

JAAP THE FLYING DUTCHMAN

歌劇音樂會
梵志登——漂泊的荷蘭人



FRI 7:30PM
SUN 3PM

21&23
JUN 2024

FRI 7:30PM
SUN 3PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

梵志登 指揮
Jaap van Zweden
CONDUCTOR

梅力根 低男中音(荷蘭人)
Brian Mulligan
BASS-BARITONE
as The Dutchman

利傑斯特 男高音(艾里克)
Bryan Register
TENOR as Erik

史馬戈 男高音(舵手)
Richard Trey Smagur
TENOR as Steuermann

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

賀洛慧 女高音(珊塔)
Jennifer Holloway
SOPRANO as Senta

安格 男低音(達倫)
Ain Anger
BASS as Daland

戈雅 女低音(瑪麗)
Maya Yahav Gour
CONTRALTO as Mary

荷蘭廣播合唱團
Netherlands Radio Choir

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歌劇音樂會

梵志登 | 漂泊的荷蘭人

OPERA IN CONCERT

Jaap | The Flying Dutchman

梵志登 | 指揮

梅力根 | 低男中音 (荷蘭人)

賀洛慧 | 女高音 (珊塔)

利傑斯特 | 男高音 (艾里克)

安格 | 男低音 (達倫)

史馬戈 | 男高音 (舵手)

戈雅 | 女低音 (瑪麗)

香港管弦樂團合唱團

荷蘭廣播合唱團

韋默朗 | 助理指揮

彼得·彼崙 | 助理指揮

格里萍 | 聲樂指導

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Jaap van Zweden | Conductor

Brian Mulligan | Bass-baritone as The Dutchman

Jennifer Holloway | Soprano as Senta

Bryan Register | Tenor as Erik

Ain Anger | Bass as Daland

Richard Trey Smagur | Tenor as Steuermann

Maya Yahav Gour | Contralto as Mary

Hong Kong Philharmonic Chorus

Netherlands Radio Choir

Aldert Vermeulen | Assistant Conductor

Peter Biloen | Assistant Conductor

Jan-Paul Grijpink | Vocal Coach

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Lam Kwok-ho | Surtitles Operator

Chinese and English surtitles provided and owned by Shanghai Opera House

華格納

《漂泊的荷蘭人》(歌劇音樂會)

第一幕

中場休息

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第三幕

RICHARD WAGNER

The Flying Dutchman (opera in concert)

Act I

INTERMISSION

Act II

Act III

52'

56'

27'

現場錄音 LIVE RECORDING

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此音樂會為香港文化中心三十五周年誌慶節目之一
This concert is one of the Hong Kong Cultural Centre
35th Anniversary Celebration Programmes



《漂泊的荷蘭人》 故事大綱

主人翁「荷蘭人」是一艘神秘幽靈船的船長。由於他曾經找撒旦幫忙，所以遭到咒詛，要一生在海上漂泊。解除咒詛的方法只有一個：每七年，他都可以上岸找一個對他至死不渝的妻子；如果找得到，咒詛就可以解除，荷蘭人可以安祥地死去；否則就要繼續在五大洋之間漂泊，直至審判日來臨——至於那個背叛他的女人，當然也劫數難逃。

雖然荷蘭人的境況是虛構的，本身也沒有時間性，但華格納卻以19世紀挪威為背景：達倫和船員正在返航，卻在快要到達時遇上暴風雨，無法繼續前行，唯有找地方暫避。達倫指示舵手留意情況，讓其他船員休息。舵手當值時，流露出一自己多麼渴望能回到安全的家裡，然後沉沉睡去。就在這時，一艘載著荷蘭人和他的船員的船出現。這艘船彷彿來自另一個世界似的，更突然停泊在達倫的船旁邊。

荷蘭人唱出激動人心的獨白，述說自己的境況，並流露出絕望之情。七年了，他尋找忠誠妻子的機會又來了，姑且希望這次真能找得到。

荷蘭人知道達倫有個漂亮的女兒名叫珊塔，而且尚未出嫁，就說自己是個富有的船長，船上裝滿無價之寶，願意以寶物交換，求娶珊塔——達倫自然求之不得，懵然不知真正的危機何在。

這時，在達倫的家鄉，一眾船員的家眷在村子裡待著，瑪麗阿姨帶著大家一邊織布，一邊等待男丁回家。可是對愛情充滿憧憬的珊塔卻走開了。她早已聽過「荷蘭人」的傳說，也知道他需要一個忠誠的妻子。珊塔希望自己能成為他的救贖。珊塔凝望著荷蘭人的畫像，對荷蘭人的命運深深著迷，唱出激動人心的敘事曲。但同村獵人艾里克（也是珊塔的追求者）卻做了個關於珊塔的惡夢，並將夢境告知珊塔。

達倫把荷蘭人帶到村子裡，為大家介紹過後就讓他和珊塔獨處，好讓兩人互相認識。珊塔認出荷蘭人時大為驚訝，隨即信誓旦旦地向荷蘭人表明心跡。荷蘭人覺得自己終於有望擺脫咒詛。

村民在海邊慶祝船員平安歸來，也邀請荷蘭人船上的船員一同玩樂，但對方的反應卻令人不寒而慄。艾里克抱怨說珊塔拋棄了他。

荷蘭人無意中聽到艾里克的哀歌，就覺得珊塔也會像其他女子一樣不忠，將來會背叛自己，於是自揭身份，準備離去。但珊塔卻說會以自己的忠誠拯救荷蘭人。這時有人想拉住她，但珊塔掙脫，跳下懸崖投入大海。幽靈船馬上消失得無影無蹤；劇終時，荷蘭人和珊塔「相擁著從海裡升起，越飄越高」。他們的愛超越生死，荷蘭人終於得救。

Thomas May 撰文，鄭曉彤翻譯

Synopsis: *The Flying Dutchman*

The title figure of *The Flying Dutchman* is the captain of a mysterious, ghostly ship who has been condemned to wander the seas for eternity because he invoked the aid of Satan. Only on one condition can he escape his miserable fate: once every seven years, he is allowed to go onshore to try to find a wife who will be faithful unto death. If he succeeds, the Dutchman will be redeemed from his curse and allowed to die in peace; if not, he must continue sailing across the globe until Judgement Day – and the woman who has betrayed him will herself be damned.

Though the Dutchman's condition is timeless and mythical, Wagner sets the action in Norway in the early 19th century. Daland and his crew have just returned from a journey and are trapped by the onset of a terrible storm near the coast. They find refuge to wait it out. Daland orders the Steuermann to keep watch while the other sailors rest. The Steuermann's longing to be back in the safety of home (before he falls asleep on his watch) sets the stage

for the appearance of the Dutchman and his sailors in an otherworldly vessel that suddenly draws up next to Daland's ship.

The Dutchman sings a dramatic monologue to himself describing his despair over his fate. Another cycle of seven years has passed, and he has a fresh chance to try to find a faithful wife. He dares to hope that this time might prove the exception.

The Dutchman learns that Daland has a beautiful daughter, Senta, who is not yet married. He presents himself as a wealthy captain whose ship contains priceless treasure and offers it in exchange for Senta's hand – a deal that Daland is eager to accept, remaining unaware of what is really at stake.

Meanwhile, at home in the village, the women have been waiting for their men to return while spinning yarn for fabric, guided by Mary, an aunt-like figure. But the romantic dreamer Senta keeps to herself. She already knows about the legend of the Flying Dutchman who vainly seeks a faithful wife and hopes to be the one who can save him. Staring at a painting of the legendary figure, she has become obsessed with his fate, which she recounts in her stirring ballad. But the local hunter Erik, who hopes to marry Senta, warns of a frightening dream about her.

Daland introduces the newcomer and leaves him with Senta so they can become acquainted. She feels an

immediate shock of recognition and pledges her true love. The Dutchman starts to hope that he can at last break free of his curse.

The villagers are celebrating the safe return of the sailors by the waterside. They invite the ghostly crew from the Dutchman's ship to join in their merrymaking but are met by a chilling response. Erik complains that Senta has abandoned him.

The Dutchman overhears Erik's lament and assumes that Senta is like all the rest: a faithless woman who will betray him. He reveals his true identity and prepares to sail off. But Senta declares that she will save him through her fidelity. She escapes from those trying to hold her back and plunges off a cliff into the sea. The ghost ship vanishes as the opera ends with a vision of the Dutchman and Senta "embracing each other, rising from the sea, and floating upwards". Their love transcends the boundaries of life and death, granting the Dutchman redemption at last.

By Thomas May

華格納 (1813–1883) 《漂泊的荷蘭人》

華格納可說是歌劇史上影響力最大的作曲家。他第一個重大突破，就是1843年1月在德累斯頓首演的《漂泊的荷蘭人》。

之所以說是突破，是因為那是他首次以自成一家的風格寫作。華格納上一齣歌劇《黎恩濟》幾個月前才在同一劇院上演，而且十分賣座。在《黎恩濟》之前，他還寫了兩齣歌劇。這三齣歌劇都是以當時的主流歌劇風格寫成，而且各自採用不同風格，分別是「早期德式浪漫派歌劇」和「意式喜歌劇」，《黎恩濟》則是豪華的「法式大歌劇」。

但華格納邁出了大膽的一步，將《漂泊的荷蘭人》寫成新式音樂戲劇。素材裡有些特質與他的個人經歷產生深刻共鳴，首次讓他得以將自己對戲劇與音樂的想法融合，營造出強烈的效果。

《漂泊的荷蘭人》所代表的歌劇觀念，遠遠不止將一個故事改編成歌劇。雖然這時華格納仍然採用傳統曲式寫作獨立的詠歎調和合唱曲，但劇中的歌詞與音樂卻融合成整體上更宏大、更有抱負的作品。

至於故事：人人都喜歡好的鬼故事。莎士比亞（《哈姆雷特》）和史提芬京都明白，如何利用令人不寒而慄的離奇故事，一方面深深吸引觀眾，另一方面用以表達更深刻、更發人深省的內容。在浪漫主義早期，「荷蘭人」這個主題也就特別引人入勝。觀眾

渴求有關超自然、有關罪與罰的故事，荷蘭人詭異的命運正好滿足了這種渴求。

華格納根據這個被咒詛的海員傳說撰寫腳本，但對他啟發尤其深刻的，卻是從詩人及評論家海涅 (Heinrich Heine) 文章中發現的相關新觀點：說來諷刺，海涅的文章原本就是取笑浪漫主義者，笑他們執著於以愛情為救贖。

華格納傳記作者古勒 (Joachim Köhler) 認為，這個故事之所以能讓華格納想像馳騁，主要原因是作曲家渴望能夠驅趕心中陰影：他自小性格敏感，「恐怖經歷所帶來的創傷，還有對幽靈的恐懼，令他經常夜不能寐」。

據作曲家憶述 (但老實說，也不是全部符合事實)，另一個靈感來源就是他年輕時乘船到巴黎，躲避東歐債主的經歷。他和太太途中遇到可怕的暴風雨，船不得不靠近挪威海岸暫避。他後來寫道：「船員說，『漂泊的荷蘭人』傳說的確存在。這個傳說中獨特古怪的色彩，也只有我那些海上冒險經歷才能給予。」

可是，這個故事之所以令華格納如此振奮，原因不止是荷蘭人的咒詛，而是荷蘭人有望靠著女人無私的愛逃過咒詛。在華格納看來，「荷蘭人」成了原型，代表人類的共同特徵——他說這種特徵就是「渴求從人生的風暴中歇息」。

暴風雨似的序曲既寫實又有象徵意味：先為刻畫暴風雨的開端場景作鋪墊，繼而刻畫荷蘭人的心理狀態。幕起時，大家會見到達倫的船即使還未到達目的地，也要靠岸躲避風雨；另一方面，大家在開端聽到的圓號號聲，就是荷蘭人心理狀態的寫照。荷蘭人雖然絕望不已，但對於能找到一個愛他的女人、讓他得到救贖，還是有一絲希望的。華格納以溫柔但充滿渴望的木管旋

律刻畫珊塔的形象——這個代表珊塔的旋律，將會在她的敘事曲裡完整呈現。

此外，華格納的音樂十分強勁，顯示出大自然對靠海洋維生的村民多麼重要。劇中高潮——也就是看來見異思遷的珊塔自證真心的時刻——也發生在同樣的背景下。

華格納之所以能將音樂、歌詞、戲劇緊密結合，一部分是靠高超的管弦樂寫法。華格納的樂團往往不只為歌手「伴奏」，反而像個人物、像個角色似的。例如，荷蘭人在開端唱出獨白，述說自己的困境，樂團的反應就十分陰沉；或者村中婦女織布度日時，樂團則強調這種生活既反復又勞累。珊塔希望逃離這種生活方式 (以及嫁給艾里克之後枯燥的未來)——她的敘事曲不乏音程大跳，流露的正是這種渴望。

這種激進的新式音樂劇場擁有巨大的潛能，《漂泊的荷蘭人》正是華格納首齣體現這種潛能的作品。不過他還要多寫幾齣歌劇，才漸漸能將這些潛能發揮得淋漓盡致。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛 (其二兼短笛)、短笛、兩支雙簧管、英國管、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、敲擊樂器、豎琴及弦樂組。

幕後：三支短笛、六支圓號、鑼及風機。

RICHARD WAGNER

(1813–1883)

The Flying Dutchman

Arguably the most influential composer in the history of opera, Richard Wagner experienced his first major breakthrough with *The Flying Dutchman*, which premiered in Dresden in January 1843.

Breakthrough, that is, in terms of expressing his authentic voice. Wagner had already scored a commercial success with his preceding opera, *Rienzi*, when it was first performed in the same theatre a few months before. He had written two earlier operas as well. Each of these works drew on different models for the predominant styles of the era (early German Romantic opera, Italian comic opera, and, with *Rienzi*, the spectacle of French grand opera).

But Wagner took a bold step into a new kind of musical drama with *The Flying Dutchman*. Something about the material resonated so deeply with his personal experience that he was able to unify his dramatic and musical vision into a powerful combined effect for the first time.

The concept of opera represented by *The Flying Dutchman* goes beyond

merely setting a story to music. Although at this stage Wagner still uses the conventional forms of independent arias and choruses, words and music fuse into something larger and more ambitious overall in this score.

As for the story: everyone loves a good ghost tale. Shakespeare (in *Hamlet*) and Stephen King alike know how to captivate their audiences with a chilling yarn which can simultaneously serve as the foundation for more profound reflections. The Dutchman motif became especially appealing in the early years of Romanticism. The Dutchman's spooky fate satisfied a craving for tales of supernatural crime and punishment.

Wagner wrote his libretto drawing on this legend of the Cursed Sailor but was especially inspired by a recent twist on the theme he discovered in the writing of the poet and critic Heinrich Heine, who, ironically, was poking fun at the Romantic obsession with the idea of redemption by love.

The biographer Joachim Köhler has argued that the tale gripped Wagner's imagination so strongly because of the composer's inner need to exorcise "the traumatic experiences of horror and the fear of ghosts that kept him awake at night" ever since his years as a sensitive child.

According to the composer's recollection (which, admittedly, does not always align with the facts),

another source of inspiration was the sea voyage that young Wagner took to reach Paris after fleeing his creditors in Eastern Europe. En route, he and his wife experienced a terrifying storm that compelled the ship to take refuge along the Norwegian coast. “The legend of the Flying Dutchman, which the sailors confirmed, took on a distinctive, strange colouring that only my sea adventures could have given it,” he later wrote.

What excited Wagner about the story was not just the Dutchman’s curse, however; it was the possibility of a woman’s selfless love to offer an escape from that curse. The Dutchman, for Wagner, becomes an archetype representing a universal human trait, which he described as “the longing for rest from amid the storms of life”.

The stormy Overture is both literal and figurative. It sets the scene for the tempest-tossed opening scene, during which we see Daland’s ship taking shelter before it can reach home. But it also portrays the psychological condition of the Dutchman, symbolised by the horn call we hear at the opening. Lost in despair, he is given a small sliver of hope for redemption by a loving woman. Wagner conjures her image with the gentle but yearning melody of the woodwinds – Senta’s music, which will be given full expression in her Ballad.

On top of this, Wagner’s powerful music indicates how important the elements of nature are for the villagers who make their living from the sea. This scenery forms the backdrop for the dramatic climax, in which, despite false appearances of betrayal, Senta proves the truth of her love for the Dutchman.

Wagner is able to establish these strong bonds between music, words, and drama in part through his mastery of the orchestra. Wagner’s orchestra does much more than “accompany” the singers. It acquires the stature of a character in itself, commenting darkly on the Dutchman’s plight in his opening monologue, for example, or emphasising the weary repetition of ordinary life of the women as they go about their spinning. Senta longs for her own escape from these patterns (and from the dreary predictability of a life with Erik) – a longing that the widely spanning vocal shape of her Ballad depicts.

Dutchman is the work in which Wagner first realised the enormous potential for a radically new kind of music theatre, although it would take several more attempts before he could begin to exploit this fully.

Programme notes by Thomas May

Instrumentation

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

Offstage: three piccolos, six horns, tam-tam and wind machine.

華格納 (1813–1883) 生平簡介

很少作曲家像華格納一樣惹爭議，時常惹來激烈的反應：有人崇拜他，有人討厭他。可是華格納無論對音樂史或是其他藝術形式都有重大影響，這一點卻無可置疑。他1813年生於萊比錫，家裡十分重視戲劇：他鍾情於舞台和文學，卻也為他走向音樂鋪路。他年紀輕輕，已渴望把作曲家、劇作家、詩人和哲學家這些世人眼中各不相干的角色融為一體。

華格納出道時在區域藝團當指揮，後來移居巴黎。當時的巴黎是歐洲歌劇之都，華格納希望自己能靠寫作歌劇闖出名堂。雖然他在巴黎期間未能創出一番事業；但根據法式大歌劇模式寫作的《黎恩濟》在德累斯頓首演時，他還是很享受自己首次突破的。

《黎恩濟》的成功為他帶來新機遇，讓他得以在聲望極高的德累斯頓宮廷歌劇院擔任音樂總監。華格納說他下一齣歌劇《漂泊的荷蘭人》——同樣在德累斯頓問世——是首齣他自成一家的風格創作、代表自己聲音的歌劇。他日後大部分歌劇也是這時開始構思（而且所有腳本都有由他親自撰寫）。可是，1849年革命浪潮席捲德累斯頓時他也投身其中；但隨著革命失敗，華格納不得不逃往瑞士，開始流亡。

在瑞士的流亡歲月裡，華格納想到如何進行激進的歌劇改革，想出一種新的綜合式作品，讓音樂與戲劇相輔相成；其中一種



Pierre Petit 攝影的華格納照片
Photo of Richard Wagner by Pierre Petit
(Wikimedia Commons)

方法，就是讓樂團的角色更積極、更交響樂化。《尼伯龍的指環》（由四齣環環相扣的歌劇組成的聯篇歌劇）就是這套想法的產物。

《指環》的創作期長達廿五年以上，所透露的哲學思想也在持續改變。1857年起，華格納長期把《指環》束之高閣，轉而寫作《崔斯坦與伊索爾德》和《紐倫堡的名歌手》：前者透過大膽的音樂語言開創先河，後者則是他成熟期唯一的喜歌劇。

1862年的特赦令讓華格納得以回到德意志的土地，年輕的巴伐利亞國王路德維克二世更成了他的贊助人。華格納一直夢想擁有自己的劇院；這個夢想也終於實現了：他在巴伐利亞小鎮拜羅伊特有了自己的劇院。他最後一齣歌劇是《帕西法爾》，探索的仍是他一生中最有興趣的題材：追求救贖。1883年2月，華格納在威尼斯逝世。

Thomas May 撰文，鄭曉彤翻譯

Biography of RICHARD WAGNER

(1813–1883)

Few composers are as controversial as Richard Wagner. He has inspired intense reactions, from idolatry to loathing. But Wagner's profound influence not only on music history but on the other arts cannot be disputed. He was born in 1813 in Leipzig and grew up in a household dominated by theatre: his love of the stage and literature provided his gateway to music. Already at a young age, Wagner wanted to combine what were conceived to be separate roles: composer, dramatist, poet, philosopher.

Wagner launched his musical career as a regional conductor and then moved to Paris, then the opera capital of Europe, where he hoped to make his name as an opera composer. Success eluded him in Paris, but Wagner did enjoy his first breakthrough when *Rienzi*, which he modelled on French grand opera, was premiered in Dresden.

Wagner was rewarded with a post as Music Director with the prestigious Court Opera in Dresden. Wagner said that his next opera, *The Flying Dutchman* – also unveiled in Dresden –

was the first to represent his true voice. He began sketching ideas for most of his future operas during this period – he wrote all of his own librettos – but his involvement in the failed Revolution that swept through Dresden in 1849 forced him into political exile in Switzerland.

During his years of Swiss exile, Wagner developed his ideas calling for a radical reform of opera. He envisioned a new synthesis in which music and drama would reinforce each other, in part through a more active, symphonic role for the orchestra. *The Ring of the Nibelung*, a cycle comprising four interlinked operas, was shaped by these ideas.

The Ring, whose creation spanned more than 25 years, expresses the ongoing changes in his philosophy. In 1857, Wagner set the *Ring* project aside for a lengthy period and wrote *Tristan und Isolde*, breaking new ground through his adventurous musical language, as well as his only mature comic opera, *Die Meistersinger von Nürnberg*.

An amnesty granted in 1862 allowed the composer to return to German soil, where the young King Ludwig II of Bavaria became his patron. Eventually, Wagner succeeded in his dream of having his own theatre built in the small Bavarian town of Bayreuth. His final opera, *Parsifal*, continued exploring his lifelong themes of the quest for redemption. Wagner died while in Venice in February 1883.

By Thomas May



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY

梵志登 JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂樂團音樂總監，2024年成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評，包括與紐約愛樂樂團合作的大衛·朗《國家的囚犯》世界首演（2020）及禾夫獲格林美獎提名的《Fire in my mouth》（2019），兩張專輯均由環球音樂旗下的Decca Gold唱片發行。梵志登與港樂合作灌錄了華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行；此外，亦與環球旗下的Decca唱片錄製了柴可夫斯基的新專輯。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and became Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold label. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label, in addition to a new Tchaikovsky album on Universal's Decca label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2023 Concertgebouw Prize.

Jaap van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.



梅力根 BRIAN MULLIGAN

低男中音 Bass-baritone

Photo: Dario Acosta

從華格納和史特勞斯的經典作品，到最具挑戰性的20及21世紀歌劇，男中音梅力根對古今作品的出色演繹同樣聞名於世。他憑著深具魅力的舞台表現，經常獲邀到歐洲和北美的一流歌劇院演出。他亦經常與美國頂尖管弦樂團合作，並舉辦獨唱會。

在2023/24樂季，梅力根重返三藩市歌劇院，在大衛·奧登導演、金恩善指揮的新作《羅恩格林》登場，並首次飾演特拉蒙。其他同季演出包括：在圖盧茲市政廳劇院首演上初次演唱《沒有影子的女人》的巴勒克一角；於2024年春季隨指揮尼澤-塞甘和鹿特丹愛樂樂團在荷蘭、德國和巴黎香榭麗舍劇院巡演，獻唱《女武神》的胡坦。樂季壓軸演出為都靈皇家劇院首演，他首演《漂泊的荷蘭人》主角，節目由威利·德克導演、史杜茲文指揮。

2022/23樂季，梅力根首次演繹《崔斯坦與伊索爾德》的坤雲納，並初次踏上那不勒斯聖卡洛劇院和馬德里皇家歌劇院的舞台，於後者參與比卓哥夫執棒的演出。此季，他再赴大都會歌劇院獻藝，先於法蘭索瓦·吉哈德導演、尼澤-塞甘指揮的新製作《羅恩格林》中飾演使者，再於《玫瑰騎士》首演上，在楊格指揮下演唱法尼勞一角。

Baritone Brian Mulligan is equally renowned as an interpreter of classic works by Wagner and Strauss, as well as of the most challenging 20th and 21st century operas. His striking stage portrayals have taken him to leading opera houses throughout Europe and North America. He makes regular appearances with the leading American orchestras and in recital.

Brian Mulligan begins the 2023/24 season with a return to San Francisco Opera in his role debut as Telramund in a new David Alden production of *Lohengrin* with Eun Sun Kim conducting. He then makes his role and house debut as *Barak* in *Die Frau ohne Schatten* at the Théâtre du Capitole de Toulouse. In the spring, Mulligan sings Wotan in *Die Walküre* on tour with Yannick Nézet-Séguin and the Rotterdam Philharmonic with performances in the Netherlands, Germany and at the Théâtre des Champs-Élysées in Paris. He closes the season with another house and role debut, at the Teatro Regio di Torino in the title role of *Der fliegende Holländer* in a production by Willy Decker and conducted by Nathalie Stutzmann.

The 2022/23 season marked Mulligan's role debut as Kurwenal in *Tristan und Isolde*, in two house debuts at Teatro di San Carlo in Napoli and at the Teatro Real in Madrid, the latter under the baton of Semyon Bychkov. The season also saw his return to the Metropolitan Opera, first as the Herald in a new François Girard production of *Lohengrin* with Yannick Nézet-Séguin, and then in a role debut as Faninal *Der Rosenkavalier* with Simone Young conducting.



賀洛慧

JENNIFER HOLLOWAY

女高音 Soprano

Photo: Simon Pauly

美國女高音賀洛慧近年於戲劇界的表現享譽國際，被公認為頂尖女高音之一。

在2023/24樂季，賀洛慧回到巴伐利亞國家歌劇院演唱《漂泊的荷蘭人》的珊塔，並在漢堡國家歌劇院首演《費黛里奧》的蕾奧諾拉，以及在《彼得·格林姆斯》演唱艾琳·奧福特。她亦在基里爾·佩特連科帶領下，於卑爾根演唱《深宮情仇》的克里索特密斯，再於萊比錫客串相同角色。身為備受追捧的女高音，侯斯頓歌劇院更邀請她獻唱其拿手好戲《莎樂美》。

近年焦點演出包括：在維也納和柏林國家歌劇院以及柏林德意志歌劇院演出《莎樂美》；在漢堡國家歌劇院首演《漂泊的荷蘭人》的珊塔及《湯豪舍》的伊利沙伯；在慕尼黑歌劇節演出《特洛伊人》的卡珊德拉；與梵志登及巴黎樂團合作《女武神》，飾演齊格蓮達，後於維也納音樂廳在馬爾維茨指揮下再度獻唱此角色；在巴黎演出法朗克《胡爾達》的同名主角；並在法蘭克福歌劇院的新製作、舒烈卡《遠方的聲音》中演出格蕾特；以及在萊比錫歌劇院首演《羅恩格林》中的艾爾莎。

賀洛慧以女中音身份展開歌唱家生涯，演唱莫扎特和韓德爾筆下多個女中音角色。曾獲邀在格蘭堡歌劇節客席演繹新製作《糖果屋》的葛麗特，及《法斯塔夫》的梅格。她亦參與過佛羅倫斯五月音樂節、圖盧茲市政廳劇院和巴黎夏特雷大劇院的演出。

In recent years, American soprano Jennifer Holloway has established herself internationally as one of the leading sopranos in the dramatic repertoire.

In the 2023/24 season, Jennifer Holloway returned to the Bavarian State Opera as Senta (*Der fliegende Holländer*). At the Hamburg State Opera she made her role debut as Leonore (*Fidelio*) and can be heard as Ellen Orford (*Peter Grimes*). Under Kirill Petrenko, she sang Chrysothemis (*Elektra*) in Bergen. In Leipzig, she made a guest appearance as Chrysothemis. Houston Opera presents the sought-after artist in one of her parade roles of Salome.

Highlights of recent seasons include *Salome* at the Vienna and Berlin State Operas and the Deutsche Oper Berlin, Chrysothemis, Elisabeth (*Tannhäuser*) and her role debut as Senta at the Hamburg State Opera, Cassandre (*Les Troyens*) at the Munich Opera Festival, Sieglinde (*Die Walküre*) in concert with the Orchestre de Paris under Jaap van Zweden and at the Vienna Konzerthaus under Joana Mallwitz, the title role of César Franck's *Hulda* in Paris, Grete in a new production of Schreker's *Der ferne Klang* at Oper Frankfurt, her role debut as Elsa (*Lohengrin*) at Oper Leipzig.

Jennifer Holloway began her career as a mezzo-soprano with the great mezzo roles of Mozart and Handel. She has made guest appearances at the Glyndebourne Festival in a new production of *Hansel and Gretel* (Hansel) and *Falstaff* (Meg Page), at the Maggio Musicale in Florence, at the Théâtre du Capitole Toulouse, at the Théâtre du Châtelet in Paris.



利傑斯特 BRYAN REGISTER

男高音 Tenor

Photo: Dario Acosta

美國男高音利傑斯特，以其富有表現力的歌唱藝術贏得廣泛讚譽，曾演繹崔斯坦、齊格蒙特和艾尼亞斯等角色。他曾在全球許多享負盛名的劇院演出，包括巴伐利亞國家歌劇院、德累斯頓森帕歌劇院、巴登-巴登節日劇院和皇家鑄幣局劇院。

2023/24樂季，他與布拉格電台交響樂團合作演唱了其成名角色崔斯坦（《崔斯坦與伊索爾德》），並在埃森森的阿爾托劇院及丹麥皇家歌劇院演繹此角色。此外，他亦首演了兩個重要角色：與匹茲堡歌劇院演出艾里克（《漂泊的荷蘭人》），並與亞法甘指揮的西班牙國家樂團演出《帕西法爾》同名主角。

2024/25樂季，利傑斯特將與指揮奧迪諾魯合作，在布魯塞爾的新製作中首次演出齊格菲（《諸神的黃昏》）。另外，他亦將再度演唱《崔斯坦與伊索爾德》，並到訪香港、東京、台北、新加坡、博洛尼亞、倫敦和薩翁林納等地演出。

American tenor Bryan Register has garnered critical acclaim for his expressive vocal artistry in roles including Tristan, Siegmund and Énée. He has performed in prestigious theatres around the world including, Bavarian State Opera, Semperoper Dresden, Festspielhaus Baden-Baden and La Monnaie.

In the 2023/24 season, he sang his signature role Tristan (*Tristan und Isolde*) with the Czech Radio Symphony Prague, at the Aalto Theater Essen and at the Royal Danish Opera Copenhagen. He also gave two important role debuts: Erik (*Der fliegende Holländer*) with Pittsburgh Opera and Parsifal (*Parsifal*) with the Spanish National Orchestra Madrid under David Afkham.

In the 2024/25 season, Register will give his much anticipated role debut as Siegfried (*Götterdämmerung*) under Alain Altinoglu in a new production in Brussels. Once again, he will also return to *Tristan und Isolde*.

He could also be heard in Hong Kong, Tokyo, Taipei, Singapore, Bologna, London and Savonlinna.



安格 AIN ANGER

男低音 Bass

愛沙尼亞男低音安格經常活躍於世界最著名的歌劇院和音樂廳舞台，2020年被奧地利政府頒授「宮廷歌手」名銜。自2004年以《弄臣》蒙特羅一角初踏維也納國家歌劇院舞台後，安格在該劇院迄今演唱超過40個角色，包括：在比卓哥夫指揮下演唱穆索斯基《霍凡斯基之亂》的多思菲、與指揮提勒曼合作的《羅恩格林》中飾演亨利國王、在約丹執棒下於巴里·哥斯基製作的《唐喬望尼》中演司令官，以及多個威爾第歌劇主角，如《唐卡洛》的菲利普二世和大審判長、《納布果》的撒迦利亞、《父女情深》的費耶斯高，及《弄臣》的史柏拉夫契勒。

安格於2023/24樂季演出包括：再次踏上史卡拉歌劇院舞台，在維奧蒂和沙爾指揮下分別飾演《父女情深》的費耶斯高及《唐卡洛》的大審判長；重返巴伐利亞國家歌劇院，於韋格理指揮下演唱《湯豪舍》的蘭德格拉夫；與古尼斯合作，在《漂泊的荷蘭人》演唱達倫。此外，他重返維也納國家歌劇院演繹《尤金·奧涅金》的格列明。音樂會方面，他與香港管弦樂團合作，在梵志登指揮下演出《漂泊的荷蘭人》。

安格被譽為當今最優秀的華格納男低音之一。他的拜羅伊特音樂節的首演，是在提勒曼指揮下飾演《萊茵的黃金》和《齊格菲》的法夫納，而他在史卡拉歌劇院首演時，則在希遜的指揮下飾演《漂泊的荷蘭人》的達倫。

Estonian bass Ain Anger is a regular presence on the world's most celebrated operatic and concert stages and was honoured as Kammersänger by the Austrian government in 2020. Since his 2004 house debut at Wiener Staatsoper as Monterone (*Rigoletto*), Anger has sung more than forty roles on that same stage including Dosifei in Mussorgsky's *Khovanshchina* conducted by Semyon Bychkov, König Heinrich in *Lohengrin* with Christian Thielemann, Commendatore in Barrie Kosky's *Don Giovanni* under Philippe Jordan and several principal roles of the Verdi repertoire including Filippo II and Il Grande Inquisitore (*Don Carlo*), Zaccaria (*Nabucco*), Fiesco (*Simon Boccanegra*) and Sparafucile (*Rigoletto*).

Among Ain Anger's 2023/24 season commitments are his return to both Teatro alla Scala as Fiesco (*Simon Boccanegra*) and Il Grande Inquisitore (*Don Carlo*) conducted by Lorenzo Viotti and Riccardo Chailly respectively, and to Bayerische Staatsoper as Landgraf (*Tannhäuser*) under Sebastian Weigle and Daland (*Der fliegende Holländer*) with Lothar Koenigs. He returns to Wiener Staatsoper as Gremin (*Eugene Onegin*) and in concert, he will join Hong Kong Philharmonic Orchestra, conducted by Jaap Van Zweden, for performances of *Der fliegende Holländer*.

Ranked among today's finest Wagnerian basses, Ain Anger made his Bayreuth Festival debut as Fafner in *Das Rheingold* and *Siegfried* under Christian Thielemann, and his debut at Teatro alla Scala as Daland (*Der fliegende Holländer*) under Hartmut Haenchen.



史馬戈 RICHARD TREY SMAGUR

男高音 Tenor

Photo: Simon Pauly

美國男高音史馬戈於2017年贏得美國大都會歌劇院全國委員會歌唱大賽，獲《今日歌劇》讚譽為「迷人的抒情男高音」，而且充滿「舞台魅力」。

史馬戈將於本樂季重返費城歌劇院與契爾斯和馬丁妮斯聯手演出《父女情深》，首次飾演阿多諾一角。他在本樂季於芝加哥抒情歌劇院首演，由胡薩指揮，與史坦梅和戴維森同台演出《顏如花》，再度扮演史提法一角。此外，他於奧斯汀抒情歌劇院首度亮相，演出《卡門》的唐荷西，並與溫哥華交響樂團及指揮陶斯克合作，演繹馬勒《大地之歌》。

史馬戈過去的重要歌劇演出包括重返大都會歌劇院，在《漂泊的荷蘭人》中飾演舵手一角、在侯斯頓大歌劇院首次飾演《茶花女》的卡斯東，在《深宮情仇》中飾演年輕僕人，以及在米勒露天劇院的《塞維爾理髮師》飾演阿瑪維凡伯爵。音樂會方面，精彩演出包括在美國費林中心演出國家交響樂團的貝多芬第九交響曲，在亞斯本音樂節由森馬斯指揮演出馬勒《大地之歌》，以及在圖森沙漠歌曲節演出孟德爾遜《以利亞》。

史馬戈出生於美國喬治亞州克拉克斯維爾，擁有印第安納大學演奏家文憑和肖特學院音樂學士學位。曾獲多個獎項及榮譽，包括聖達菲歌劇院理察·塔克紀念獎，以及印第安納大學2016年「Georgina Joshi」院士銜。

American tenor Richard Trey Smagur, winner of the Metropolitan Opera National Council Auditions in 2017, has been praised by *Opera Today* for his “attractive lyric tenor” and “vivid presence”.

This season, Mr Smagur returns to Opera Philadelphia for his role debut of Adorno in *Simon Boccanegra*, alongside Quinn Kelsey and Ana María Martínez. He reprises the role of Števa in *Jenůfa* in his debut at Lyric Opera of Chicago alongside Nina Stemme and Lise Davidsen, conducted by Jakub Hrůša. He makes his house debut as Don José in *Carmen* at Austin Lyric Opera, and sings Mahler’s *Das Lied von der Erde* with Vancouver Symphony and conductor Otto Tausk.

Past operatic highlights include a return to the Metropolitan Opera singing the role of Steuermann in *Der fliegende Holländer*, role debuts with Houston Grand Opera as Gastone in *La traviata*, Young Servant in *Elektra*, and Count Almaviva in *Il barbiere di Siviglia* at the Miller Outdoor Theatre. Concert highlights include Beethoven’s Symphony no. 9 with the National Symphony Orchestra at the Filene Center, Mahler’s *Das Lied von der Erde* at The Aspen Music Festival & School under the baton of Patrick Summers, and Mendelssohn’s *Elijah* with the Tucson Desert Song Festival.

A native of Clarkesville, Georgia, Mr Smagur holds a Performer’s Diploma from Indiana University and Bachelor of Music from Shorter College. Honours and Awards include the Richard Tucker Memorial Award from Santa Fe Opera and being named the 2016 Georgina Joshi Fellow from Indiana University.



戈雅 MAYA YAHAV GOUR

女低音 Contralto

以色列-葡萄牙演唱家戈雅早期是爵士歌手，足跡遍布世界各地舞台，尤其活躍於紐約的爵士俱樂部。她隨後於紐約曼尼斯音樂學院學習聲樂，畢業後即獲邀在西雅圖歌劇院演出歌劇《灰姑娘》的緹絲貝，並受賀妮邀請於西方音樂學院演出韓賽兒。隨後更加入荷蘭國家歌劇院。

戈雅與荷蘭國家歌劇院的主要演出，包括於拉斯卡托夫《動物農場》世界首演中演出穆里爾、《水仙女》的木精靈、「唐尼采弟的女王」音樂會中《英宮遺恨》的史密頓、《侏儒》的第三女僕、《莎樂美》的傳令侍從、《茶花女》的弗羅拉、《朱利奧·凱撒》的塞斯托（亞伊姆指揮、貝伊托導演）、《狄多與依尼阿斯》的女巫，以及洛伊指揮的韓德爾音樂會中的阿里奧丹特。

戈雅於2023/24樂季與科隆歌劇院樂團合作，演出《浮士德》的西貝爾、《糖果屋》的韓賽兒和《愛情靈藥》的珍內塔，並首次與香港管弦樂團及梵志登大師合作，演出《漂泊的荷蘭人》的瑪麗，並將亮相在聖彼得堡舉行的「冬宮廣場經典」電視廣播音樂會。其他重要演出包括重返荷蘭國家歌劇院，飾演《弄臣》的瑪德蓮娜。此外，戈雅將首次在意大利演出，在巴勒莫馬西莫劇院飾演《恐怖的末日》的阿曼多。

Israeli-Portuguese Maya Gour began her career as a jazz singer performing worldwide, particularly in NYC jazz clubs. After graduating from her vocal studies at the Mannes School of Music in NY she was immediately engaged by Seattle Opera for the role of Tisbe in *La Cenerentola*, and Hänsel and Gretel by Marilyn Horne for Music Academy of the West. She then joined the Dutch National Opera as a studio member.

Maya's main stage engagements with the Dutch National Opera include Muriel in the World-Premiere of Raskatov's *Animal Farm*, the Wood Sprite in *Rusalka*, Smeton in *Anna Bolena* in "Donizetti Queens in Concert", Dritte Zofe in *Der Zwerg*, the Page in *Salome*, Flora in *La traviata*, Sesto (cover) in *Giulio Cesare* with Emmanuelle Haïm and *Calixto Bieito*, the Sorceress in *Dido and Aeneas*, and Ariodante in a Handel concert directed by Christof Loy.

For the 2023/24 season Maya joined the ensemble at Oper Köln where she performed Siébel in *Faust*, Hänsel in *Hänsel und Gretel*, and Giannetta in *L'elisir d'amore*. Later in the season she will make her debut with the Hong Kong Philharmonic with Maestro Jaap van Zweden as Mary in *Der fliegende Holländer* and will be featured in a televised concert from St Petersburg's "Classics at Palace Square". Future engagements include a return to the Dutch National Opera as Maddalena in *Rigoletto*, and her Italian debut as Amando in *Le Grand Macabre* for Teatro Massimo in Palermo.



Photo: Ka Lam

香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，是港樂的專屬合唱團，歷年來為觀眾帶來各式各樣的合唱傑作。2013年合唱團重新招募團員，吸引逾450名合唱愛好者參與試音，重組後的首次演出為韓德爾《彌賽亞》。合唱團其後在馬捷爾、梵志登、余隆、廖國敏等指揮的棒下，演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒的作品。合唱團由2020/21樂季起設立合唱訓練計劃，為有志成為專業歌唱家的團員提供演出及培訓機會。



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 showcased a diverse range of choral masterpieces in exclusive collaboration with the HK Phil. In 2013, the Chorus launched an extensive recruitment campaign, attracting over 450 singers to audition. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed major works by composers including Bach, Beethoven, Brahms, Britten, Haydn and Mahler with the HK Phil, under renowned conductors including Lorin Maazel, Jaap van Zweden, Long Yu, and Lio Kuokman. The Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

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

合唱團經理

林穎芝

鋼琴伴奏

嚴翠珠

卜心歌

CHORUSMASTER

Apollo Wong

CHORUS MANAGER

Gigi Lam

ACCOMPANISTS

Linda Yim

Bu Xinge

香港管弦樂團合唱團

HK PHIL CHORUS

女高音

陳基望*

鄭詛宜

戚芷君*

錢麗文

鍾穎琛*

何麗雯

劉傲山

劉淳欣

劉愛明

鄧旭婷^

謝瑞明

王樂欣

SOPRANOS

Chen Chi-wang*

Connie Cheng

Candy Chik*

Cloris Chin Lai-man

Chung Wing-sum*

Tracy Ho Lai-man

Claudia Lau

Sharen Lau

Amanda Liu Oi-ming

Rosella Tang^

Nelly Tse

Sharon Wong

男高音

鍾志榮

傅郎歌*

郭文豪

黎遊行*

廖梓丞*

盧國軒

溫庭皓

黃天寶

TENORS

Andrew Chung Chi-wing

Francisco Javier Fernández Díez*

Eric Kwok Man-ho

Rover Lai*

Liu Tsz-shing*

John Lo Kwok-hin

Timothy Wan

David Wong

女低音

陳麗詩

陳穎琳

朱彥如^

丁愷芹

林永欣

李思濤

梁子瑛*

梁淑嫻

麥珮盈

譚詠嫻

黃秀慧

ALTOS

Alice Chan Lai-sze

Phoebe Chan Wing-lam

Agnes Chu Yen-yu^

Ruby Ding Hoi-kan

Vivian Lam Wing-yan

Sharon Lee Sze-ho

Angel Leung Tsz-ying*

Rita Leung

Joyce Mak Pui-ying

Winnie Tam

Shirley Wong

男低音

陳柱焜*

陳文鴻

陳煜文^

張嘉笙

盧卓健

沈博文*

成耀華

曹永浩

許德

葉永茂

BASSES

Chan Chu-kwan*

Chan Man-hung

Irwin Chan Yuk-man^

Artus Cheung Ka-sang

Lo Cheuk-kin

Ximple Shum Pok-man*

Sing Yiu-wah

Tso Wing-ho

Hugh Tyrwhitt-Drake

Yip Wing-mau

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

^ 客席團員 Guest Singer



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Photo: Raymond van Olphen

荷蘭廣播合唱團

荷蘭廣播合唱團是荷蘭唯一專注於交響合唱曲目的職業合唱團，在荷蘭音樂界舉足輕重。合唱團由首席指揮古德臣和國際知名的客席指揮帶領。除了在荷蘭演出，合唱團的音樂會和唱片也廣受國際讚譽。合唱團經常與著名指揮家和獨奏家合作，其演出和唱片獲獎無數。合唱團的曲目涵蓋偉大的經典作品到最新創作的音樂，他們每周都在阿姆斯特丹音樂廳和烏特勒支的TivoliVredenburg音樂廳舉行音樂會，所有演出均由NPO古典音樂頻道現場直播。荷蘭廣播合唱團歷史悠久，不斷力求進步，一直是荷蘭和國際合唱音樂界的重要支柱。



Photo: Liuba Sliusareva

古德臣是合唱和器樂音樂的頂尖指揮。他與世界上最優秀的合唱團合作，曲目包括20世紀和21世紀的無伴奏合唱音樂，以及巴洛克和古典神劇。古德臣以其充滿活力，大膽和真摯的演出而備受認可。他曾在歐洲、美國、中國、日本和澳洲的重要場地指揮音樂會。古德臣由2020年起擔任荷蘭廣播合唱團的首席指揮。

NETHERLANDS RADIO CHOIR

The Netherlands Radio Choir is the only professional choir in the Netherlands that specialises in symphonic choral repertoire and has a prominent role in the Dutch music scene. The choir is led by chief conductor Benjamin Goodson and guest conductors of international renown. In addition to performances in the Netherlands, the Netherlands Radio Choir has also gained international recognition through concerts and recordings worldwide. The choir has collaborated with renowned conductors and soloists and has won numerous awards for its performances and recordings. The repertoire of the Netherlands Radio Choir ranges from the great well-known works of all time to the newest music they perform during their weekly concerts in The Concertgebouw Amsterdam and TivoliVredenburg in Utrecht, all broadcasted live on NPO Klassiek. With its rich history and ongoing pursuit of excellence, the Netherlands Radio Choir remains a significant pillar of Dutch and international choral music.

古德臣 BENJAMIN GOODSON

首席指揮 Chief Conductor

Benjamin Goodson is a leading conductor of choral and instrumental music. He works with some of the world's most virtuosic choral ensembles in repertoire encompassing 20th and 21st-century a cappella music, and Baroque and Classical oratorio. Benjamin's performances are recognised for being vibrant, bold and heartfelt. He has conducted in major venues across Europe, the USA, China, Japan, and Australia. Since 2020 Benjamin Goodson has served as the chief conductor of the Netherlands Radio Choir.

首席指揮

古德臣

CHIEF CONDUCTOR

Benjamin Goodson

荷蘭廣播合唱團

NETHERLANDS RADIO CHOIR

女高音 SOPRANOS

Aliia Akhmadeeva
Elise van Es
Nicole Fiselier
Titia van Heyst
Charlotte Janssen
Anitra Jellema
Bauwien van der Meer
Kris Ng
Tanja Obalski
Yun Park
Maja Roodveldt
Jolanda Sengers
Aylin Sezer
Varvara Tishina
Dorien Verheijden

男高音 TENORS

Alan Belk
Dolf Drabbels
Juan Felipe Gallegos Carlos
Ben Heijnen
Mattijs Hoogendijk
Gerben Houba
Peter-Paul Houtmortels
Matevž Kajdiž
Leon van Liere
Carlos Negrin López
Albert van Ommen
Uroš Petrac
Jan-Willem Schaafsma
Matthew Smith
Fabian Strotmann
Georgi Sztojanov

女低音 ALTOS

Vera Fiselier
Maria Koshiishi
Julia Mech
Chantal Nysingh
Judith Petra
Christina Plein
Anjolet Rotteveel
Adélaïde Rouyer
Anna Traub
Klarijn Verkaart
Lisinka de Vries
Els Woldberg
Pierrette de Zwaan

男低音 BASSES

Gert-Jan Alders
Peter Duyster
Joep van Geffen
Geert van Hecke
Pieter Hendriks
Daniël Hermán Mostert
Florian Just
Itamar Lapid
Kwang-Hee Lee
Ludovic Provost
Wojciech Rasiak
Mitchell Sandler
Lars Terray
Hans de Vries
Nanco de Vries
Tiemo Wang

FAREWELL TO OUR MUSIC DIRECTOR

歡送梵志登音樂會



梵志登 指揮
Jaap van Zweden CONDUCTOR © Kath Hiro

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TCHAIKOVSKY

Dragon Factors (World Premiere)
Symphony no. 5: movement I
Symphony no. 2: movement III
Die Walküre: Ride of the Valkyries
Symphony no. 9: movement I
Symphony no. 6,
Pathétique: movement II
The Blue Danube
Symphony no. 1: movement IV

J. STRAUSS II
BRAHMS

龐樂思
貝多芬
拉赫曼尼諾夫
華格納
蕭斯達高維契
柴可夫斯基
小約翰·史特勞斯
布拉姆斯

《龍之因子》(世界首演)
第五交響曲：第一樂章
第二交響曲：第三樂章
《女武神》：女武神的騎行
第九交響曲：第一樂章
第六交響曲，「悲愴」：第二樂章
《藍色多瑙河》
第一交響曲：第四樂章

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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日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.

香港管弦樂團第四任音樂總監施明漢除了以瀟灑演繹令觀眾著迷，其大膽的曲目編排也深得樂迷歡心。1987年6月，他就排出華格納《女武神》第一幕及馬勒《大地之歌》兩部大型作品，作兩套樂季壓軸音樂會。《女武神》由紐約大都會歌劇院主音歌手貝露 (Karen Bureau) 演出齊格蓮達；《大地之歌》更邀得加拿大傳奇女低音科倫斯達 (Maureen Forrester) 擔任獨唱。同年，施明漢帶領港樂演出香港藝術節歌劇製作《漂泊的荷蘭人》，為香港最早上演的華格納歌劇。

Captivating audiences with his spirited interpretations, Kenneth Schermerhorn, the Hong Kong Philharmonic Orchestra’s fourth Music Director, also proved popular for his bold repertoire choices. In June 1987, he presented two major works across the last two concerts of the season: Act I of Wagner’s *Die Walküre*, featuring Karen Bureau, the leading soprano from the Metropolitan Opera as Sieglinde, alongside the legendary Canadian contralto Maureen Forrester as soloist in Mahler’s *Das Lied von der Erde* (The Song of the Earth). In the same year, Schermerhorn also led the HK Phil in the Hong Kong Arts Festival’s production of *The Flying Dutchman*, marking the first-ever Wagnerian opera staged in the city.



1987年《女武神》及《大地之歌》音樂會海報。Poster for the *Die Walküre* and *Das Lied von der Erde* concerts in 1987. (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。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. 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 promotes the work of Hong Kong and Chinese composers



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

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

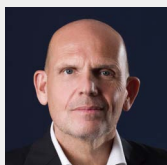
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

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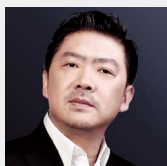


梵志登

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

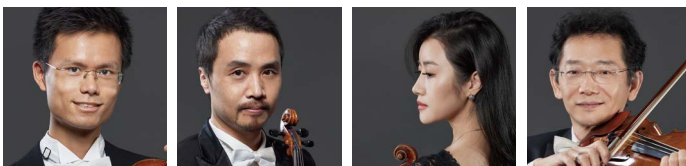
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

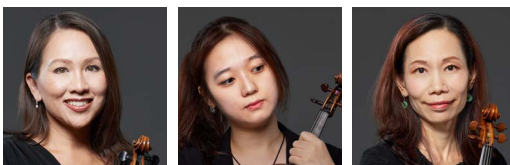
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

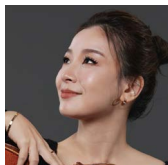
尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



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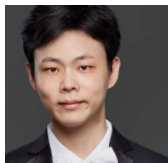
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



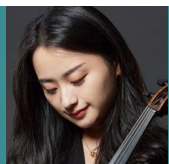
賈舒晨**
Jia Shuchen**

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

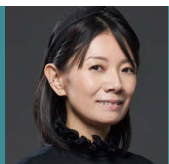
中提琴 VIOLAS



●凌顯祐
Andrew Ling



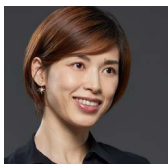
■李嘉黎
Li Jiali



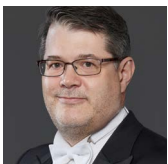
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



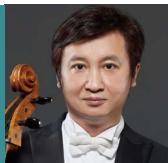
●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



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HONG KONG PHILHARMONIC ORCHESTRA

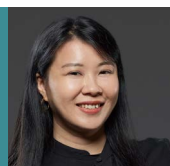
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



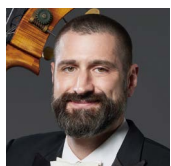
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

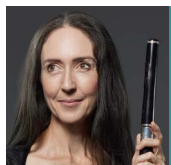


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

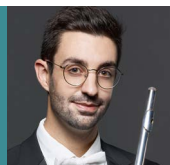
長笛 FLUTES



●史德琳
Megan Sterling

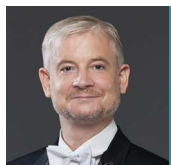


■盧韋歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

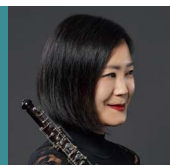
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

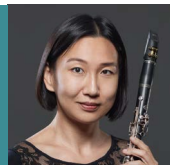
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



◆施家蓮
Linda Stuckey

英國管 COR ANGLAIS



◆關尚峰
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低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON

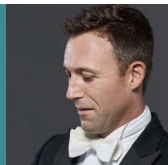


◆崔祖斯
Adam Treverton Jones

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小號 TRUMPETS



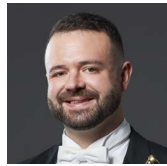
●巴力助
Nitiphum
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■莫思卓
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Robert Smith

長號 TROMBONES



●韋雅樂
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梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

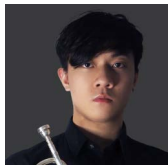
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



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

特約樂手 FREELANCE PLAYERS

小提琴：李俊霖*、魯賓
Violin: James Li Chun-lam*
& Henk Rubingh

中提琴：楊善衡
Viola: Andy Yeung

短笛：許樂鏗、黃竣琛
Piccolo: Bob Hui
& Wong Chun-sum

圓號：陳珈文*、趙展邦、葛拉姆、
金梅爾、拿森、李慧怡
Horn: Cheryl Chan*, Harry Chiu,
Beth Graham, Neil Kimel,
Austin Larson & Lee Hui-yi

豎琴：譚懷理
Harp: Amy Tam

*承蒙香港小交響樂團允許參與演出。
With the kind permission of the Hong Kong Sinfonietta.

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

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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

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「港樂弦樂器薈萃圈」慷慨借出

G. B. 瓜達尼尼 (c. 1760) 小提琴，由樂團首席王敬先生使用

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Donated by Mr Lowell Chang

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Loaned by Mr Laurence Scofield

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

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Rare instruments donated

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- 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

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- A set of Wagner Tubas
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Riccardo Antoniazzi (1910) Violin,
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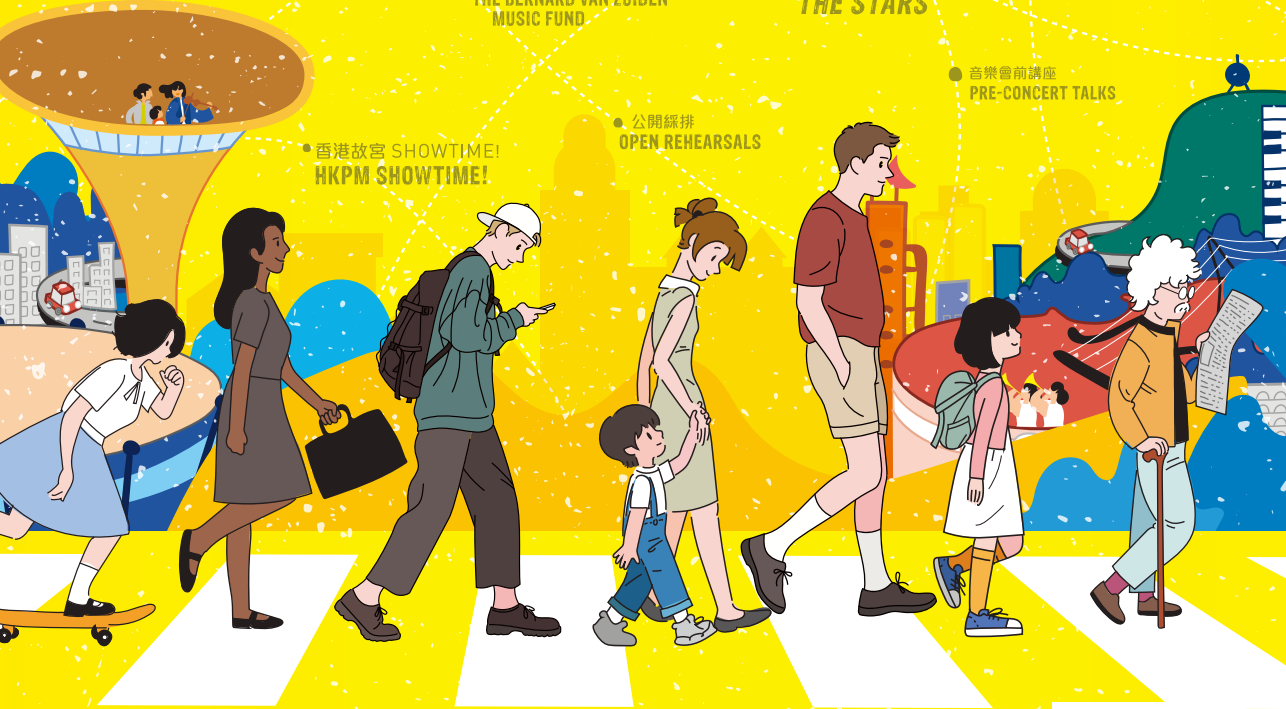
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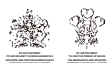


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11&12
JAN 2025

SAT 7:30PM
SUN 3PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

* 歡迎表演者參與籌款音樂會系列的其中一場演出
Performers are welcome to participate in one of two parts of the fundraising concert series



香港管弦樂團籌款音樂會為不同年齡層的音樂愛好者提供與亞洲頂尖古典管弦樂團同台演出的難得機會。音樂會所籌得的款項將用於支持樂團發展，包括教育及社區外展計劃。

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5&6
JUL 2024

FRI & SAT
8PM

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Seong-Jin Cho
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