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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

港樂 × 港大繆思樂季
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浦朗克光榮頌 POULENC GLORIA



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

香港大學室內合唱團
HKU Chamber Singers

23&24 MAR 2024

SAT 8PM
SUN 3PM

香港大學
李兆基會議中心大會堂
Grand Hall, HKU

杜芙妮 指揮
Chloé Dufresne CONDUCTOR

張滯丹 女高音
Dani Zhang Jingdan SOPRANO

胡永正 男中音
Caleb Woo BARITONE

曾麗婷 朗誦
Kenix Tsang RECITER

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POULENC GLORIA

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香港管弦樂團合唱團

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Chloé Dufresne | Conductor

Dani Zhang Jingdan | Soprano

Caleb Woo | Baritone

Kenix Tsang | Reciter

Hong Kong Philharmonic Chorus

HKU Chamber Singers

海頓

謝主辭, Hob. XXIIIc:2

JOSEPH HAYDN

Te Deum, Hob. XXIIIc:2

12'

區穎曦

《聽! 那午夜的鐘聲在迴蕩》(2021)

世界首演

ANTHONY AU HO-HEI

Hark! The Midnight Bell Echoes (2021)

World Premiere

7'

佛漢威廉士

《五首神秘歌曲》

I. 復活節

II. 我拿著鮮花

III. 大愛前來歡迎我

IV. 召喚

V. 對唱

RALPH VAUGHAN WILLIAMS

Five Mystical Songs

20'

I. Easter

II. I got me flowers

III. Love bade me welcome

IV. The Call

V. Antiphon

中場休息

INTERMISSION

浦朗克

光榮頌

I. 天主在天受光榮

II. 我們讚美你

III. 主、天主

IV. 主、獨生子

V. 主、天主、天主的羔羊

VI. 坐在聖父之右者

FRANCIS POULENC

Gloria

28'

I. Gloria in excelsis Deo

II. Laudamus te

III. Domine Deus

IV. Domine Fili unigenite

V. Domine Deus, Agnus Dei

VI. Qui sedes ad dexteram Patris



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香港管弦樂團



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海頓 (1732–1809)

C大調謝主辭，Hob. XXIIIc:2

嘹亮的小號聲響起，定音鼓擊打著軍樂節奏，在小提琴閃爍華麗的音型之間，合唱團與樂團一同鋪陳天主教教會用於慶祝或讚美的古老聖詩之首句：「天主，我們讚頌你」。海頓大概說過：「每當我想起上帝，只會覺得上帝極其偉大、極其良善。這是神的性情裡最後一種特質。正是這種特質啟發了我，讓我充滿自信，充滿喜樂，甚至足以將《求主垂憐》寫成快板。」《牛津音樂指南》將「快板」定義為「明亮活潑」，海頓謝主辭的開端確實很符合快板的定義。

海頓這時正為艾斯特赫茲親王尼古拉二世效力，在這位顯赫的匈牙利貴族宮中擔任樂長。不過他的合約條款很嚴格：他為親王做事，也只能為親王做事——其實到了1790年代末，海頓的任務只剩每年為親王寫作一首彌撒曲而已，但即使如此，合約仍然生效。至於他人的委約，那怕委約人位高權重——例如熱愛音樂的奧地利女皇瑪麗亞·特蕾莎本人——親王都不會允許。所以女皇等著海頓為她寫作一首合唱曲，一等就是數年之久。直到大約1799、1800年，海頓終於將皇室威望看得比合約條款重要，於是決定寫作這首豐富的謝主辭——這也是他自1765年以後寫的第一首謝主辭。

這首謝主辭以傳統的喜慶調性C大調寫成，樂團加入小號、定音鼓和圓號——在時人眼中，這些都是應用大型音樂慶典上的樂器。樂曲沒有獨唱，結構則是三段體，恍如合唱

團與樂團的迷你協奏曲。謝主辭第一樂章開端自然淳樸，極為歡快，是個既活力充沛又精彩絕倫的進行曲樂段，及後再發展成完美的迷你奏鳴曲-快板。這樣的開端不但沒有其他作曲家寫過，連在海頓的作品中也是獨一無二。宏偉的阻礙終止式過後，海頓將嚴肅的請求「因此我們向你祈求」寫成充滿半音變化的憂鬱緩板。可是陰影不久散去，最後的快板，「使他們加入天朝神聖的行列」突然響起，既歡欣又壯麗。隨著速度加快，音樂變得越來越豐富，最後喜氣洋洋地結束。

編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號、三支小號、三支長號、定音鼓、管風琴及弦樂組。

JOSEPH HAYDN (1732–1809)

Te Deum in C, Hob. XXIIIc:2

Trumpets blaze, drums beat a martial rhythm, and amid a glittering flourish of violins, chorus and orchestra alike proclaim the opening words of the Catholic Church's ancient hymn of celebration and praise: "Te Deum laudamus." "Whenever I think of God," Joseph Haydn is supposed to have said, "I can only conceive of Him as a being infinitely great and infinitely good. This last quality of the divine nature inspires me with such confidence, such joy, that I could have written even a *miserere* in tempo allegro." *The Oxford Companion to Music* defines tempo allegro as "bright, lively", and the opening of Haydn's Te Deum is very allegro indeed.

Haydn was by this time working as kapellmeister (court music-master) to the great Hungarian nobleman Prince Nicolaus II Esterházy. His contract was strict: Haydn would work for the Prince, and the Prince alone – even if, by the late 1790s, that meant composing no more than a single mass-setting per year. External commissions – even from patrons as illustrious as the music-loving Empress Maria Theresa of Austria herself – were frowned upon. So the Empress had been requesting

a choral work from Haydn for several years when, some time in 1799 or 1800, Haydn finally put Imperial prestige before his contractual obligations, and wrote her this exuberant Te Deum; his first since 1765.

Haydn sets the Te Deum in the traditional festive key of C major, and decks out his orchestra with the trumpets, drums, and horns that his contemporaries expected in a grand musical celebration. There are no soloists, and the work's three-part structure makes it, in effect, a miniature concerto for chorus and orchestra. But nowhere (even in Haydn's music) will you find so spontaneous and overwhelmingly cheerful an opening as in the first movement of this Te Deum, a vigorous and brilliant march that turns into a perfect miniature sonata-Allegro. There's a grand, interrupted cadence, and Haydn sets the solemn plea "Te ergo quaesumus" to a chromatic, sombre Lento. But the shadows soon pass, and the final Allegro, "Aeterna fac cum Sanctis tuis" bursts in with joyful splendour, growing ever more exuberant as it speeds to a jubilant finish.

Instrumentation

Flute, two oboes, two bassoons, two horns, three trumpets, three trombones, timpani, organ and strings.

謝主辭

天主，我們讚頌你；
 上主，我們稱揚你。
 整個大地崇敬你：
 永生的父。
 所有天使向你歡呼；
 還有諸天和一切威能；
 革魯賓和色辣芬也向你
 不停地歡呼：
 聖、聖、聖！
 上主萬軍的天主！
 天地間滿是
 你的光榮和尊威。
 眾聖徒榮耀的歌隊，讚美你。
 眾先知浩蕩的行列，讚美你。
 殉道者蒙選的軍旅，讚美你。
 世界各地的神聖教會，
 一齊稱揚你，
 聖父：無限尊威的聖父，
 你敬的惟一真子
 以及施慰者聖神，同受尊崇。

基督，你是光榮的君王，
 你是聖父的永生聖子；
 你為拯救人類，
 不惜藉童貞女降生成人。
 你克服了死亡的棘刺，
 為所有信眾開啟了天國的門徑：
 你坐在天主的右邊，
 與聖父同享光榮。
 我們相信你將再來，
 審判世界；
 因此我們向你祈求，
 求你幫助你的僕役，
 也就是你已經用寶血救贖過的。
 使他們加入天朝神聖的行列，
 永享光榮。

上主，請救助你的子民，
 降福你的產業；
 治理他們，舉揚他們，直到永遠。
 每一天，我們讚美你，讚美你的聖名，
 至於永世，萬世無窮。
 上主，求你保護我們今日
 純潔無罪；
 上主，求你憐憫我們，求你憐憫我們。
 上主，願你的仁慈庇蔭我們，
 我們信靠你；
 上主，我全心依靠你，
 讓我永遠不會感到惶恐。

Te Deum

Te Deum laudamus:
 te Dominum confitemur.
 Te aeternum Patrem
 omnis terra veneratur.
 Tibi omnes Angeli;
 tibi caeli et universae Potestates;
 Tibi Cherubim et Seraphim
 incessabili voce proclamant:
 Sanctus, Sanctus, Sanctus,
 Dominus Deus Sabaoth.
 Pleni sunt caeli et terra
 maiestatis gloriae tuae.
 Te gloriosus Apostolorum chorus,
 Te Prophetarum laudabilis numerus,
 Te Martyrum candidatus laudat exercitus.
 Te per orbem terrarum
 sancta confitetur Ecclesia,
 Patrem immensae maiestatis:
 Venerandum tuum verum et unicum Filium;
 Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
 Tu Patris sempiternus es Filius.
 Tu ad liberandum suscepturus hominem,
 non horruisti Virginis uterum.
 Tu, devicto mortis aculeo,
 aperuisti credentibus regna caelorum.
 Tu ad dexteram Dei sedes,
 in gloria Patris.
 Iudex crederis esse venturus.
 Te ergo quaesumus, tuis famulis subveni:
 quos pretioso sanguine redemisti.
 Aeterna fac cum sanctis tuis
 in gloria numerari.

Salvum fac populum tuum,
 Domine, et benedic hereditati tuae.
 Et rege eos, et extolle illos usque in aeternum.
 Per singulos dies benedicimus te;
 Et laudamus Nomen tuum in saeculum,
 et in saeculum saeculi.
 Dignare, Domine, die isto sine
 peccato nos custodire.
 Miserere nostri Domine, miserere nostri.
 Fiat misericordia tua, Domine, super nos,
 quemadmodum speravimus in te.
 In te, Domine, speravi:
 non confundar in aeternum.

We praise thee, O God:
 we acknowledge thee to be the Lord.
 All the earth doth worship thee:
 the Father everlasting.
 To thee all Angels cry aloud:
 the Heavens, and all the Powers therein.
 To thee Cherubin, and Seraphin:
 continually do cry,
 Holy, Holy, Holy:
 Lord God of Sabaoth;
 Heaven and earth are full:
 of the Majesty of thy glory.
 The glorious company of the Apostles:
 praise thee.
 The goodly fellowship of the Prophets:
 praise thee.
 The noble army of Martyrs: praise thee.
 The holy Church throughout all the world:
 doth acknowledge thee;
 The Father: of an infinite Majesty;
 Thine honourable, true: and only Son;
 Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
 Thou art the everlasting Son: of the Father.
 When thou tookest upon thee to deliver man:
 thou didst not abhor the Virgin's womb.
 When thou hadst overcome the sharpness
 of death:
 thou didst open the kingdom of heaven to
 all believers.
 Thou sittest at the right hand of God:
 in the Glory of the Father.
 We believe that thou shalt come: to be our Judge.
 We therefore pray thee, help thy servants:
 whom thou hast redeemed with thy precious
 blood.
 Make them to be numbered with thy Saints:
 in glory everlasting.

O Lord, save thy people:
 and bless thine heritage.
 Govern them: and lift them up for ever.
 Day by day: we magnify thee;
 And we worship thy name:
 ever world without end.
 Vouchsafe, O Lord: to keep us this day
 without sin.
 O Lord, have mercy upon us: have mercy
 upon us.
 O Lord, let thy mercy lighten upon us:
 as our trust is in thee.
 O Lord, in thee have I trusted:
 let me never be confounded.

區顯曦 (2000 年生)

《聽！那午夜的鐘聲在迴蕩》(2021)

世界首演

作曲家的話

《聽！那午夜的鐘聲在迴蕩》是我根據摯友張竣樺的詩所創作的四部曲中之首。以詩譜樂，就如一趟同時扮演著讀者和創作者的旅程，將自身對文本的理解和音樂想像結合，鑄成新體裁。而當創作乃受到友人的詞藻啟發時，則旅程變得尤其親密且神聖。

四詩風格迥異。我因應各詩的架構，在每首樂曲中採用了不同的入樂手法，以呈現其各自旨要。在《聽！》中，獨誦者肩負重任演繹詩文，但所用到的誦讀方式，卻不是傳統的舞台或戲劇式朗誦。恰恰相反，獨誦者會以較柔和、自然的聲線去傳遞詩句，避免誇張表達。這種不遵常規的「反表現」朗誦，配合反常的聲調和錯誤的重音，正是此樂曲用作「表現」的獨特方法。對我來說，這亦是一種能觸碰到靈魂深處的聲音。

說話和歌唱的分界，在此刻變得模糊。獨誦者須約略根據一條與語調和重音相違的旋律朗誦，而同時保留著說話的音高變化和聲調衰弱。這樣一來，獨誦者既能自然表達詩句，同時亦能在擺脫歌唱的方式下，留有特別的旋律，繫留自身於樂隊與合唱團之間。

將既有文本譜成音樂，一向是門微妙且充滿矛盾的課題。文本和音樂之間誰從誰屬、

兩種藝術形式合作的本質、雙方的融合是否會以超越各自形式的方式而存在，等等疑問，都是創作時值得深究。不同入樂手法，亦往往能反映創作者於當下想要傳遞的答案。於我看來，敝友當年的詩詞儘管用字略為青澀，在結構上卻如音樂或戲劇般清晰嚴謹，富有張力。故此，我在創作時不多作調置或重複詩詞段落，以保留其固有結構，將其節奏步伐和發展過程直接投射到音樂上。

在《聽！》中，文本和音樂互生互惠。音樂作為體現詩詞結構的聲音而存在，而詩詞則為音樂提供結構和戲劇發展的基礎。再加上文字詩詞只有先後順序，沒有規限時間長短，音樂有足夠空間自由發展。希望此趟旅程能帶領聽眾，自然簡單地感受詩詞的戲劇和張力。

樂曲介紹由區顯曦撰寫

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、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

ANTHONY AU HO-HEI

(b. 2000)

Hark! The Midnight Bell Echoes (2021)

World Premiere

In the Composer's Words

Embarking on the journey of transforming the written word into a tapestry of orchestral sound represents, in my view, a venture that marries the clarity of poetry with the dramatic depth of music. This task becomes all the more intimate and sacred when the words that inspire such a metamorphosis spring from the heart of a companion: *Hark! The Midnight Bell Echoes* is the first of a series of four musical settings that I have crafted from the poems of my dear friend, Cheung Chun-wah.

The selected poems in the series are each distinct in structure and genre; I have adopted vastly contrasting

musical settings for each piece to honour the original sentiment and structure of the verse, and to expand upon the emotional and introspective process embedded in the poetry. In *Hark!*, I elected to present the text mainly through a reciter, alongside the orchestra and the choir. The recitation departs from the convention of expressive singing or reciting; instead, it adopts a subdued, everyday speech pattern, with restrained affective emphasis. This approach to text delivery represents a form of “anti-expression”, intended as a distinctive means of expression itself; the seemingly ordinary, everyday utterance (demanding considerable skill from the reciter in fact) speaks to my heart most dearly.

The piece obscures the boundary between singing and speaking, immersing speech into music through the assignment of a quasi-melodic line that subverts the usual stress and intonation patterns to the recitation. The reciter is instructed to roughly adhere



區顯曦
Anthony Au Ho-hei

區顯曦 ANTHONY AU HO-HEI

作曲家區顯曦目前正在香港大學攻讀作曲哲學碩士學位，師從陳慶恩教授。在此之前，他於2022年以一級榮譽成績取得香港大學金融學學士學位，期間每年均名列於院長優異生名單。他曾獲多項獎學金與學術獎項，包括連續兩年獲頒中銀香港獎學金、東亞銀行獎學金、Jao Yu Tsong 音樂紀念獎、香港大學校友獎，以及最近的黃麗松音樂獎學金。

區顯曦的創作多元，作品涵括交響樂、室樂、合唱、流行、電子音樂等。他亦曾與多個藝術團體合作，包括香港大學室內合唱團、香港大學管弦樂團、港大繆思樂季，以及在香港創樂團中受邀參與成為CoLab藝術家。除作曲外，區顯曦亦活躍於指揮領域，演出自己的作品。2019年，他指揮香港大學管弦樂團首演他的《金氏變奏曲》。2021年，他指揮由香港大學、香港科技大學及香港理工大學樂團合組的聯校樂團，演出西貝遼士《芬蘭頌》。最近於2023年，他指揮香港管弦樂團圓號小組，首演他為「港樂 × 港大繆思樂季：聚焦管弦」音樂會而作的《戀人們與星辰的愛》。區顯曦的合唱交響作品《聽！那夜夜的鐘聲在迴蕩》將於2024年3月由香港管弦樂團、香港管弦樂團合唱團及香港大學室內合唱團首演，並由杜芙妮指揮。

to a prescribed melodic line, while preserving the natural pitch bend and decay inherent in speech; the resultant utterance is perceived by the audience as closer to speech than singing. Yet, the seemingly random and casual speech tones and stresses are controlled and notated, allowing the orchestra and the choir to interact with the recitation.

The endeavour of writing music with an existing text has always been a complex yet subtle matter. The choice – whether to fuse text and music into a novel entity, to let the music underscore the text, to do the opposite, or to engage in a reciprocal relationship – and the nature of the collaboration between the two art forms are contemplations that warrant earnest reflection. The words of my friend, though seemingly nascent, in my perception, possesses a profound structural significance, reminiscent of a dramatic narrative or musical development. Thus, in

crafting a musical setting for *Hark!*, my aspiration is to honour and magnify this inherent sense of drama without modifying or reiterating any part of the text. The principal structural interplay between the text and the music in *Hark!* is that the music serves as an aural embodiment of the structure of the poem. While the poem's abstract formal design requires proactive engagement for full comprehension when presented alone, the music in *Hark!* aims to provide a tangible and immersive sonic experience that invites listeners to intuit the overarching structure and seamlessly traverse the introspective journey of the poem, transcending the bounds of conscious effort.

Programme notes by Anthony Au Ho-hei

Instrumentation

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

Composer Anthony Au Ho-hei is currently an MPhil (Composition) candidate at the University of Hong Kong (HKU), under the tutelage of Professor Chan Hing-yan. Previously, Au attained a Bachelor of Finance with First Class Honours from HKU in 2022, consistently earning a place on the Dean's Honours List each year. He has received numerous scholarships and awards, including the Bank of China (Hong Kong) Scholarship, the Bank of East Asia Scholarship, the Jao Yu Tsong Memorial Prize in Music, and the Rayson Huang Scholarship in Music.

With an oeuvre that spans across different genres, Au has worked closely with various art groups and ensembles, including the HKU Chamber Singers, the Hong Kong University Philharmonic Orchestra, HKU MUSE, and the Hong Kong New Music Ensemble. Au is also engaged in conducting, often premiering his own works. In 2019, he led the premiere of his *Korean Variations* with the Hong Kong University Philharmonic Orchestra. In 2021, he conducted the Joint University Orchestra in Sibelius' *Finlandia*. Recently, in 2023, he conducted the horn section of the Hong Kong Philharmonic Orchestra in the premiere of his chamber work, *Lovers and the Love of the Stars*. Au's orchestral-choral composition *Hark! The Midnight Bell Echoes* is scheduled for a March 2024 premiere by the Hong Kong Philharmonic Orchestra, Hong Kong Philharmonic Chorus, and the HKU Chamber Singers, under the baton of Chloé Dufresne and in collaboration with HKU MUSE.

《聽！那午夜的鐘聲在迴蕩》

張竣樺

聽！那午夜的鐘聲在迴蕩
如同往常一般，始於：
久遠的往日，直至
無盡永劫的明天。

它是如此強力，只要你
能得見超越肉眼之物：
十方眾心皆停駐此刻，
攜著希望，渴待全新的起始。

但於我之內，不敬的想法頓生：
倘若真存無上的至尊，
我們的天真於祂是何等可笑？

僅是完成一次
圍繞我們黯淡渺小恆星的迴轉，
我們何以向朝不保夕的自己保證，
一切憂戚過犯都得以一筆勾銷？

主啊，全能的，永恆的主啊，
祢又如何能領略無常之理，
對此我們比祢切身萬倍地感受。
祢能體會那蜉蝣的生命嗎，
它：
於拂曉的微光中誕生，
在朦朧的暮色中消逝。
而我們與之別無二致。

故此無根的我們始終肩負著
某些如同錨一般的意義
只為繫留我們於先祖與後輩之間，
而希望是其中最為高尚之物。

的確，世間未曾有任何術法
能夠洗刷我們犯下的過錯，但
願這午夜的鐘聲能提醒塵世中的你我，
人在歸於塵土前，總能信守希望。

作者中譯

Hark! The Midnight Bell Echoes

Cheung Chun-wah

Hark! The midnight bell echoes,
like how it has always been, since:
days immemorial, and to
days forever more.

Powerful it is, if only you may see,
more than what your eyes could yield:
All hearts lie still in this very moment,
in hope and longing, for a beginning anew.

Yet within me, a sacrilegious thought arises:
If there is genuinely a being supreme,
how laughable is our naivety to Him?

By merely accomplishing a revolution,
around our dim, negligible sun,
how can we promise our fleeting self, that
all grief and wrongdoings shall be undone?

O Lord, the Almighty, Eternal One,
what do you know about transience,
which we feel more dearly than you ever could.
Could you fathom the life of an ephemera,
which:
is born with glitters of the dawn, and
dies with obscurity of the dusk.
And we are no different.

So we, the rootless, always have to bear
certain meanings in us as an anchor
to relate ourselves to those later and before,
and Hope is the noblest of them all.

Indeed there has never been any wizardry
that can cleanse us from failures in the past, but
may the midnight bell remind us who are earthly,
that one can always cling on hope till he returns to dust.

 SWIRE

PRINCIPAL
PATRON
SINCE 2006

BLOOM


港樂
HKPhil



IN HARMONY

佛漢威廉士 (1872-1958) 《五首神秘歌曲》

- I. 復活節
- II. 我拿著鮮花
- III. 大愛前來歡迎我
- IV. 召喚
- V. 對唱

佛漢威廉士生於英格蘭哥茲窩唐艾尼村。雖然父親是當地教區牧師，但佛漢威廉士年輕時卻自稱無神論者；後來他立場軟化，改稱自己是「愉快的不可知論者」。然而他一直對神秘主義情有獨鍾，從「屬靈奮鬥」的思想中得到靈感勇氣，花了三十多年時間，將本仁約翰 (John Bunyan) 的基督教寓言名作《天路歷程》改編成歌劇。他尤其喜愛蒙哥馬利郡牧師暨詩人赫伯特 (George Herbert, 1593-1633)：赫伯特則相信詩歌本身就是一種音樂——「不止是學問，更是神聖的聲音」。

1906至1911年間，佛漢威廉士從赫伯特選集《神殿》中選了四首詩作譜曲。他將第一首詩《復活節》一分为二，寫成兩首歌曲，於是總數成了五首。《五首神秘歌曲》在1911年「三合唱團音樂節」期間在伍斯特座堂首演，作曲家艾爾加跟太太還義務充當工作人員。樂曲原為男中音獨唱與樂團而寫，合唱則是可有可無，但由於作曲家素來喜歡讓業餘樂手接觸自己的音樂，也希望他們用得著自己的作品，所以也準備了許多編制較精簡的版本，甚至精簡得只要獨唱與鋼琴即可。

作曲家懂得呼應語言之美以及歌詞所表達的崇高思想，這在他的聲樂作品中十分常見。此外他的管弦樂寫法彷彿泛著光芒似的，也像點艾爾加《吉隆修士之夢》那般帶著隱隱約約的神秘主義，又似畫家約瑟夫·泰納 (Joseph Turner) 那種注入亮光的

色彩。〈復活節〉內容圍繞復活，聲樂線條不斷攀升。〈我拿著鮮花〉(與〈復活節〉同屬一首詩，是該詩作的下半部) 刻劃充滿奇蹟與神性的大自然。〈大愛前來歡迎我〉則在溫柔地默想神的恩典，聲樂線條彷彿在提問似的，樂團則圍繞著聲樂線條時進時退。〈召喚〉是篇禱文，配合輕快質樸的旋律，頗有民歌氣息(但事實上卻是作曲家原創)。令人血脈沸騰的〈對唱〉中，讚美的聲音與鐘聲，從天國四面八方傳來：作曲家既懂得寫作精妙細膩、詩意盎然的合唱曲，也深知放任超卓的合唱團發揮，盡情盡興地抒發歡欣情緒時的威力有多大。

編制

兩支長笛、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、豎琴及弦樂組。

RALPH VAUGHAN WILLIAMS (1872–1958)

Five Mystical Songs

- I. Easter
- II. I got me flowers
- III. Love bade me welcome
- IV. The Call
- V. Antiphon

Although he was born a vicar's son in the Cotswold village of Down Ampney, Vaughan Williams grew up to consider himself an atheist in his youth. In later life he softened his position, describing himself as a "cheerful agnostic". But he was always attuned to the mystical, drawing inspiration and courage from the idea of spiritual striving, working for over three decades on his operatic setting of John Bunyan's great Christian allegory *The Pilgrim's Progress*. He felt a particular affinity with the Montgomeryshire priest and poet George Herbert (1593–1633), who believed that poetry was itself a form of music – "not a science only, but a divine voice".

Between 1906 and 1911 Vaughan Williams worked on settings of four poems from Herbert's 1633 anthology *The Temple*. He divided the first poem *Easter* into two, and the resulting *Five Mystical Songs* were premiered at Worcester Cathedral during the 1911 Three Choirs Festival (Elgar and his wife acted as volunteer stewards). They were originally scored for a baritone soloist, orchestra and optional chorus, but Vaughan Williams – always keen to

make his music accessible and useful to amateur performers – also prepared numerous smaller versions, right down to solo voice and piano.

As so often in his vocal music, Vaughan Williams is responding to the beauty of the language, as well as the nobility of the thoughts that it expresses, and there are hints of the mysticism of Elgar's *Gerontius*, and the light-infused colours of Joseph Turner, in his glowing orchestral writing. "Easter" is a song of resurrection, its vocal lines ever soaring upwards. "I got me flowers" (the second half of the same poem) finds nature itself filled with the wonder and presence of divinity. "Love bade me welcome" is a tender meditation on divine grace, with Vaughan Williams's orchestra lulling and lapping around the questioning vocal line. The prayer of "The Call" is set to a lilting, artless melody that might almost be a folk song (in fact, it's entirely Vaughan Williams's own). And in the stirring "Antiphon", praises ring, pealing, from all corners of the heavens: Vaughan Williams was capable of choral writing of intense subtlety and poetry, but he also knew the power – the sheer joyous release – of a great choir letting fly in full-blooded exultation.

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp and strings.

《五首神秘歌曲》

1. 復活節

起來吧，我的心；你的主已經復活。
高歌讚美他，莫要耽擱，
他執起你的手，
讓你也隨他一起復活；
他的死亡將你鍛燒成灰，去蕪存菁，
他的生命能將你鍊化成金，甚至比黃金更純。

醒來吧，我的魯特琴，你要竭盡所能，施展渾身解數。
十字架讓所有樹木都學會頌揚他的名字——
就是曾在十字架上的那位
他緊緊拉扯著的筋肉，讓琴弦都知道甚麼曲調
最適合歌頌這崇高的一天。

合奏吧，讓我的心與琴交織出悅耳綿長的歌曲；
或者，既然所有音樂皆不過三聲部間的爭妍與衍生；
那就讓蒙福的聖靈掌控其一，
讓他甜美的技藝彌補我們的不足。

2. 我拿著鮮花

我拿著鮮花，撒在你的路上；
不少樹木上的粗樁都被我摘下，
但晨光熹微之際你已經復活過來，
還帶著甜美芳香的氣息。

日出東方。
雖然朝日帶來光明，東方也傳來清香；
但兩者要是
想與你的復活一較高下，卻是冒昧之至。

除了今天，這樣彷彿眾多太陽高照的日子
還會有嗎？
我們數算了三百晝夜，但緬懷的始終是
那一天，永遠也只有那一天。

3. 大愛前來歡迎我

大愛前來歡迎我，但我的靈魂卻退縮。
塵埃與罪愆讓我滿心愧疚。
但大愛的慧眼，一眼看出我的怠惰——
就在我剛到達的當兒。
大愛向我靠過來，親切地問我
是否欠缺甚麼。

我答，一個配得上這裡的賓客
大愛卻說，那人就是你。
我？我這個刻薄無情又忘恩負義的人？親愛的，
我無法直視你。
大愛握著我的手，微微一笑，答道：
你的眼睛不也是我所造的？

Five Mystical Songs

1. Easter

Rise, heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
That thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.
The cross taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;
Or since all music is but three parts vied and multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East.
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome: yet my soul drew back.
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

是的，主啊，但我玷汙了自己雙眼：我心中有愧
 罪有應得
 大愛說，可是你難道不知道，為你受過罪責的是誰？
 親愛的，我會效勞。
 大愛說，你必須坐下來，領受我的肉身。
 於是我坐下來，把聖體領了。

Truth, Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
 And know you not, says Love, who bore the blame?
 My dear, then I will serve.
 You must sit down, says Love, and taste my meat:
 So I did sit and eat.

4. 召喚

來吧，我的道路，我的真理，我的生命：
 這道路，讓我們呼吸自如。
 這真理，能平息一切糾紛。
 這生命，能讓死亡從此消失。

4. The Call

Come, my Way, my Truth, my Life:
 Such a Way, as gives us breath:
 Such a Truth, as ends all strife:
 Such a Life, as killeth death.

來吧，我的亮光，我的盛宴，我的力量：
 這亮光，能照亮盛宴。
 這盛宴，能彌補不足。
 這力量，能為他召喚賓客。

Come, my Light, my Feast, my Strength:
 Such a Light, as shows a feast:
 Such a Feast, as mends in length:
 Such a Strength, as makes his guest.

來吧，我的喜樂，我的愛，我的心：
 這喜樂，無人能動搖。
 這愛，無人能分離。
 這心，正是愛的歡欣。

Come, my Joy, my Love, my Heart:
 Such a Joy, as none can move:
 Such a Love, as none can part:
 Such a Heart, as joys in love.

5. 對唱

讓世界每個角落都高聲歡唱：
 我的神，我的王

Let all the world in every corner sing:
 My God and King.

天不太高，
 他的讚美能扶搖直上；
 地不太低，
 他的讚美能紮根生長。

The heavens are not too high,
 His praise may thither fly;
 The earth is not too low,
 His praises there may grow.

讓世界每個角落都高聲歡唱：
 我的神，我的王

Let all the world in every corner sing:
 My God and King.

教會必須把詩篇高聲傳揚，
 門也無法阻擋；
 但最重要的，是心靈
 也必須承受苦難裡最長最久的一段。

The Church with psalms must shout,
 No door can keep them out;
 But above all, the heart
 Must bear the longest part.

讓世界每個角落都高聲歡唱：
 我的神，我的王

Let all the world in every corner sing:
 My God and King.

中文歌詞由鄭曉彤翻譯

浦朗克 (1899–1963) 光榮頌，FP 177

- I. 天主在天受光榮
- II. 我們讚美你
- III. 主、天主
- IV. 主、獨生子
- V. 主、天主、天主的羔羊
- VI. 坐在聖父之右者

意想不到的地方，也可以是音樂家的靈感泉源。浦朗克曾在接受訪問時，提到為何光榮頌第二樂章〈我們讚美你〉會如此歡快：他說自己創作時，想起在佛羅倫斯看過的中世紀濕壁畫。他解釋道：「畫上的天使排成一列。如果你仔細看看，就會看見其中一個天使正向身旁的天使吐舌頭。」

這可是浦朗克的特色。天主教聖女大德蘭在禱文說：「願天主保佑我遠離陰鬱的聖徒！」浦朗克則一如既往，將這句名言寫在他歌劇《加爾默羅會修女的對話》標題頁上。法國樂評人羅斯唐 (Charles Rostand) 說浦朗克「moine ou voyou」，意思是「半僧半……」嗯，最後一個字沒有很貼切的譯法，大概與「無賴」和「流氓」差不多——不過浦朗克本人也欣然接受。1920年代，他憑著無拘無束、性感輕浮的音樂成名；現在，他認為深刻的宗教信仰與前述的音樂沒有矛盾。但到了1930年代，他卻覺得不夠了，覺得自己還需要找尋些什麼，結果在1936年某天下午找到了：那天，他在羅卡馬杜爾黑面聖母的聖殿裡突然覺悟，還說：「〔這次經歷的〕效果就是讓我重拾孩提時代的信仰。」

然後在1959年，美國高謝維茲基基金會向浦朗克發出邀請，邀請他為波士頓交響樂團寫作交響曲。偉大指揮家高謝維茲基生於俄羅斯，生前成立了高謝維茲基基金會，該會在他身故後則由遺孀奧爾嘉營運，而且享譽盛名：由這個基金會委約的作品中，就包括巴托《樂隊協奏曲》、布烈頓《彼得·格林姆

斯》以及梅湘《圖倫加利拉交響曲》等。不過浦朗克身為家族藥廠生意的繼承人，不需要這筆委約報酬，因此也沒甚麼興趣答應。他回信道：「我不熟悉這些。」好吧，那管風琴協奏曲如何？「寫了一首了。」最後，基金會提出給他2,000元的報酬，寫甚麼都行，隨他喜歡。其實基金會也不用擔心，因為作曲家已經動筆寫作光榮頌，1960年7月完成。樂曲1961年1月21日在波士頓首演，大獲好評——雖然作曲家堅稱總排演時效果比首演更好。

對浦朗克和海頓來說，無論是深刻嚴肅還是無限歡欣，根源都是天主教信仰。光榮頌開端幾個音符，已經閃耀著光輝——昂首闊步似的壯麗音樂，華麗的小號，一掃而過的豎琴，還有合唱團唱出最歡欣、最喜慶的聖樂歌詞，令氣氛越來越刺激：「天主在天受光榮！」光榮頌的音樂在閃爍、在舞動、在搖擺（畢竟浦朗克是爵士時代的人）。在浦朗克看來，信仰不過是現代生活的現實；那些像小孩一樣嘔吐連聲的天使，雖然不是他唯一的靈感來源，但原始的活力與純粹的喜悅，卻又自自然然地來到這位作曲家手上了。

1962年，他對同一位訪問主持人說道：「告訴你，第二段的意念來自看見本篤會的僧侶踢足球。這些僧侶過著清淨的日子，獻身禱告，但踢球卻踢得這麼投入，我覺得很高興……光榮頌本是歡欣喜樂的，那為甚麼要把音樂寫得像殯儀館一樣？」不過光榮頌也有溫柔優美的時刻。〈主、天主〉和〈天主的羔羊〉由女高音獨唱唱出，充滿喜悅，不難感受到作曲家一方面喜愛感官享受，一方面又世故老練：他坦承「我喜歡簡樸，不過要帶著橙花或茉莉花香。」

樂曲介紹（除了《聽！那午夜的鐘聲在迴蕩》）由
Richard Bratby 撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、豎琴及弦樂組。

FRANCIS POULENC

(1899-1963)

Gloria, FP 177

- I. *Gloria in excelsis Deo*
- II. *Laudamus te*
- III. *Domine Deus*
- IV. *Domine Fili unigenite*
- V. *Domine Deus, Agnus Dei*
- VI. *Qui sedes ad dexteram Patris*

Musical inspiration can strike in the most unlikely of places. Explaining why the second movement of his Gloria (“Laudamus te”) sounds so cheerful, Francis Poulenc told an interviewer that he was thinking of a medieval fresco that he’d seen in Florence. “There’s a whole row of angels,” he explained, “and if you look at them carefully, there’s one who’s sticking his tongue out at his neighbour”.

That was typical of the man. “May God keep me away from gloomy saints!” prayed Saint Teresa: and Poulenc, characteristically, inscribed it on the title page of his opera, *Dialogues des carmélites*. The French critic Charles Rostand described Poulenc as “moine ou voyou”: part monk part... well, there’s no precise translation, though something between “rascal” and “hooligan” comes close. Poulenc happily accepted the description. He saw no contradiction between profound religious belief, and the carefree, jazzy frivolity of the music that had made his name in 1920s Paris. But by the mid-1930s, he was looking for something more; and he found it one afternoon in 1936 at the shrine of the Black Virgin of Rocamadour, in an

instant of revelation that, he said, “had the effect of restoring me to the faith of my childhood”.

Then, in 1959, the Koussevitzky Foundation in America asked Poulenc to write a symphony for the Boston Symphony Orchestra. Founded by the great Russian-born conductor Serge Koussevitsky, and run after his death by his widow Olga, the Foundation had a formidable reputation: its commissions included Bartók’s *Concerto for Orchestra*, Britten’s *Peter Grimes* and Messiaen’s *Turangalila-Symphonie*. But Poulenc (the heir to a pharmaceutical fortune) didn’t need the money and he wasn’t interested. “Not my sort of thing,” he replied. Alright, then, an organ concerto? “Already done one.” Finally, they offered him \$2,000 to write whatever he liked. They needn’t have worried. He’d already begun work on the Gloria, completing it in July 1960. It was premiered in Boston on 21 January 1961; a huge success, though Poulenc insisted that the dress rehearsal had been even better.

For Poulenc, as for Haydn, the Catholic faith was a source both of deep seriousness and unlimited joy. Glory blazes out from the very first notes of Poulenc’s Gloria – the music’s majestic stride, the flashing trumpets, the sweeping harp, and then the mounting excitement as the choir sings the most ecstatic and celebratory of sacred texts, “Gloria in excelsis Deo”: Glory to God in the highest! The music of the Gloria glitters, dances and swings (Poulenc was a child of the Jazz Age, after all). Raw energy and sheer joy

came naturally to a composer for whom faith was simply a fact of modern life, though he wasn't only inspired by raspberry-blowing angels.

"I have to tell you that the idea for the second section was suggested to me by seeing some Benedictine monks playing football," he told that same interviewer in 1962. "I thought it was delightful that these men who lived in silence, devoted to prayer, should play football so enthusiastically . . . A Gloria is something cheerful, so why write music that belongs in a funeral parlour?" But there's tenderness in the

Gloria too; and beauty. In the blissful soprano solos of the "Domine Deus" and the "Agnus Dei", it's easy to feel the sensuality and sophistication of the composer who once confessed that "I like an austerity that smells of orange blossom or jasmine."

All programme notes by Richard Bratby, except *Hark! The Midnight Bell Echoes*

Instrumentation

Two flutes (one doubling piccolo), piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp and strings.

光榮頌

天主在天受光榮，
心善的人在世上享平安。

我們讚美你，稱頌你
朝拜你，顯揚你
為你無上的光榮而感謝你。

主、天主、天上的君王；
全能的聖父。

主、獨生子、耶穌基督。

主、天主、天主的羔羊、聖父之子、
天上的君王。
是你免除了世上一切的罪，
求你垂憐我們。
是你免除了世上一切的罪，
求你俯聽我們的祈禱。

你坐在聖父之右，
求你垂憐我們。
因為只有你是聖的。
只有你是主。
只有你是至高無上的，
耶穌基督。
你和聖神，同享天主聖父的光榮，
阿們。

中文歌詞由鄭曉彤翻譯，
改編自李振邦《教會音樂》

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, rex caelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, agnus Dei, Filius Patris,
rex caelestis,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace to men of good will.

We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.

O lord God, king of heaven,
God the Father almighty.

Lord, only-begotten Son, Jesus Christ.

Lord God, lamb of God, Son of the Father,
king of heaven,
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer.

You who sit at the right hand of the Father,
have mercy on us.
For you only are holy.
You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God
the Father.
Amen.

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杜芙妮 CHLOÉ DUFRESNE

指揮 Conductor

Photo: Capucine de Chocqueuse



杜芙妮憑明確技巧、沉著威嚴及多元風格，樹立其指揮地位。從西貝遼士音樂學院畢業後三年內已贏得享負盛名的獎項和演出機會，包括2021年法國貝桑松指揮大賽觀眾獎和管弦樂團獎，並於同年入圍馬爾科國際指揮大賽決賽。她是2022年琉森音樂節的指揮獎學金得主，亦是洛杉磯愛樂樂團2022/23樂季「杜達美駐團指揮計劃」的指揮，後來受杜達美邀請參與巴黎歌劇院學院的2023/24樂季演出。從2023/24樂季起，她還出任巴黎Ostinato樂團的藝術總監，該樂團為年輕樂手所組成。

杜芙妮曾指揮赫爾辛基愛樂樂團和挪威電台交響樂團等北歐樂團，以及法國的樂團，如法國國家交響樂團、巴黎室樂團、里爾國家交響樂團、蒙彼利埃歌劇院樂團，她於上個樂季帶領後者在音樂節 Musiques en fête 演出，由法國電視台播放。

除了主要曲目，杜芙妮亦熱衷於指揮新作品，曾於貝桑松指揮大賽演繹佩頓的作品而獲獎。指揮聲樂和合唱的背景，自然讓她接觸歌劇。她曾為法國魯昂歌劇院、土倫歌劇院、尼斯歌劇院和洛林國家歌劇院指揮莫扎特《唐·喬望尼》、貝利尼《諾瑪》、布烈頓《艾拔賀寧》和奧芬巴赫《蘋果之夜》，並於赫爾辛基音樂節指揮由拜萊特製作的兒童版華格納《指環》。

Chloé Dufresne has already made her mark as a conductor with her clear technique, calm authority and wide palette, winning prestigious prizes and engagements only three years after graduating from the Sibelius Academy. In 2021 she won both audience and orchestra prizes at the Besançon Conducting Competition, as well as being finalist at the Malko Competition. She was a Conducting Fellow at the 2022 Lucerne Festival and a Dudamel Fellow with the Los Angeles Philharmonic for the 2022/23 season, and Gustavo Dudamel subsequently invited her to the Opéra de Paris Académie for 2023/24. From 2023/24 she also serves as an Artistic Director of Orchestre Ostinato, a Paris-based orchestra for musicians at the start of their careers.

Dufresne conducts orchestras across the Nordic region, including Helsinki Philharmonic and Norwegian Radio Orchestra, and her native France, working with Orchestre National de France, Orchestre de Chambre de Paris, Orchestre National de Lille, Orchestre de l'Opéra de Montpellier and Orchestre national Montpellier Occitanie, which she conducted last season as part of Musiques en fête, broadcast on French television.

As well as conducting core repertoire, Dufresne is committed to new music and won a prize for her interpretation of music by Camille Pepin at the Besançon competition. Her vocal and choral conducting background leads her naturally to opera and she has conducted Mozart's *Don Giovanni*, Bellini's *Norma*, Britten's *Albert Herring* and Offenbach's *Pomme d'Api* for Opéra Rouen, Opéra de Toulon, Opéra Nice and Opéra National de Lorraine, as well as a Bayreuth production of Wagner's *The Ring* for children at the Helsinki Festival.

張瀟丹 DANI ZHANG JINGDAN

女高音 Soprano



女高音張瀟丹畢業於香港演藝學院並獲得碩士學位，師從著名女高音阮妙芬教授。她曾與世界頂級歌唱家們學習，包括戴安娜·丹姆勞、曹秀美、芭芭拉·邦妮、奈莉·米里西奧、沈洋、莫華倫與達里爾·愛德華茲等。

作為香港電台樂壇新秀2019的獲獎者之一，張瀟丹錄製了一系列電視和廣播節目，且獲邀參與香港藝術博物館舉辦的《藝術之聲》和香港電台《大灣區音樂廳》系列音樂會的錄製。2021年，她與何博文指揮的香港巴赫合唱團合作演出巴赫B小調彌撒曲，擔任女高音獨唱。她在2022年首次與香港管弦樂團合作，在余隆指揮下擔任佛瑞安魂曲女高音，節目由港大繆思樂季合辦。最近她首度在香港歌劇院節目亮相，演出唐尼采蒂《唐·帕斯夸雷》的諾麗娜，以及浦契尼《波希米亞生涯》的慕瑟塔。

在香港演藝學院，她曾演唱的歌劇角色包括莫扎特《伊多美尼奧》的伊莉亞、韓德爾《朱利奧·凱撒》的克蕾奧帕特拉，以及列卡華洛《丑角》的妮達。她亦曾在歌劇選段中演出《老實人》的庫娜恭德、《卡門》的米凱拉、《法斯塔夫》的納內塔，以及《女人皆如此》的朵拉貝拉。她曾獲邀與演藝交響樂團合作，於35周年香港演藝學院節呈獻協奏曲盛宴中演唱莫札特音樂會詠嘆調。

Soprano Dani Jingdan Zhang received her master's degree at the Hong Kong Academy for Performing Arts (HKAPA) under the tutelage of soprano Nancy Yuen. She has attended masterclasses with world-renowned singers, including Diana Damrau, Sumi Jo, Barbara Bonney, Nelly Miricioiu, Shenyang, Warren Mok and Darryl Edwards.

Zhang is one of the winners of the 2019 RTHK Young Music Makers and has recorded a series of TV productions and radio broadcasts for RTHK. In 2020, she took part in the recording of *The Sound of Art* which was hosted by the Hong Kong Museum of Art and an online concert series *The GBA Concert Hall*. In 2021, she performed Bach's Mass in B minor as the soprano soloist with the Hong Kong Bach Choir, conducted by Jerome Hoberman. In 2022, she made her debut with Hong Kong Philharmonic Orchestra, singing the soprano solo in Fauré's Requiem under the baton of Long Yu in collaboration with HKU MUSE. Recently, she debuted at the Opera Hong Kong as Norina in Donizetti's *Don Pasquale* and appeared as Musetta in Puccini's *La bohème*.

At HKAPA, Zhang's operatic roles include Ilia in Mozart's *Idomeneo*, Cleopatra in Handel's *Giulio Cesare* and Nedda in Leoncavallo's *Pagliacci*. She has also performed in Opera Scenes as Cunégonde from *Candide*, Micaela from *Carmen*, Nannetta from *Falstaff* and Dorabella from *Così fan tutte*. She was invited to perform Mozart's concert arias in the 35th Anniversary Academy Festival Presents Concerto Feast with the Academy Symphony Orchestra.

胡永正 CALEB WOO

男中音 Baritone



抒情男中音胡永正曾參演陳慶恩作品《烏龍功夫》、《大同》及《蕭紅》；葉浩堃《婆婆》；盧定彰《兩個女子》；以及杜韻《天使之骨》。他也曾參與香港大歌劇院製作的《芝麻經理人》、Pop Production的《波希米亞生涯》及非凡美樂的《茶花女的故事》等。

除了歌劇作品外，胡氏也積極演出宗教作品，曾在馬來西亞巴赫節和圖林根巴赫周演唱巴赫的受難曲和清唱劇等。他曾參與多位指揮的演出，包括利靈、約翰·畢特、古特文、施曼、鍾拿芬·高恩、韋納特、林望傑、廖國敏、陳子虔、賈智納、葉詠詩、葉詠媛、劉卓熙等。

胡永正畢業於美國伊士曼音樂學院、香港中文大學崇基神學院以及香港浸會大學，現任美國聲樂教師協會香港分會主席，並於香港大學、香港中文大學、香港浸會大學、嶺南大學及教育大學擔任講師、兼任講師、助理教授及駐校藝術家。

Lyric baritone Caleb Woo recently appeared in opera productions of Chan Hing-yan's *Kungfood, Da Tong* and *The Heart of Coral*; Austin Yip's *Por Por*; Daniel Lo's *Women like Us*; and Du Yun's *Angel's Bone*. He has also been featured in productions of *L'impresario in Angustie* by Hong Kong Grand Opera, *La bohème* by Pop Production, *La Traviata* by Musica Viva, among others.

Besides opera, Woo actively performs sacred works. He has appeared in Bachfest Malaysia and Thüringer Bachwochen, performing J.S. Bach's passions and cantatas. He is grateful to have had the opportunity to work under the baton of Helmuth Rilling, John Butt, Paul Goodwin, Christopher Seaman, Jonathan Cohen, William Weinert, Jahja Ling, Lio Kuokman, David Chin, Wolfgang Katschner, Yip Wing-sie, Vivian Ip, Sanders Lau, among others.

Caleb graduated from the Eastman School of Music, Divinity School of Chung Chi College at CUHK, and Hong Kong Baptist University (HKBU). He is the President of the Hong Kong Chapter of National Association of Teacher of Singing, and also serves at The University of Hong Kong, CUHK, HKBU, Lingnan University and The Education University of Hong Kong in various capacities including instructor, adjunct lecturer, assistant professor and artist-in-residence.

曾麗婷 KENIX TSANG

朗誦 Reciter



曾麗婷為香港女高音，近期演出包括香港藝術節室內歌劇《兩個女子》的女子，香港大歌劇院《芝麻經理人》的Fiordispina，美聲匯《以利亞》的寡婦，聲蜚合唱節於新視野藝術節的巴赫劇場《聖約翰受難曲》及非凡美樂《血灑英廷》等，她亦將飾演莫扎特《女人心》的費奧迪麗姬。她曾為多個本地音樂團體擔任獨唱，亦曾獲得第17屆大阪國際音樂大賽聲樂演奏會組第二名。作為聲蜚合唱節駐團藝術家，曾氏近年亦參與創作，作品包括《照無眠》及《星落有時》。

曾氏先後於香港中文大學及荷蘭鹿特丹音樂學院取得文學士（音樂）及音樂碩士學位；現為香港大學及香港教育大學聲樂導師、香港兒童合唱團高級組指揮及教會詩班指揮。

Soprano Kenix Tsang is a native of Hong Kong. Her recent and future performances include the leading role as Woman in Daniel Lo's *Women Like Us* at Hong Kong Arts Festival, Widow in Mendelssohn's *Elijah* with the Bel canto Singers, Singfest Bach im theatre: *St John Passion* at New Vision Arts Festival, Fiordiligi in Mozart's *Così fan tutte* and Fiordispina in Cimarosa's *L'impresario in angustia* with Hong Kong Grand Opera, and Handel's *Messiah* Sing-Along presented by HKU MUSE. She has also performed as a soloist with Hong Kong Youth Choir, Hong Kong Oratorio Society and Die Konzertisten. With a full German lieder programme, she won 2nd prize in the 17th Osaka International Music Competition (Vocal Recital Course).

As the Resident Artist of HK Singfest, Kenix joined the creative teams of their choral theatre productions, including *Gute Nacht Mondlicht* and *Meine Lieder, mein Licht*. She is currently a vocal instructor at The University of Hong Kong and The Education University of Hong Kong. She also serves as a conductor at Hong Kong Children's Choir and in the Church. Kenix holds a Bachelor of Arts (Music) degree from The Chinese University of Hong Kong and a Master of Music degree from the Codarts Rotterdam Conservatory in the Netherlands.



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。



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。

HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) was established in 1980. Over the years, it has collaborated with the HK Phil to perform a wide range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers including Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors Lorin Maazel, Nicholas McGegan and Jaap van Zweden, amongst others. The Fellowship programme was launched in the 2020/21 Season.

黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

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

鋼琴伴奏

嚴翠珠

ACCOMPANIST

Linda Yim

香港管弦樂團合唱團**HK PHIL CHORUS****女高音**

歐陽思棋
 鄭麗宜
 戚芷君*
 周曉晴*
 何麗雯
 劉傲山
 劉淳欣
 羅欣珮
 劉愛明
 吳珏琳
 單安妮
 彭梓瑜
 王樂欣
 閻宇明

SOPRANOS

Suki Au Yeung See-kee
 Connie Cheng
 Candy Chik*
 Lora Chow Hiu-ching*
 Tracy Ho Lai-man
 Claudia Lau
 Sharen Lau
 Jessica Law
 Amanda Liu Oi-ming
 Bonnie Ng Kwok-lam
 Annie Sin
 Natalie Tyrwhitt-Drake
 Sharon Wong
 Julia Yan

男高音

張子鋒
 黎邀行*
 蘇子譔
 溫庭皓
 王詠國

TENORS

Cheung Tsz-fung
 Rover Lai*
 Corey So Tsz-ngok
 Timothy Wan
 Keith Wong Wing-kwok

女低音

何毅詩
 李思滢
 梁子瑛*
 麥珮盈
 譚樂誼

ALTOS

Elsie Ho
 Sharon Lee Sze-ho
 Angel Leung Tsz-ying*
 Joyce Mak Pui-ying
 Loritta Tam

男低音

陳柱焜*
 李日昇
 盧卓健
 吳子謙
 沈博文*
 成耀華
 許德
 黃正樑
 葉永茂
 虞有成

BASSES

Chan Chu-kwan*
 Li Yat-sing
 Lo Cheuk-kin
 Dennis Ng Tsz-him
 Ximple Shum Pok-man*
 Sing Yiu-wah
 Hugh Tyrwhitt-Drake
 Brendan Wong Ching-leung
 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

**觀眾問卷調查****AUDIENCE SURVEY**

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Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.



香港大學室內合唱團

HKU CHAMBER SINGERS

香港大學室內合唱團，由胡永正先生指揮，每年以不同時期的合唱作品為教學素材，讓參與室內合唱團的同學能在課程中享受合唱的樂興，一同鑽研合唱技巧、合作修養、演出實踐以及樂曲分析等範疇。合唱團在疫情陰霾下開始嘗試以網上分享音樂的方式呈獻我們的努力及演出，在此誠意邀請閣下透過以下連結一同分享。

The HKU Chamber Singers, conducted by Caleb Woo, performs high quality repertoire from the Renaissance to the modern era and from sacred music to jazz. A wide range of topics is covered, including choral techniques, ensembleship, performance practice, and score analysis. Under the hybrid teaching modes during the pandemic, the Chamber Singers started to release online performances including concerts, music videos, as well as virtual choir presentations. You are cordially invited to view these at the link below.

Performance Videos

<https://linktr.ee/hkuchambersingers>



合唱團團長

胡永正

CHORUSMASTER

Caleb Woo

導師

曾麗婷

INSTRUCTOR

Kenix Tsang

綵排鋼琴伴奏

陳子欣

REHEARSAL PIANIST

Ingrid Chan

香港大學室內合唱團**HKU CHAMBER SINGERS****女高音**

鄭斯尹

周卓琳

阮曉柔

鄧旭婷*

譚尚子

徐可人

羅芷盈*

安德遜

曾麗婷

SOPRANOS

Cheang Si-wan

Nicole Chau Cheuk-lam

Yuen Hiu-yau

Rosella Tang*

Tam Sheung-tsz

Amy Tsui Ho-yan

Law Tsz-ying*

Holly Anderson

Kenix Tsang

男高音

李雋文*

李嘉豪

劉穎聰*

TENORS

Jermyn Li*

Charles Lee Gai-ho

Lau Wing-chung*

男低音

區顥曦

劉桓銘

黃敬澤*

BASSES

Anthony Au Ho-hei

Jim Lau

King Wong*

女低音

裘美龍

伊莫絲奧莉亞

梁顯恩*

陳蔚藍

張勤雅

畢家敏*

ALTOS

Kyra Krall

Okpapi Favour Emoshioriamhe

Grace Leung Hin-yan*

Chan Wai-lam

Zhang Qinya

Carmen Bat*

* 客席團員 Guest Singers

港樂
HKPhil

50

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



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Kelvin Law Chun-wah DIRECTOR

陳潔靈
Elisa Chan

馮允謙
Jay Fung

林憶蓮
Sandy Lam

倫永亮
Anthony Lun

涂毓麟
Oscar Tao

雲浩影
Cloud Wan

葉麗儀
Frances Yip

(Alphabetical order)



節目詳情
Programme Details

hkphil.org

梵志登 音樂總監
Jaap van Zweden MUSIC DIRECTOR

香港管弦樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves
the right to change the programme and artists



香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

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演出的音樂會和曲目。

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.

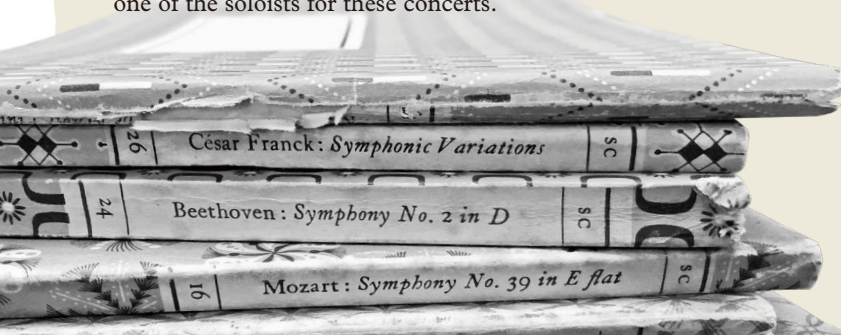
1995年4月7日及8日的樂季音樂會中，香港管弦樂團演過浦朗克《光榮頌》（當年中譯《榮耀經》）。當時，香港管弦樂團合唱團成立剛好超過十年，合唱團導師由葉詠詩擔任，她亦是樂團的駐團指揮，女高音獨唱則是印度裔英國歌唱家羅撒莉奧（Patricia Rozario）。合唱團在1994/95樂季除了演唱這首浦朗克作品外，在1994年12月3日及4日更上演了柯夫《布蘭詩歌》（當年中譯《布朗尼之歌》），成就如此壯舉的演出陣容還有香港大學合唱團、香港浸會學院合唱團，以及葉氏兒童合唱團。羅撒莉奧亦是這場音樂會的獨唱家之一。

On 7 and 8 April 1995, the Hong Kong Philharmonic Orchestra performed Poulenc's Gloria at two subscription concerts. The Hong Kong Philharmonic Chorus, a young ensemble just over ten years old, joined forces under the direction of Chorus Mistress Yip Wing-sie, who also served as Resident Conductor with the HK Phil. Patricia Rozario, an Indian-born British soprano, brought her vocal brilliance to these memorable performances. Earlier in the 1994/95 season, the HK Phil Chorus collaborated with several local choirs for a powerful rendition of Carl Orff's *Carmina Burana* on 3 and 4 December 1994. They shared the stage with the Hong Kong University Chorus, the Hong Kong Baptist College Choir, and the Yip's Children Choir. Patricia Rozario also featured as one of the soloists for these concerts.



1995年浦朗克《光榮頌》音樂會場刊(上)；1994年《布蘭尼之歌》音樂會海報(下)。

House programme for the 1995 performances of Poulenc's Gloria (top), and the poster for the 1994 performances of *Carmina Burana* (bottom). (HK Phil Archive)



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 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

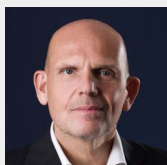
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

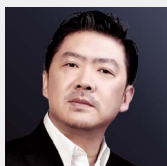
MUSIC DIRECTOR



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

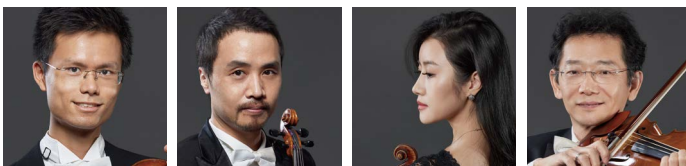


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

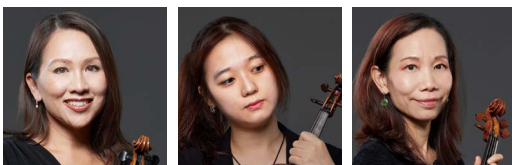


李祈
Li Chi

李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

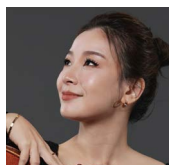


梅麗芷
Rachael Mellado

尹守廷
Soojeong Yoon

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



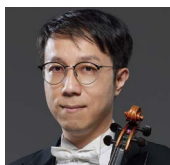
■余思傑
Domas Juškys



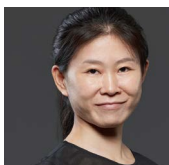
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



沈庭嘉
Vivian Shen



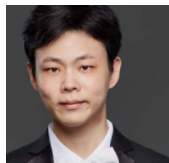
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



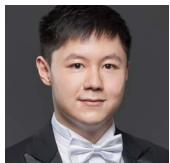
黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



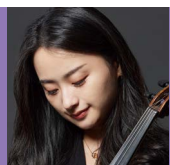
賈舒晨**
Jia Shuchen**

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

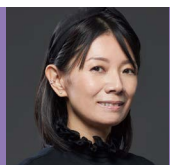
中提琴 VIOLAS



●凌顯祐
Andrew Ling



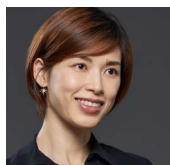
■李嘉黎
Li Jiali



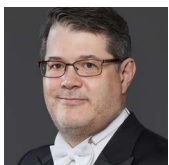
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



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孫斌
Sun Bin



張姝影
Zhang Shuying

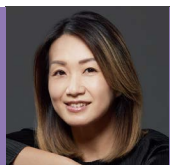
大提琴 CELLOS



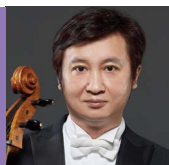
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Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



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宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

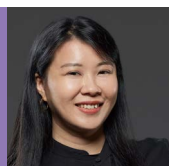
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



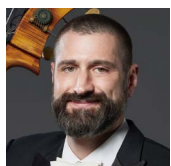
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

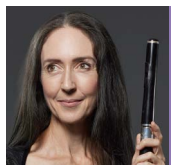


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

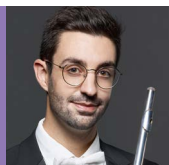
長笛 FLUTES



●史德琳
Megan Sterling

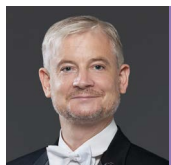


■盧韋歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

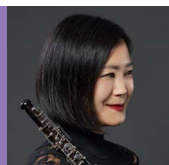
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

單簧管 CLARINETS



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低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON

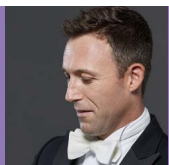


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov

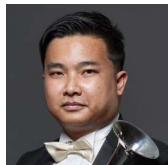


李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



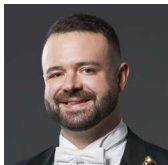
●巴力助
Nitiphum
Bamrunghanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



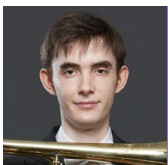
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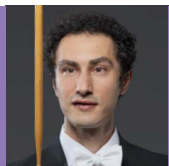


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



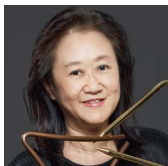
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

大號 TUBA



●雷克斯
Paul Luxenberg

豎琴 HARP



●卡嫦[#]
Louise Grandjean[#]

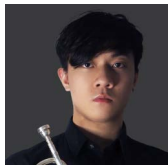
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



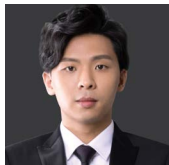
雙簧管：溫畧祖
Oboe: Julian Wan
Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

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小提琴：李俊霖
Violin: James Li Chun-lam

中提琴：鄭民浩、郭子銘、楊善衡
Viola: Andy Cheng, Martin Kuo &
Andy Yeung

大提琴：洪東尼
Cello: Antonio Roig

低音大提琴：吳展滔
Double Bass: Kelvin Ng

定音鼓：鄭美君
Timpani: Emily Cheng

管風琴：林芍彬
Organ: Anne Lam

- 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

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- 華格納大號乙套
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

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

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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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
support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
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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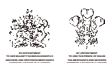


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5&6
APR 2024

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Cultural Centre
Concert Hall

節目詳情
Programme Details



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the right to change the programme and artists



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夥伴
香港文化中心
Hong Kong
Cultural Centre

香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by
the Government of the Hong Kong Special Administrative Region

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MAR 2024

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史達拉汶斯基 小提琴協奏曲
蕭斯達高維契 第五交響曲
RIMSKY-KORSAKOV *Capriccio espagnol*
STRAVINSKY Violin Concerto
SHOSTAKOVICH Symphony no. 5

巴孚·約菲, 指揮
鮑雅蓮娜, 小提琴
Paavo Järvi, conductor
Alena Baeva, violin

5 & 6
APR 2024

FRI 8PM
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CC
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Seven Worlds One Planet (film screening with live orchestra performance) (Hong Kong Premiere)

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湯奇雲, 主持
Joshua Tan, conductor
Kevin Thompson, host

8
APR 2024

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JC
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蕭斯達高維契 第二鋼琴三重奏
貝多芬 第六弦樂四重奏
舒尼格 第三弦樂四重奏
SHOSTAKOVICH Piano Trio no. 2
BEETHOVEN String Quartet no. 6
SCHNITTK String Quartet no. 3

王亮, 小提琴
李祈, 小提琴
張姝影, 中提琴
李希冬, 大提琴
卜心歌, 鋼琴
Wang Liang, violin
Li Chi, violin
Zhang Shuying, viola
Haedeun Lee, cello
Bu Xinge, piano

12
APR 2024

FRI 8PM
CC
\$420 \$340 \$260 \$180

\$50

山德靈 | 蕭斯達高維契第六交響曲 Michael Sanderling | Shostakovich Symphony no. 6

莫扎特 《唐喬望尼》序曲
莫扎特 單簧管協奏曲
蕭斯達高維契 第六交響曲
MOZART *Don Giovanni Overture*
MOZART Clarinet Concerto
SHOSTAKOVICH Symphony no. 6

山德靈, 指揮
史安祖, 單簧管
Michael Sanderling, conductor
Andrew Simon, clarinet

13
APR 2024

SAT 5PM
CC
\$300 \$200

\$50

太古輕鬆樂聚系列 山德靈 | 歡樂時光莫扎特 Swire Denim Series Michael Sanderling | Happy Hour with Mozart

莫扎特 《唐喬望尼》序曲
莫扎特 單簧管協奏曲
李察·史特勞斯 《唐璜》
MOZART *Don Giovanni Overture*
MOZART Clarinet Concerto
R. STRAUSS *Don Juan*

山德靈, 指揮
史安祖, 單簧管
Michael Sanderling, conductor
Andrew Simon, clarinet

19
APR 2024

FRI 8PM
CC
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沙華斯達 | 英雄交響曲 Jukka-Pekka Saraste | Eroica Symphony

巴赫/史托哥夫斯基 觸技曲及賦格曲
巴伯 《節日觸技曲》
貝多芬 第三交響曲, 「英雄」
BACH/STOKOWSKI Toccata and Fugue
BARBER Toccata Festiva
BEETHOVEN Symphony no. 3, Eroica

沙華斯達, 指揮
舒米特, 管風琴
Jukka-Pekka Saraste, conductor
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