巴松管

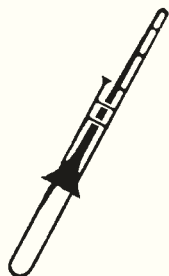
### Brass 銅管樂



Horn  
圓號



Trumpet  
小號

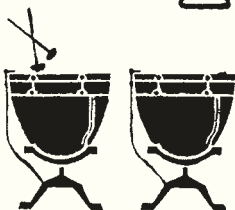


Trombone  
長號



Tuba  
大號

### Percussion 敲擊樂



Timpani  
定音鼓



Triangle  
三角鈴



Cymbals  
銅鈸



Snare Drum  
小鼓



Bass Drum  
大鼓

## UPCOMING CONCERT 音樂會預告

**Hong Kong Cultural Centre Concert Hall**

**2nd February (Friday) 2024 at 8:00 p.m.**

**Brahms** Violin Concerto in D, op. 77

**Bartók** Concerto for Orchestra

Conductor: Kahchun Wong

Violin: Julian Rachlin

Tickets at \$680, \$540, \$400, \$260, \$50  
available at URB.TIX.

香港文化中心音樂廳

二月二日(星期五)晚上八時

布拉姆斯 D大調小提琴協奏曲，作品七十七

巴托 樂隊協奏曲

指揮：黃佳俊

小提琴：拉克林

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二百六十元、五十元，現已於城市售票網公开发售。



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**香港管弦樂團**  
**HONG KONG PHILHARMONIC**  
**ORCHESTRA**

香港九龍尖沙咀香港文化中心行政大樓八樓  
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Tsim Sha Tsui, Kowloon, Hong Kong