

JOCKEY CLUB TUTTI PROGRAMME

JOCKEY CLUB MASTERS SERIES

CHRISTOPH ESCHENBACH DVOŘÁK STABAT MATER

Prague
Philharmonic
Choir

愛布拉格
音樂合唱團



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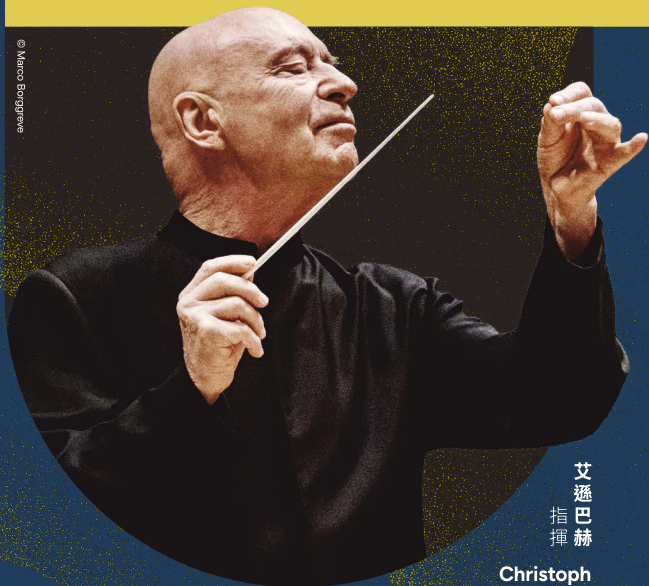
香港管弦樂團首席贊助：太古集團

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

賽馬會齊奏音樂夢計劃

賽馬會音樂巨匠系列

艾遜巴赫 | 德伏扎克聖母悼歌



© Marco Borggreve

艾遜
巴赫
指揮

Christoph
Eschenbach
conductor

伊希豪恩 Friedemann Eichhorn 小提琴 violin
札莫絲卡 Aleksandra Zamojska 女高音 soprano
羅貝格 Sarah Romberger 女中音 mezzo-soprano
桑恩 Peter Sonn 男高音 tenor
沈洋 Shenyang 低男中音 bass-baritone

8 NOV 2024

Fri 8pm

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

與你並肩 With you

昨天·今天·每一天
Then. Now. Always.



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。

馬會是全港最大的單一納稅機構，其慈善信託基金是位居世界前列的慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society.

Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling.

The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's leading charity donors.



獻辭 MESSAGE

梁卓偉博士 Dr Gabriel Leung

香港賽馬會慈善及社區事務執行總監
Executive Director, Charities and Community,
The Hong Kong Jockey Club

音樂不單可以陶冶性情，亦有助青年人表達情感，激發創意，促進他們的全人發展。因此，香港賽馬會慈善信託基金多年來支持不同的音樂項目。其中，馬會與香港管弦樂團（港樂）一直合作無間，包括於2024年捐助推行「賽馬會齊奏音樂夢計劃」。

這項為期三年的計劃將邀請國際音樂巨擘來港，舉辦一系列音樂會和音樂教育活動，包括大師班、同台演奏、講座、工作坊和學生大使計劃等，旨在培育本港年輕音樂人才，並普及優質的音樂表演和音樂教育項目。此外，該計劃亦推出全年的外展和教育項目，例如學校專場音樂會和室樂小組到校表演，以豐富基層學生的音樂知識和體驗。

「賽馬會音樂巨匠系列」正正是計劃的其中一項重頭戲，邀請享譽全球的音樂家來港獻藝，並與本地新進音樂人才攜手合作。由指揮大師艾遜巴赫和著名的布拉格愛樂合唱團擔綱演出的兩場音樂會，將會為本系列打響頭炮。獲選的音樂新秀更有機會得到世界音樂大師的指導，一同綵排，同台演出。

展望未來，馬會將繼續透過其慈善信託基金，積極推動藝術、文化及保育發展，支持各類型藝術文化教育項目，栽培更多藝術菁英，長遠為香港發展成為中外文化藝術交流中心，出一分力。

馬會得以持續支持藝文保育的慈善項目，有賴獨特的綜合營運模式，當中本會透過提供世界級的賽馬運動及娛樂，帶來重要的稅款和慈善捐款，同時創造就業機會，建設更美好的社會。

在此衷心感謝香港管弦樂團的不懈努力，以及所有表演者和參與學校的鼎力支持。祝願音樂會圓滿成功，齊奏音樂夢的願景成真。

Music can inspire creativity and emotional expression, and enrich character development among the young. It's why The Hong Kong Jockey Club Charities Trust has supported so many musical projects over the years. Among them is our steadfast partnership with the Hong Kong Philharmonic Orchestra ("HK Phil"), through which we launched the Jockey Club TUTTI Programme (Turning Up Talents, Transforming Individuals) earlier this year.

To nurture young local talent and provide access to high-quality music and education programmes, this three-year initiative will bring world-class masters to Hong Kong for a series of concerts and activities including masterclasses, shared stage performances, talks, workshops and a student ambassador programme. It features year-round outreach and learning experiences such as school concerts and ensemble visits for underprivileged students.

A standout feature of the TUTTI programme is the Jockey Club Masters Series, through which we invite internationally acclaimed musicians to Hong Kong to showcase their expertise and to work with young local talent. The series is set to open with two concerts featuring distinguished conductor Christoph Eschenbach and the prestigious Prague Philharmonic Choir. Budding musicians will get the chance to learn from and rehearse with world-renowned maestros and perform on stage.

Looking ahead, the Trust will continue to promote artistic, cultural and conservation endeavours. By supporting a wide variety of arts and cultural projects, we hope to nourish a new generation of artistic leaders and reinforce Hong Kong's position as an East-meets-West centre for international cultural exchange over the long term.

Our support for charity and community projects is made possible by the Club's unique integrated business model. Through this it provides world-class racing and entertainment and channels resultant wagering demand into tax contributions, charity donations and employment opportunities for the betterment of society.

We extend our heartfelt thanks to HK Phil for its dedication, as well as to all performers and participating schools for their commitment. We hope sincerely that the concerts achieve their lofty aims and that the Jockey Club TUTTI Programme realises its ambition to inspire young talent as well as a greater love of music.

Jockey Club TUTTI Programme
JOCKEY CLUB MASTERS SERIES

CHORAL FESTIVAL DVOŘÁK & THE AMERICAN SPIRITUAL

賽馬會齊奏音樂夢計劃

賽馬會音樂巨匠系列

合唱節 | 德伏扎克與美國靈歌



愛樂
合唱團
布拉格

Prague Philharmonic Choir

The programme explores the profound connection between Dvořák's Czech-inspired music and African-American spirituals, weaving together a rich tapestry of emotionally charged melodies.

節目探索德伏扎克的捷克風格音樂與非裔美國人靈歌之間的深厚聯繫，以情感豐富的旋律交織成一場文化與音樂交融的盛宴！

法斯陸 Lukáš Vasilek 指揮 conductor

杜錫克 Jan Dušek 鋼琴 piano

曾偉奇 Ricky Tsang 旁白 narrator

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

Share the Stage 青年合唱團團員 Share the Stage Young Choristers

9 NOV 2024

Sat 8:30pm

節目詳情 Programme Details



香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

\$320 \$220

香港管弦樂團不會在本場音樂會演出
The HK Phil does not perform in this concert

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節目查詢

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香港管弦樂團首席贊助：太古集團

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra



獻辭 MESSAGE

霍品達 Benedikt Fohr

香港管弦協會行政總裁
Chief Executive
The Hong Kong Philharmonic Society Limited

「賽馬會齊奏音樂夢計劃」乃香港賽馬會慈善信託基金獨家贊助的全新旗艦教育項目。計劃將在未來三年支持港樂為本地社區提供最高質素的音樂教育，舉行逾140場活動，惠及超過13萬名學生及其家人、教師、及公眾。

今天，非常歡迎大家出席「賽馬會齊奏音樂夢計劃」的賽馬會音樂巨匠系列。

賽馬會音樂巨匠系列將世界知名大師帶到香港。大師艾遜巴赫將指揮系列中的首場音樂會，香港管弦樂團更邀請著名的布拉格愛樂合唱團聯袂演出。這系列的音樂會不僅為香港觀眾帶來卓越的演出，也是一連串的優質免費教育活動，包括互動工作室、公開綵排、指揮大師班、藝術家講座，還給予100名學生與大師艾遜巴赫和布拉格愛樂合唱團同台演出的機會。項目將通過親身指導、分享和講座，從中啟發本地音樂人才，創造使人蛻變的難忘經驗。這個獨一無二的國際交流平台讓學生從中提昇個人音樂技巧、開拓全球視野和增強自信心。

港樂衷心感謝香港賽馬會慈善信託基金的支持，讓港樂能夠持續為香港學生提供頂級的音樂教育項目。項目促進港樂致力弘揚和培育音樂新秀的承諾，從而推動香港成為國際文化藝術交流中心。

祝大家享受這別具意義的音樂會！誠邀你們明天再來觀看「德伏扎克與美國靈歌」無伴奏合唱音樂會，屆時來自香港的青年合唱團團員將與布拉格愛樂合唱團同台演出。

The Hong Kong Philharmonic Orchestra (“HK Phil”) presents the Jockey Club TUTTI Programme (Tuning Up Talents, Transforming Individuals) – a new flagship education initiative, exclusively sponsored by The Hong Kong Jockey Club Charities Trust. The three-year programme is expected to benefit more than 130,000 students and their family members, teachers, and the general public through over 140 events, enabling the HK Phil to bring the highest quality of music education to the local community.

Today, it is with great pleasure that we welcome you to the Jockey Club Masters Series concerts, under the Jockey Club TUTTI Programme.

The Jockey Club Masters Series concerts bring world-renowned maestros to Hong Kong. Maestro Christoph Eschenbach will lead the first concert featuring the esteemed Prague Philharmonic Choir and the Hong Kong Philharmonic Orchestra. These special concerts offer not only exceptional performances, but also a series of high-quality free educational activities that will take place during the week including an interactive workshop, an open rehearsal, a 100-student choir sharing the stage with the Prague Philharmonic Choir, a public working session with Maestro Christoph Eschenbach, a conducting masterclass and artist talk. The programme aims to inspire our music talent through coaching, sharing and talks, creating a memorable and transformative experience. This unique international exchange platform will help students refine their performance techniques, broaden their global perspective and boost their confidence.

The HK Phil is deeply grateful to The Hong Kong Jockey Club Charities Trust for their unwavering support, allowing the HK Phil to continue delivering top-tier musical education to Hong Kong students. The programme reinforces the HK Phil’s commitment to celebrating and fostering budding musicians, contributing to the development of Hong Kong as an international cultural exchange centre.

Please enjoy tonight’s programme, and I encourage you to come back tomorrow for the a cappella concert “Dvořák & The American Spiritual”, when choir singers from Hong Kong will join the Prague Philharmonic Choir.

賽馬會齊奏音樂夢計劃

賽馬會音樂巨匠系列

艾遜巴赫 | 德伏扎克聖母悼歌

Jockey Club TUTTI Programme

Jockey Club Masters Series

Christoph Eschenbach | Dvořák Stabat Mater

艾遜巴赫 | 指揮

伊希豪恩 | 小提琴

Christoph Eschenbach | Conductor

Friedemann Eichhorn | Violin

塞伊

第二小提琴協奏曲，

「隔離日子的春天早晨」(2022)

(亞洲首演)

- I. 不太快的快板
- II. 舞曲
- III. 平靜的小行板，像冥想似的
- IV. 荒蕪的天空，不太快的快板

FAZIL SAY

Violin Concerto no. 2, *Spring mornings*

in the days of quarantine (2022)

(Asia Premiere)

- I. Allegro ma non troppo
- II. Dance
- III. Andantino tranquillo, quasi meditazione
- IV. Issız gökyüzü (Barren Skies · Öde Himmel), Allegro ma non troppo

25'

中場休息

INTERMISSION



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲結束後才報以掌聲
Please reserve your applause until
the end of the entire performance



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No photography, recording or filming



請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking



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



香港文化中心
Hong Kong
Cultural Centre



札莫絲卡 | 女高音

羅貝格 | 女中音

桑恩 | 男高音

沈洋 | 低男中音

布拉格愛樂合唱團

Aleksandra Zamojska | Soprano

Sarah Romberger | Mezzo-soprano

Peter Sonn | Tenor

Shenyang | Bass-baritone

Prague Philharmonic Choir

德伏扎克

聖母悼歌

- I. 聖母痛苦侍立 (稍快的行板)
- II. 誰不能一起號哭 (稍慢的行板)
- III. 哎呀慈母 (稍快的行板)
- IV. 使我內心燃起愛火 (緩板)
- V. 將你遍身受傷的兒子
(稍快的行板, 接近小快板)
- VI. 教我同你一齊痛哭 (稍快的行板)
- VII. 童貞女 (緩板)
- VIII. 教我擔負基督之死 (小緩板)
- IX. 永火焚燒 (莊嚴的行板)
- X. 在我肉軀亡故之日 (稍快的行板)

ANTONÍN DVOŘÁK

Stabat Mater

- I. Stabat mater dolorosa (Andante con moto)
- II. Qui est homo (Andante sostenuto)
- III. Eja mater (Andante con moto)
- IV. Fac, ut ardeat cor meum (Largo)
- V. Tui nati vulnerate
(Andante con moto, quasi allegretto)
- VI. Fac me vere, tecum flere (Andante con moto)
- VII. Virgo virginum (Largo)
- VIII. Fac ut portem Christi mortem (Larghetto)
- IX. Inflammatus (Andante maestoso)
- X. Quando corpus morietur (Andante con moto)

81'

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塞伊 (1970年生)
**第二小提琴協奏曲，
「隔離日子的春天早晨」** (2022)
(亞洲首演)

- I. 不太快的快板
- II. 舞曲
- III. 平靜的小行板，像冥想似的
- IV. 荒蕪的天空，不太快的快板

港樂上周末演出了塞伊的大提琴協奏曲，今晚繼續探索這位傑出土耳其作曲家的作品，為他的第二小提琴協奏曲 (op. 87) 舉行亞洲首演，而且同樣與捷克先鋒作曲家德伏扎克的作品配搭。2010至2011年間，塞伊曾任柏林音樂廳樂團駐團作曲家，他的第二小提琴協奏曲正是該團的委約作品。2022年5月，該團在艾遜巴赫指揮下與獨奏者伊希豪恩（兩人都是塞伊的支持者）攜手，為樂曲舉行世界首演。

塞伊1970年生於土耳其首都安可拉，早年已是神童，後來負笈德國，學習鋼琴及作曲。他本身也是聞名國際的鋼琴家，少年時期開始作曲，作品數量相當多，樂種也極廣，從鋼琴獨奏曲與室樂，到交響曲、神劇和協奏曲都有所涉獵。

港樂上星期與大提琴家湯瑪斯演出塞伊的協奏曲「永不放棄」，今晚演出的第二小提琴協奏曲也跟「永不放棄」一樣，標題很能引人聯想，也暗示作曲家對時事的投入態度：「隔離日子的春天早晨」。他的第一小提琴協奏曲（「後宮的一千零一夜」）(2007) 以《天方夜譚》為背景，首演後大受歡迎。

塞伊的第二小提琴協奏曲，「隔離日子的春天早晨」寫於2020年4月，全曲由四個樂章組成，創作動力來自作曲家在新冠疫情初期的封城經歷，寫作地點正是他在烏爾拉

（土耳其西部愛琴海邊一個小鎮）的家中。塞伊憶述：「大清早，我總要在空蕩蕩的海灘散散步。每天的黎明都有自己的色彩、織物與氣氛，之後這一切就飛進樂曲裡了。」

樂曲主角獨奏小提琴流露出多層次的個性：時而與樂團互動，時而獨當一面。各種情緒的轉變也因此既急促又強烈。樂曲以黎明頌歌掀開序幕（〈黎明女神的歌謠〉），進入既熱情洋溢又充滿爵士樂特色的〈舞曲〉；冥想似的慢樂章（〈安靜的早晨〉）過後是第四樂章〈荒蕪的天空〉。作曲家最後以小提琴獨白作結：大家可以想像自己正在空無一人的小鎮內閒逛，一邊走，聲音就一邊消散。

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、長號、定音鼓、敲擊樂器、豎琴及弦樂組。



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FAZIL SAY (b. 1970)
Violin Concerto no. 2, op, 87,
Spring mornings in the days
of quarantine (2022)

(Asia Premiere)

- I. **Allegro ma non troppo**
- II. **Dance**
- III. **Andantino tranquillo, quasi meditazione**
- IV. **Issız gökyüzü (Barren Skies · Öde Himmel), Allegro ma non troppo**

Following its performances last weekend of Fazıl Say's Cello Concerto, the Hong Kong Philharmonic Orchestra continues its exploration of the music of this remarkable Turkish composer by presenting the Asia premiere of his Second Violin Concerto, op. 87; as with last week's programme, music by the Czech pioneer Antonín Dvořák is paired with Say's composition. The Concerto was commissioned by the Konzerthausorchester Berlin, where Say served as Artist in Residence in the 2010-11 season. Christoph Eschenbach led that ensemble in the world premiere in May 2022, with Friedemann Eichhorn as the soloist. Both musicians are champions of Say's music.

Fazıl Say, who was born in the Turkish capital of Ankara in 1970, became recognised as a child prodigy and later studied piano and composition in Germany. He has pursued a parallel career as an internationally acclaimed pianist. Say meanwhile began composing in his teens and has produced across many works along a wide spectrum of genres, from pieces for solo piano and chamber music

ensembles to symphonies, oratorios, and concertos.

Like *Never give up*, the concerto which the Hong Kong Philharmonic Orchestra presented last week with cellist Camille Thomas, the Second Violin Concerto carries an evocative title that suggests the composer's engagement with contemporary events in his music: *Spring mornings in the days of quarantine*. It follows on his successful, Scheherazade-themed First Violin Concerto (*1001 Nights in the Harem*), which appeared in 2007.

The composer's experience of lockdown at the beginning of the COVID-19 pandemic provided the impetus for the four-movement *Spring mornings in the days of quarantine*, which he composed in April 2020 from his home in Urla, a town in Western Turkey located on the Aegean Sea. "I always went for a walk on the empty beach very early in the morning," Say recalls of this period. "Each sunrise had its own colour, texture, and atmosphere, which subsequently flew into the composition."

As the protagonist, the violin soloist gives vent to a multifaceted personality, encompassing moods that shift dramatically as the instrument interacts with the orchestra and also takes the stage alone. The work opens with a song to the dawn ("Ballad of Aurora"), which leads into the exuberant, jazz-infused spirit of "Dance." A meditative slow movement ("Quiet Morning") is followed by "Barren Skies," as the fourth

movement is titled. Say closes the concerto with a monologue by the solo violin that as we imagine wandering through the now-deserted town, sound fading into silence.

Instrumentation

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

德伏扎克 (1841-1904) 聖母悼歌, op. 58

- I. 聖母痛苦侍立 (稍快的行板)
- II. 誰不能一起號哭 (稍慢的行板)
- III. 哎呀慈母 (稍快的行板)
- IV. 使我內心燃起愛火 (緩板)
- V. 將你遍身受傷的兒子 (稍快的行板, 接近小快板)
- VI. 教我同你一齊痛哭 (稍快的行板)
- VII. 童貞女 (緩板)
- VIII. 教我擔負基督之死 (小緩板)
- IX. 永火焚燒 (莊嚴的行板)
- X. 在我肉軀亡故之日 (稍快的行板)

德伏扎克早年寫作的彌撒曲最少有一首, 但1876年決定寫作的聖母悼歌, 卻是他第一首根據拉丁文宗教文本譜寫的成熟作品。樂曲的創作動力來自至親離世的傷痛——1876年, 德伏扎克與太太安娜的女兒約瑟法出生, 可惜兩日後就因病夭折。

同年, 德伏扎克完成樂曲草稿後不久, 就因為其他工作將樂曲束之高閣; 翌年夏季, 他的兒女卻接連遭逢不幸: 他另一個女兒誤喝毒藥, 周歲生日前不久離世; 然後就在作曲家九月生辰當天, 長子也死於天花。

現在德伏扎克所有兒女都不幸夭亡 (幸好夫婦倆後來再生下六名子女, 其中五名得享高壽); 大受打擊的德伏扎克重拾聖母悼歌, 1877年完成配器, 1880年12月23日在布拉格首演。數年後, 樂曲在倫敦演出後大受歡迎, 令作曲家在國際樂壇上聲名大噪。

德伏扎克是虔誠天主教徒, 無論在神學上還是美學上, 能都在聖母悼歌那扣人心弦篇章裡找到安慰。這篇禱文詩成於中世紀晚期, 刻劃耶穌母親聖母瑪利亞的痛苦: 傷心的聖母站在十字架下, 兒子則釘在十字架上, 奄奄一息。

到了14世紀末，這首詩已經廣為流傳，但作者身份卻未有定論。「耶穌受難時的瑪利亞」是西方藝術史上常用的題材，也是許多感人至深的畫作和雕塑的靈感泉源，但作曲家卻較遲才開始據之創作。幾世紀以來，大量作曲家都曾為聖母悼歌譜曲，作品不下數百；德伏扎克正是其中之一。

作曲家寫這首作品的時候雄心不少。樂曲規模宏大，樂章多達十個，演出時間約90分鐘。原詩共有20節，每節三行；作曲家將詩節分組，鋪排成十個樂章，但組合方式卻變化多端。例如，他將第九節寫成獨立的合唱樂章；將第十及十一節組成第四樂章（男低音獨唱，配合合唱團）；第十二節由合唱唱出，獨自構成第五樂章。

以器樂引子掀開序幕的第一樂章是全曲篇幅最長的樂章，樂曲規模到底如何宏大，這時已清晰可見，而且情感表達直截了當，令人彷彿親歷其境：和聲、音色與音樂的「空間」，無不令音樂所描繪的情境栩栩如生。例如第一小節的齊奏升F音一直攀升，彷彿帶著大家的視線往上移，看見正在受難的耶穌被釘在十字架上；相反，半音音型卻往下走，聽者彷彿身處十字架下方，站在瑪利亞旁邊。

第一樂章在B小調開始，可是即使樂章結束在B大調，第一至第四樂章仍以小調調性為主，直至柔和地晃動著的降E大調在第五樂章響起，迎來連串大調樂段。第一樂章的速度標記是〈稍快的行板〉；至於樂曲餘下的九個樂章，速度方面盡是「慢」與「較慢」的變體，直到第十樂章「阿們」一段，速度才提高至「甚快板」。

歌詞一直瀰漫著悲傷的情緒，但德伏扎克卻在每個樂章裡，讓合唱與獨唱織體交替，又讓人聲與樂團的互動方式有所改變，藉此營造變化。開端的合唱樂章象徵人類的共同痛苦；第二樂章的四重唱則集中在每個聲部。第八樂章男女高音的二重唱也尤為感人。

德伏扎克以樂團確立莊嚴凝重的語調，卻又彷彿陷入親切至極的沉思，尤其精緻的低音木管與人聲交織之下，效果更明顯。清唱以及激盪人心的合唱，也與顯然易見的樂器樂種（例如葬禮進行曲）並列。

整體效果就是，精神與情感的激情，終於在終樂章結尾化為長久的平靜——第一樂章素材重現，經過轉化，變成對「希望」的歌頌；最後唱出「阿們」時的賦格樂段也十分刺激。然而溫暖的人聲，在滔滔不絕的樂團面前只能退避三舍。最後連串的D大調和弦為樂曲畫上溫柔的句號，美不勝收。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支雙簧管（其一兼英國管）、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、管風琴及弦樂組。

ANTONÍN DVOŘÁK

(1841-1904)

Stabat Mater, op. 58

- I. Stabat mater dolorosa
(Andante con moto)
- II. Qui est homo (Andante sostenuto)
- III. Eja mater (Andante con moto)
- IV. Fac, ut ardeat cor meum (Largo)
- V. Tui nati vulnerati (Andante con moto, quasi allegretto)
- VI. Fac me vere, tecum flere
(Andante con moto)
- VII. Virgo virginum (Largo)
- VIII. Fac ut portem Christi mortem
(Larghetto)
- IX. Inflammatus (Andante maestoso)
- X. Quando corpus morietur
(Andante con moto)

At least one Mass can be found among Antonín Dvořák's youthful efforts, but his decision to undertake a setting of the Stabat Mater in 1876 marked his first mature effort to set a sacred Latin text to music. The impetus to do so came from the composer's deeply personal experiences of the death of loved ones. In 1875, Dvořák and his wife Anna lost their daughter Josefa to illness just two days after her birth.

After he had sketched out the work in 1876, other obligations compelled Dvořák to set it aside. Then, in the summer of 1877, two more family tragedies struck. Another daughter accidentally drank poison and died just short of her first birthday, and, on the own composer's birthday in September, his first-born son fell victim to smallpox.

Dvořák and his wife were now childless (though, eventually, they would have

six more children, five of whom would live on to old age). Profoundly shaken, Dvořák returned to the Stabat Mater project and completed orchestration in 1877. The premiere took place on 23 December 1880 in Prague. Its successful reception in London in particular a few years later resulted in a giant advance in the composer's international reputation.

The devoutly Catholic Dvořák found solace – theological and aesthetic – in the emotionally gripping text of the Stabat Mater. This devotional poem from the late Middle Ages depicts the suffering of Jesus' mother Mary as she stands in sorrow at the foot of the cross while her son is dying.

The poem had circulated widely by the end of the 14th century, but there is no agreement as to its authorship. The subject of Mary at the Crucifixion has inspired some of the most moving paintings and sculptures in the history of Western art, but composers took it up somewhat later. Dvořák joins the ranks of hundreds of musical settings of the Stabat Mater by a wide array of composers ranging across the centuries.

Dvořák created a work of ambitious scope comprising no fewer than ten movements and lasting around 90 minutes all. The original poem contains 20 stanzas, each three lines long, which the composer organises into a variety of subsets to structure the ten movements. For example, stanza 9 is set as an independent choral movement;

stanzas 10 and 11 are grouped together into the fourth movement (for solo bass, with contributions from the chorus), and stanza 12 alone is set in the choral fifth movement.

The opening movement, which starts off with an instrumental introduction, is the longest and establishes the large scale of Dvořák's musical canvas. At the same time, the emotional immediacy of the writing is immersive: harmony, timbre, and musical "space" evoke a graphic representation of the scene. For example, the unison F-sharps of the opening measures ascend, as if to take our eyes upward to the suffering figure of Jesus suspended above on the cross, in contrast to the contrary motion of the chromatically descending pattern that situates the listener alongside Mary at the foot of the cross.

Dvořák begins in B minor, and although the first movement comes to rest in B major, the gravitational pull of the minor mode extends across the first four movements, until a gently swaying E-flat major in the fifth movement ushers in a succession of major-key sections. The first movement is marked *andante con moto* – the first of the *Stabat Mater*'s ten variants of slow or slower tempos across all ten movements; and only in the final "Amen" section of the last movement does the tempo indication accelerate to *allegro molto*.

Dvořák creates variety amid the text's mood of sustained pathos by altering the mix of choral vocal textures and soloists in each movement. He also

does this by changing how the voices interact with the orchestra. The opening choral movement symbolises a kind of collective grief of humanity, while the solo quartet in the second movement focuses in on individual voices. The duet for soprano and tenor in the eighth movement is particularly affecting.

Dvořák uses the orchestra to establish a tone of solemn majesty but also evokes feelings of deeply intimate meditation, particularly through the delicate interweaving of lower woodwinds and voices. Clearly recognisable instrumental genres such as the funeral march are juxtaposed with a cappella writing and dramatic choral outbursts.

The overall effect is of a spiritual-emotional drama that eventually finds lasting peace at the end of the final movement, which transforms the material it recalls from the first movement into an affirmation of hope, ending with an exciting fugal setting of the "Amen." The warmth of the human voice in turn gives way to the eloquence of the orchestra alone. Dvořák closes with a gentle series of chords in heavenly D major.

[All programme notes by Thomas May](#)

Instrumentation

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

聖母痛苦侍立，
含淚十字架旁，
當聖子高高懸起時。

Stabat Mater dolorosa
iuxta crucem lacrimosa
dum pendebat Filius.

At the cross her station keeping,
stood the mournful Mother weeping,
close to Jesus to the last.

她心靈長嘆，
憂悶痛傷，
被利刃所刺穿。

Cuius animam gementem
Contristatam et dolentem
Pertransiuit gladius.

Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword had passed.

何等愁苦悲傷，
那當受稱揚者，
獨生聖子的母親！

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Oh how sad and sore distressed
was that Mother highly blessed,
of the sole-begotten One!

淒楚感傷，
慈母仰視，
榮耀之子受難時。

Quae moerebat et dolebat,
Pia Mater cum videbat
Nati poenas incliti.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

誰能不一起號哭，
看到基督之母，
忍受這般的痛楚？

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

誰能不滿懷悲愁，
瞻仰基督之母，
與其子同憂共苦？

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

為了祂子民的罪辜，
仰視耶穌受盡苦辱，
鞭跡杖痕無完膚。

Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.

For the sins of His own nation,
She saw Jesus wracked with torment,
all with bloody scourges rent.

眼見自己親生愛子，
孤苦伶仃與世長辭，
救主耶穌嚙氣時。

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

She beheld her tender Child,
saw Him hang in desolation,
till His Spirit forth he sent.

哎呀慈母仁愛源藪，
求你使我感受淒楚，
好同你一起哀哭。

Eia Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

O, thou Mother, fount of love,
touch my spirit from above,
make my heart with thine accord.

使我內心燃起愛火，
全力敬愛基督天主，
一生常能取悅主。

Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

Make me feel as thou has felt;
make my soul to glow and melt
with the love of Christ our Lord.

懇求聖母廣施慈恩， 將你聖子苦架傷痕， 強力銘刻在我心。	Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide.	Holy Mother, pierce me through, in my heart each wound renew of my Saviour crucified.
將你遍身受傷之子， 為我罪人所受苦難， 分我一份共承擔。	Tui nati vulnerati, Tam dignati pro me pati, Poenas mecum divide.	Let met share with thee his pain, who for all my sins was slain. who for me in torments died.
教我同你一齊痛哭， 並與耶穌共分淒楚， 在我有生歲月中。	Fac me vere tecum flere, Crucifixo condolere, Donec ego vixero.	Let me mingle tears with thee, mourning Him Who mourned for me, all the days that I may live.
與你共同侍立苦架， 教我站立在你身旁， 是我含淚所期望。	luxta crucem tecum stare, Et me tibi sociare In planctu desidero.	By the cross with thee to stay, there with thee to weep and pray, this of thee I ask to give.
童貞女中最卓越者， 我的心願請勿拒絕， 使我同你共哀嗟。	Virgo virginum praeclara, Mihi iam non sis amara Fac me tecum plangere.	Virgin, of all virgins blest, listen to my fond request: let me share thy grief divine.
教我擔負基督之死， 作祂苦難中的良伴， 所受創傷永懷念。	Fac, ut portem Christi mortem Passionis eius sortem, Et plagas recolere.	Let me, to my latest breath, in my body bear the death of that dying Son of thine.
使我感受祂的傷痛， 沈醉在祂十字架中， 共受聖子的酷刑。	Fac me plagis vulnerari, Fac me cruce inebriari, Et cruore Filii.	Wounded with his every wound, steep my soul till it hath swooned, in His very blood away.
免我身被永火焚炙。 賜我蒙受慈母恩護， 在我接受審判之日。	Flammis ne urar succensus Per Te, Virgo, sim defensus In die iudicii.	Be to me, o Virgin, nigh, lest in flames I burn and die, in that awful Judgment Day.
基督，當我離開塵世， 賜我倚恃聖母恩慈， 到達勝利的光榮。	Christe, cum sit hinc exire, Da per Matrem me venire Ad palmam victoriae.	Christ, when Thou shalt call me hence, be Thy Mother my defence, be Thy cross my victory.
在我肉軀亡故之日， 使我靈魂蒙受恩賜， 獲享天堂的榮福。阿們。	Quando corpus morietur, Fac, ut animae donetur Paradisi gloria. Amen.	While my body here decays, may my soul Thy goodness praise, safe in Paradise with Thee. Amen.

歌詞中譯：

李振邦：《教會音樂》(台北：世界文物，2002)，頁146-151。

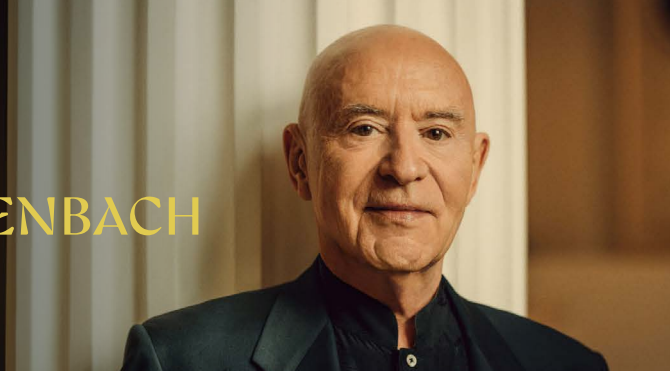
English translation
by Edward Caswall (1849)

艾遜巴赫

CHRISTOPH ESCHENBACH

指揮 Conductor

Photo: Jonas Holthaus



指揮家兼鋼琴家艾遜巴赫的傳奇生涯為人樂道，他活躍於全球各地，以廣博的曲目與深刻的詮釋見著。此外，他更努力不懈推動新一代的音樂人才，曾獲多項音樂界的最高榮譽。

艾遜巴赫致力於薪火相傳，並從指導多位年輕音樂家當中汲取靈感，更盛讚他們為「百分之百的藝術家」。他曾發掘並栽培多位音樂人才，包括鋼琴家郎朗、歌唱家弗萊明、小提琴家尤莉亞·費舍爾，以及大提琴家倫納德·艾爾申布洛伊希與丹尼爾·穆勒-肖特等。他也是石勒蘇益格-荷爾斯泰因音樂節的聯合創辦人，並擔任克朗貝格學院藝術顧問及講師。此外，他亦經常與韋爾比耶音樂節管弦樂團合作；並擔任波蘭弗羅茨瓦夫的NFM愛樂樂團藝術總監，該城市是他的出生地。

艾遜巴赫的指揮生涯成就卓著，曾任職多個世界著名樂團。他於1982至1986年擔任蘇黎世音樂廳管弦樂團首席指揮及藝術總監，1988至1999年期間擔任侯斯頓交響樂團音樂總監，1999至2002年擔任石勒蘇益格-荷爾斯泰因音樂節藝術總監。此外，他並曾為北德廣播交響樂團（1998至2004年）、費城交響樂團（2003至2008年），以及巴黎管弦樂團（2000至2010年）擔任音樂總監，並於2010至2017年率領華盛頓國家交響樂團。在2019/20至2022/23樂季，艾遜巴赫為柏林音樂廳管弦樂團擔任首席指揮。

There have been repeated attempts to describe the phenomenon that is Christoph Eschenbach: active worldwide as a conductor and pianist, famous for the breadth of his repertoire and the depth of his interpretations, tireless as a promoter of young musical talent, and recipient of the highest musical honours.

He wants to pass on the torch to the next generation, as a mentor who himself is inspired and carried away by the youngsters, whom he describes as “one hundred percent artists”. His discoveries are numerous, including the pianist Lang Lang, the singer Renée Fleming, the violinist Julia Fischer, and the cellists Leonard Elschenbroich and Daniel Müller-Schott. He is Co-Founder of the Schleswig Holstein Music Festival, Artistic Advisor and Lecturer at Kronberg Academy, and also works regularly with the Verbier Festival Orchestra. He is also Artistic Director of the NFM Philharmonic Orchestra in Wroclaw, the city of his birth.

Eschenbach was Chief Conductor and Artistic Director of the Tonhalle-Orchester Zürich from 1982 to 1986, Music Director of the Houston Symphony from 1988 to 1999, Artistic Director of the Schleswig-Holstein Music Festival from 1999 to 2002; and Music Director of the NDR Symphony Orchestra from 1998 to 2004, the Philadelphia Orchestra from 2003 to 2008, and the Orchestre de Paris from 2000 to 2010. From 2010 to 2017, Eschenbach led the Washington National Symphony Orchestra. In the 2019/20 to 2022/23 seasons, he was Chief Conductor of the Konzerthausorchester Berlin.

伊希豪恩 FRIEDEMANN EICHHORN

小提琴 Violin

Photo: Guido Werner



伊希豪恩是同代德國藝術家當中最多才多藝的其中一位，曾與多個世界著名樂團合作，包括柏林音樂廳樂團、慕尼黑交響樂團、漢堡交響樂團、聖西西利亞國立音樂學院樂團、聖彼得堡愛樂樂團及德國萊茵蘭-普法爾茨國家愛樂樂團等，並曾於艾遜巴赫、巴班奴爵士及曼奴軒指揮下演奏。伊希豪恩與拿索斯及 Hänssler 唱片合作多年，曾錄製超過 30 張獨奏與室樂專輯，包括作曲家羅德的 13 首小提琴協奏曲世界首演錄音，羅德與貝多芬同代，是法國小提琴學派創始人之一。伊希豪恩亦積極支持當代音樂，曾世界首演多首塞伊的作品，包括第二小提琴協奏曲「隔離日子的春天早晨」及第二小提琴奏鳴曲「伊達山」。此外，他亦與基辛及舒密特合作，參與基辛的鋼琴三重奏德國首演。伊希豪恩亦與德國電台愛樂樂團合作灌錄舒尼格的全套小提琴與樂團作品，該錄音計劃共五張專輯。

伊希豪恩現任德國克隆貝爾格學院及音樂節藝術總監、威瑪國際路易史博青年小提琴家大賽藝術總監，並在威瑪李斯特音樂大學擔任小提琴教授。曾獲他指導的音樂家屢獲國際殊榮，並為柏林愛樂樂團、德國歌劇院及各大德國電台樂團成員。

伊希豪恩現時演奏一把 1856 年製的桑·巴蒂斯·維爾翁名琴「胡伯曼」。

As one of the most versatile German artists of his generation, Friedemann Eichhorn collaborates with many leading orchestras such as the Konzerthausorchester Berlin, the symphony orchestras of Munich and Hamburg, the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, St. Petersburg Philharmonic, Deutsche Staatsphilharmonie Rheinland-Pfalz, and many others. He has performed under the baton of Christoph Eschenbach, Sir Antonio Pappano, and the late Yehudi Menuhin. A longtime recording artist for Naxos and Hänssler classic, Friedemann has recorded a wide solo and chamber music repertoire on more than 30 CDs, including the world premiere recordings of the 13 violin concertos by Beethoven's contemporary and Co-Founder of the French violin school, Pierre Rode. A strong advocate of contemporary music, Friedemann has given several world premieres of Fazil Say's works, including the Violin Concerto no. 2, *Spring mornings in the days of quarantine* and the Violin Sonata no. 2, *Mount Ida*. Together with Evgeny Kissin and Wolfgang Emanuel Schmidt, Friedemann has played the German premiere of Evgeny Kissin's piano trio. He worked on a five-CD cycle of all works for violin and orchestra by Alfred Schnittke with the Deutsche Radio Philharmonie.

Friedemann is Artistic Director of the Kronberg Academy and Festival in Germany and the International Louis Spohr Competition for Young Violinists in Weimar, and Professor of Violin at the University of Music Franz Liszt Weimar. His students have won prizes in numerous international competitions and hold positions in orchestras such as Berlin Philharmonic, Deutsche Oper, and various German Radio orchestras.

Friedemann plays the Jean Baptiste Vuillaume violin "Ex Huberman" from 1856.

札莫絲卡

ALEKSANDRA ZAMOJSKA

女高音 Soprano

Photo: Karpati & Zarewicz



札莫絲卡生於波蘭凱爾采，在格勒古夫音樂學院的聲樂藝術及戲劇系學習古典獨唱，師從埃爾斯納及多納特。她在學時曾於華沙室內歌劇院擔當獨唱，後來在薩爾斯堡的莫扎特音樂學院跟隨蘇基斯和扎高特尼克進修聲樂。2001至2002年期間，札莫絲卡在香榭麗舍劇院首演，飾演《魔笛》的夜后。

她曾參與薩爾斯堡劇院四重唱，在博恩執導的浦朗克歌劇《人類聲音》飾演女人一角。2015年，她在華沙演唱韓德爾《奧蘭度》中的安潔莉卡，該製作由班斯卡執導，史塔華茲指揮。翌年在紐倫堡及柏林的葛路克音樂節參與多場音樂會，並參加華沙巴洛克音樂節。

札莫絲卡與布倫納多年來緊密合作，曾演出並錄製米高·海頓的《安迪米安》，在劇中飾演戴安娜。她亦常與潘多菲斯古樂團合作，共同錄製的專輯收錄韋華特的《世俗的平安總有苦惱》和數首經文歌，以及巴赫的《約翰受難曲》。

2017年起，札莫絲卡發展藝術事業同時，開始在格勒古夫音樂學院修讀聲樂教學及音樂治療，並在數年內修畢課程。她現正執教聲樂課程，並教授多個聲樂大師班，包括在波蘭的Wratislavia Cantans國際音樂節開設大師班。

Aleksandra Zamojska was born in Kielce, Poland. She studied Classical Solo Singing at the Department of Vocal Arts and Drama at the Academy of Music in Kraków under Professor Christian Elsner and Zdzisława Donat. During her studies, she worked as a soloist at the Warsaw Chamber Opera. She then continued her vocal studies at the Mozarteum in Salzburg with Lilian Sukis and Breda Zakotnik. From 2001 to 2002, Zamojska made her debut at the Théâtre des Champs-Élysées as the Queen of the Night in *The Magic Flute*.

At the Salzburg Theater Quartier, she portrayed the role of the woman in *La voix humaine* by Francis Poulenc, directed by Karsten Bohn. In 2015, she appeared in Warsaw as Angelica in Handel's *Orlando*, directed by Natalia Bainska and conducted by Liliana Stawarz. In 2016, Zamojska performed at the Gluck Festival in Nuremberg and Berlin in several concerts, as well as at the Warsaw Baroque Festival.

In her long-term and regular collaboration with Wolfgang Brunner, she has performed and recorded the role of Diana in *L'Endimione* by Michael Haydn. She has also collaborated regularly with the Pandolfis Consort, with whom she has recorded the CDs *Nulla in mundo pax sincera* with motets by Antonio Vivaldi, as well as Bach's *St John Passion*.

In 2017, alongside her artistic career, Zamojska began studying Vocal Pedagogy and Music Therapy at the Academy of Music in Kraków, completing the studies in subsequent years. She teaches voice lessons and conducts various master classes in singing, such as those at the Wratislavia Cantans music festival.

羅貝格

SARAH ROMBERGER

女中音 Mezzo-soprano

Photo: Thomas Stimmel



年輕的女中音羅貝格獲媒體一致讚賞，譽其為「重要發現」和「閃爍新星」。她令人印象深刻的音域與音色不但作為清唱劇獨唱家光芒四射，亦能勝任歌劇抒情及花腔女中音角色。羅貝格的音色溫暖動人，低音力量澎湃、中音清澈嘹亮，詮釋不同音樂作品均游刃有餘。

2020年，她在布雷根茨的福拉爾貝格劇院首度亮相，飾演莫扎特《狄托的仁慈》的安妮奧。隨後，她在德特莫爾德州立劇院出演馬斯卡尼歌劇《贊內托》的主角贊內托、羅西尼《奧利伯爵》的伊索莉耶，以及於奧芬巴赫《地獄中的奧菲歐》演繹公眾輿論。在歌劇舞台上，羅貝格不僅以她出眾的嗓音與技藝脫穎而出，演技同樣令人稱道。2022年，羅貝格與WDR合作錄製莫扎特《C小調彌撒》大碟，擔任獨唱家。此外，她經常演出藝術歌曲音樂會，於科隆愛樂廳及海德堡之春音樂節等知名場地演出，深受觀眾喜愛。羅貝格曾與北德廣播愛樂樂團及德國廣播愛樂樂團合作，並與恩紀寧、安德魯·曼茲和克里斯托夫·波彭等指揮家合作演出。

2024/25樂季，羅貝格展開音樂會巡演，包括在香港演出德伏扎克的聖母悼歌及在華沙演出貝多芬的「第九交響曲」。此外，她於華沙首次與克里斯托夫·艾森巴赫及賈斯汀·道爾合作，並與科隆協奏團和RIAS室內合唱團同台演出。

The young mezzo-soprano, Sarah is repeatedly described as a “discovery” and “rising star” in the press. Her impressive vocal range and ability shines both as a soloist in oratorios but also as a lyric/coloratura mezzo in opera. With the combination of her warm timbre that is powerful in the lower range, to the clear brilliance of the mezzo register, Romberger enjoys performing a wide-range of repertoire.

In 2020, she made her debut at the Vorarlberg Theater in Bregenz as Annio in Mozart’s *La clemenza di Tito*. She has also performed at the Detmolder Landestheater as Zanetto in Pietro Mascagni’s opera of the same name, as Isolier in Gioachino Rossini’s *Le Comte Ory*, and as Öffentliche Meinung in Jacques Offenbach’s *Orpheus in the Underworld*. On the opera stage, Romberger not only excels vocally but also in her impressive acting ability. In 2022, she featured as a soloist, alongside the WDR in a CD recording of Mozart’s C Minor Mass. She regularly performs lieder recitals and has captivated audiences in prestigious venues such the Kölner Philharmonie and at the Heidelberger Frühling Festival. The young mezzo-soprano has sung with the NDR Radiophilharmonie and the Deutsche Radio Philharmonie. She has worked under renowned conductors such as Pietari Inkinen, Andrew Manze, and Christoph Poppen.

The 24/25 season takes Romberger on several concert tours including Dvorak’s *Stabat Mater* in Hong Kong, and Beethoven’s 9th Symphony in Warsaw. There she will debut under the baton of Christoph Eschenbach, Justin Doyle, and perform with concerto Köln and the RIAS Chamber Choir.

桑恩

PETER SONN

男高音 Tenor

Photo: Wolfgang Lienbacher



男高音桑恩於薩爾斯堡出生及成長，畢業於莫扎特音樂學院，學生時期已於薩爾斯堡音樂節首演歌劇。他憑溫暖嗓音及抒情音質，晉身成為歌劇界一流歌唱家的行列，在柏林、米蘭、蘇黎世及維也納等地的國際頂尖歌劇院擔演曲目的主角。他素來主演莫扎特筆下的古典角色，如塔米諾、費蘭度或唐奧塔維奧；近年則參演浪漫主義作品，角色包括羅恩格林、齊格蒙特、巴庫斯、伊果王子、麥斯、霍夫曼及唐荷西。

桑恩常與著名指揮合作，如梅狄、巴倫邦、梅塔、威爾瑟-莫斯特、提勒曼、加蒂、高恩、古佳斯、韋爾伯、費殊、魏格勒、阿爾布斯特、索迪、哈丁、杜南意、費杜西耶夫、芝倫、楊諾夫斯、約丹、舒默爾及舒奈德等。曾合作的知名舞台導演則包括貝徹托夫、都烏、古芙、恩斯特與凱曼、克里根堡、荷索、高斯基、寇法、萊瑟與歌里爾、萊伊、摩西斯、薩特基利夫、法斯班德及包特尼。

其部分演出已推出DVD，包括於荷蘭國家歌劇院及加蒂合作的《莎樂美》飾演納拉博特、薩爾斯堡音樂節飾演大衛，以及與柏林國家歌劇院合作的福格爾魏德作品。

Born and raised in Salzburg, and a graduate of the Mozarteum, Sonn made his operatic breakthrough at the Salzburg Festival while still a student. The Austrian tenor, with his warm voice and lyric timbre, is making his way into the ranks of the first class singers of the opera world and sings the major roles of his repertoire from Berlin to Milan, Zurich, and Vienna at the foremost international opera houses. Coming from the classical Mozart roles of Tamino, Ferrando, or Don Ottavio, this tenor is branching these last seasons with ease into the romantic roles of Lohengrin, Siegmund, Bacchus, Prince Igor, Max, Hoffmann, and Don Jose.

He regularly works with renowned conductors such as Riccardo Muti, Daniel Barenboim, Zubin Mehta, Franz Welser-Möst, Christian Thielemann, Daniele Gatti, Daniel Cohen, Thomas Guggeis, Omer Meir Wellber, Adam Fischer, Sebastian Weigle, Marc Albrecht, Alexander Soddy, Daniel Harding, Christoph von Dohnányi, Vladimir Fedoseyev, Michael Gielen, Marek Janowski, Philippe Jordan, Ulf Schirmer, Peter Schneider as well as such prominent stage directors as Sven-Eric Bechtolf, John Dew, Claus Guth, Karl Ernst and Ursel Herrmann, Andreas Kriegenburg, Jens-Daniel Herzog, Barrie Kosky, Harry Kupfer, Moshe Leiser and Patrice Caurier, Christof Loy, Andrea Moses, Walter Sutcliffe, Brigitte Fassbaender, and David Pountney.

Released on DVD you find his Narraboth in Gatti's *Salome* with the Dutch National Opera, his David from the Salzburg Festival, and his collaboration with the Berlin State Opera on Walther von der Vogelweide's works.

沈洋 SHENYANG

低男中音 Bass-baritone

Photo: Shiyi Pan



沈洋於2007年獲BBC卡迪夫世界歌唱家大獎後，旋即在國際樂壇引起關注，於世界各地的歌劇院首演，備受矚目。早期演出以羅西尼、莫扎特、韓德爾的作品為主，近年首演戲劇性的低男中音角色，包括與杜達美指揮的洛杉磯愛樂樂團和巴孚·約菲指揮的蘇黎世音樂廳樂團合作，出演《費黛里奧》的皮查羅一角；以及與李布賴希和波蘭國家電台交響樂團合作，在《莎樂美》飾演約卡南。

沈洋對華格納曲目的演繹廣受讚譽，演出包括：在梵志登指揮下與香港管弦樂團合作，飾演《諸神的黃昏》的龔特王（唱片由Naxos推出）；在布魯塞爾皇家鑄幣局劇院與奧迪諾魯合作，出演《帕西法爾》的克林沙；於格蘭堡音樂節和BBC逍遙音樂會演唱由狄茲亞堤執棒的《崔斯坦與伊索爾德》，演唱坤雲納一角；在索迪指揮下，於巴黎國立歌劇院出演《羅恩格林》的使者；以及與孫一凡及廣州交響樂團攜手呈獻《萊茵的黃金》，飾演胡坦一角。

2024/25樂季，他重返大都會歌劇院，參與由羅哲斯特指揮、麥伯尼製作的《魔笛》，飾演發言人；並首次於荷蘭國家歌劇院登場，聯同佩特連科及阿姆斯特丹皇家音樂廳樂團演出謝列布尼科夫的《鮑里斯》新製作，飾演法林。他於中國國家大劇院演唱由呂嘉指揮、姚晨委約的新作；並於北京國際音樂節聯同柏林德意志交響樂團及中國愛樂樂團，在余隆帶領下演出齊格曼的《上海！上海！》。

Shenyang came to swift international attention as the winner of the 2007 BBC Cardiff Singer of the World competition with numerous impressive debuts to follow. While his early career focused principally on Rossini, Mozart and Handel roles, recent seasons have brought a range of acclaimed debuts in the dramatic bass-baritone repertoire including *Don Pizarro (Fidelio)* with both Los Angeles Philharmonic Orchestra under Gustavo Dudamel and Tonhalle-Orchester Zürich under Paavo Järvi and *Jochanaan (Salome)* with Polish National Radio Symphony Orchestra and Alexander Liebreich.

Garnering considerable acclaim in the Wagnerian repertoire, Shenyang has since debuted as Gunther (*Götterdämmerung*) with Hong Kong Philharmonic Orchestra under Jaap van Zweden (released on Naxos), Klingsor (*Parsifal*) at La Monnaie under Alain Altinoglu, Kurwenal (*Tristan und Isolde*) at Glyndebourne Festival and the BBC Proms, conducted by Robin Ticciati, as Heerufur (*Lohengrin*) at Opéra national de Paris under the baton of Alexander Soddy and as Wotan in Wagner's *Das Rheingold* in concert with Guangzhou Symphony Orchestra and conductor Sun Yifan.

Highlights of his 2024/2025 season include a return to Metropolitan Opera as Sprecher (*Die Zauberflöte*) under Evan Rogister in the acclaimed production by Simon McBurney and a house debut at Dutch National Opera as Varlaam in Kirill Serebrennikov's new production of *Boris Godunov* with Vasily Petrenko conducting Royal Concertgebouw Orchestra. In concert, Shenyang presents a new commission by Yao Chen at the National Centre for the Performing Arts Beijing under Jia Lu, and Aaron Zigman's *Émigré* under Yu Long with both Deutsches Symphonie-Orchester Berlin and China Philharmonic Orchestra as part of the Beijing Music Festival.



Photo: František Renza

布拉格愛樂合唱團

布拉格愛樂合唱團由合唱團指揮兼教師庫恩於1935年創立，現已進入第90個樂季，是捷克共和國歷史最悠久的專業合唱團，在國外同樣享有盛譽，尤其以演唱神劇和清唱劇而廣受推崇。法斯陸自2007年起擔任首席指揮兼藝術總監，科蘇比克則出任合唱團第二指揮。在法斯陸的帶領下，布拉格愛樂合唱團已經成為國際頂尖樂團的首選合作夥伴，在捷克國內則經常與捷克愛樂樂團合作，並與布拉格愛樂樂團合作舉行合唱音樂會。在國際舞台上，布拉格合唱團曾與柏林愛樂樂團、德累斯頓愛樂樂團、維也納交響樂團和德國北部電台易北愛樂樂團等著名樂團同台演出，並與世界頂尖指揮家包括比卓哥夫、胡薩、力圖爵士、哈丁、梅達和艾森巴赫等緊密合作。

PRAGUE PHILHARMONIC CHOIR

The Prague Philharmonic Choir (PPC) was founded in 1935 by choirmaster and teacher Jan Kühn. Now in its 90th season, it is the oldest professional choir in the Czech Republic. The Choir is celebrated too beyond the Czech borders, especially for its interpretations or oratorios and cantatas. Lukáš Vasilek became Principal Conductor and Artistic Director in 2007, and he is joined by Lukáš Kozubík as the Prague Philharmonic Choir's second main Choirmaster. Under Lukáš Vasilek, the choir has built its reputation as a highly respected performing partner of leading international orchestras. At home, the ensemble collaborates regularly with the Czech Philharmonic and for its own choral concerts, with the Prague Philharmonia. Internationally, the PPC has worked, amongst others, with the Berlin and Dresden Philharmoniker, Wiener Symphoniker, and NDR Elbphilharmonie Orchestra. The PPC has also gained much experience working with the world's top conductors including Semyon Bychkov, Jakub Hrůša, Sir Simon Rattle, Daniel Harding, Zubin Mehta, and Christoph Eschenbach.



Photo: Daniel Havel

法斯陸 LUKÁŠ VASILEK

合唱團首席團長 Principal Choirmaster

這是法斯陸擔任布拉格愛樂合唱團首席團長兼藝術總監的第17個樂季。無論是探索無伴奏合唱曲目，還是指揮大型清唱劇或由樂器伴奏的神劇，法斯陸在每一場演出都注入他對合唱音樂的深刻理解和敏銳直覺。他與布拉格愛樂合唱團演繹馬勒、德伏扎克和楊納傑克等多套合唱曲目傑作，並且獲廣讚譽，重點演出包括布烈頓的《戰爭安魂曲》和浦朗克的聖母悼歌。此外，法斯陸對非傳統曲目亦相當熟悉，曾與布拉格愛樂合唱團共同探索爵士樂和靈歌。

This season marks Lukáš Vasilek's 17th as the Prague Philharmonic Choir (PPC)'s Principal Choirmaster and Artistic Director. Whether exploring acapella repertoire or larger cantatas and oratorios with instruments, Vasilek brings his innate knowledge and understanding of choral music to everything he does. He has won particular recognition with the PPC for their outstanding interpretations of the greatest choral works by Mahler, Dvořák, and Janáček. Highlights include Benjamin Britten's War Requiem and Francis Poulenc's Stabat Mater. Vasilek is also no stranger to less conventional programming and has also presented jazz and spirituals with the PPC.

合唱團總經理 GENERAL MANAGER

Anna Moravcová

合唱團製作總監 HEAD OF PRODUCTION

Hana Barylová

合唱團製作統籌 PRODUCTION COORDINATOR

Kateřina Zikmundová

女高音 SOPRANOS

Mariana Ambrožová
Lenka Audolenská
Michaela Babák Šrůmová
Grażyna Biernot
Barbora Ďubeková
Věra Eichlerová
Eliška Grohová
Veronika Hajičová Vojířová
Romana Hýžová
Jana Karfusová
Martina Kritznerová
Pavla Mašková Rychtářová
Marie Matějková
Yveta Matoušková
Klára Mikulová
Michaela Paterová
Hana Rychetská
Barbara Solazzo
Andrea Soukupová
Jana Sováková
Zuzana Veverková
Dagmar Williams

女低音 ALTOS

Daniela Demuthová
Agáta Hauserová
Zuzana Hirschová
Lucie Hubená
Lenka Jančíková
Inka Kořínková
Ludmila Kromková
Jana Kuželová
Nadia Ladkany
Dagmar Novotná
Štěpánka Pýchová
Dana Sedmidubská
Romana Soukupová
Kateřina Špičková
Michaela Štefáčková
Dita Stejskalová
Iva Táborská
Jana Tolašová

男高音 TENORS

Jan Bochňák
Viktor Byčok
Tomáš Fiala
Michal Foršt
Zdeněk Haas
Tomáš Hinterholzinger
Iaroslav Iarikov
Ondřej Maňour
Rudolf Medňanský
Bronislav Palowski
Miloslav Pelikán
Martin Slavík
Petr Svoboda
Jan Tejkal
David Ullrich
Ivan Vychytil

男低音 BASSES

Martin Blažević
Vladimír Hambálek
Jiří Hannsmann
Tomáš Hanzl
Lukáš Hynek-Krämer
Martin Kalivoda
Jakub Kettner
Michal Krůšek
Pavel Kudrna
David Malát
Mikhail Pashayev
Peter Poldauf
Lukáš Sládek
Ondřej Štefáček
Petr Svoboda
David Vaňáč

以字母順序排列
Listed in alphabetical order

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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。港樂於2023/24樂季慶祝五十周年，

「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 regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、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、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

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

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwani. The HK Phil 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

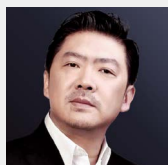
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



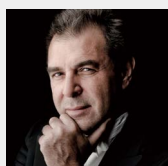
余隆
Long Yu

駐團指揮 RESIDENT CONDUCTOR



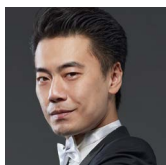
廖國敏
Lio Kuokman, JP
邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

藝術伙伴 ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴 FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

新鴻基慈善基金會席位贊助
The Sun Hung Kai & Co.
Foundation Chair



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



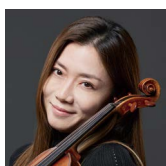
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



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



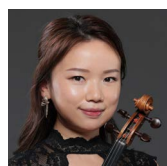
艾瑾
Ai Jin



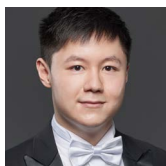
把文晶
Ba Wenjing



程立
Cheng Li



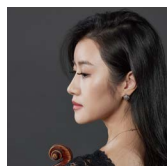
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



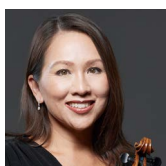
李智勝
Li Zhisheng



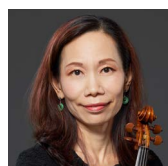
劉芳希
Liu Fangxi



毛華
Mao Hua



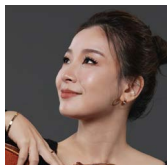
梅麗芷
Rachael Mellado



張希
Zhang Xi

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



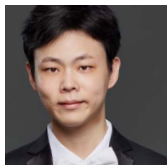
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei

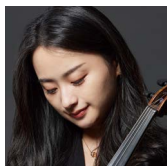
包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

中提琴 VIOLAS



●凌顯祐
Andrew Ling

萬花筒慈善基金席位贊助
The Kaleidoscope
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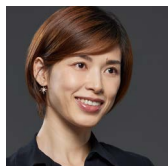
■李嘉黎
Li Jiali



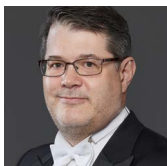
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪伊凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping

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The C. C. Chiu Memorial
Fund Chair



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

低音大提琴 DOUBLE BASSES



●林達橋
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



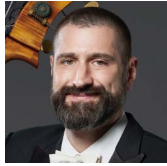
馮榕
Feng Rong



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

短笛 PICCOLO



◆施家蓮
Linda Stuckey

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

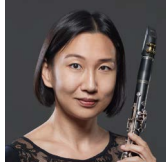
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee
(休假 On sabbatical leave)

低音巴松管 CONTRABASSOON



陳敬熙[#]
Fox Chan King-hei[#]



◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



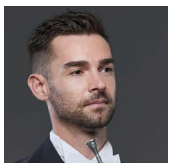
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



●巴力助
Nitiphum
Bamrungbanthum



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



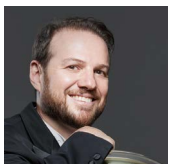
湯奇雲
Kevin Thompson



◆區雅隆
Aaron Albert

低音長號 BASS TROMBONE

大號 TUBA



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



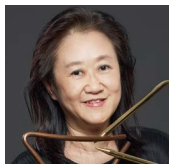
●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

特約樂手

FREELANCE PLAYERS

小提琴：李俊霖*、沈庭
Violin: James Li* & Vivian Shen

中提琴：楊善衡
Viola: Andy Yeung

豎琴：孫之陽
Harp: Sun Zhiyang

管風琴：林芍彬
Organ: Anne Lam

*承蒙香港小交響樂團允許參與演出。
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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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for Second Violin Tomoko Tanaka

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

港樂弦樂器薈萃圈

THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

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G. B. Guadagnini (c.1760) Violin
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衷心感謝邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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The Concertmaster Chair Endowment
for **Jing Wang** is sponsored by



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王敬自2013年出任香港管弦樂團首席。
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並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**
對樂團首席席位的鼎力支持。

Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
first violins and contributes to the overall
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the
Sun Hung Kai & Co. Foundation for
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The Principal Viola Chair Endowment
for **Andrew Ling** is sponsored by

Kaleidoscope Charitable Foundation 萬花筒慈善基金

凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝 **萬花筒慈善基金**
慷慨支持首席中提琴的席位。

Andrew Ling has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



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首席大提琴鮑力卓的席位贊助
The Principal Cello Chair Endowment
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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**
慷慨支持首席大提琴的席位。

Richard Bamping has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



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第二小提琴**田中知子**的席位贊助
The Second Violin Chair Endowment
for **Tomoko Tanaka** is sponsored by

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Cissy Pao and Shin Watari

田中知子來自日本熊本，於1997年加入香港管弦樂團小提琴部。
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

Tomoko Tanaka, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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港樂即將上演的音樂會 HK PHIL UPC

9
NOV 2024

Sat 8:30pm
CC
\$320 \$220

香港管弦樂團不會在
本場音樂會演出。
The HK Phil does not
perform in this concert.

賽馬會齊奏音樂夢計劃 賽馬會音樂巨匠系列 合唱節 | 德伏扎克與美國靈歌 Jockey Club TUTTI Programme Jockey Club Masters Series Choral Festival | Dvořák & the American Spiritual

節目探索德伏扎克的捷克風格音樂與非裔美國人靈歌之間的深厚聯繫，以情感豐富的旋律交織成一場文化與音樂交融的盛宴。

The programme explores the profound connection between Dvořák's Czech-inspired music and African-American spirituals, weaving together a rich tapestry of emotionally charged melodies.

法斯陸，指揮
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曾偉奇，旁白
布拉格愛樂合唱團
香港管弦樂團合唱團
Share the Stage 青年合唱團員

Lukáš Vasilek, conductor
Jan Dušek, piano
Ricky Tsang, narrator
Prague Philharmonic Choir
Hong Kong Philharmonic Chorus
Share the Stage Young Chorists

16 & 17
NOV 2024

Sat 7:30pm
Sun 6:30pm
CHF

憑票免費入場，
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Free admission with
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太古「港樂·星夜·交響曲」 Swire Symphony Under the Stars

全港最大型戶外交響音樂會太古「港樂·星夜·交響曲」今年首次演出兩場，希望讓更多樂迷能夠在璀璨夜色下欣賞美妙的音樂。

In view of the overwhelming enthusiasm from music fans, a second performance has been added this year to share the magic of music with an even larger audience.

陳以琳，指揮
王致仁，鋼琴
江蘭，圓號
鄧家禮，主持

Elim Chan, conductor
Chiyan Wong, piano
Lin Jiang, horn
Vincent Tang, presenter

22 & 23
NOV 2024

Fri & Sat 8pm
CC
\$520 \$420 \$320
\$220 \$50

陳以琳與艾尼斯 Elim Chan & James Ehnes

李一葦

柴可夫斯基
浦羅哥菲夫

Angus LEE

TCHAIKOVSKY
PROKOFIEV

《爐》(作品由香港管弦樂團「何鴻毅家族基金
作曲家計劃」委約創作)(世界首演)

小提琴協奏曲
第五交響曲

... *aux cendres*, Commissioned by the
Hong Kong Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation
Composers Scheme (World Premiere)
Violin Concerto
Symphony no. 5

陳以琳，指揮
艾尼斯，小提琴

Elim Chan, conductor
James Ehnes, violin

29 & 30
NOV 2024

Fri 8pm
Sat 5pm
CC
\$250

現代經典：史達拉汶斯基與陸博文 Classics for the Modern Era: Stravinsky & Brad Lubman

陸博文

史達拉汶斯基
史達拉汶斯基
貝多芬

Brad LUBMAN
STRAVINSKY
STRAVINSKY
BEETHOVEN

《倒影》(亞洲首演)

《詩篇交響曲》
《管樂交響曲》(1947)
第二交響曲

Reflections (Asia Premiere)
Symphony of Psalms
Symphonies of Wind Instruments (1947)
Symphony no. 2

陸博文，指揮
香港管弦樂團合唱團

Brad Lubman, conductor
Hong Kong Philharmonic Chorus

6 & 7
DEC 2024

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260

加蒂與藤田真央 Daniele Gatti & Mao Fujita

孟德爾遜
莫扎特
貝多芬

MENDELSSOHN
MOZART
BEETHOVEN

《平靜的海與順風的航行》
第二十三鋼琴協奏曲
第六交響曲，「田園」

Calm Sea and Prosperous Voyage
Piano Concerto no. 23
Symphony no. 6, *Pastoral*

加蒂，指揮
藤田真央，鋼琴

Daniele Gatti, conductor
Mao Fujita, piano

OMING CONCERTS

8
DEC 2024

Sun 3pm
HKU
\$320 \$220

港樂 × 港大繆思樂季
藤田真央與港樂管樂首席
HK PHIL × HKU MUSE
Mao Fujita & HK Phil Winds

蕭邦 24首前奏曲
莫扎特 降E大調五重奏，為鋼琴和木管而作，K. 452
CHOPIN 24 Preludes
MOZART Quintet in E-flat for Piano and Winds, K. 452

藤田真央，鋼琴
韋爾遜，雙簧管
史安祖，單簧管
莫班文，巴松管
江蘭，圓號

Mao Fujita, piano
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

12
DEC 2024

Thu 8pm
CC
\$520 \$420 \$320 \$220

太古輕鬆樂聚系列
廖國敏與侯夫
Swire Denim Series
Lio Kuokman & Stephen Hough

塞伊 《大市集》
聖桑 第五鋼琴協奏曲，「埃及人」
白遼士 《幻想交響曲》
Fazil SAY *Grand Bazaar*
SAINT-SAËNS Piano Concerto no. 5, *Egyptian*
BERLIOZ *Symphonie fantastique*

廖國敏，指揮
侯夫，鋼琴
Lio Kuokman, conductor
Stephen Hough, piano

20 & 21
DEC 2024

Fri 8pm
Sat 5pm
CC
\$420 \$340 \$260
\$180 \$50

拉德曼 | 韓德爾 / 莫扎特彌賽亞
Hans-Christoph Rademann |
Handel/Mozart Messiah

韓德爾 (莫扎特改編) 《彌賽亞》
HANDEL (arr. MOZART) *Messiah*

拉德曼，指揮
法克絲，女高音
莫利森，女中音
范尼古拉斯，男高音
鮑爾，男低音
香港管弦樂團合唱團
Hans-Christoph Rademann,
conductor
Valentina Farcas, soprano
Catriona Morison, mezzo-soprano
Nicholas Phan, tenor
Thomas E. Bauer, bass
Hong Kong Philharmonic Chorus

29 & 30
DEC 2024

Sun 3pm
Mon 8pm
CC
\$520 \$420 \$320 \$220

中國人壽 (海外) 榮譽呈獻
新年音樂會：夢中之城維也納
China Life (Overseas) Proudly Sponsors
New Year Celebration: Vienna, City of Dreams

在「夢中之城」維也納，旋律彷彿瀰漫於空氣之中。齊來以維也納新年音樂會的方式迎接新的一年，曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的浪漫樂章、康高特精妙絕倫的電影配樂，還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段，為你送上一場如夢似幻的醉人音樂盛宴。

They call Vienna the “city of dreams” – a place where melody fills the very air. The HK Phil celebrates the New Year in traditional Viennese style, with waltzes by Strauss, opera from Mozart, and fabulous film scores by Korngold. Australian soprano Siobhan Stagg will grace the stage with her luminous voice, performing opera and operetta favourites. Join us for a concert that sparkles like champagne!

羅菲，指揮
施塔格，女高音
Benjamin Northey, conductor
Siobhan Stagg, soprano

門票於城市售票網公开发售

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香港管弦協會有限公司
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