

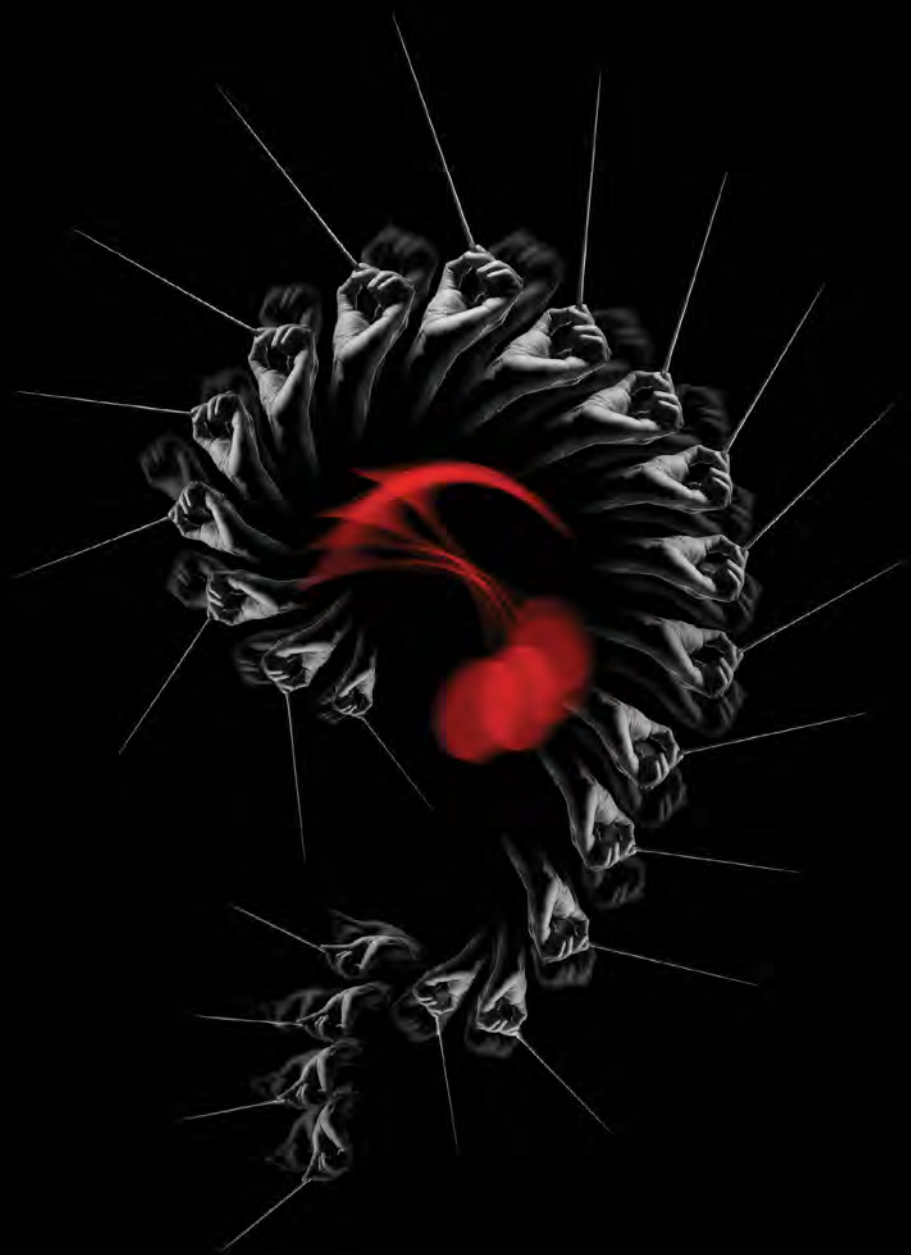
彌賽亞  
MESSIAH

29 & 30-3-2013  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴  
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# 彌賽亞

## MESSIAH

HANDEL

韓德爾：《彌賽亞》  
*Messiah*

P. 8

節目約長兩小時三十分鐘，包括一節中場休息  
Concert runs for approx. two and a half hours with one interval

韋邁克，指揮  
Brett Weymark, conductor P. 21

葉葆菁，女高音  
Yuki Ip, soprano P. 24

肖瑪，假聲男高音  
Xiao Ma, countertenor P. 25

陳永，男高音  
Chen Yong, tenor P. 26

孟浩文，男低音  
Brian Montgomery, bass P. 27

香港管弦樂團合唱團  
Hong Kong Philharmonic Chorus P. 28



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# J A A P

## VAN ZWEDEN

[ 🗣️ ] Yaap fun Zvay-den]

### Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic  
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012  
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra  
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter  
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，  
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

## HK Phil

### Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974  
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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+  
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，  
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing  
classical music to the community 年度大型交響演奏 —  
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's  
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City  
巡迴世界各地演出，弘揚香港—亞洲國際都會





林木  
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faan<sup>6</sup>

志登

(梵志：清淨之志，登：達到)



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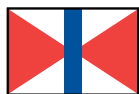
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## 韓德爾 《彌賽亞》

### GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

「我不知道我是否在身體裡面，但上帝知道！」韓德爾，創作哈利路亞合唱曲時說。

“Whether I was in my body or out of my body I know not. God knows it!”  
George Frideric Handel,  
on composing the Hallelujah chorus.

韓德爾的神劇《彌賽亞》是古典音樂中的瑰寶，多年來感動了千萬人。只是，我們對《彌賽亞》的認識或有錯誤，或有不足。現姑且試舉《彌賽亞》的三件事，讓各位看看這部曠古鑠今的聖樂傑作不為人知的另一面。

其實，《彌賽亞》用二十四日寫成沒甚麼稀奇

坊間一直流傳這樣的傳說：韓德爾從作詞人詹倫斯（Charles Jennens）手中收到歌詞手稿之後，就得到上帝的感召，不眠不休地以二十四日的高速完成了整部《彌賽亞》，而且錯誤極少，令人嘖嘖稱奇。

目前的證據顯示，韓德爾花了二十四日完成《彌賽亞》應屬可信：他在1741年7月收到歌詞，8月22日開始動筆，9月14日完稿。

When Handel settled in London in 1712, there was already a thriving Italian opera scene, and he soon became its leading figure, with a succession of brilliant works flowing from his pen. However, then, as now, the economics of opera were constantly on a knife edge, and making a profit on these costly ventures was difficult and unpredictable. Despite their critical acclaim, Handel's Italian operas never attracted large audiences. They were mainly supported by the aristocracy and the upper classes. Public taste was changing quickly, though, and by the 1730s people were becoming increasingly intolerant of the unfamiliar language, ridiculous plots, arrogant soloists and over-elaborate music. They now demanded something less highbrow and more home-grown. Box office revenues started to plummet as rival companies competed with each other for the dwindling audiences and the costs of opera production soared. Handel had invested heavily in his own company, and this alarming collapse seriously affected his finances.

Faced with possible bankruptcy, the ever-resourceful composer turned to oratorio as a potential solution to his financial difficulties. Though oratorio has much in common with opera, it is not staged and is consequently a great deal less costly to produce. It was a genre in which Handel had already experienced some modest success, beginning with his first English oratorio, *Esther*, composed in 1720. With this change in public taste, he found himself working more and more on oratorios, and in February 1741 he staged his last Italian opera, which closed after just three performances.

可是這算不算高速呢？全劇五十四段〔今晚的演出將有刪減〕，這意味著平均每天完成2.3首即可，也無須不眠不休，何況他真正動筆前有個多月用作構思。德國韓德爾學會〔Händel-Gesellschaft〕副會長，音樂學家布魯斯〔Donald Burrows〕就曾指出，比較韓德爾其他相近長度的歌劇作品的創作時間，韓德爾在創作《彌賽亞》並沒有寫得特別快。而《彌賽亞》脫稿才一星期，韓德爾已經寫好另一部神劇《參遜》了。

回看大部份巴羅克時代的作曲家大都是「快槍手」：巴赫不是每星期都得創作一部清唱劇嗎？

其實，《彌賽亞》不是一部大合唱

我們總是認為《彌賽亞》是一部大型的合唱作品，對「Hallelujah」的想像都是萬眾一心的雄偉聲音〔今晚的音樂會港樂合唱團確有過百人陣容〕。現實卻是韓德爾從來沒有想過這是一部千軍萬馬的大堆頭作品，而這也不符合巴羅克時代的演出習慣。

Handel's oratorios were deliberately aimed at a new audience – the Protestant middle classes. The musical style was largely direct and straightforward and the librettos, in English, were generally based on passages from the Old Testament, a common literary heritage with which everyone was thoroughly familiar. In an era of increasing prosperity and expanding empire, these vivid Biblical stories of larger than life heroes leading a people who, if they followed God's law, were specially protected and given victory over their enemies, must have held particular resonance for the middle classes of eighteenth century London. Musically, Handel's most significant innovation was his use of the chorus, which was given a much greater role and now enjoyed equal status with the soloists. His monumental style of choral writing, calculated to impress with great blocks of vocal sound – exemplified in such pieces as the 1727 coronation anthem, *Zadok the Priest* – was ideally suited to the task.

In 1741 Handel had already begun work on a new work, *Messiah*, when he received an invitation from the Duke of Devonshire, Lord Lieutenant of Ireland, to visit Dublin. He accepted the invitation, taking his *Messiah* score with him. It was first performed at the New Music Hall, Dublin, in April 1742, and was an unqualified success. One effusive review ran: “*Words are wanting, to express the exquisite Delight [Messiah] afforded to the admiring, crowded Audience. The Sublime, the Grand and the Tender, adapted to the most elevated, Majestick and moving Words, conspired to transport and charm the ravished Heart and Ear*”. In addition to its musical impact, its success was also due to the general approval of the donation of a large part of the proceeds to various Dublin charitable institutions, a pattern later repeated in London with Handel's association with the Foundling Hospital.

## 韓德爾 《彌賽亞》

### GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

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翻查當年的樂譜，韓德爾本身並沒有很清楚的指示不同聲部應由幾多件樂器或多少歌手演奏及演唱，而他在生的時候也就每次演出找到的樂手及歌手而更動演出陣容甚至獨唱者的性別（如今次音樂會女低音聲部由假聲男高音演唱），甚至為此把樂曲移調。根據布魯斯考證1742年4月13日都柏林首演，合唱團四個聲部每聲部人數不多於四人，換言之極其量合唱團只有十六人（獨唱兼任合唱歌手）。

動用大型合唱團及管弦樂團演奏《彌賽亞》，以1784年英皇喬治三世贊助、假西敏寺舉行的一場韓德爾紀念音樂會為濫觴，當時足足動用了五百多位歌手與樂手。1789年，莫扎特又受到委約將《彌賽亞》改編成編制更大的版本。「大陣仗」《彌賽亞》的傳統，也就流傳至今。

其實，《彌賽亞》是一部「韓德爾密碼」

《彌賽亞》之所以能感動一代又一代的觀眾成為聖樂經典，全因韓德爾灌注了他對宗教的熱誠，正是作品真誠地表達了作曲家自己的熱情所在，才成就經典。然而縱有滿腔熱情也得靠匠心獨運才能化成音韻。韓德爾在《彌賽亞》之中展現的各種隱喻技巧，足教此作成為「音樂符號學」的教材。

Though *Messiah* shares many common characteristics with Handel's other twenty or so oratorios, it is the least typical in several respects: it has more choruses than any of his oratorios except *Israel in Egypt*; it does not have a newly written libretto, but one compiled from existing short passages from the Bible; and it has no named characters or overall narrative, presenting instead a series of contemplations on the life of Christ and Christian redemption. The success of *Messiah* owes much to the fine libretto compiled for Handel by Charles Jennens, who had previously collaborated with him on his oratorio *Saul*. Jennens' extensive knowledge of literature and music made him in many ways an ideal creative partner for Handel, though the relationship was not without its tensions.

The work is divided into three parts. **Part One** deals first with the prophecies concerning Christ's birth. An appealing sequence of Christmas movements follows, comprising the chorus 'For unto us a child is born', with its powerful setting of the words 'Wonderful' and 'Counsellor'; recitatives depicting the angels bringing the good news to the shepherds; and the imaginative final chorus, 'Glory to God', which ends with a *diminuendo* as the angels disappear from sight.

**Part Two** is the dramatic heart of the work. It tells of Christ's passion, crucifixion, resurrection and ascension. Here we find a wide range of emotional expression, from the crowd's derisive taunts in 'He trusted in God', to the heartbreaking alto aria, 'He was despised', and the bass soloist's fierce rage in 'Why do the nations'. This part ends, though, on a gloriously optimistic note, with trumpets, drums and chorus blazing out their triumphant 'Hallelujah!'.



「文字著色」(word painting) 是韓德爾常用的技巧，簡言之就是運用匹配詞意的音樂元素以描繪歌詞意思，例如詠嘆調「Ev'ry valley shall be exalted」，「valley」一字是由高音到低音，「mountain」是整個旋律的最高點等等；合唱曲「Glory to God in the highest」，歌詞「and peace on earth」，「on earth」兩字是從「and peace」向下跳一個八度，以表達平安從天上降臨大地，而最後樂隊尾聲一直向上的旋律，也表達了天使飛返天堂的意象。

除此之外，巴羅克時代的聖樂作品也有好些約定俗成的習慣以特定素材運用表達宗教教義。例如講述世人背離上帝時，音樂都會以小組對抗樂隊，有點類以大協奏曲 (concerto grosso) 的手法寫成，「All we, like sheep」就是一例。又例如作曲家都會以二拍子代表世俗 (人用兩條腿走路) 及三拍子代表神聖 (三位一體)，所以「And the glory of the Lord」就是三拍子。

而大家最熟知的一個技巧，就是以賦格曲代表上帝的偉大，韓德爾將最後的「Amen」寫成複雜的賦格，以完美的音樂結構，獻給上帝——就在韓德爾寫下最後一粒音符，他在簽名之上寫下SDG三個字母：Soli Deo Gloria，榮耀全歸於神。

朱振威

**Part Three** consists entirely of commentary, principally on the resurrection and the theme of Christian redemption. In a work that abounds in superb music, this section contains some of Handel's most inspired writing, beginning with the radiant soprano aria, 'I know that my redeemer liveth'. Equally superb is the bass aria, 'The trumpet shall sound', with its spectacular trumpet solo. However, it is in the towering final choruses, 'Worthy is the Lamb' and 'Amen', that Handel truly surpasses himself, with music that carries all before it in an exultant affirmation of faith.

Throughout, Handel's writing for orchestra and solo voices is masterly, the fruits of a lifetime's musical experience. Arguably, though, it is the choruses that raise *Messiah* onto a different plane, thanks to Handel's unerring ability to grasp the dramatic potential of each text, and the astonishing power and variety of his choral writing.

Handel composed *Messiah* in just twenty-four days, a remarkably short space of time but not exceptional by Handel's standards. What is almost beyond comprehension, however, is how in these three weeks he was able to create a work of such sustained inspiration, power and seemingly inexhaustible invention. More than 250 years have passed since its first performance, yet *Messiah's* status as one of the great icons of European music remains undiminished, and it continues to speak to millions of people of many cultures and faiths around the world.

John Bawden

#### 編制

兩支雙簧管、巴松管、兩支小號、定音鼓、古鍵琴、管風琴及弦樂組。

#### INSTRUMENTATION

Two oboes, bassoon, two trumpets, timpani, harpsichord, organ and strings.

# 韓德爾 《彌賽亞》

## GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

### 第一部分

#### 1. 交響樂

#### 2. 你們要安慰（帶伴奏：男高音）

你們的上帝說：「你們要安慰，安慰我的百姓。要對耶路撒冷說安慰的話，又向她宣告說：她爭戰的日子已滿了，她的罪孽赦免了。在曠野有人聲喊著說：當預備耶和華的路，在沙漠地修平我們上帝的道。（以賽亞書第40章第1至3節）

#### 3. 一切山窪（詠唱：男高音）

一切山窪都要填滿，大小山岡都要削平，高高低低的要改為平坦，崎嶇的必成為平原。（以賽亞書第40章第4節）

#### 4. 耶和華的榮耀（合唱）

耶和華的榮耀必然顯現，凡有血氣的，必一同看見，因為這是耶和華親口說的。（以賽亞書第40章第5節）

#### 5. 耶和華如此說

（帶伴奏：男低音）

萬軍之耶和華如此說：「過不多時，我必再一次震動天地、滄海與旱地；我必震動萬國；萬國的珍寶，必都運來。」（哈該書第2章第6至7節）

萬軍之耶和華說：「你們所尋求的主，必忽然進入祂的殿，立約的使者，就是你們所仰慕的，快要來到。」（瑪拉基書第3章第1節）

#### 6. 誰能當得起

（詠唱：假聲男高音）

祂來的日子，誰能當得起呢？祂顯現的時候，誰能立得住呢？因為祂如煉金之人的火。（瑪拉基書第3章第2節）

### PART THE FIRST

#### 1. Sinfony

#### 2. Comfort ye (*Accompagnato*: Tenor)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

#### 3. Ev'ry valley (*Song*: Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. (Isaiah 40:4)

#### 4. And the glory of the Lord (*Chorus*)

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it. (Isaiah 40:5)

#### 5. Thus saith the Lord (*Accompagnato*: Bass)

Thus saith the Lord, the Lord of Hosts; Yet once a little while, and I will shake the heav'ns and the earth; the sea and the dry land; And I will shake all nations; and the desire of all nations shall come. (Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly come to His temple, ev'n the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (Malachi 3:1)

#### 6. But who may abide (*Song*: Countertenor)

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

7. 祂必潔淨〔合唱〕

祂必潔淨利未人，他們就憑公義獻供物給耶和華。〔瑪拉基書第3章第3節〕

8. 必有童女懷孕

〔宣敘調：假聲男高音〕

必有童女懷孕生子，給祂起名叫以馬內利，上帝與我們同在。〔以賽亞書第7章第14節；馬太福音第1章第23節〕

9. 報好消息給錫安的啊

〔詠唱：假聲男高音和合唱團〕

報好消息給錫安的啊，你要登高山。報好消息給耶路撒冷的啊，你要極力揚聲；揚聲不要懼怕，對猶大的城邑說：「看哪，你們的上帝。」報好消息給錫安的啊，興起！發光！因為你的光已經來到，耶和華的榮耀發現照耀你。〔以賽亞書第40章第9節〕

10. 看哪，黑暗〔帶伴奏：男低音〕

看哪！黑暗遮蓋大地，幽暗遮蓋萬民，耶和華卻要顯現照耀你，祂的榮耀要現在你身上。萬國要來就你的光，君王要來就你發現的光輝。〔以賽亞書第60章第2至3節〕

11. 在黑暗中行走的百姓

〔詠唱：男低音〕

在黑暗中行走的百姓看見了大光，住在死蔭之地的人有光照耀他們。〔以賽亞書第9章第2節〕

12. 因有一嬰孩為我們而生〔合唱〕

因有一嬰孩為我們而生，有一子賜給我們，政權必擔在祂的肩頭上；祂名稱為奇妙、策士、全能的上帝、永在的父、和平的君。〔以賽亞書第9章第6節〕

7. And He shall purify (*Chorus*)

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:3)

8. Behold, a virgin shall conceive (*Recit.: Countertenor*)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, 'God with us.' (Isaiah 7:14; Matthew 1:23)

9. O thou that tellest (*Song: Countertenor & Chorus*)

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid, say unto the cities of Judah, behold your God. O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 40:9)

10. For behold, darkness (*Accompagnato: Bass*)

For behold, darkness shall cover the earth, and gross darkness the people, but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2-3)

11. The people that walked in darkness (*Song: Bass*)

The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

12. For unto us a child is born (*Chorus*)

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace. (Isaiah 9:6)

## 韓德爾 《彌賽亞》

### GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

#### 13. 風笛曲

#### 14. 野地裡有牧羊的人

〔宣敘調：女高音〕

野地裡有牧羊的人，夜間按著更次看守羊群。〔路加福音第2章第8節〕

看哪！有主的使者

〔帶伴奏：女高音〕

看哪！有主的使者站在他們旁邊，主的榮光四面照著他們。牧羊的人就甚懼怕。〔路加福音第2章第9節〕

#### 15. 那天使對他們說

〔宣敘調：女高音〕

那天使對他們說：「不要懼怕：我報給你們大喜的資訊，是關乎萬民的，因今天在大衛的城裡，為你們生了救主，就是主基督。」〔路加福音第2章第10-11節〕

#### 16. 忽然，那天使〔帶伴奏：女高音〕

忽然，那天使同一大隊天兵讚美上帝說……〔路加福音第2章第13節〕

#### 17. 榮耀歸於上帝〔合唱〕

在至高之處榮耀歸於上帝，在地上平安歸於祂所喜悅的人。〔路加福音第2章第14節〕

#### 18. 大大喜樂〔詠唱：女高音〕

錫安的民哪，應當大大喜樂；耶路撒冷的民哪，應當歡呼。看哪，你的王來到你這裡。祂是公義的，並且實行拯救。祂必向列國講和平。〔撒迦利亞書第9章第9至10節〕

#### 19. 那時瞎子的眼必睜開

〔宣敘調：假聲男高音〕

那時瞎子的眼必睜開，聾子的耳必開通；那時瘸子必跳躍像鹿，啞巴的舌頭必能歌唱。〔以賽亞書第35章第5至6節〕

#### 13. Pifa

#### 14. There were shepherds (Recit.: Soprano)

And there were shepherds abiding in the field, keeping watch over their flocks by night. (Luke 2:8)

And lo, the angel of the Lord (Accompagnato: Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:9)

#### 15. And the angel said unto them (Recit.: Soprano)

And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke 2:10-11)

#### 16. And suddenly there was with the angel

(Accompagnato: Soprano)

And suddenly there was with the angel, a multitude of the heav'nly host, praising God, and saying... (Luke 2:13)

#### 17. Glory to God (Chorus)

Glory to God in the highest, and peace on earth, good will towards men. (Luke 2:14)

#### 18. Rejoice greatly (Song: Soprano)

Rejoice greatly, O daughter of Sion; rejoice greatly, shout, O daughter of Jerusalem; behold, thy King cometh unto thee: He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah 9:9-10)

#### 19. Then shall the eyes of the blind (Recit.: Countertenor)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)



## 20. 祂必像牧人

〔詠唱：假聲男高音及女高音〕

祂必像牧人牧羊自己的羊群，用膀臂聚集羊羔抱在懷中，慢慢引導那乳養小羊的。〔以賽亞書第40章第11節〕

凡勞苦擔重擔的人，可以到祂這裡來，祂就使你們得安息。你們當負祂的軛，學祂的樣式，這樣，你們心裡就必得享安息。〔馬太福音第11章第28至29節〕

## 21. 祂的軛是容易的〔合唱〕

因為祂的軛是容易的，祂的轡子是輕省的。〔馬太福音第11章第30節〕

## 第二部分

## 22. 看哪！上帝的羔羊〔合唱〕

看哪！上帝的羔羊，除去世人罪孽的。〔約翰福音第1章第29節〕

## 23. 祂被藐視〔詠唱：假聲男高音〕

祂被藐視，被人厭棄，多受痛苦，常經憂患。〔以賽亞書第53章第3節〕

人打我的背、我任他打，人拔我腮頰的鬚鬚、我由他拔；人辱我吐我、我並不掩面。〔以賽亞書第50章第6節〕

## 24. 祂誠然擔當我們的憂患〔合唱〕

祂誠然擔當我們的憂患，背負我們的痛苦；祂為我們的過犯受害，為我們的罪孽壓傷；因祂受的刑法我們得平安。〔以賽亞書第53章第4至5節〕

## 25. 因祂受的鞭傷〔合唱〕

因祂受的鞭傷我們得醫治。〔以賽亞書第53章第5節〕

## 20. He shall feed his flock (Song: Countertenor & Soprano)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isaiah 40:11)

Come unto Him all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. (Matthew 11:28-29)

## 21. His yoke is easy (Chorus)

His yoke is easy, and His burden is light. (Matthew 11:30)

## PART THE SECOND

## 22. Behold the Lamb of God (Chorus)

Behold the Lamb of God, that taketh away the sin of the world. (John 1:29)

## 23. He was despised (Song: Countertenor)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. (Isaiah 53:3)

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah 50:6)

## 24. Surely He hath borne our griefs (Chorus)

Surely He hath borne our griefs and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

## 25. And with His stripes (Chorus)

And with His stripes we are healed. (Isaiah 53:5)

## 韓德爾 《彌賽亞》

### GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

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#### 26. 我們都如羊走迷〔合唱〕

我們都如羊走迷，各人偏行己路，耶和華使我們的罪孽都歸在他身上。〔以賽亞書第53章第6節〕

#### 26. All we, like sheep (*Chorus*)

All we, like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah 53:6)

#### 27. 凡看見祂的〔帶伴奏：男高音〕

凡看見祂的都嗤笑祂；他們撇嘴搖頭，說：〔詩篇第22章第7節〕

#### 27. All they that see Him (*Accompagnato: Tenor*)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:7)

#### 28. 他把自己交托耶和華〔合唱〕

他把自己交托耶和華，耶和華可以救他吧；耶和華既喜悅他，可以搭救他吧。〔詩篇第22章第8節〕

#### 28. He trusted in God (*Chorus*)

He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. (Psalm 22:8)

#### 29. 辱罵傷破了祂的心

〔帶伴奏：男高音〕

辱罵傷破了祂的心；祂又滿了憂愁。祂指望有人體恤，卻沒有一個，祂指望有人安慰，卻找不著一個。〔詩篇第69章第20節〕

#### 29. Thy rebuke hath broken His heart (*Accompagnato: Tenor*)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm 69:20)

#### 30. 你們要觀看〔詠唱：男高音〕

你們要觀看，又像這臨到祂的痛苦沒有？〔耶利米哀歌第1章第12節〕

#### 30. Behold and see (*Song: Tenor*)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

#### 31. 祂從活人之地被剪除

〔帶伴奏：男高音〕

祂從活人之地被剪除；是因我百姓的罪過。〔以賽亞書第53章第8節〕

#### 31. He was cut off (*Accompagnato: Tenor*)

He was cut off out of the land of the living; or the transgressions of Thy people was he stricken. (Isaiah 53:8)

#### 32. 祂的靈魂不撇在陰間

〔詠唱：男高音〕

祂的靈魂不撇在陰間，祂的肉身也不見朽壞。〔詩篇第16篇第10節〕

#### 32. But Thou didst not leave (*Song: Tenor*)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

### 33. 你們要抬起頭來〔合唱〕

眾城門哪，你們要抬起頭來，永久的門戶，你們要被舉起，那榮耀的王將要進來。榮耀的王是誰呢？就是有能有力的耶和華，在戰場上有能的耶和華。眾城門哪，你們要抬起頭來，永久的門戶；那榮耀的王將要進來。榮耀的王是誰呢？萬軍之耶和華，祂是榮耀的王。〔詩篇第24篇第7至10節〕

### 34. 外邦為什麼爭鬧

〔詠唱：男低音〕

外邦為什麼爭鬧：萬民為什麼謀算虛妄的事？世上的君王一齊起來，臣宰一同商議，要敵擋耶和華並祂的受膏者。〔詩篇第2章第1至2節〕

### 35. 我們要掙開他們的捆綁〔合唱〕

我們要掙開他們的捆綁，脫去他們的繩索。〔詩篇第2篇第3節〕

### 36. 那坐在天上的

〔宣敘調：男高音〕

那坐在天上的必發笑，主必嗤笑他們。〔詩篇第2篇第4節〕

### 37. 祢必用鐵杖打破他們

〔詠唱：男高音〕

祢必用鐵杖打破他們，祢必將他們如同窯匠的瓦器摔碎。〔詩篇第2篇第9節〕

### 38. 哈利路亞〔合唱〕

哈利路亞，因為主我們的上帝，全能者作王了。〔啟示錄第19章第6節〕

世上的國成了我主和主基督的國；祂要作王，直到永永遠遠。〔啟示錄第11章第15節〕

萬王之王，萬主之主。〔啟示錄第19章第16節〕

哈利路亞！

### 33. Lift up your heads (Chorus)

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (Psalm 24:7-10)

### 34. Why do the nations (Song: Bass)

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsels together against the Lord and His anointed. (Psalm 2:1-2)

### 35. Let us break their bonds (Chorus)

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2:3)

### 36. He that dwelleth in heaven (Recit.: Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Psalm 2:4)

### 37. Thou shalt break them (Song: Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

### 38. Hallelujah (Chorus)

Hallelujah, for the Lord God Omnipotent reigneth. (Revelation 19:6)

The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever. (Revelation 11:15)

King of Kings, and Lord of Lords. (Revelation 19:16)

Hallelujah!

## 韓德爾 《彌賽亞》

# GEORGE FRIDERIC HANDEL (1685-1759) *Messiah*

### 第三部分

#### 39. 我知道我的救贖主活著

〔詠唱：女高音〕

我知道我的救贖主活著，末了必站立在地上。我這皮肉滅絕之後，我必在肉體之外得見上帝。〔約伯記第19章第25至26節〕

基督已經從死裡復活，成為睡了之人初熟的果子。〔哥林多前書第15章第20節〕

#### 40. 死既是因一人而來〔合唱〕

死既是因一人而來，死人復活也是因一人而來，在亞當裡眾人都死了，照樣，在基督裡眾人都要復活。〔哥林多前書第15章第21節〕

#### 41. 我如今把一件奧秘的事告訴你們

〔帶伴奏：男低音〕

我如今把一件奧秘的事告訴你們：我們不是都要睡覺，乃是都要改變，就在一霎時，眨眼之間，號筒末次吹響的時候。〔哥林多前書第15章第51至52節〕

#### 42. 號筒要響〔詠唱：男低音〕

號筒要響，死人要復活，成為不朽壞的，我們也要改變，這必朽壞的總要變成不朽壞的，這必死的總要變成不死的。〔哥林多前書第15章第52至53節〕

#### 43. 曾被殺的羔羊〔合唱〕

曾被殺的羔羊，用自己的血買了人來歸於上帝，是配得權柄、豐富、智慧、能力、尊貴、榮耀、頌贊的。頌贊、尊貴、榮耀、權勢都歸給坐寶座的和羔羊，直到永永遠遠。〔啟示錄第5章第12至13節〕

#### 44. 阿們！〔合唱〕

### PART THE THIRD

#### 39. I know that my Redeemer liveth (Song: Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. (Job 19:25-26)

For now is Christ risen from the dead, the first fruits of them that sleep. (I Corinthians 15:20)

#### 40. Since by man came death (Chorus)

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians 15:21)

#### 41. Behold, I tell you a mystery (Accompagnato: Bass)

Behold, I tell you a mystery: We shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians 15:51-52)

#### 42. The trumpet shall sound (Song: Bass)

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians 15:52-53)

#### 43. Worthy is the Lamb (Chorus)

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and pow'r, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. (Revelation 5:12-13)

#### 44. Amen (Chorus)



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梵志登 Jaap van Zweden

音樂總監 Music Director

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BRETT WEYMARK

指揮 Conductor



韋邁克於2003年獲委任為悉尼愛樂合唱團的音樂總監，他曾帶領合唱團指揮巴赫的《馬太受難曲》、《約翰受難曲》和《聖誕神劇》、莫扎特、威爾第、杜魯福和佛瑞的安魂曲、奧爾夫的《布蘭詩歌》、韓德爾的《彌賽亞》和《耶夫塔》、浦賽爾的《狄多與依尼阿斯》和《暴風雨》、狄伯特的《我們時代的孩子》和其他世界首演作品。他亦曾經為世界各著名指揮訓練合唱團，如梅塔、迪華特、阿殊堅納西、杜托華、力圖爵士和已故的麥嘉理斯爵士。

2010年，韋邁克指揮悉尼愛樂合唱團演出數首世界首演的新作，以慶祝合唱團九十周年誌慶，並與合唱團遠赴倫敦參加BBC逍遙音樂會。在他的領導下，合唱團憑著由賽拉爾斯指揮的史特拉汶斯基的《依底帕斯王》和《詩篇交響曲》演出榮獲2010年考普文大獎，同年憑其指揮的浦賽爾《亞瑟王》演出獲澳洲Limelight雜誌大獎提名。2011年，他以巴赫的《約翰受難曲》為悉尼愛樂合唱團揭幕，又指揮悉尼交響樂團參與悉尼藝術節的仲夏莎翁節目，與澳洲演員貝爾同台演出。

韋邁克分別於悉尼大學及悉尼音樂學院修讀聲樂和指揮，師承尼爾森、鶴健士、彼沙爾克和湯馬士。

Brett Weymark was appointed Musical Director of Sydney Philharmonia Choirs in 2003, and with them he has conducted performances of Bach's *St Matthew Passion*, *St John Passion* and *Christmas Oratorio*, the Requiems of Mozart, Verdi, Duruflé and Fauré, Orff's *Carmina Burana*, Handel's *Messiah* and *Jephthe*, Purcell's *Dido and Aeneas* and *The Tempest*, Tippett's *A Child of Our Time* and many world premières. He has also prepared choruses for such noted international conductors as Zubin Mehta, Edo de Waart, Vladimir Ashkenazy, Charles Dutoit, Sir Simon Rattle and the late Sir Charles Mackerras.

In 2010 Brett Weymark directed the Sydney Philharmonia Choirs in several world premières to celebrate the choir's 90th anniversary and toured with the choir to London to appear in the BBC Proms. Under his direction, the choir was awarded a 2010 Helpmann Award for its part in Stravinsky's *Oedipus Rex* and *Symphony of Psalms* directed by Peter Sellars, and was nominated for a 2010 Limelight Award for his production of Purcell's *King Arthur*. In 2011 he opened the Sydney Philharmonia season with Bach's *St John Passion* and conducted the Sydney Symphony as part of the 2011 Sydney Festival in Midsummer Shakespeare with Australian actor John Bell.

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium of Music under Mats Nilsson, John Hopkins, Henryk Pisarek and Patrick Thomas.

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梵志登

香港管弦樂團音樂總監

MUSIC DIRECTOR

HONG KONG PHILHARMONIC



hkphil.org



葉葆菁

YUKI IP

女高音 Soprano



香港女高音葉葆菁的重要演出包括：以獨唱身份與卡里拉斯同台為北京國家大劇院首個樂季演出、演唱《蝴蝶夫人》的主角（非凡音樂製作）和在意大利拉溫納的聖納塔教堂的歐洲首演。

她曾演唱的歌劇角色有：《波希米亞的生涯》的咪咪、《羅密歐與茱麗葉》的茱麗葉、《維特》的蘇菲、科特·威爾的《街景》中的露絲·瑪溫德、《糖果屋》的葛麗特和浦契尼《修女安琪麗卡》的修女桑露菲花。其他演出包括：為黃安倫的《啟示錄》擔任紐約及多倫多首演的女高音、為澳門回歸紀念音樂會演唱、於香港藝術節演繹蒙台威爾弟的《坦克瑞狄與克洛琳達的衝突》和巴赫的《咖啡清唱劇》，以及她的《卡門》新加坡首演。

她經常與香港小交響樂團合作，演出常獲香港電台廣播。她於香港演藝學院修畢音樂學士學位，其後遠赴美國波士頓的新英格蘭音樂學院進修，考獲碩士學位。

Hong Kong soprano, Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre for the Performing Arts, Beijing, singing the role of Cio-Cio San in *Madama Butterfly* with Musica Viva, Hong Kong and her European début at the Basilica di San Vitale, Ravenna, Italy.

Operatic roles have included Mimi (*La Bohème*), Juliette (*Roméo and Juliette*), Sophie (*Werther*), Rose Maurrant (Kurt Weill's *Street Scene*), Gretel (*Hansel and Gretel*) and Suor Genovieffa (in Puccini's *Suor Angelica*). Other significant engagements have include débuts in New York and Toronto as soprano soloist in An-Lun Huang's *Revelation*, performing in the Macau Handover Anniversary Concert, Monteverdi's *Il Combattimento di Trancredi e Clorinda* and Bach's *Coffee Cantata* at the Hong Kong Arts Festival and her Singapore début in *Carmen*.

She has appeared frequently with the Hong Kong Sinfonietta and many of her performances have been broadcast by the RTHK. She obtained a Bachelor of Music Degree (Hons) from Hong Kong Academy for Performing Arts, and a Master of Music Degree from the New England Conservatory of Music in Boston, USA.



肖瑪

XIAO MA

假聲男高音 Countertenor



肖瑪是中國聲樂界第一位假聲男高音，2006年被男低音龔冬健發掘，翌年於上海歌劇院首次演出，飾演莫扎特《費加羅的婚禮》的凱魯比諾，此角自此成為其首本角色。肖瑪的美聲劇目包括：《西維利亞理髮師》的羅西拿和韋華第及韓德爾的詠嘆調。

自上海首演後，肖瑪曾在中國、美國、歐洲及亞洲多國舉行獨奏會，去年他獲中國文化部支持，以獨唱身份巡迴歐洲九個城市演唱。2012年首次於紐西蘭演出，巡迴四個城市舉行共九場音樂會。今年，他再度到紐西蘭演出，與奧克蘭愛樂樂團首演。

肖瑪自四歲起學習鋼琴，其後入讀四川藝術職業學院主修鋼琴及聲樂，並於四川西華大學攻讀碩士課程進修聲樂，並參加龔冬健及卡爾利的大師班。2000年，他獲委任為成都四川師範大學聲樂系助理教授，同時繼續為歌唱家及舞蹈家伴奏，並贏過不少獎項。他現為貴州師範大學國際音樂學院傑出教授。

Xiao Ma is China's first professional countertenor. He was discovered by renowned Chinese bass Gong Dong-jian in 2006 and made his debut the following year with Shanghai Opera as Cherubino in Mozart's *The Marriage of Figaro*, which has become his signature role. Xiao Ma's *bel canto* repertoire includes Rosina in *The Barber of Seville* and Vivaldi and Handel's arias.

Since his Shanghai debut Xiao has given numerous recitals and appearances in China as well as in the US, Europe and other Asian countries. Last year he toured nine European cities under the auspices of the Chinese Ministry of Culture as soloist with the Forbidden City Chamber Orchestra, and in 2012 made his New Zealand debut with a tour of four cities and nine concerts. This year he returns to New Zealand to give his debut with the Auckland Philharmonia Orchestra.

Starting piano studies at the age of four, he majored in piano and voice at the Sichuan Occupation Art College. He continued his vocal studies at Xihua University and undertook masterclasses with Gong Dong-Jian and Gerhard Kahry. In 2000 he was appointed Assistant Professor of Voice at Sichuan Normal University in Chengdu, and continued to accompany singers and dancers, winning numerous awards. He is now Distinguished Professor of the International College of Music in Guizhou Normal University.

陳永

CHEN YONG

男高音 Tenor



陳永於香港演藝學院聲樂系碩士畢業，其後修畢維也納音樂及演藝大學的研究生課程。

他曾於2004年及2005年勝出比賽，贏得獎學金參加上海國際歌劇大師班系列。2007年4月，他於上海大劇院與上海交響樂團合演比才的《卡門》（飾雷蒙達多），並曾經參與法國阿維尼翁的橙歌劇節的製作。

2007年9月，他贏得全數獎學金到香港演藝學院進修，他曾參與的學院製作包括：浦契尼的《賈尼·史基基》和《波希米亞的生涯》（餘魯杜夫）。他曾飾演的其他角色包括：唐尼采第的《軍中女郎》的唐尼奧（非凡美樂製作）和《卡門》的唐荷西（香港歌劇院製作）。2012年，他曾擔任威爾第《安魂曲》的男高音獨唱。

Tenor Chen Yong received his master's degree in vocal performance from the Hong Kong Academy for Performing Arts and finished his postgraduate programme at the University of Music and Performing Arts, Vienna

In 2004 and 2005 he participated in the Shanghai International Opera Masterclass series winning the highest place in the scholarship contest to participate. In April 2007 he sang Le Remendado in Bizet's *Carmen*, conducted by maestro Michel Plasson, with the Shanghai Symphony Orchestra at the Shanghai Grand Theatre. As part of the production he rehearsed with the company of the Orange Opera Festival in Avignon, France.

In September 2007 he received a full scholarship to study at the Hong Kong Academy for Performing Arts. With the Academy he has sung Puccini's *Gianni Schicchi* and *La Bohème* (as Rudolfo). Other recent roles include Tonio in Donizetti's *La Fille du Régiment* with Musica Viva, and Don Jose in *Carmen* with Opera Hong Kong. In 2012 he sang tenor solo in Verdi's Requiem.

孟浩文

## BRIAN MONTGOMERY

男低音 Bass



孟浩文過往十六年間曾與世界各地多個主要歌劇團演出，如大都會歌劇院、芝加哥抒情歌劇院、維羅納露天劇場和巴伐利亞國家歌劇院等。他精於意大利歌劇，能演唱逾五十個主要角色。

孟浩文其後移居香港，並於2004年至2009年間擔任香港演藝學院聲樂系主任一職，負責管理學系行政及製作歌劇。在港期間他經常與香港歌劇院合作，並曾到上海及北京（國家大劇院）演出。他現為北京喜歌劇節及北京美菲斯圖歌劇團的顧問，及其公司古典聲樂藝術的總裁，致力於香港及中國地區推動古典聲樂表演。

他曾於廣州星海音樂學院、北京師範大學、上海音樂學院和美國幾間大學主持大師班，他曾參與逾八十齣歌劇，並曾與香港管弦樂團、香港小交響樂團、巴赫合唱團和香港聖樂團演出。

Brian Montgomery has performed to critical acclaim over the past 16 years with major international opera companies and opera houses including the Metropolitan Opera, Lyric Opera of Chicago, Arena di Verona and Bavarian State Opera. He is a specialist in the Italian repertoire having sung over 50 leading roles.

Brian moved to Hong Kong in 2004 and took up the position of Head of Vocal Studies at the Academy for Performing Arts, where he administered the Vocal Department and produced operas for five years until 2009. While in Hong Kong he has performed regularly with Opera Hong Kong and in Shanghai and Beijing at the National Centre for Performing Arts. He is now an Advisor to the Beijing Comic Opera Festival and Beijing Mephisto Opera. He is also president of his own company, Classical Vocal Arts, which promotes classical voice and performing in Hong Kong and China.

Brian has given masterclasses at Xinhai Conservatory in Guangzhou, Beijing Normal University, Shanghai Conservatory and several Universities in the United States. He has sung in over 80 operas and in concert with the Hong Kong Philharmonic, Hong Kong Sinfonietta, Bach Choir and the Oratorio Society.

## 香港管弦樂團合唱團

# HONG KONG PHILHARMONIC CHORUS

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香港管弦樂團合唱團早於1980年成立，第一套演出的曲目為《彌賽亞》。自此，合唱團以不同形式組合繼續與樂團合作，最近期的一次演出為2010年的馬勒第三交響曲音樂會。去年，港樂合唱團正式重組，吸引逾四百五十名熱愛合唱音樂的人士參與面試，今晚是合唱團重組後的首個重要演出，《彌賽亞》實屬最合適的曲目，台上一百六十位合唱精英來自香港各行各業，他們都專心致意為創造美妙音樂和樂團走在一起，並準備於未來樂季，為大家帶來更多合唱經典。

朱俊熹  
合唱團團長

朱俊熹於香港出生，於悉尼音樂學院修畢指揮碩士課程，師承帕羅。他曾任悉尼愛樂合唱團的助理合唱團團長和威路比交響樂團和合唱團的音樂總監兼指揮。2009年，他曾與東京愛樂首演，以及在悉尼娛樂中心指揮卓越交響樂團演出。他亦曾經於澳洲其他地區等地演出。朱俊熹曾指揮錄製四張ABC Classics的大碟，又積極參與電子遊戲及動漫的音樂製作，包括《暗黑破壞神III》、《劍魂IV》和《涼宮春日的消失》的原聲大碟。

The Hong Kong Philharmonic Chorus was established in 1980, its first performance being *Messiah*. Since then the Chorus has collaborated with the Orchestra in various forms; the most recent being Mahler's Third Symphony in 2010. Last year the HK Phil Chorus resumed recruiting members, attracting over 450 who applied for audition. This is the first important performance of the Chorus after its reforming, and *Messiah* is the perfect choice for this occasion. Tonight, 160 singers from all over Hong Kong and from all walks of life, are united in a desire to sing great choral music with orchestra. Plans are being made for the Chorus to have an ongoing presence in the HK Phil's forthcoming concert seasons.

Philip Chu  
Chorus Master

Born in Hong Kong, Philip Chu completed a master's degree in conducting at the Sydney Conservatorium of Music under the tutelage of Imre Pallo. Philip has taken on roles of Assistant Chorus Master at Sydney Philharmonia Choirs and Music Director/Conductor of Willoughby Symphony Orchestra and Choir. In 2009 he made his début with the Tokyo Philharmonic and performed in the Sydney Entertainment Centre with Eminence Symphony Orchestra. He has also given other performances in Australia and elsewhere. Philip has conducted four recordings for ABC Classics, and is very active in recording music for video games and anime, including the soundtracks to *Diablo III*, *Soulcalibur IV* and *Disappearance of Suzumiya Haruhi*.



## Sopranos

Au Yeung See Kee Suki  
 Petra Bach  
 Debra Baker  
 Canny Chan  
 Celia Chan  
 Chan Chi Shun Michelle  
 Katie Chan  
 Chan Ka Yue Lovey  
 Chan Man Fan Fanny  
 Chan Pui Ying Katherine  
 Chan Sze Ming Ada  
 Chan Yik Man  
 Chan Yuen Tung Clori  
 Chan Yuet Wah Flonz  
 Connie Cheng  
 Cheung Hiu Ling Esther  
 Cheung Yuk Yu Jasmine  
 Chin Wai Ling Amanda  
 Choi Ka Chi Brigitte  
 Chung Sui Yi Ashley  
 Hilary Cordell  
 Calen Fok  
 Vivien Fok  
 Fung Kam Sum Mary  
 Ho Sze Wai  
 Ip Wai Man Vivien  
 Khaw Mei Ling  
 Vivian Ko  
 Kwan Wing Man Natalie  
 Kwok Chun Yi Jenny  
 Kwok Hin Rachel  
 Lai Wan Ling Pierra  
 Lau Antonia Joyce  
 Vivien Lau  
 Jessica Law  
 Sharon Lee  
 Candace Leung  
 Leung Ka Yi  
 Leung Shuk Ting  
 Leung Uk Wing Kylie  
 Liu Oi Ming Amanda  
 Lowe Hoh Wai Man Vivien  
 Christie Luk  
 Ma Sheung Ki Avis  
 Man Che On  
 Ann Mok  
 Ng Sin Tung Kylie  
 Ng Wendy Wing-Nga  
 Pang Wai Shuen  
 Prisca Peng  
 Shum Pui Ying  
 Tang Suk Yee Zoe  
 Jenny Tjosvold  
 Sincere To  
 Too Sin Lam Elsa  
 Winnie Tse  
 Wong Wai Hing Dorothy  
 Kitty Wong  
 Wong Yuen Mei Mylthie  
 Wu Man Lo Linda  
 Yang Yuen Ching Candice  
 Josie Yau  
 Yau Sze Wing Ivy  
 Yeung Shuet Kwan Shirley  
 Ying Ka Yi  
 Frances Yip  
 Yiu Ching Kan Christine

## 女高音

區陽思琪  
 河北塔  
 陳仲嘉  
 陳雅雯  
 陳志銘  
 陳潔銘  
 陳嘉怡  
 陳文芬  
 陳沛盈  
 陳詩盈  
 陳奕敏  
 陳婉同  
 陳月華  
 鄭望宜  
 張曉翎  
 張育瑜  
 錢慧玲  
 蔡家賜  
 鍾垂意  
 吳歌麗  
 霍玉玲  
 霍沅琪  
 馮鑑琛  
 何施緯  
 葉慧文  
 許美玲  
 高慧君  
 關詠文  
 郭津慧  
 郭妍  
 賴鎮鈴  
 劉露詩  
 劉俊詠  
 羅欣環  
 李詠茵  
 梁嘉儀  
 梁嘉怡  
 梁淑婷  
 梁渥穎  
 劉愛明  
 何慧雲  
 陸善衡  
 馬湘棋  
 文賜安  
 林天欣  
 伍倩彤  
 吳穎雅  
 彭惠璇  
 彭式  
 沈佩瑩  
 鄧淑怡  
 張雪慈  
 杜羨詩  
 杜善琳  
 謝穎琦  
 黃慧卿  
 黃綺君  
 黃婉薇  
 胡曼璐  
 楊婉清  
 邱文靜  
 丘忠穎  
 楊雪筠  
 邢嘉怡  
 葉慧芬  
 姚靜勤

## Altos

Chan Ho Yuen Dominique  
 Cherry Chan  
 Frendie Chan  
 Chan Ki Ki  
 Karring Cheung  
 Chiu Yan Lok  
 Ding Hoi Kan Ruby  
 Eri Onami  
 Elcos Fu  
 Fung Tak Sum Wendy  
 Ho Ching Yee Zoey  
 Ho Pui Yan Sarah  
 Hong Chi Kwan Erin  
 Christy Ip  
 Ip Tak Wan Sandy  
 Helen Jim  
 Kwan Tsz Chin  
 Charlotte Lai  
 Helen Lam  
 Lam Hoi Yee Jessica  
 Lam Wing Sze  
 Lee Ka-lee Carrie  
 Leung Kwan Ngan Karen  
 Leung Shuk-han Rita  
 Li Man Yan  
 Stephanie Liu  
 Lung Man Ching Carla  
 Ma Yee Ting Bernice  
 Mo Yung Ka Ying Karen  
 Ng Ching Yan Venus  
 Devereux Powers  
 Veronika Schoeb  
 Shek Wing Ting Vigin  
 Siu Yee Shun  
 Ruth Tam  
 Cherry Tong  
 Dorothy Wong  
 Ingrid Wong  
 Wong Lok Yee  
 Wong San San Sandy  
 Esther Wu  
 Julia Yeung  
 Yeung Yuet

## 女低音

陳皓琬  
 陳恩賢  
 陳秀雯  
 陳琪琪  
 張嘉靈  
 趙茵洛  
 丁愷芹  
 傅慧屏  
 馮德心  
 何靜儀  
 何佩茵  
 康紫筠  
 葉芝華  
 葉德芸  
 詹凱倫  
 關芷芊  
 黎祖怡  
 林凱茵  
 林凱誼  
 林詠詩  
 李嘉莉  
 梁君雁  
 梁淑嫻  
 李敏欣  
 廖康融  
 龍文菁  
 馬懿婷  
 慕容嘉英  
 吳靜欣  
 包美玲  
 石詠婷  
 蕭綺淳  
 譚詠基  
 唐芳玲  
 黃順真  
 黃楚詠  
 王樂宜  
 黃珊珊  
 胡志慧  
 楊志芳  
 楊月

## Tenors

Cheng Chun Yin  
 Cheung Hei Man Canis  
 Chin Ka Kit  
 Samson Chow  
 Chuen Wah Shing Peter  
 Kenny Fong  
 Lam Chun Kit  
 Raphael Lau  
 Lee Chun-yue Stanley  
 David Lee  
 Lo Kwok Kei  
 Lo Tat Chi  
 John Lowe  
 Matthew Lui  
 Ma Ho Lam Abiel  
 Pan Chi Yuen Stephen  
 Pang Chun Fai Joe  
 Poon Kit Sang Anthony  
 Corey So  
 Edmond So  
 Tang Ho Fung  
 Hugh Tyrwhitt-Drake  
 Wong Chi Lok  
 Wong Ka Chun  
 Wong Kar Ho Toby  
 Keith Wong  
 Yeung King Hok Gordon

## Basses

Au Ho Wing Johnny  
 Chan Ting Cheung  
 Chau Kin Wai Lester  
 Cheng Man Wai Michael  
 Cheung Ka Sang Artus  
 Francis Chiu  
 Chow Bing Shui Kevin  
 Chung Wai Leung William  
 Pascal De Gaulle  
 Fung Kin Shing Patrick  
 Kwok Kar Kit  
 Brian Lai  
 Lam Ho Yan Dominic  
 Lam Sai Cheung  
 Lau Kin Hang  
 George Law  
 Leung Chi Foon  
 Leung Chi Pang Wilcox  
 Leung Ling Yin Gary  
 Li Yat Sing  
 Lo Ting Nok  
 Tony Lui  
 Miu Ping Yim  
 Mui Wai-ching Matthew  
 Ng Tsz-him Dennis  
 Ngan Wan Keung Carlos  
 Shum Pok Man Ximple  
 Sing Yiu Wah  
 William Sit  
 Jacky So  
 Ricky Tsang  
 Tso Wing Ho Sam  
 Alex Wong  
 Wong Chun Kwok  
 Geoffrey Wong  
 Savio Wong  
 Yu Yau Sheng David

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鄭俊彥  
 鄭希文  
 錢家傑  
 周殷豪  
 全華成  
 方浩華  
 林俊傑  
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 周見威  
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# 香港管弦樂團

# HONG KONG PHILHARMONIC



梵志登  
Jaap van Zweden  
音樂總監  
Music Director

## 第一小提琴 First Violins



尤瑟夫維奇/團長  
Igor Yuzefovich/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/  
First Associate  
Concertmaster



王思恆/第二副團長  
Wong Sze-hang/  
Second Associate  
Concertmaster



朱蓓/第三副團長  
Zhu Bei/  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐姮  
Xu Heng



張希  
Zhang Xi



## 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka Mao



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

## 中提琴 Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



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Chen Yi-chun



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Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

低音大提琴  
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George Lomdaridze



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Jiang Xinlai



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Bass Trombone



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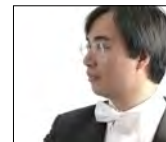


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## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

---

「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」  
周光蓁《亞洲週刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”  
Sam Olluver, *South China Morning Post*

---

太古集團慈善信託基金已連續六年  
成為樂團的首席贊助，此為樂團史  
上最大的企業贊助，太古對樂團的  
支持和對藝術的遠見，令港樂邁向  
更卓越的藝術成就。

來自世界每個角落的樂師，結合  
本港精英，組成港樂這隊音樂勁  
旅。2012年9月，梵志登正式出任  
其音樂總監。在未來的日子，港樂  
將繼續創新里程，籌劃國際巡演、  
與本地精英更緊密合作及舉辦大型  
音樂節目。港樂與拿索斯唱片合作  
灌錄一系列中國作曲家的作品，首  
張大碟現已推出。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic

The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre



# 樂團席位贊助基金

## CHAIR ENDOWMENT FUND

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

The Hong Kong Philharmonic would like to thank the following sponsors of our Chair Endowment Fund.

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史德琳  
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趙瀟娜  
Zhao Yingna  
聯合首席第二小提琴  
Co-Principal Second Violin





# 大師會

## MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic and to enrich cultural life. We are grateful to the following Maestro Circle members:





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