

香港文化中心25周年誌慶音樂會  
HONG KONG CULTURAL CENTRE -  
CELEBRATING 25 YEARS

音樂會贊助  
Concert Sponsored by



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Venue Sponsored by



7-11-2014  
Fri 8pm  
Hong Kong Cultural Centre  
Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

General Agent:

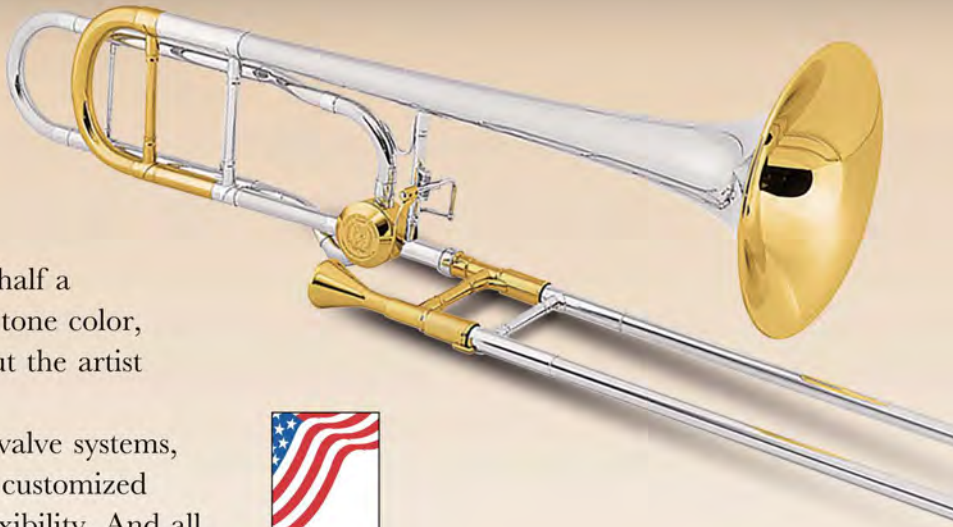


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## 獻辭 MESSAGE

李美嫦

康樂及文化事務署署長

Michelle Li

Director of Leisure and Cultural Services



香港文化中心於1989年啟用，是本港首要的演藝場地，本港及國際知名藝人和藝團都在文化中心的舞台，呈獻多樣精彩表演。文化中心在推動本港藝術發展和文化交流方面，一直擔當着重要的角色。

香港文化中心致力為市民提供高質素的文娛節目，拓闊觀眾的藝術視野，令都市生活更多姿多采。文化中心每年舉辦多個國際藝術節和大型文化活動，為本地及訪港藝術家提供展露才華、互相交流的平台。多年來，文化中心已成為本港各大小藝團的「家」，陪伴不少藝壇新生力量茁壯成長。現時，本港其中四個旗艦藝團，即香港管弦樂團、香港中樂團、香港芭蕾舞團和進念·二十面體，均為文化中心的場地伙伴，我們將會一如既往，與藝團攜手推動本地文化藝術的發展。

今年適逢香港文化中心成立二十五周年，我謹向各位台前幕後的藝術工作者，以及長期支持文化中心的廣大市民，致以衷心的謝意。康樂及文化事務署會繼續竭盡所能，為市民帶來豐盛多姿的文化生活。

Opened in 1989, the Hong Kong Cultural Centre is the premier performing arts venue in the territory where spectacular performances by renowned local and international artists and arts groups are staged. It has played an important role in the promotion of artistic development and cultural exchanges.

The Hong Kong Cultural Centre is committed to providing top-notch cultural programmes to enrich the city life and enhance the artistic horizon of our citizens. International arts festivals and large scale cultural events are held every year, offering a valuable platform for local and overseas artists to showcase their talent and share their experience. The Cultural Centre has become the “home” of large and small arts groups alike, and has flourished alongside many budding artists. In partnership with four local flagship arts organisations, namely the Hong Kong Philharmonic Orchestra, the Hong Kong Chinese Orchestra, the Hong Kong Ballet and Zuni Icosahedron, the Cultural Centre will continue its efforts in promoting the development of arts and culture in Hong Kong.

On the occasion of the 25th anniversary of the Hong Kong Cultural Centre, I wish to extend my heartfelt gratitude to all arts practitioners, on stage and behind the scene, as well as the people of Hong Kong who have given the Cultural Centre their ardent support throughout the years. The Leisure and Cultural Services Department will remain fully dedicated to providing rich and diverse cultural activities for all.



## 獻辭 MESSAGE

蘇澤光

香港管弦協會董事局主席

Jack C. K. So, GBS, OBE, JP

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

今年是香港文化中心的二十五周年，其作為本港文化生活樞紐，成績斐然。本人謹代表香港管弦協會全人敬賀。

香港管弦樂團在過去二十五年間一直以香港文化中心為家，並有幸邀得全球頂尖藝術家在此亮相，對此我們深感榮幸。在今晚這個重要時刻，港樂將聯同兩位傑出的香港音樂家——指揮家蘇柏軒及鋼琴家張緯晴，以及由香港歌唱家組成的大型合唱團，演出一套歡欣愉悅的精彩節目。

此外，我亦希望藉此機會向音樂會贊助昆士蘭保險致意，感謝其鼎力支持。

香港管弦樂團於去年慶祝成為職業樂團四十周年。多年來，我們與香港文化中心一直合作無間，共同推廣文化藝術發展。在未來的日子，港樂期待在香港文化中心音樂廳及大劇院內，為樂迷呈獻更多美妙樂章。

希望你喜歡今晚的節目。

On behalf of everyone associated with the Hong Kong Philharmonic Society Limited, I congratulate the Hong Kong Cultural Centre on reaching its first quarter century as the iconic hub of Hong Kong's cultural life.

Over the past 25 years, we have been proud to call the Hong Kong Cultural Centre our home and to welcome on to its stage many of the world's greatest artists. To mark this significant anniversary, Hong Kong's own Perry So conducts the HK Phil, pianist Rachel Cheung, and a massed chorus of Hong Kong singers, in a programme of suitably celebratory and impressive music.

May I also take this opportunity to thank the sponsor, QBE Insurance, for making this concert possible.

Having last season celebrated its own milestone when it marked 40 years as a professional orchestra, the HK Phil has enjoyed a mutually beneficial collaboration with the Hong Kong Cultural Centre. Long may it continue both in the Concert Hall and in the Grand Theatre.

I hope you enjoy tonight's programme.

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## 獻辭 MESSAGE

湯德信先生  
昆士蘭保險集團新興市場行政總裁

**David Fried**

Chief Executive Officer, Emerging Markets  
QBE Insurance Group

歡迎蒞臨這個別具意義的周年慶祝音樂會。

香港文化中心自1989年啟用以來，一直扮演兩大重要角色，既為世界級音樂演出提供場地，亦積極推動本港藝術文化的持續發展。

今年，昆士蘭保險再度為香港管弦樂團提供主要贊助，支持香港文化中心25周年誌慶音樂會，我們為此深感榮幸。音樂會指揮家蘇柏軒與鋼琴家張緯晴才華橫溢，是香港最具潛質的其中兩位音樂家。他們將聯同香港管弦樂團合唱團及學士合唱團，與港樂同台演出。

對於昆士蘭保險來說，這個音樂會尚有一種特別意義，就是讓我們與多位商業夥伴、客戶及員工暢聚一堂。我謹在此對他們的長期支持致以衷心謝意。

有人說，音樂所帶來的喜悅，在人類生活中不可或缺，乃屬天性使然。昆士蘭作為本港首屈一指的保險商，不僅摯誠為客戶服務，更期望略盡綿力，貢獻本港社群，這次音樂會正是絕佳例子。能夠參與及見證亞洲其中一隊頂尖樂團的持續發展，我們與有榮焉，並希望在座各位會喜歡今晚的演出。

Welcome to this very special anniversary concert.

Since its inauguration in 1989, the Hong Kong Cultural Centre has played a dual role as a prime venue for world-class musical performances and as a catalyst for the further development of arts and cultural activities in Hong Kong.

As a major sponsor of Hong Kong Philharmonic Orchestra (HK Phil) once again this year, QBE Insurance is proud to support this celebratory concert marking the 25th anniversary of the Hong Kong Cultural Centre. This special concert features some of Hong Kong's most promising musical talent, including award-winning conductor Perry So and pianist Rachel Cheung. The Hong Kong Philharmonic Chorus and The Learners Chorus will also perform alongside the HK Phil.

This concert is special to QBE for another reason as it also enables us to bring together many of our business partners, customers and staff. On behalf of all my colleagues, I want to take this opportunity to express our gratitude to you for your support of QBE.

It has been said that music produces a kind of pleasure which human nature cannot do without. As a leading insurer in Hong Kong, QBE is committed to not only serving our customers but also serving the community through special events such as this concert. We are indeed honoured to be involved in the continued growth of one of Asia's leading orchestras and we sincerely hope you enjoy tonight's performance.

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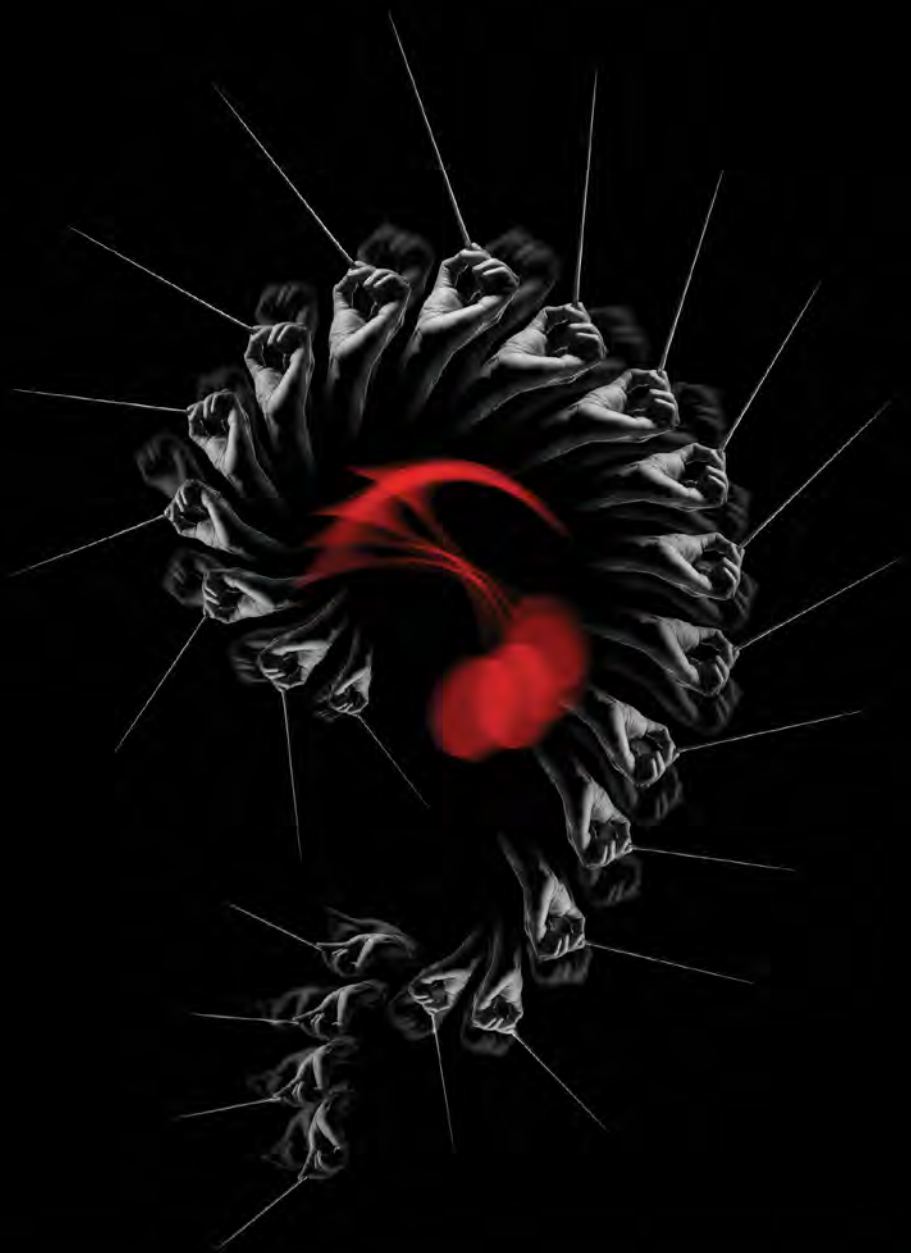


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香港文化中心25周年誌慶音樂會  
HONG KONG CULTURAL CENTRE -  
CELEBRATING 25 YEARS

音樂會贊助  
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**MENDELSSOHN**

~27'

孟德爾遜：A大調第四交響曲，op. 90，「意大利」 P.12  
活潑的快板—稍快的行板—稍快的中板—薩塔里羅舞曲（急板）

Symphony no. 4 in A, op. 90, *Italian*

Allegro vivace - Andante con moto - Con moto moderato -  
Saltarello (Presto)

中場休息 interval

**HANDEL**

~5'

韓德爾：《祭司撒督》，HWV 258 P. 15  
*Zadok the Priest*, HWV 258

**MOZART**

~4'

莫扎特：《聖體頌》，K. 618 P. 17  
*Ave verum corpus*, K. 618

**BEETHOVEN**

~19'

貝多芬：《合唱幻想曲》，op. 80 P. 19  
*Choral Fantasy*, op. 80

**HANDEL**

~4'

韓德爾：《彌賽亞》，HWV 56：哈利路亞合唱 P. 23  
*Messiah*, HWV 56: Hallelujah Chorus

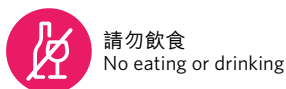
蘇柏軒，指揮 P. 24  
Perry So, conductor

張緯晴，鋼琴 P. 25  
Rachel Cheung, piano

獨唱者/合唱指導 P. 29  
Vocal Soloists/Chorusmaster

香港管弦樂團合唱團 P. 32  
The Hong Kong Philharmonic Chorus

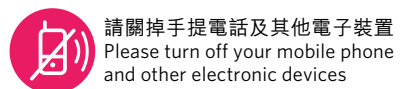
學士合唱團 P. 34  
The Learners Chorus



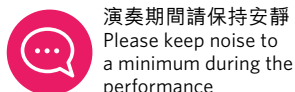
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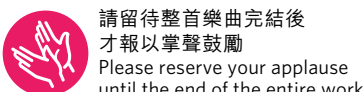
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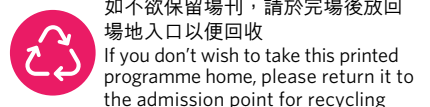
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performance



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才報以掌聲鼓勵  
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until the end of the entire work



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今晚的音樂會由香港電台第四台（FM97.6-98.9兆赫及www.rthk.hk）錄音，並將於2014年11月28日（星期五）晚上8時播出及2014年12月3日（星期三）下午2時重播。Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 28th Nov 2014 (Fri) at 8pm with a repeat on 3rd Dec 2014 (Wed) at 2pm.

# J A A P

## VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR  
OF THE HONG KONG PHILHARMONIC ORCHESTRA  
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012  
《音樂美國》2012年度指揮家
- 2 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
- 3 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.  
與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

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

SAM OLLUVER, SOUTH CHINA MORNING POST

## HK Phil

- 1 Celebrating its 41st season as a professional orchestra  
昂然踏入第四十一個職業樂季
- 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

# 志登

〔梵志：清淨之志，登：達到〕



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# 孟德爾遜 A大調第四交響曲，op. 90，「意大利」

## FELIX MENDELSSOHN (1809-1847)

### Symphony no. 4 in A, op. 90, *Italian*

活潑的快板

稍快的行板

稍快的中板

薩塔里羅舞曲〔急板〕

Allegro vivace

Andante con moto

Con moto moderato

Saltarello (Presto)

作曲家似乎對意大利這種樂不可支的氣氛念念不忘，即使在第四交響曲完成後，他仍表示「我現在還不能冷靜、認真地思考。意大利的愉快回憶仍揮之不去。」

孟德爾遜21歲時到意大利遊覽，所到之處包括佛羅倫斯、威尼斯、那不勒斯、熱那亞、米蘭、羅馬和龐貝。他顯然很喜歡意大利，甚至終日鑽研意大利歷史、藝術、佳餚、景緻和語言。他給姊姊芬妮寫信時，說意大利「溫暖、歡欣」；可是對意大利人他卻不敢恭維——他說意大利人終日閑坐，「頭戴大帽子，大塊頭的屠夫犬就在身旁賴著；人人滿頸滿臉都是毛髮，坐在那裡吞雲吐霧，互相調侃。」除了文字，他也用音樂寫下這段經歷；遊歷意大利的直接成果就是「意大利」交響曲——不過這是他返回柏林家中之後差不多兩年的作品。

「意大利」交響曲1833年5月由倫敦愛樂協會樂團首演，並為孟德爾遜帶來一千英鎊的報酬〔差不多等於今日的五萬英鎊，即六十二萬五千港元左

An effervescent outpouring of joy seems to have been Mendelssohn's most enduring impression of Italy and even as he finished work on the Symphony he claimed; "I have not yet been able to think calmly and seriously. Memories of Italy are just all too merry around me".

When he was 21, Mendelssohn visited Italy, taking in Florence, Venice, Naples, Genoa, Milan, Rome and Pompeii. He clearly loved Italy, immersing himself in the country's history, art, food, scenery and language and describing it in letters to Fanny, his sister, as "warm and joyous". On the other hand he had less respect for the Italians whom, he said, sat around all day "wearing wide hats, big butcher's dogs beside them, their necks, cheeks and whole faces sprouting hair, sending up dreadful clouds of smoke and saying rude things to one another". In addition to describing his experiences in words, he also attempted to describe them in music, and a direct result of his Italian visit was the *Italian* Symphony, which he actually wrote back home in Berlin some two years later.

The Symphony was first performed by the Philharmonic Society of London in May 1833. Mendelssohn was paid £1000 for the Symphony; a sum which, in today's terms, is not far off £50,000 (close to HK\$625,000), which gives a pretty good indication of the respect with which he was held in his own lifetime. Clearly it was thought that



右)，由此可見他生前多麼備受推崇。時人無疑認為「意大利」交響曲物有所值，甚至當時已認為這首樂曲「勢必傳頌千古」；作曲家本人對此曲也肯定情有獨鍾。他告訴芬妮：「到目前為止，這是我做得最成熟的事。」不過由於作曲家想趁空閒將樂曲修訂一下才出版，就此耽誤了幾年；可是連這些修訂也一直沒有下文，結果「意大利」交響曲就在他身故後出版，是為第四交響曲。

孟德爾遜認為意大利是個「歡欣」的國度，因此輝煌剛強的**第一樂章**關鍵在於「歡欣」。樂章開端活潑爽朗，主題蹦蹦跳跳，是他最有名的樂段之一。**第二樂章**開始時的壯麗旋律仿如讚美詩，伴奏則穩步前進。據說孟德爾遜在羅馬親睹多次宗教行列，因而得到靈感。如果說第一樂章體現了意大利生活「歡欣」的一面，那麼**第三樂章**的靈感肯定來自當地溫暖的氣候和秀美的景色一然而這些也不過是「明信片」式的意大利風情畫罷了。只有在**第四樂章**，孟德爾遜才用上了真正的意大利「特產」—薩塔里羅舞曲。薩塔里羅舞源自那不勒斯，舞步包含大量跑跳步和雙足跳，活潑有力。作曲家似乎對意大利這種樂不可支的氣氛念念不忘，即使在第四交響曲完成後，他仍表示「我現在還不能冷靜、認真地思考。意大利的愉快回憶仍揮之不去。」

the Symphony was good value for money – it was described at the time as “a composition which will endure for ages” – and Mendelssohn certainly liked it; “It is the most mature thing I have ever done” he told Fanny. However he withheld its publication for some years meaning to revise it when he had the time. He never did, and the *Italian Symphony* was published posthumously as his Symphony no. 4.

Mendelssohn’s view of Italy as “joyous” is the key to the gloriously virile **first movement**, whose athletic opening and leaping main theme is one of Mendelssohn’s best-known creations. The **second movement**, which begins with a rather pompous, hymn-like melody above a steady marching accompaniment, is said to have been inspired by the many solemn religious processions Mendelssohn witnessed when he was in Rome. If the first represented the “joyous” aspect of Italian life, the **third movement** is certainly inspired by the warmth both of the country’s climate and its scenery. All this, though, is very much a picture postcard view of Italy, and only in the **fourth movement** does Mendelssohn include anything genuinely Italian; a vigorous dance originating from Naples known as a “Saltarello” which is characterised by a great deal of skipping and jumping. This kind of effervescent outpouring of joy seems to have been Mendelssohn’s most enduring impression of Italy and even as he finished work on the Symphony he claimed; “I have not yet been able to think calmly and seriously. Memories of Italy are just all too merry around me”.

BY DR MARC ROCHESTER

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## 韓德爾 《祭司撒督》，HWV 258

# GEORGE FRIDERIC HANDEL (1685-1759)

## *Zadok the Priest*, HWV 258

要是熟悉韓德爾這首《祭司撒督》，聽見經文時總會想起那壯麗的音樂，例外甚少，皆因兩者早已變得密不可分。輝煌的《祭司撒督》充滿喜慶氣氛，開端的管弦樂引子也令人精神為之一振。

Few who know Handel's gloriously celebratory setting of this text, with its spine-tingling orchestral introduction, can hear those words without thinking of this magnificent music, so inseparable have the two become.

1723年2月25日，也就是韓德爾三十八歲生辰之後兩天，他獲聘為皇家禮拜堂作曲家。由於他是外國公民，所以不得從這個職位獲得任何直接收入。因此這個職位的意義，在於表揚他在倫敦樂壇的成就，多於需要他在音樂上付出心力。可是剛好四年後，他就因為一項國會法案獲得英國公民身分；僅僅四個月後，英王佐治一世駕崩，其子威爾斯親王繼位成為英國國王。由這時起，韓德爾走運了：他一直以來都與親王關係良好，相處愉快。（反而韓德爾與佐治一世卻總有點芥蒂。佐治一世登基成為英王之前原是漢諾威選帝侯，而韓德爾早在漢諾威時已擔任他的宮廷作曲家。不過韓德爾上任才幾週已擅離職守，惹得選帝侯老大不高興。）加冕典禮1727年10月11日在西敏寺舉行，韓德爾負責寫作音樂。這時韓德爾在英國體制裡的地位更加穩固；為了紀念自己的事業邁向新階段，韓德爾寫出好些既優秀又經得起時間考驗的音樂，而且在他所有作品中也數一數二。在這次盛會中，韓德爾精采絕倫的加冕聖歌《祭

On 25th February 1723, two days after his 38th birthday, Handel was appointed composer of the Chapel Royal. As a citizen of a foreign state he was not permitted to receive any direct income from this post, and it was more a sign of his pre-eminence in the musical life of London than one which required much musical effort on his behalf. However, exactly four years later he was granted English citizenship by an Act of Parliament and when, just four months later, King George I died and his son, the Prince of Wales, acceded to the British throne, Handel's fortunes changed dramatically. He had long enjoyed a most happy relationship with the Prince (there had always been a certain tension between Handel and King George I who, as Elector of Hanover, had not been best pleased when Handel, his court composer, had absconded from his service after a matter of weeks), and to mark this new phase in Handel's standing within the English establishment, he provided some of his finest and most enduring music for the Prince's coronation service held in Westminster Abbey on 11th October 1727. It was on that occasion, at the moment when the Prince of Wales was crowned King George II, that Handel's great coronation anthem, *Zadok the Priest*, was first heard. It has been performed at the coronation of every British monarch since.

## 韓德爾 《祭司撒督》，HWV 258

# GEORGE FRIDERIC HANDEL (1685-1759)

## *Zadok the Priest, HWV 258*

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《祭司撒督》就在威爾斯親王被加冕成為佐治二世的一刻首次響起。此後每位英王被加冕時，奏起的音樂都是《祭司撒督》。

有說1727年負責加冕典禮的多位主教將指定歌詞交給韓德爾譜曲，令他十分不悅，曾對眾主教說道：「我熟讀聖經，應該自己選歌詞。」但事實是歌詞出自《列王紀上》，經文早已在加冕典禮上使用。不過，要是熟悉韓德爾這首《祭司撒督》，聽見經文時總會想起那壯麗的音樂，例外甚少，皆因兩者早已變得密不可分。輝煌的《祭司撒督》充滿喜慶氣氛，開端的管弦樂引子也令人精神為之一振。

中譯：鄭曉彤

撒督祭司和拿單先知用油膏了所羅門。  
眾百姓大大歡呼，都說：  
「神佑吾王，吾王萬歲，神佑吾王！  
願吾王萬歲。阿門。哈利路亞。」

It was reported that Handel was offended when the bishops arranging the 1727 coronation service provided him with the text, and he is alleged to have told them: "I have read my Bible very well, and shall choose for myself". But the fact is that the words, taken from the *First Book of Kings*, had long been used during coronation services. Nevertheless, few who know Handel's gloriously celebratory setting of this text, with its spine-tingling orchestral introduction, can hear those words without thinking of this magnificent music, so inseparable have the two become.

BY DR MARC ROCHESTER

Zadok the priest, and Nathan the prophet anointed Solomon King.  
And all the people rejoiced, and said:  
God save the King! Long live the King! God save the King!  
May the King live for ever. Amen. Allelujah.



## 莫扎特 《聖體頌》，K. 618

# WOLFGANG AMADEUS MOZART (1756-1791)

## *Ave verum corpus*, K. 618

小巧的經文歌《聖體頌》的魅力，在於「樂曲的慈愛之情，迎合了所有虔誠、充滿赤子之心的人，還有樂曲真誠直率的特質。」

The appeal of the tiny motet *Ave verum corpus* comes from "its humanity, its appeal to all devout and childlike hearts, and its directness".

莫扎特自1785年起已沒有任何聖樂作品問世，直至1791年才重拾聖樂創作。同年6月17日，他完成了自己最著名的聖樂作品——經文歌《聖體頌》。那年6月初，莫扎特將近臨盆的妻子康斯坦絲走到位於維也納鄉郊的溫泉度假區巴登休養待產——那是他們最後一個孩子，7月26日出生的法蘭茲·薩菲·胡夫岡·莫扎特。到達巴登後，康斯坦絲留在家族世交、男教師兼詩班指揮安東·史托爾的家中。這首小巧的珠玉之作《聖體頌》就是莫扎特在巴登探望妻子時獻給史托爾的作品，讓巴登教堂詩班在基督聖體聖血節中獻唱。

莫扎特一家返回維也納後，有個身披偽裝的人登門造訪，委約莫扎特寫作一首安魂曲。安魂曲後來成為莫扎特最著名的合唱作品，但正如著名莫扎特學者阿爾伯特·艾恩斯坦所言，小巧的經文歌《聖體頌》的魅力，在於「樂曲的慈愛之情，迎合了所有虔誠、充滿赤子之心的人，還有樂曲真誠直率的特質。」

中譯：鄭曉彤

萬福！真正的聖體，由童貞女瑪利亞所生。  
聖體確確實實在十字架上受難、  
犧牲，全為拯救世人。  
那被刺穿的肋旁，流著水與血。  
面對死亡的考驗，  
聖體讓吾等首先嘗到天國的美好。

Mozart returned to composing sacred music in 1791, having written none since 1785. It is on 17th June 1791 that he completed his best-known piece of sacred music, the tiny jewel-like motet *Ave verum corpus*. Earlier that month Mozart's wife Constanze had gone to Baden, a spa resort on the outskirts of the city, to ease the final weeks of her pregnancy (what would be their last child, a son, Franz Xaver Wolfgang, was born on 26th July). She stayed with Anton Stoll, an old friend of the family and the schoolmaster and choirmaster at Baden. It was while visiting his wife there that Mozart composed *Ave verum corpus* for Stoll, to be sung in Baden church at the feast of Corpus Christi.

On the family's return to Vienna, Mozart was visited by a disguised figure who commissioned him to write a Requiem. This was to become one of his most famous choral works, but as the celebrated Mozart scholar, Albert Einstein wrote, the appeal of the tiny motet *Ave verum corpus* comes from "its humanity, its appeal to all devout and childlike hearts, and its directness".

BY DR MARC ROCHESTER

*Ave, verum Corpus natum de Maria Virgine,  
Vere passum, immolatum in cruce pro  
homine,  
Cujus latus perforatum unda fluxit et  
sanguine,  
Esto nobis praegustatum in mortis examine.*

*Hail, true body born of the Virgin Mary,  
Who truly suffered, sacrificed on  
the Cross for man,  
Whose pierced side overflowed  
with water and blood,  
Be for us a foretaste in the test of death.*

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## 貝多芬 《合唱幻想曲》，op. 80

# LUDWIG VAN BEETHOVEN (1770-1827)

## *Choral Fantasy, op. 80*

最初，貝多芬肯定不打算加入合唱，但他決定加入合唱以後，卻發現要在很短時間內找到合適的歌詞。這時，詩人古夫納把自己一篇詩作交給貝多芬，內容大體上歌頌文字與音樂的威力，認為兩者能帶來平安與喜樂。

It was not, apparently, Beethoven's original intention to use a chorus at this point, but when the decision was made he found himself with the need to find a suitable text at very short notice. The poet Christoph Kuffner stepped in and provided a text which basically sets out to celebrate the power of words and music to bring peace and joy.

1808年12月22日，貝多芬舉辦了一場「大學院音樂會」發表新作，希望靠著邀請維也納名流出席來大賺一筆。不過，即使那年頭還沒有電視、電台、劇院、電影、卡拉OK、購物商場這些令音樂會流失觀眾的事物，這場「大學院音樂會」還是太冗長了。當晚的節目包括第五及第六交響曲、第四鋼琴協奏曲、C大調彌撒曲選段、一首女高音與樂團的詠嘆調，還有即興演出的鋼琴獨奏。大家可以算一算，總演出時間少說也要四小時。（而且別忘了那是十二月，維也納正值嚴冬，觀眾坐在沒有暖氣的大劇院裡真是冷得要命的。）據貝多芬的學生切爾尼所言，貝多芬執意寫作一首「輝煌的壓軸樂曲」，於是決定將當晚節目的四大元素——他的鋼琴演奏、樂團、獨唱和合唱團——在C小調《合唱幻想曲》裡共冶一爐，作為這場超大型音樂會的壓軸之作。

《合唱幻想曲》在音樂會之前不久才匆匆完成，而且開端的鋼琴獨奏段根本還未寫，只靠貝多芬臨場即興。到了同年

On 22nd December 1808 Beethoven put on a "Great Academy" at which he hoped to raise a substantial amount of funds by inviting the great and good of Vienna to a concert showcasing his latest works. Even in an age where the distractions of television, radio, theatre, cinema, karaoke and the shopping mall did not stand as rival attractions to a concert audience, this was an extraordinarily long-drawn-out event. Its programme included the Fifth and Sixth Symphonies, the Fourth Piano Concerto, parts of the Mass in C, an aria for soprano and orchestra and an improvised piano solo, and we can calculate that it lasted somewhere in the region of four hours. (We should not forget that December in Vienna can be icily cold for an audience sitting in a large, unheated, theatre.) To conclude this mammoth event, Beethoven (according to his pupil, Czerny) was determined to compose a "brilliant closing piece" and chose to combine the four main strands of the programme - his piano playing, the orchestra, solo voices and choir - in the C minor *Choral Fantasy*.

Written in haste just before the concert, Beethoven had not written the opening piano solo and extemporised it on the spot. When he came to prepare the work for publication the following July, he composed a piano introduction which, at some three minutes in length, has all the hallmarks of an extemporised solo. When the orchestra does,

## 貝多芬 《合唱幻想曲》，op. 80

# LUDWIG VAN BEETHOVEN (1770-1827)

## *Choral Fantasy, op. 80*

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7月貝多芬準備出版《合唱幻想曲》樂譜時，才正式寫作鋼琴引子。這個引子演出時間約三分鐘，即興獨奏的各種特色應有盡有。到樂團終於加入時，齊奏大提琴和低音大提琴首先奏出的樂思，既像囁嚅細語，又彷彿悄悄迫近；這個樂思在另一段鋼琴獨奏過後，由齊奏第二小提琴和中提琴接力奏出。樂團忽然奏起歡快的進行曲，鋼琴偶爾加插發人深省的樂段。稍後圓號響起，與雙簧管應答；然後鋼琴奏出正式主題。

這顯然就是大家耳熟能詳的第九交響曲主題——其實這個旋律的雛型早在1794年已出現。那一年，有朋友到維也納來探望貝多芬，其中一人發現貝多芬「總是在談戀愛」，而貝多芬對戀愛的執著也可見於當時的作品，包括兩首根據貝爾格的情詩譜寫的歌曲——《愛情的回報》就是其中之一。《愛情的回報》的主題先後在《合唱幻想曲》和第九交響曲出現，最終名垂千古。在《合唱幻想曲》裡，緊接這個主題的是幾個清新可喜的變奏：第一變奏以長笛獨奏為主，底下是鋼琴和弦；第二變奏由兩支雙簧管奏出；第三變奏以兩支單簧管為主，配合在低音區狂熱地舞動的巴松管；第四變奏是弦樂四重奏；第五變奏則全樂團加入。鋼琴與樂團隨即展開活潑的對話；一連串顫音過後，鋼琴和樂團一同奏出喧鬧的進行

eventually, emerge, it comes in the shape of an almost whispered, stalking idea from unison cellos and basses followed, after yet more piano solo, by unison second violins and violas. The orchestra then breaks into a cheerful march, periodically interrupted by reflective piano passages, before a horn call (echoed by the oboes) announces the statement, from the piano, of the main theme.

This obviously is the same basic melody as is familiar to us all from the Ninth Symphony, and was originally conceived in 1794. Visiting Beethoven in Vienna that year one of his friends observed that, "he was always involved in a love affair", and his obsession with affairs of the heart was mirrored in his compositions at the time. Two of these were settings of love poems by Gottfried August Bürger, one of which, *Gegenliebe* ("Love Returned"), introduced the theme which was to be immortalised, by way of the *Fantasy*, in the Ninth Symphony. That theme is then subjected to a series of delightful variations; the first for flute solo above piano chords, the second for a pair of oboes, the third for a pair of clarinets above a frantically dancing bassoon, the fourth for string quartet and the fifth for the full orchestra. The piano then joins the orchestra in an animated dialogue and, after a veritable plethora of trills, the piano and orchestra enter into a boisterous march which passes off into the distance leaving the piano with another extended solo. A brief look back to the stalking string figures of the start presages the choral finale.

It was not, apparently, Beethoven's original intention to use a chorus at this point, but when the decision was made he found himself with the need to find a suitable text at very short notice. The poet Christoph Kuffner stepped in and provided a text which shows



曲。進行曲漸漸減弱，只剩下鋼琴奏出另一段長篇獨奏。開端鬼鬼祟祟的弦樂音型掠過，意味著合唱終曲快要開始。

最初，貝多芬肯定不打算在這個時刻加入合唱，但他決定加入合唱以後，卻發現要在很短時間內找到合適的歌詞。這時，詩人古夫納把自己一篇詩作交給貝多芬。其實這首詩未盡善之處還有不少，似乎也是急就章之作，不過內容大體上歌頌文字與音樂的威力，認為兩者能帶來平安與喜樂。

中譯：鄭曉彤

迷人、甜美又可愛的是我們生命中的和聲，  
對美的了解就是永遠盛開的花朵。  
平安與喜樂步伐一致，如同海浪的節奏；  
一切粗野、敵對的都會改變。

當那迷人的聲音響起，  
當笛中用意清楚展示，  
美感必然呈現，黑夜和暴風雨，  
都會變成光明，  
外有平安，內有福氣，人人歡欣快樂。  
藝術仿如春日的陽光，但那光明，  
卻是來自聲音與文字。

心中的崇高理想再度綻放出姿彩，  
煥發出另一種美態；  
精神得到激勵時，靈界的合唱永遠在迴盪。  
高貴的靈魂啊，歡欣地接過猶如  
禮物一般的高雅藝術吧。  
愛情與權柄合一，  
就是全能上帝賦予人類恩典的時候。

more than a few signs of having been written in haste,  
but which basically sets out to celebrate the power of  
words and music to bring peace and joy.

BY DR MARC ROCHESTER

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

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

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

Beguiling, sweet and lovely are the  
harmonies of our life,  
and understanding beauty is a flower  
that blooms eternally.  
Peace and joy move together like the  
rhythm of waves;  
all that is rough and unfriendly is  
transformed.

When the magical sounds are heard and  
its spirit revealed,  
beauty is inevitably created,  
night and storm are turned to light,  
peace without, bliss within,  
all mankind is happy.  
Yet the spring sunshine of art draws light  
from both.

The greatness within its heart blooms  
again with fresh beauty;  
When the spirit exalts,  
a ghostly choir echoes forever.  
Then take with joy, you noble souls,  
the gift of high art.  
When love and power unite,  
almighty grace endows mankind.

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# 韓德爾 《彌賽亞》，HWV 56：哈利路亞合唱

## GEORGE FRIDERIC HANDEL (1685-1759)

### Messiah, HWV 56: Hallelujah Chorus

時至今日，表達歡欣、喜慶的樂曲，最著名的非在世界各地演出過無數次的〈哈利路亞合唱〉莫屬。

With its innumerable performances around the world, the “Hallelujah Chorus” has become the most famous musical expression of joy and celebration.

剛才大家聽過韓德爾一首合唱曲，讀到有關主教干預歌詞選擇而令作曲家光火的事；十多年後他寫作曠古燦今的神劇《彌賽亞》期間（1741年8月22日至9月14日），同類夢魘再度來襲。《彌賽亞》歌詞選自聖經經文，可是很快就被一眾主教否決，不准《彌賽亞》在英國任何一所教堂演出；因此韓德爾就決定安排《彌賽亞》移師都柏林上演。不過即使在都柏林，事情也並非一帆風順：都柏林聖帕提克大教堂總鐸祖納森·史威夫特（也就是大名鼎鼎的《格列佛遊記》作者）便禁止該教堂任何詩班成員參與是次演出。但無論如何，1742年4月13日，身在都柏林費沙姆實街新音樂廳裡的觀眾，也有幸聽到史上數一數二的神劇《彌賽亞》首演—還有劇中那振奮人心、引人入勝兼興高采烈的名曲：歌詞選自《啟示錄》的〈哈利路亞合唱〉。

Earlier in this concert we heard a choral work by Handel and read how the interference of the bishops in selecting the text had annoyed the composer. His anger at episcopal interference came back to haunt him over a decade later when, between 22nd August and 14th September 1741, he composed his great oratorio *Messiah*. The Bishop of London refused to allow it to be performed there on the grounds that the text came directly from The Bible, so Handel made arrangements for it to be performed in Dublin. Even so, controversy surrounded the performance when Jonathan Swift, Dean of St Patrick’s Cathedral, Dublin (and best remembered today as the author of *Gulliver’s Travels*) banned any members of the cathedral choir from taking part in that performance. It went ahead all the same, and on 13th April 1742 an audience at the New Music Hall, Fishamble Street, Dublin, heard for the first time one of the great oratorios of all time with its stirring, thrilling and truly celebratory “Hallelujah Chorus” which is a setting of words from *The Book of Revelation*.

BY DR MARC ROCHESTER

中譯：鄭曉彤

哈利路亞，因為主我們的上帝，全能者作王了。（啟示錄19:6）  
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11:15）  
萬王之王，萬主之主。（啟示錄19:16）  
哈利路亞！

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!



## 蘇柏軒 PERRY SO

指揮 conductor

蘇柏軒是洛杉磯愛樂首屆「杜達梅駐團指揮計劃」指揮之一，於2008年勇奪俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大賽」冠軍及特別獎。

蘇柏軒於今個樂季將首次指揮克里夫蘭樂團及中國愛樂樂團，並且再度與溫哥華交響樂團、圓頂音樂節、阿斯圖里亞斯交響樂團，與及繼上個樂季成功首演後再度重臨的佛羅里達樂團。

在上一個樂季，蘇柏軒首度指揮了海牙愛樂樂團，並首次與以色列、特內里費與查爾斯頓交響樂團合作，亦與洛杉磯愛樂樂團再度合作。他近來的演出，包括與倫敦愛樂樂團、密爾沃基交響樂團、蘇黎世室樂團、挪威電台樂團、臺灣國家交響樂團、丹麥皇家歌劇院、新加坡交響樂團、日本愛樂樂團及澳洲青年樂團等。

蘇柏軒過去曾經與聖彼得堡學院愛樂樂團、俄羅斯冬宮樂團、莫斯科國立學院交響樂團、昆士蘭樂團與威瑪國家樂團等合作。他的第一張唱片由 Oehms Classics 於2010年1月推出，指揮小提琴獨奏家基爾文與開普敦愛樂樂團演奏巴伯與康高特的小提琴協奏曲，並獲得法國金音叉大獎。

蘇柏軒於1982年在香港出生，畢業於耶魯大學比較文學系。在學期間，他是耶魯大學塞布魯克學院樂團與耶魯學院歌劇院的音樂總監，並培養出對文藝復興與巴羅克音樂的熱愛，多次以古鍵琴手身份為耶魯學院巴羅克音樂室樂團領奏。因他在國際間的音樂成就，蘇柏軒曾獲香港特區政府民政事務局長頒發嘉許狀。

One of the inaugural Gustavo Dudamel Conducting Fellows of the Los Angeles Philharmonic, Perry So received the First and Special Prizes at the 2008 International Prokofiev Conducting Competition in St Petersburg.

This season, engagements include débuts with the Cleveland Orchestra and the China Philharmonic Orchestra, and return visits to the Vancouver Symphony Orchestra, Round Top Festival, Orquesta Sinfónica del Principado de Asturias and the Florida Orchestra, following his highly successful début there last season.

Last season also saw Perry make his débuts at the Residentie Orkest, and the Israel, Tenerife and Charleston Symphony orchestras as well as returning to the Los Angeles Philharmonic. Other recent engagements include the London Philharmonic Orchestra, Milwaukee Symphony Orchestra, Zürcher Kammerorchester, Norwegian Radio Orchestra, National Taiwan Symphony Orchestra, Royal Danish Opera and Singapore Symphony, Japan Philharmonic and Australian Youth orchestras.

Perry has also worked with the St Petersburg Academic Philharmonic Orchestra, State Hermitage Orchestra of Russia, the State Academic Symphony Orchestra (Moscow), the Queensland Orchestra and Staatskapelle Weimar. His first CD (Violin Concertos of Barber and Korngold with Alexander Gilman and the Cape Town Philharmonic Orchestra) was released in January 2012 on Oehms Classics and received the prestigious Diapason D'Or.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature. As an undergraduate, he was Music Director of the Saybrook College Orchestra and the Opera Theater of Yale College, and developed an abiding interest in music of the Renaissance and the Baroque, regularly leading the Yale Collegium Musicum from the harpsichord. He is the recipient of a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments.



## 張緯晴

# RACHEL CHEUNG

鋼琴 piano

鋼琴家張緯晴曾在多項國際比賽中贏得獎項，包括第28屆意大利阿萊桑德羅·卡薩格朗德國際鋼琴大賽、第16屆里茲國際鋼琴大賽及第67屆日內瓦國際音樂比賽。此外，她張緯晴曾多次獲頒發獎學金，其中包括香港賽馬會音樂及舞蹈信託基金獎學金、萬瑞庭音樂基金獎學金、何鴻毅家族基金獎學金等。2010年5月她獲香港藝術發展局頒發「2009藝術新秀獎」，表揚她積極為本地藝術發展作出貢獻。

張緯晴活躍於獨奏及室樂演奏，曾於巴黎、倫敦、多倫多、波蘭、烏克蘭、聖彼得堡、意大利、美國、台灣、上海、北京及新加坡等地演出。她亦曾與眾多著名樂團合作，包括艾度·迪華特指揮的香港管弦樂團、艾爾達爵士指揮的哈萊樂團、及阿殊堅納西指揮的悉尼交響樂團。

在香港土生土長的張緯晴四歲開始習琴，後來入讀香港演藝學院學士課程，師隨黃懿倫教授，並於2011年以一級榮譽畢業。她旋即跟隨彼得·法蘭高教授於耶魯大學音樂系繼續進修，獲頒碩士學位並於2011/12學年贏得全年傑出鋼琴家獎。她現時是史坦威年青藝術家。

Pianist Rachel Cheung has been prize-winners at numerous international competitions, including the 28th Alessandro Casagrande International Piano Competition in Italy, the 16th Leeds International Piano Competition and the 67th Geneva International Music Competition. She has also been a recipient of several scholarships, including the Hong Kong Jockey Club Music and Dance Fund Scholarship, Bernard van Zuidan Music Fund Scholarship and The Robert H. N. Ho Family Foundation Scholarship. In May 2010 she received the Award for Young Artist 2009 presented by the Hong Kong Arts Development Council.

As an active soloist and chamber musician, Rachel has performed in Paris, London, Toronto, Poland, Ukraine, St Petersburg, Italy, the United States, Taiwan, Shanghai, Beijing and Singapore, and has collaborated with major orchestras including the Hong Kong Philharmonic Orchestra with Edo de Waart, the Hallé with Sir Mark Elder and the Sydney Symphony with Vladimir Ashkenazy.

Born in Hong Kong, Rachel received her first piano lessons at the age of four, and was later admitted to the Hong Kong Academy for Performing Arts where she studied with Prof Eleanor Wong. In June 2011 Rachel obtained her Bachelor of Music degree with First Class Honours at the HKAPA. She went on to further her studies with Prof Peter Frankl, and graduated with a Master of Music degree from the Yale School of Music where she was awarded the Elizabeth Parisot Prize for outstanding pianists in the 2011/12 school year. Rachel is a Young Steinway Artist.

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WAGNER

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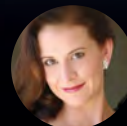
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## 葉葆菁 YUKI IP

女高音 soprano

香港女高音葉葆菁是香港演藝學院音樂學士及波士頓新英格蘭音樂學院音樂碩士。她在音樂會及歌劇方面均有傑出表現，是本港樂壇的矚目新進。她近年的主要演出包括於2008年在北京國家大劇院開幕國際演出季，擔任知名男高音卡里拉斯音樂會的嘉賓。葉氏曾擔綱演出多套歌劇，包括《蝴蝶夫人》的女主角、《波希米亞人》的咪咪及《卡門》的米迦拉。她的其他主要歌劇角色包括《羅密歐與茱麗葉》的茱麗葉、《維特》的蘇菲、及《韓賽兒與葛麗特》的葛麗特。2011年，她在利靈大師指揮下，為巴赫的B小調彌撒曲擔任女高音獨唱。葉葆菁是2014年香港電台第四台的駐台演唱家。

Hong Kong soprano Yuki Ip obtained her Bachelor of Music degree from the Hong Kong Academy for Performing Arts (HKAPA) and her Master of Music degree from New England Conservatory of Music in Boston. In 2008, she was the featured soloist with José Carreras in his concert for the inaugural season of Beijing's National Centre for the Performing Arts. She played the role of Cio-Cio San in *Madama Butterfly*, produced by Musica Viva in 2009. She also sang the role of Mimi in *La bohème*, produced by Opera Hong Kong in 2010, as well as Micaëla in *Carmen* during Le French May 2012. Her other major roles include Juliette in *Roméo et Juliette*, Sophie in *Werther*, and Gretel in *Hänsel und Gretel*. In 2011, she sang the soprano solo part in Bach's *Mass in B minor* conducted by maestro Helmuth Rilling. In 2014, Ip became RTHK Radio 4's artist-in-residence.



Photo: Chris Koon

## 王曦 XI WANG

女高音 soprano

王曦是中國新一代中急速冒起的重要女高音。2011年她是參加著名的三藩市歌劇院梅洛拉歌劇計畫的年輕藝術家之一，並在紐約城市歌劇院周年作曲家匯演音樂會「VOX」中擔任客席獨唱。她在2010年亮相於美國鏡湖歌劇節，2012年則在狄蒙城市歌劇院飾演《唐喬望尼》中的莎蓮娜。王氏持三藩市音樂學院音樂碩士學位，並且在學院的協奏曲比賽中勝出。2014年她在辛辛那提大學音樂學院獲得音樂藝術博士學位。她曾贏得哥倫布歌劇比賽的第一名；在2009年晉身紐約大都會歌劇院歌唱比賽的準決賽時，更被評為是「一位有着令人讚嘆的藝術與音樂感的歌唱家。」王曦現時在澳門理工學院全職教授聲樂。

Xi Wang is emerging as an important new young Chinese soprano. In 2011 she joined the prestigious Merola programme at San Francisco Opera as a young artist and appeared as a guest soloist at New York City Opera's Annual Composer showcase concert "VOX". She performed at Glimmerglass Opera in 2010, and in 2012 as Zerlina in *Don Giovanni* with Des Moines Metro Opera. Wang holds the degree of Master of Music from San Francisco Conservatory of Music where she was the winner of the Conservatory concerto competition. She also received her doctoral degree in Musical Arts from University of Cincinnati College-Conservatory of Music in 2014. She was the first place winner of the Opera Columbus Competition, and as a national semi-finalist at the Metropolitan Opera National Council Auditions in 2009 she was noted as "a musician with impressive artistry and musicality". She is currently full-time voice faculty at Macao Polytechnic Institute.



張吟晶

SAMANTHA CHONG

女中音 mezzo-soprano

女中音張吟晶出生於馬來西亞，演出經驗豐富且多元化。她先後在香港演藝學院完成音樂學士及碩士學位，並以優異成績畢業。2011至12年她受凱達全力贊助前往澳洲交流，成為墨爾本歌劇工作室的學員。張氏現為香港演藝學院青少年課程聲樂導師。2014年她首度作職業演出，於香港歌劇院製作的《浮士德》擔演瑪塔一角。同年她再獲香港歌劇院邀約，於《沙樂美》中飾演希羅底亞的侍從，又於7月期間應香港管弦樂團之邀擔任孟德爾遜《仲夏夜之夢》劇樂的女中音獨唱。她將於香港歌劇院明年的《女人心》中飾演多拉貝拉一角。

Malaysian born mezzo-soprano Samantha Chong is a highly versatile singer who embraces a wide range of repertoire and operatic roles. She completed her Bachelor and Master of Music degrees at the HKAPA. In 2011/12, she was sponsored to participate in an overseas internship programme at the Opera Studio Melbourne. She is currently a part-time lecturer in the Faculty of the Junior Music Programme at the HKAPA. Chong made her professional debut in 2014 as Marthe in Gounod's *Faust*, followed by the Page in Richard Strauss's *Salome*, both with Opera Hong Kong (OHK). In the same year, she joined the Hong Kong Philharmonic Orchestra in Mendelssohn's Incidental Music to *A Midsummer Night's Dream*, singing the mezzo-soprano solo part. She will join OHK again in 2015, as Dorabella in Mozart's *Così fan tutte*.



譚天樂

ALEX TAM

男高音 tenor

譚天樂畢業於倫敦皇家音樂學院歌劇課程及香港演藝學院，十九歲即首次在歌劇中擔任要角，飾演普契尼《賈尼·斯基基》的雷諾喬，大獲好評。自此他常於世界各地的音樂會亮相，亦擔演多齣歌劇的主角，如《西維利亞理髮師》、《女人心》、《愛情靈藥》、《軍中女郎》等。2000年，譚氏獲法國五月節邀請，與傑出的法國女高音伊利沙伯·維度合辦演唱會。近年他亦曾與德國合唱指揮大師利靈合作，為巴赫的B小調彌撒曲和莫札特的C小調彌撒曲擔任男高音獨唱。2013年他應香港藝術節之邀，演出陳慶恩室內歌劇《蕭紅》的男主角蕭軍。譚氏現為香港歌劇院合唱總監及香港演藝學院聲樂導師暨合唱團指揮，亦任教於香港兒童合唱團。

Alex Tam graduated from the Opera Course at the Royal Academy of Music in London, and the HKAPA. He played his first major operatic role at the age of 19, as Rinuccio in *Gianni Schicchi*. Since then, he regularly makes concert appearances worldwide, and takes leading roles in operas *Il barbiere di Siviglia*, *Così fan tutte*, *L'elisir d'amore* and *La fille du régiment*, among others. In 2000, Tam was invited by Le French May to give a duo concert with the French soprano Elisabeth Videl. He also appeared as tenor soloists in Bach's Mass in B minor and Mozart's Great Mass in C minor, conducted by maestro Helmuth Rilling. In 2013, he performed the role of Xiao Jun in contemporary chamber opera *Heart of Coral* at the invitation of the Hong Kong Arts Festival. He is currently a voice teacher at the HKAPA, as well as conducting the Opera Hong Kong Chorus, the HKAPA Choir and Hong Kong Children's Choir.





## 朱俊熹 PHILIP CHU

男高音 tenor

生於香港的朱俊熹於悉尼音樂學院修畢碩士指揮課程，師承帕羅。曾與他合作的團體包括大都會歌劇院、東京愛樂樂團、悉尼交響樂團、香港管弦樂團、皮奇古特歌劇院、悉尼愛樂合唱團等。他曾為馬捷爾、杜特華、謝敏替等指揮大師的演出擔任合唱指導，現時擔任香港管弦樂團合唱團的團長。他經常指揮 ABC Classics 的古典音樂錄音，而作為 Eminence 交響樂團的首席指揮，他更是日本現今錄製電子遊戲及動漫音樂最多的指揮之一。朱氏亦以男高音獨唱的身分於澳洲、歐洲、美國和日本演出，合作過的樂團計有悉尼交響樂團、澳洲布蘭登堡樂團、皮奇古特歌劇院等。

Born in Hong Kong, Philip Chu completed a Masters degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. He has worked with such ensembles as the Metropolitan Opera, Tokyo Philharmonic, Sydney Symphony, Hong Kong Philharmonic Orchestra, Pinchgut Opera and Sydney Philharmonic Choirs. He has prepared choruses for maestros Lorin Maazel, Charles Dutoit and Gianluigi Gelmetti, among others, and is currently the chorusmaster of the Hong Kong Philharmonic Chorus. Chu frequently conducted classical recordings for ABC Classics. As the chief conductor of Eminence Symphony Orchestra, he is currently one of the most recorded conductors in music for video games and anime in Japan. As a tenor, Chu has performed solos in Australia, Europe, US and Japan, working with such orchestras as Sydney Symphony, Australian Brandenburg Orchestra and Pinchgut Opera.



## 黃日珩 APOLLO WONG

低男中音/合唱指導 bass-baritone/chorusmaster

黃日珩曾奪得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎金。他曾演出眾多歌劇角色，包括《艾拔賀寧》的警官布特、《波希米亞生涯》的歌連尼、貝奴瓦和歐欽多洛、《卡門》的蘇尼加、《仲夏夜之夢》的博托姆、《羅密歐與茱麗葉》的羅倫斯神甫及公爵等。他的音樂會曲目則包括巴赫的B小調彌撒曲、貝多芬的第九交響曲、布拉姆斯的《德意志安魂曲》、佛瑞的安魂曲、韓德爾的《彌賽亞》及莫札特的安魂曲等。黃氏現為學士合唱團及管弦樂團音樂總監，他曾為指揮大師馬捷爾、利靈、艾度·迪華特及余隆的演出作合唱指導，亦曾指揮唐尼采蒂的歌劇《愛情靈藥》，及在浦契尼的《波希米亞人》中擔任指揮家阿普雷亞的助理指揮。今年6月黃氏首度指揮香港管弦樂團。

Apollo Wong was the winner of the Palm Springs Opera Guild Vocal Competition and the Pasadena Opera Guild Vocal Scholarship. He has sung a wide range of roles in such operas as *Albert Herring* (the Superintendent Budd), *La bohème* (Colline, Benoit, Alcindoro), *Carmen* (Zuniga), *A Midsummer Night's Dream* (Bottom) and *Roméo et Juliette* (Frère Laurent and Le Duc). His concert repertoire includes Bach's Mass in B minor, Beethoven's Symphony no. 9, Brahms's *Ein deutsches Requiem*, Fauré's Requiem, Handel's *Messiah* and Mozart's Requiem. Wong is currently Music Director of The Learners Chorus and Orchestra. He has prepared choruses for conductors Lorin Maazel, Helmuth Rilling, Edo de Waart and Long Yu, conducted Donizetti's opera *L'elisir d'amore*, and served as assistant conductor of Bruno Aprea in Puccini's *La bohème*. He has made his conducting début with the Hong Kong Philharmonic Orchestra in June this year.

# 香港管弦樂團合唱團

## HONG KONG PHILHARMONIC CHORUS

朱俊熹 合唱團團長

鋼琴伴奏

葉幸沾 鍵盤首席

嚴翠珠 特約樂手

香港管弦樂團合唱團早於1980年成立，其首演曲目為韓德爾的《彌賽亞》。自此，合唱團不斷以各種組合形式與樂團合作，演出曲目多不勝數，包括貝多芬「合唱」交響曲、伯恩斯坦《奇切斯特聖歌》、奧爾夫《布蘭詩歌》、浦羅哥菲夫《亞歷山大·涅夫斯基》、史達拉汶斯基《詩篇交響曲》、威爾第安魂曲等等。合唱團近年亦曾於浦契尼《蝴蝶夫人》及李察·史特勞斯《玫瑰騎士》歌劇音樂會中演出。

合唱團2013年重新招募團員，吸引逾四百五十名熱愛合唱音樂的人士參與面試，首次演出為《彌賽亞》，獲得一致好評。2013/14樂季的演出包括已故的馬捷爾大師指揮布烈頓的《戰爭安魂曲》、利茲指揮拉威爾的《達夫尼與克羅依》、與及由合唱團女聲部演出孟德爾遜的《仲夏夜之夢》劇樂。合唱團今季除於香港文化中心25周年誌慶音樂會中獻唱外，還將由韋邁克指揮演出海頓神劇《創世紀》。

Philip Chu chorumaster

ACCOMPANISTS

Shirley Ip principal keyboard

Linda Yim freelance player

The Hong Kong Philharmonic Chorus was established in 1980 and its first performance was Handel's *Messiah*. Since then the Chorus has been collaborating with the orchestra in various forms, performing in such works as Beethoven's *Choral Symphony*, Bernstein's *Chichester Psalms*, Orff's *Carmina Burana*, Prokofiev's *Alexander Nevsky*, Stravinsky's *Symphony of Psalms* and Verdi's *Requiem*, to name but a few. The Chorus has also participated in opera-in-concert performances of Puccini's *Madama Butterfly* and Richard Strauss' *Der Rosenkavalier* in recent years.

The Hong Kong Philharmonic Chorus resumed recruiting members in 2013, attracting over 450 people who applied for audition. Its first performance after reforming was Handel's *Messiah*, to critical acclaim. The 2013/14 Season saw such projects as Britten's *War Requiem* conducted by the late Lorin Maazel, Ravel's *Daphnis et Chloé* with maestro Carlo Rizzi, and Mendelssohn's *Incidental Music to A Midsummer Night's Dream* (with the ladies of the Chorus). Besides performing on the occasion of celebrating the 25th anniversary of the Hong Kong Cultural Centre, the Chorus will also perform Haydn's oratorio *The Creation* with conductor Brett Weymark in the current season.

「蟄伏了相當長時間的香港管弦樂團合唱團，這次演繹韓德爾的《彌賽亞》清新可喜，賦予合唱團新的生氣。」 Sam Olliver, 《南華早報》

“The Hong Kong Philharmonic Chorus, dormant for some considerable time, gave itself the kiss of life with a no-frills performance of Handel's *Messiah*”

Sam Olliver, *South China Morning Post*



Photo: Cheung Chi-wai



### Soprano

Suki Au Yeung See-kee  
 Petra Bach  
 Flonz Chan Yuet-wah  
 Katie Chan Kit-ming  
 Chan Yik-man  
 Connie Cheng  
 Cora Cheung  
 Esther Cheung Hiu-ling  
 Grace Chiang  
 Nadia Chiang  
 Ashley Chung Sui-yi  
 Mary Fung Kam-sum  
 Flavia Ho Yuen-man  
 Khaw Mei-ling  
 Vivian Ko  
 Ophelia Kwan Tsz-ying  
 Etta Kwok  
 Amy Lai Ka-man  
 Pierra Lai Wan-ling  
 Antonia Joyce Lau  
 Vivien Lau  
 Connie Law  
 Jessica Law Yun-pui  
 Candace Leung  
 Kylie Leung Uk-wing  
 Leung Shuk-ting  
 Beatrice Lin  
 Amanda Liu Oi-ming  
 Vivien Lowe Hoh Wai-wan  
 Avis Ma Sheung-ki  
 Angel Man Che-on  
 Erica Ng Yee-kiu  
 Florence Ng Man-gee  
 Wendy Ng Wing-nga  
 Prisca Peng  
 Queenie So Kwan-ting  
 Sincere To  
 Elsa Too Sin-lam  
 Mylthie Wong Yuen-mei  
 Linda Wu Man-lo  
 Ivy Yau Sze-wing  
 Julia Yeung Chi-fong  
 Frances Yip  
 Christine Yiu Ching-kan

### 女高音

區陽思棋  
 河北塔  
 陳月華  
 陳潔銘  
 陳奕敏  
 鄭聖宜  
 張淑嫻  
 張曉翎  
 蔣頌恩  
 蔣蓓  
 鍾垂意  
 馮鑑琛  
 何婉琛  
 許美玲  
 高慧君  
 關芷瑩  
 郭燕珊  
 黎嘉雯  
 賴韻鈴  
 劉靄詩  
 劉俊詠  
 羅康怡  
 羅欣珊  
 梁嘉佩  
 梁渥穎  
 梁淑婷  
 練芸彤  
 劉愛明  
 何慧雲  
 馬湘祺  
 文賜安  
 吳依橋  
 吳敏芝  
 吳穎雅  
 彭式  
 蘇筠婷  
 杜羨詩  
 杜善琳  
 黃婉薇  
 胡曼璐  
 丘思穎  
 楊志芳  
 葉慧芬  
 姚靜勳

### Alto

Cherry Chan Yan-yin  
 Fiona Chan  
 Karring Cheung  
 Kitty Chew  
 Amanda Chin Wai-ling  
 Chiu Yan-lok  
 Angela Chu  
 Hilary Cordell  
 Ruby Ding Hoi-kan  
 Elcos Fu Wai-ping  
 Wendy Fung Tak-sum  
 Loretta Ho Sin-ting  
 Mimi Ho See-mun  
 Lovina Hui  
 Christy Ip Chi-wa  
 Sandy Ip Tak-wan  
 Helen Jim  
 Helen Lam  
 Jessica Lam Hoi-yee  
 Karen Leung Kwan-ngan  
 Rita Leung  
 Li Man-yan  
 Stephanie Liu  
 Bernice Ma Yee-ting  
 Karen Mo Yung Ka-ying  
 Venus Ng Ching-yan  
 Eri Onami  
 Margaret Sang  
 Ruth Tam  
 Elsie Wong Lok-ye  
 Ingrid Wong Cho-wing  
 Esther Wu Chi-wai  
 Lisa Yeung Yuet  
 Ying Ka-yi  
 Stella Yiu Yik-ki

### 女低音

陳恩賢  
 陳耀蘭  
 張嘉靈  
 周潔儀  
 錢慧玲  
 趙茵洛  
 朱曉文  
 吳歌麗  
 丁愷芹  
 傅慧屏  
 馮德心  
 何倩婷  
 何思敏  
 許羨儀  
 葉芝華  
 葉德芸  
 詹凱倫  
 林凱茵  
 林凱誼  
 梁君雁  
 梁淑嫻  
 李敏欣  
 廖康融  
 馬懿婷  
 慕容嘉英  
 吳靜欣  
 沈培娜  
 譚詠基  
 王樂宜  
 黃楚詠  
 胡志慧  
 楊月  
 邢嘉怡  
 姚翹淇

### Tenor

Keith Chan Shun-kit  
 Canis Cheng Hei-man  
 Peter Chuen Wah-shing  
 Eric Kwok Man-ho  
 Harry Lau Chi-shing  
 David Lee  
 John Lowe  
 Abiel Ma Hon-lam  
 Joe Pang Chun-fai  
 Anthony Poon Kit-sang  
 Corey So Tsz-ngok  
 Edmond So  
 Hugh Tyrwhitt-Drake  
 Wong Chi-lok  
 Toby Wong Kar-ho  
 Gordon Yeung King-hok  
 David Yip

### Bass

Andrea Bettinelli  
 Chan Po-yau  
 Francis Chiu Ka-yan  
 Kevin Chow Bing-shui  
 Brian Lai  
 Lam Sai-cheung  
 George Law  
 Leung Chi-foon  
 Leung Shun-kei  
 Tony Lui  
 Carlos Ngan Wan-keung  
 Ximple Shum Pok-man  
 Sing Yiu-wah  
 So Chi-ho  
 Wong Chun-kwok  
 Savio Wong Chun-wai  
 David Yam Yee-kwan

### 男高音

陳迅傑  
 鄭希文  
 郭文豪  
 郭文豪  
 柳巳丞  
 李鴻興  
 羅章  
 馬翰林  
 彭振輝  
 潘潔生  
 蘇子諤  
 蘇耀波  
 許德  
 黃志樂  
 黃嘉浩  
 楊敬學  
 葉大偉

### 男低音

陳葆西  
 趙家欣  
 周秉樞  
 黎永堃  
 林世璋  
 羅玉信  
 梁池歡  
 梁信基  
 呂韜  
 顏運強  
 沈博文  
 成耀華  
 蘇志豪  
 黃鎮國  
 王鎮偉  
 任懿君

## 學士合唱團

# THE LEARNERS CHORUS

黃日珩 音樂總監

陳珮琦 鋼琴伴奏

Apollo Wong music director

Peggie Chan piano accompanist

學士合唱團由前港大學生會合唱團成員於1979年創立。近年演出包括：布拉姆斯《德意志安魂曲》、馬勒第二及第八交響曲、拉赫曼尼諾夫《鐘聲》、盧特《兒童彌撒曲》、普勞林斯《里加彌撒曲》、威爾第安魂曲及羅西尼《榮耀彌撒曲》等。2013年11月，學士聯同港樂及其合唱團演出布列頓的《戰爭安魂曲》，由已故的馬捷爾大師指揮。

學士致力向年輕人推廣音樂，時常邀請學生一同合唱或在學士管弦樂團與專業樂師合奏，更讓年輕團員擔任指揮、贊助學生團員隨本團音樂總監學習聲樂、或邀請年輕音樂家作嘉賓演出。「門票資助計劃」讓5,000多名學生受惠，獲得更多機會欣賞合唱音樂。

學士亦積極參與社區服務及慈善工作，經常到安老院、庇護工場及殘疾人士院舍獻唱。自2003年，學士舉辦了25場籌款音樂會，淨票房收益全數透過各慈善機構捐助國內籌建水窖、重建危校、資助高中獎學金等善舉。

透過音樂會及慈善項目，自學助學，「學士」之名更賦新義。

The Learners Chorus was founded in 1979 by former members of the HKU Students' Union Choir. Major works performed recently include Brahms's *Ein deutsches Requiem*, Mahler's Symphonies nos. 2 and 8, Rachmaninov's *The Bells*, Rutter's *Mass of the Children*, Prauliņš's *Missa Rigensis*, Verdi's *Requiem* and Rossini's *Messa di Gloria*. In 2013, the Chorus performed Britten's *War Requiem* with the HK Phil and its Chorus under the baton of the late maestro Lorin Maazel.

The Chorus is devoted to the promotion of music among young people. Students from universities and secondary schools are often invited to sing with the Chorus or play in the Learners Orchestra alongside professional players. Young choir members are offered the chance to conduct the Chorus. Student members receive sponsored vocal training by our Music Director. Talented young musicians often appear as guest performers. Over 5,000 students have received tickets to our concerts under our Student Ticket Sponsorship Programme which aims to give Hong Kong's youth more opportunities to appreciate music.

The Chorus is active in community and charitable work. Outreach concerts are given at homes for the elderly or disabled, as well as sheltered workshops. Since 2003, Learners has presented twenty-five fundraising concerts and net proceeds were donated to various charitable organisations for causes such as building water cellars, rebuilding collapsing schools and sponsoring high school scholarships, all in Mainland China.

By enhancing the learning of the young through our concerts and charitable projects, the Chorus strives to live up to the name of Learners in a fuller sense.



### Soprano

Jenny Chan  
 Vivian Chan  
 Miranda Chu  
 Vivien Fok  
 Vinci Fong  
 Cherie Fu  
 Sally Ho  
 Tracy Ho  
 Daisy Ip  
 Vivian Kwong  
 Maria Lam  
 Veronica Lam  
 Lorraine Lau  
 Sharen Lau  
 Christine Lee  
 Sharon Lee  
 Cynthia Leung  
 Ting Yuen-yan  
 Queenie Wong  
 Sharon Wong

### 女高音

陳淑珍  
 陳嘉欣  
 朱皓澄  
 霍沅琪  
 房穎詩  
 符欣平  
 何立智  
 何麗雯  
 葉麗雅  
 鄺穎恩  
 林可兒  
 林曉彤  
 劉俊敏  
 劉淳欣  
 李芷君  
 李詠茵  
 梁淑芬  
 丁婉欣  
 王嘉怡  
 王樂欣

### Alto

Charlotte Chan  
 Cherry Chan  
 Vivian Chan  
 Josephine Cheung  
 Maisie Cheung  
 Miriam Choi  
 Estella Ho  
 Ho Man-yin  
 Angel Leung  
 Veronica Leung  
 Cherie Li  
 Kelly Li  
 Valerie Liauw  
 Janice Lo  
 Sandra Lo  
 Nancy Luk  
 Jess Mak  
 Karen Or  
 Carol Siu  
 Fate Wong  
 Rufina Wong  
 Winnie Wong  
 Rebecca Wu  
 Josephine Yau  
 Rebecca Yau

### 女低音

陳芍如  
 陳卓愉  
 陳慧心  
 張頌慈  
 張美湘  
 蔡仲景  
 何小馨  
 何敏賢  
 梁子瑛  
 梁寶敏  
 李卓婷  
 李燕珊  
 廖華玲  
 羅卓妍  
 盧惠玉  
 陸凱琪  
 麥璧棋  
 柯家慧  
 蕭藹欣  
 黃雅雯  
 王宛璣  
 王玉霞  
 胡蕙蘅  
 尤淑芬  
 丘翠雲

### Tenor

Guddy Chan  
 Kevin Cheng  
 Peter Lau  
 Raymond Pang  
 Fred Yip  
 Perry Yu

### Bass

Andrew Chan  
 Chris Chan  
 Aaron Kwai  
 Li Yat-sing  
 So Hon-tou  
 Stephen Sui  
 Arthur Wong  
 Samuel Woo  
 David Yu

### 男高音

陳傑龍  
 鄭家維  
 劉品聰  
 彭澤文  
 葉家良  
 余柏立

### 男低音

陳舜鴻  
 陳柱焜  
 季晉馭  
 李日昇  
 蘇漢濤  
 帥健偉  
 黃寶勳  
 吳天心  
 虞有成

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

## 「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.



**“Today's HK Phil is absolutely world-class!”** Albert Wong, renowned critic

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟，亦將灌錄華格納聯篇歌劇《指環》。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精彩大型音樂節目。

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 Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire also endeavours to promote artistic excellence, provide access and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

The HK Phil's members come from every corner of the globe, with a 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 commenced a multi-CD recording project for Naxos featuring works by Chinese composers and Richard Wagner's *Ring Cycle*.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/樂團首席  
Jing Wang/  
Concertmaster



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



王思恆/樂團第二副首席  
Wong Sze-hang/  
Second Associate Concertmaster



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



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐恆  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



余思傑  
Domas Jušys



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



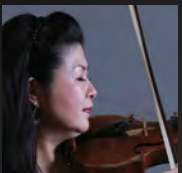
冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei

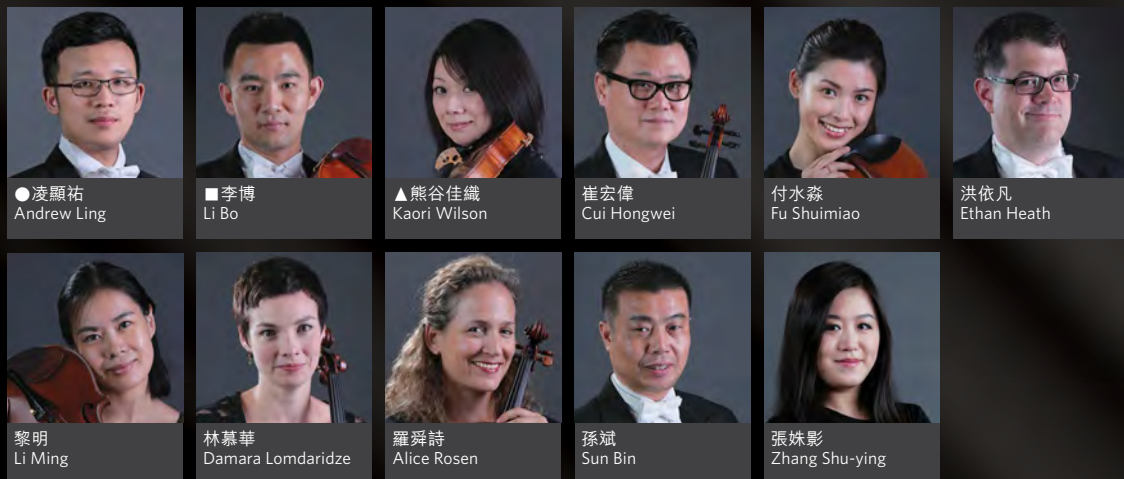


韋鈴木美矢香 (休假)  
Miyaka Suzuki Wilson  
(On sabbatical leave)

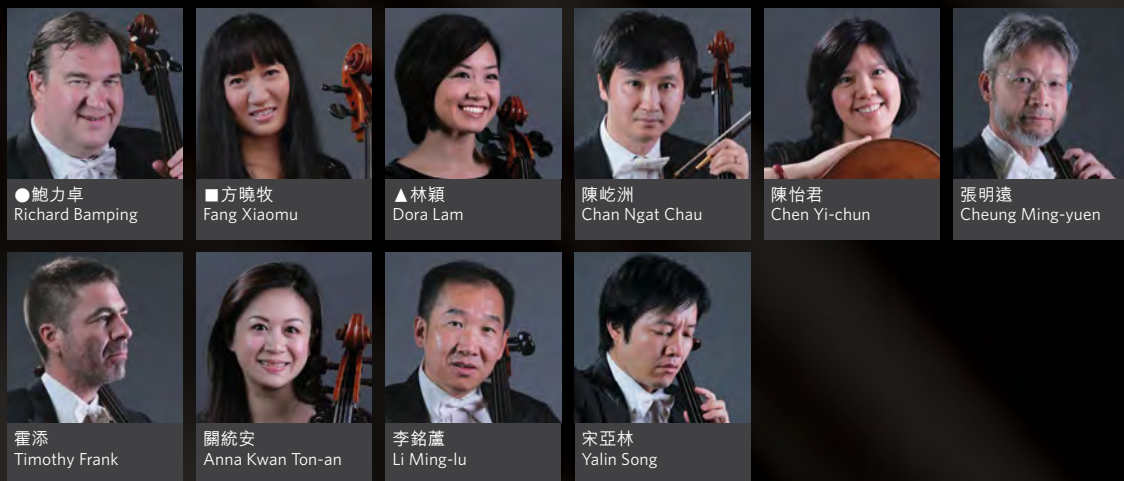




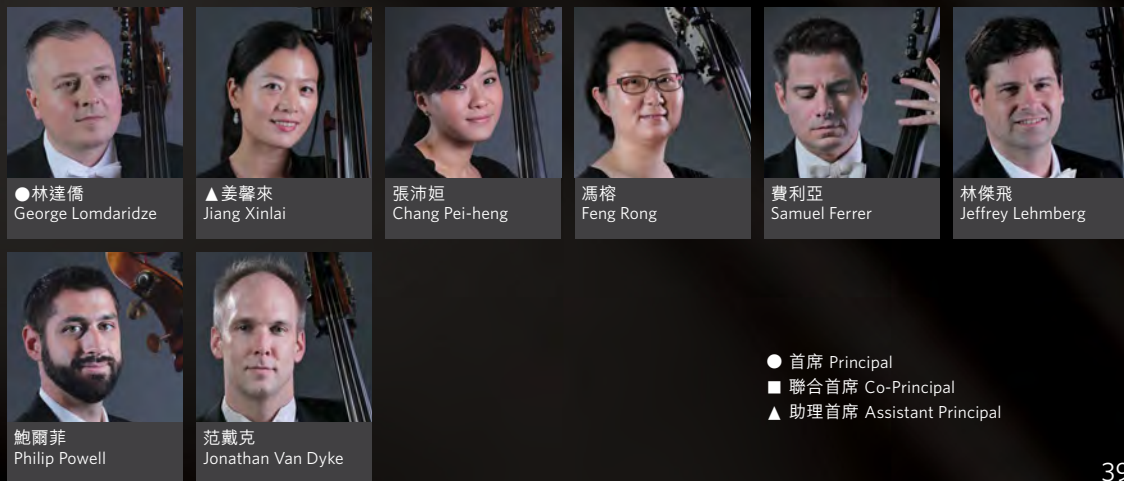
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



關尚峰  
Kwan Sheung-fung

### 短笛 PICCOLO

### 雙簧管 OBOES

### 英國管 COR ANGLAIS

### 單簧管 CLARINETS

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS

### 低音巴松管 CONTRA BASSOON



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse

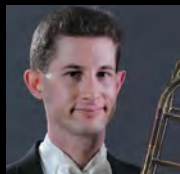


華達德  
Douglas Waterston

### 長號 TROMBONES

### 低音長號 BASS TROMBONE

### 大號 TUBA



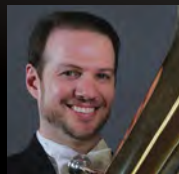
● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg



定音鼓  
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敲擊樂器  
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Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP



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Christopher Sidenius

鍵盤  
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● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

中提琴：關統洋  
Viola: Otto Kwan

長笛：羅舜姬<sup>^</sup>  
Flute: Kate Lawson<sup>^</sup>

雙簧管：侯雅歷<sup>^</sup>  
Oboe: Alasdair Hill<sup>^</sup>

圓號：托多爾<sup>^</sup>  
Horn: Todor Popstoyanov<sup>^</sup>

風琴：唐展煌  
Organ: Gary Tong

<sup>^</sup> 試行性質  
<sup>^</sup> On trial basis

## 樂團席位贊助

# CHAIR ENDOWMENT

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 Orchestra 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。

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

李博的樂師席位由以下人士贊助：

The Musician's Chair for Li Bo is endowed  
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**Mr & Mrs Alex**  
**& Alice Cai**

趙潒娜的樂師席位由  
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The Musician's Chair for  
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李博  
Li Bo

聯合首席中提琴  
Co-Principal Viola

如需查詢捐款或其他贊助計劃，  
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Enquiries for donations or  
other sponsorship schemes,  
please call 2721 2030 or email  
development@hkphil.org

趙潒娜  
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 Orchestra and to enrich cultural life. We are grateful to the following Maestro Circle members:

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The Hong Kong Philharmonic Orchestra is grateful  
to the following corporations and individuals for  
their generous support:

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The Musician's Chair for Zhao Yingna (Co-Principal  
Second Violin) is endowed by the following organisation:  
邱啟楨紀念基金 • C. C. Chiu Memorial Fund

李博 (聯合首席中提琴) 的樂師席位由以下人士贊助:  
The Musician's Chair for Li Bo (Co-Principal Viola) is  
endowed by the following donors:

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羅紫媚小姐 and Joe Joe

## 多謝支持

# THANK YOU FOR YOUR SUPPORT

### 贊助基金 ENDOWMENT TRUST FUND

贊助基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust  
置地有限公司  
The Hongkong Land Group  
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The Endowment Trust Fund was set up in 1983 with these initial sponsors.

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The Hongkong Bank Foundation  
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香港董氏慈善基金會  
The Tung Foundation

### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用  
張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用  
鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用  
史葛·羅蘭士先生 借出  
安素度·普基 (1990)·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao  
Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang  
Donated by Mr Po Chung  
Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen  
Loaned by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

### 樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第一副首席梁建楓先生使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn





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# THANK YOU FOR YOUR SUPPORT

## 2014香港管弦樂團籌款音樂 — LOVE, PASSION, MUSIC

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出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
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