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音樂總監 Music Director

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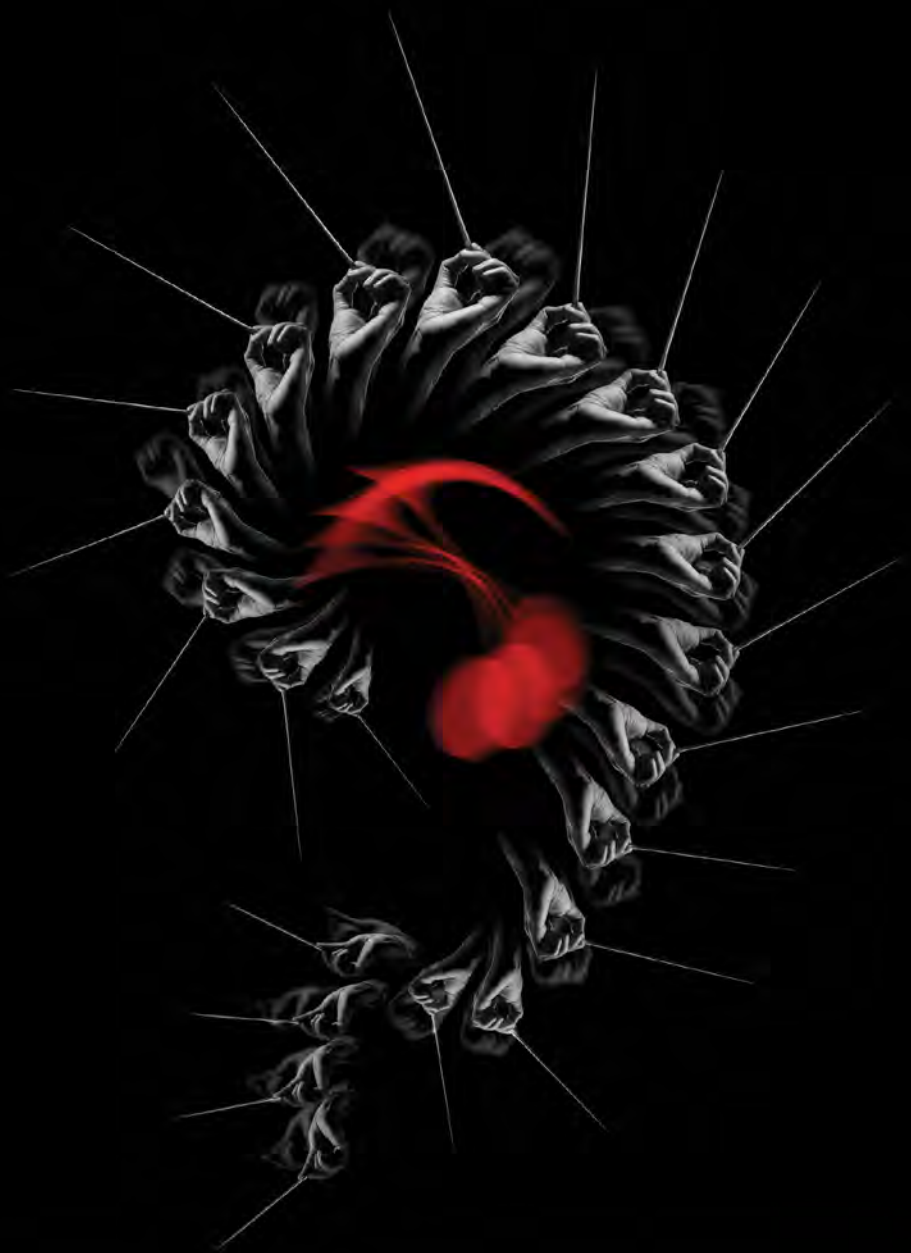
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HAYDN 海頓：《創世紀》 P. 9
The Creation

-40' 第一部分 Part I

-40' 第二部分 Part II

中場休息 interval

-29' 第三部分 Part III

韋邁克，指揮 P. 23
Brett Weymark, conductor

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麥莉花，女高音 P. 24
Sara Macliver, soprano

史班斯，男高音 P. 25
Toby Spence, tenor

科士打-威廉斯，低男中音 P. 26
Andrew Foster-Williams, bass-baritone

演奏用早期鋼琴乃華達鋼琴（約1805年）仿製品，由保羅·麥諾提製作（迪維索，2001年），承蒙香港中文大學音樂系允許使用，由凱銳·彼彼準備。

Fortepiano after Walter & Sohn c1805 by Paul McNulty, Divišov 2001. Courtesy of Music Department, Chinese University of Hong Kong. Prepared by Carey Beebe.

艾林·希雅，早期鋼琴 P. 27
Erin Helyard, fortepiano

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



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J A A P

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〔梵志：清淨之志，登：達到〕



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海頓 《創世紀》

FRANZ JOSEPH HAYDN (1732-1809)

The Creation

海頓1794年第二度造訪倫敦，翌年8月返回維也納。這時他已經一把年紀，身家豐厚，又有大量作品傳世（包括108首交響曲、59首弦樂四重奏、47首鍵盤奏鳴曲、24齣歌劇、15首協奏曲和八首彌撒曲），即使打算退休享享清福也絕不為過。然而海頓卻不那麼想；英王佐治三世曾邀請他留在英國，可是儘管他在英國必定地位超然，他還是拒絕了國王的邀請，說自己仍有未竟之志：「我想寫一首令我名垂千古的作品。」

1791年5月，海頓第一次造訪倫敦期間到西敏寺出席了韓德爾紀念音樂會。當日演出韓德爾多齣神劇的選段，表演者估計多達1068人，自然令海頓印象深刻；不僅如此，他自從目睹過大群表演者一同以歌聲讚美上帝後，就對這種手法念念不忘。後來他出席聖保羅座堂一場音樂會，聽過4000個小孩子一起唱讚美詩後，就在日記寫道：「這種音樂虔誠純真，是我平生所見最感人的。」英國不但令海頓名成利就，更讓他見識到眾人一同唱歌讚美上帝，效果原來能夠這樣美妙。就在這時，他首次立志寫作神劇，希望令自己流芳百世。

在倫敦的時候，約翰·彼得·薩路曼（也就是為海頓安排倫敦之行的人）將一份腳本交給海頓。這份腳本原是為韓德

In August 1795 Haydn returned to Vienna after the second of his highly successful visits to London. He was now both wealthy and elderly, and could have been forgiven for opting for a leisurely retirement; he had, after all, already amassed a vast legacy of compositions including 108 symphonies, 59 string quartets, 47 keyboard sonatas, 24 operas, 15 concertos and eight Masses. Yet Haydn was not content. He turned down an invitation from King George III to remain in England as a highly-respected and honoured citizen, claiming he still had an ambition to fulfil, "I want to write a work that will give permanent fame to my name in the world".

During his first visit to London, Haydn had attended a Handel Commemoration held in Westminster Abbey in May 1791. With an estimated 1068 performers involved in various extracts from Handel's oratorios, Haydn could not fail to have been impressed. But more than that, he was spellbound by the concept of massed performers singing to the glory of God; when he attended a concert in St Paul's Cathedral some time later, he heard 4000 children singing a hymn and wrote in his diary, "No music has ever moved me so much in my life as this devout and innocent one". England may have secured for Haydn fame and fortune, but it also taught him the musical wonders which could be produced by many human voices singing in praise of God. It was at that time that he was first fired with an ambition to write an oratorio of his own as a means of securing his own immortality.

Johann Peter Salomon, who had arranged Haydn's London visits, had passed him a copy of a libretto based on Milton's *Paradise Lost* and incorporating passages from the Old Testament books of *Genesis* and *Psalms*, which had originally been prepared for Handel, but which he had never used. Back in Vienna, Haydn



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海頓 《創世紀》

FRANZ JOSEPH HAYDN (1732-1809)

The Creation

爾而寫，但韓德爾最終也沒有採用；腳本內容以米爾頓《失樂園》為基礎，當中加插了《舊約聖經》〈創世記〉和〈詩篇〉的經文。海頓回到維也納後，希望寫作神劇講述「上帝創造天地」這個傳統基督教信念，因此決定採用薩路曼給他的腳本。只是海頓英文不太靈光，腳本要譯成德文才行，於是找來維也納宮廷圖書館的管理員葛菲列·凡·慈威登幫忙（剛好凡·慈威登也是「韓德爾神劇迷」）；凡·慈威登先將英文原文濃縮和修訂，再為海頓準備一個逐行對譯的譯本，好讓海頓寫作時能兼顧兩個語言的版本，偶然按語種需要略為改動樂譜。（海頓本身希望作品能以任何語言演出，讓所有觀眾都聽得懂，早期甚至想過製作瑞典文版本。）《創世紀》1795年底動筆；不過連海頓自己也認為寫作進度緩慢——「因為我想令作品千古傳誦」。1798年4月6日，樂曲終於脫稿。

海頓寫作《創世紀》時，凡·慈威登利用自己的貴族人脈找來不少資助，不但能支付海頓的酬金，更足夠支付首次公演的費用。1799年3月19日（星期二）晚上7時，《創世紀》在維也納城堡劇院首次公演。當晚實屬年度樂壇盛事：下午4時左右，劇院外已見人群聚集。當日有觀眾甚至說：「劇院落成以來從未這般擁擠，

decided to use this for his oratorio recounting the traditional Christian beliefs surrounding the creation of the world, but his English was imperfect and he needed it translated into German. He called on the services of Gottfried van Swieten, prefect of the Vienna court library and a passionate admirer of Handel's oratorios. Van Swieten first of all shortened and revised the original English and then provided a line-by-line translation so that Haydn could set it in both languages simultaneously, making small adjustments to notation where the various languages needed it. (Haydn hoped that the work could be performed in any language, making it accessible to all audiences, and even suggested an early version in Swedish.) Work began in late 1795 but, as Haydn himself accepted, *The Creation* progressed slowly "because I intend it to last a long time". It was finally completed on 6th April 1798.

Using his aristocratic connections, van Swieten obtained finance which not only provided Haydn with an honorarium whilst he worked on *The Creation* but covered the costs of the first public performance, held in the Burgtheater, Vienna, at 7.00pm on Tuesday 19th March 1799. It was the big musical event of the year, crowds turning up at the theatre as early as 4.00pm - one of the audience on that occasion suggesting that "never since the theatre was built has there been such a fearful and dangerous press of people" - and, because it had been underwritten, Haydn was able to pocket the entire box-office takings; amounting to a staggering 4000 gulden - around HK\$300,000 in today's money.) 400 musicians took part in the performance and, as another of the audience recalled, "The whole went off wonderfully. Between the sections of the work, tumultuous applause; during each section, however, it was as still as the grave. When it was over, there were calls, 'Father Haydn to the front! Father Haydn

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The Creation

很嚇人」。由於演出開支已由資助支付，因此當晚所有票房收入全歸海頓所有，總額高達4000古登幣（約等於今天的30萬港元）。雖然參與樂手多達400人，但據另一位觀眾憶述：「一切都很美妙。樂曲段落之間掌聲雷動；但音樂演奏時全場卻靜得像墳場一樣。樂曲結束後有人高喊：「海頓老爸上前來！海頓老爸上前來！」終於，老人家走上前去一迎接他的是陣陣熱烈的掌聲。」連對音樂一竅不通的普羅大眾也大受感動，一位維也納居民說道：「我從來也不相信人肺、羊腸和牛皮能創造這種奇蹟，現在信了。」

《創世紀》分為三部分，第一部份由樂團掀開序幕，是海頓最出色的器樂樂段之一：變化和聲陰暗朦朧，整體效果虛無飄渺，仿如太初混沌一片的情景。〈創世記〉的名句隨後響起，合唱團和樂團合力描繪上帝創造光的剎那；講述創世的七天時，海頓安排三位獨唱者代表三位天使長（拉斐爾（男低音）、烏列爾（男高音）和加百列（女高音）），每一天由一位或多位獨唱者負責；男低音和女高音也分別代表阿當（第一個男人）和夏娃（第一個女人）。作曲家更利用器樂效果，將海洋（第三日）、日出（第四日）和地上走獸（第六日）等自然環境都刻劃得活靈活現。

中譯：鄭曉彤

to the front!’ Finally the old man came forward and was greeted with a tumultuous *applaudissement*”. Even those with little musical inclination were impressed; as one Viennese resident commented, “for the life of me I wouldn’t have believed that human lungs and sheep’s gut and calf’s skin could create such miracles”.

The Creation is in three parts, the first opening with one of Haydn’s most extraordinary pieces of instrumental music, depicting by its dark, misty chromatic harmony and general sense of formlessness, the chaos out of which the world was created. The famous words from the Book of Genesis follow, the chorus and orchestra joining together to depict the moment when God created light. From then on each of the traditional seven days of creation are described by one or more of the three soloists representing the three archangels Raphael (bass), Uriel (tenor) and Gabriel (soprano), while the bass and soprano also represent the first man and the first woman, Adam and Eve. Elements such as the sea (the third day), the sunrise (fourth day) and the beasts of the earth (sixth day) are all depicted with vivid instrumental effects.

BY DR MARC ROCHESTER

編制

三支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、一支低音巴松管、兩支圓號、兩支小號、三支長號、定音鼓、古鋼琴、弦樂組及合唱團

INSTRUMENTATION

Three flutes, two oboes, two clarinets, two bassoons, one contra bassoon, two horns, two trumpets, three trombones, timpani, fortepiano, strings and chorus



第一部份

1. 混沌

2. 宣敘調及合唱

拉斐爾：

起初，神創造天地。
地是空虛混沌，深淵上面一片黑暗。

合唱：

神的靈運行在水面上。
神說：「要有光」，就有了光。

烏列爾：

神看光是好的，
於是神就把光和暗分開。

3. 詠嘆調及合唱

烏列爾：

這一刻，縷縷神聖的光線
驅逐了遠古黑夜的暗影。
世間的第一天來臨了。
這一刻，渾沌終結，
美好的秩序頓成主宰。
地獄裡驚駭的黑幽靈蜂擁亂飛，
墮進萬丈深淵，
墮進無盡黑夜。

合唱：

絕望、憤怒、咒詛，
伴隨著飛墮的幽靈。
新造的世界，按照神的旨意，
倏然乍現。

4. 宣敘調

拉斐爾：

神就造了穹蒼，把穹蒼以下的水
和穹蒼以上的水分開。事就這樣
成了。

這一刻，暴風雨在狂飆怒吼，
雲朵都被疾風吹散，宛如粗糠。
火光一閃，天空頓成烈焰，
可怕的雷聲隆隆作響。

這一刻，衝上雲霄的霧氣化作陣陣驟
雨，化作哀傷的冰雹傾瀉而下，化
作輕盈的雪花片片飄飛。

PART ONE

1. THE REPRESENTATION OF CHAOS

2. RECITATIVE with CHORUS

Raphael:

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

Chorus:

And the Spirit of God moved upon the face of the waters.
And God said, "Let there be light": and there was light.

Uriel:

And God saw the light, that it was good;
and God divided the light from the darkness.

3. ARIA with CHORUS

Uriel:

Now vanish before the holy beams
The gloomy, dismal shades of dark.
The first of days appears.
Disorder yields to order, fair the place.
Affrighted fled hell's spirits black in throngs;
Down they sink in the deep of abyss
To endless night.

Chorus:

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

4. RECITATIVE

Raphael:

And God made the firmament, and divided the waters which were under the firmament, from the waters, which were above the firmament: and it was so.

Outrageous storms now dreadful arose,
as chaff by the winds are impelled the clouds.
By heaven's fire the sky is enflamed,
And awful rolled the thunders on high.

Now from the floods in steams ascend reviving showers of rain,
The dreary wasteful hail, the light and flaky snow.

海頓 《創世紀》

FRANZ JOSEPH HAYDN (1732-1809)

The Creation

5. 合唱及獨唱

加百列：

驚訝地看著這瑰瑋事功的
是那光榮的萬千天軍，
響徹穹蒼的歌聲
在讚頌神，讚頌創世第二天。

合唱：

響徹穹蒼的歌聲
在讚頌神，讚頌創世第二天。

5. CHORUS with SOLO

Gabriel:

The marv'lous work beholds amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

Chorus:

And to th' ethereal vaults resound
The praise of God, and of the second day.

6. 宣敘調

拉斐爾：

神說：「天下面的水要聚集在一
處，使乾地露出來。」事就這樣成
了。神稱乾地為「地」，稱聚集在
一起的水為「海」。神看為好的。

6. RECITATIVE

Raphael:

And God said, Let the waters under the heaven be gathered together unto
one place, and let the dry land appear: and it was so. And God called the
dry land: earth, and the gathering of waters called He seas: and God saw
that it was good.

7. 歌謠

拉斐爾：

滾滾波濤捲起茫茫浪花，
狂瀾滔天，澎湃的大海在怒哮。
山巒巉岩漸漸顯露，
高聳頂峰竄入雲際。
穿越開闊的平原，流過廣大的水網，
江河港漢，蜿蜒漫遊。
幽咽水聲悄悄低語，清澈的小溪
滑過那寧靜的山谷。

7. AIR

Raphael:

Rolling in foaming billows,
Uplifted, roars the boistrous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Thro' th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Thro' silent vales the limpid brook.

8. 宣敘調

加百列：

神說：「地要長出植物，就是含種子
的五穀菜蔬，和會結果子、果子裏
有種子的樹，在地上各從其類。」事
就這樣成了。

8. RECITATIVE

Gabriel:

And God said, Let the earth bring forth grass, the herb yielding seed, and
the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the
earth: and it was so.

9. 詠嘆調

加百列：

綠草如茵的田野，
令人心曠神怡；
芬芳鮮豔的花朵，
益發嬌美迷人。
在這裡，芳草香氣四溢；
在這裡，草藥萌芽發枝。

9. ARIA

Gabriel:

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
Here shoots the healing plant.



枝桠扶疏，果實纍纍；
茂密的枝葉盤纏成濃密的樹蔭，
巍峨的山頭上，壯麗的林木隨風
飄搖。

10. 宣敘調

烏列爾：

天軍讚頌創世第三天，讚頌上帝，說：

11. 合唱

「喚醒豎琴，喚醒七弦琴，
讓你喜樂的歌聲傳遍大地。
號筒歌頌全能的上帝；
神為天與地
都披上氣派不凡的衣裳。」

12. 宣敘調

烏列爾：

神說：「天上要有光體來分晝夜，
讓它們作記號，定季節、日子、年
份，它們要在天空發光，照在地
上。」神又造了星辰。

13. 宣敘調

烏列爾：

如今旭日初升，燦爛奪目，
四射的光華，仿如歡天喜地的新郎，
又仿如洋洋得意的巨人，
按著軌道平穩運行。
帶著微弱一點的光芒，
柔和一點的光輝—
皎潔的月亮踏上靜悄悄的夜空。
廣闊無垠的藍天上，
繁星無數，星光點點，熒熒發亮。
神的子民宣告，這是創世第四天，
高唱神聖的歌，讚頌神的大能：

14. 合唱及三重唱

合唱：

天軍正述說著神的榮耀，
祂所創造的奇蹟在天空顯現。

三重唱：

白晝過去，白晝來臨，每天都在傳頌，
黑夜過去，黑夜來臨，每晚都在述說。

合唱：

天軍正述說著神的榮耀，
祂所創造的奇蹟在天空顯現。

三重唱：

頌讚之詞響徹全地，
沒有聽不見的，也沒有聽不懂的。

合唱：

天軍正述說著神的榮耀，
祂所創造的奇蹟在天空顯現。

By load of fruits the expanded boughs are press'd;
To shady vaults are bent the tufty groves;
The mountain's brow is crown'd with closed wood.

10. RECITATIVE

Uriel:

And the heavenly host proclaimed the third day, praising God, and saying,

11. CHORUS

Awake the harp, the lyre awake,
In shout and joy your voices raise;
In triumph sing the mighty Lord;
For He the heavens and earth
Has clothed in stately dress.

12. RECITATIVE

Uriel:

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

13. RECITATIVE

Uriel:

In splendour bright is rising now the sun,
And darts his rays; an amrous joyful happy spouse,
A giant proud and glad
To run his measur'd course
With softer beams, and milder light,
Steps on the silver moon thro' silent night.
The space immense of th' azure sky
Innumrous host of radiant orbs adorns.
And the sons of God announced the fourth day,
In song divine, proclaiming thus His power:

14. CHORUS and TRIO

Chorus:

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Trio:

To day that is coming speaks it the day,
The night that is gone to following night.

Chorus:

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Trio:

In all the lands resounds the word,
Never unperceived, ever understood.

Chorus:

The heavens are telling the glory of God,
The wonder of His works displays the firmament.

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15. 宣敘調

加百列：

神說：「水要滋生眾多有生命之物；
要有鳥飛在地面以上，天空之中。」

16. 詠嘆調

加百列：

乘著有力的翅膀，
鷹隼一飛衝天，
朝著豔陽撲去。
快活的雲雀欣然迎接黎明，
溫柔的鴿子低聲叫喚伴侶。
每片樹林都迴盪著
夜鶯愉悅的歌聲；
夜鶯心中仍沒絲毫傷感，
那輕柔迷人的歌聲，
沒有哀婉的故事傾訴。

17. 宣敘調

拉斐爾：

神就創造了大魚和在水裡滋生的
各樣活動的生物；神就賜福給這一切，說：

「要繁殖增多，
有翼的，要繁殖增多，
每棵樹上都要傳出你們的歌聲，
要繁殖增多，
有鱗的，要充滿在海的水裡；
要繁殖、生長、增多，
要靠著神，在主內喜樂。」

18. 宣敘調

拉斐爾：

天使奏響不朽的豎琴，讚頌創世第五天的奇蹟。

19. 三重唱

加百列：

美景的極致—青蔥嫩草點綴著
微斜的山丘，山勢曲折迤邐。
泉水滴滴，晶瑩剔透。

PART TWO

15. RECITATIVE

Gabriel:

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

16. ARIA

Gabriel:

On mighty pens uplifted soars
The eagle aloft, and cleaves the sky,
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

17. RECITATIVE

Raphael:

And God created great whales, and every living creature that moveth; and God blessed them, saying;
Be fruitful all, and multiply!
Ye winged tribes, be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

18. RECITATIVE

Raphael:

And the angels struck their immortal harps, and the wonders of the fifth day sung.

19. TRIO

Gabriel:

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.



烏列爾：

在天上繞圈嬉戲，在空中盤旋，
歡欣的鳥群振翅翱翔，
陽光將那閃爍的羽毛點染得像彩虹一樣。

拉斐爾：

在海底潛行的魚群不時閃現，
不停穿梭；
深海巨鯨浮上海面，
在白浪間追逐嬉戲。

加百利、烏列爾、拉斐爾：

神啊！祢所創造的不計其數！
有誰能數算清楚？

20. 合唱及三重唱

神真偉大，祂的權能何其大，
祂的榮耀亘古不變。

21. 宣敘調

拉斐爾

神說：「地要生出有生命之物，各從其類，就是牲畜、爬行動物、地上的走獸，各從其類。」

22. 宣敘調

拉斐爾：

大地—這孕育萬千生靈之處—
遵從神的旨意，打開了出口；
無數飛禽走獸，蜂擁而出，
體態完美，生長成熟。
黃褐色的獅子挺立咆哮。
靈活的老虎一躍而起。
敏捷的鹿頂著分叉的犄角。
鬃毛飛揚、目光炯炯的駿馬急躁地嘶叫。
草地上、田野裡，牛群已在尋找食物。
毛茸茸的溫順羊群遍佈草原。
成群成群的昆蟲多如沙數。
蠕蟲爬行，留下延綿迂迴的痕跡。

23. 詠嘆調

拉斐爾：

這一刻，天國煥發閃亮榮光，
披上華衣的大地在微笑，
空中滿是飛禽，
起起伏伏的水裡盡是游魚，
巨獸在地上走動。
可是事情仍未完成：
那奇妙的生靈還未出現—
那心懷感激，懂得讚美神的大能，
以歌聲全心讚頌仁慈上帝的生靈。

Uriel:

In lofty circles plays, and hovers thro' the sky,
The cheerful host of birds; and in the flying whirl
The glittering plumes are dy'd as rainbows by the sun.

Raphael:

See flashing thro' the wet in thronged swarms
The fry on thousand ways around.
Upheaved from the deep, th' immense Leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael:

How many are Thy works, O God!
Who may their numbers tell?

20. CHORUS and TRIO

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

21. RECITATIVE

Raphael:

And God said, Let the earth bring forth the living creature after his kind,
cattle, and creeping thing, and beast of the earth, after his kind.

22. RECITATIVE

Raphael:

Strait opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms and fully grown.
Cheerful roaring stands the tawny lion.
In sudden leaps the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look, impatient neighs the sprightly steed.
The cattle in herds already seeks his food on fields and meadows green.
And o'er the ground, as plants, are spread the fleecy,
meek and bleating flock.
Unnumber'd as the sands in whirl arose the host of insects.
In long dimensions creeps with sinuous trace the worm.

23. ARIA

Raphael:

Now heav'n in fullest glory shone;
Earth smiles in all her rich attire.
The room of air with fowl is fill'd;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wond'rous being,
That, grateful, should God's pow'r admire,
With heart and voice His goodness praise.

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24. 宣敘調

烏列爾：

神就照著他的形像創造人，照著神的形像創造他們；他創造了他們，有男有女。神將生命之氣吹進他的鼻孔，這人就成了有靈的活人。

25. 詠嘆調

烏列爾：

披上與生俱來的價值和榮譽，
俊美、英勇和有力，
舉止穩重的他昂然站立，
這男子是大自然的主人，是大自然的
的王。
他寬闊隆起的額頭令人讚嘆，
心中充滿智慧，令他登上寶座！
他那明亮的雙眼
閃耀著神的靈、氣息與形象。
那愉快地倚在他胸膛上的，
是神為他造的伴侶。
這女子是個美麗典雅的配偶。
她靦腆的微笑，
如同繁花錦簇的春天，
將為他帶來愛情、歡樂和幸福。

26. 宣敘調

拉斐爾：

神看一切所造的，看哪，都非常好。
天軍唱起神聖的歌，結束了第六日。

27. 合唱及三重唱

合唱：

壯舉業已功成，
主看著歡喜。
讓我們滿心喜樂，高唱天國的旋律，
讓我們唱歌讚美神。

加百列、烏列爾：

一切生靈都等待著祢；
主啊，等待從祢那裡得到食糧，
祢攤開手，
所有生靈都被美與善充滿。

加百列：

主啊，要是見不到祢的臉，

24. RECITATIVE

Uriel:

And God created Man in His own image, in the image of God created He him. Male and female created He them. He breathed into his nostrils the breath of life, and Man became a living soul.

25. ARIA

Uriel:

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
To heav'n erect and tall, he stands
A man, the lord and king of nature all.
The large and arched front sublime
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly-smiling virgin looks,
Of flow'ry spring the mirror,
Be speak him love, and joy, and bliss.

26. RECITATIVE

Raphael:

And God saw everything that He had made, and behold, it was very good.
And the heavenly choir, in song divine, thus closed the sixth day.

27. CHORUS and TRIO

Chorus:

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

Gabriel, Uriel:

On Thee each living soul awaits;
From Thee, O Lord, they beg their meat;
Thou openest thy hand,
And sated all they are.

Gabriel:

But as to them Thy face is hid,



他們會突然陷入驚慌。
 祢要是奪走他們的氣息，
 他們便會消逝，變成塵土。
 加百列、烏列爾、拉斐爾：
 祢再度注入氣息，
 生命和活力都會重臨，
 重生的大地展現新的力量
 與新的樂事。

合唱：
 壯舉業已功成，
 讓我們高歌讚美神。
 永恆的榮耀歸於神的名，
 在天國永遠作王。
 哈利路亞。

With sudden terror they are struck;
 Thou tak'st their breath away,
 They vanish into dust.
Gabriel, Uriel, Raphael:
 Thou lett'st thy breath go forth again,
 And life with vigour fresh returns;
 Revived earth unfolds new force
 And new delights.

Chorus:
 Achieved is the glorious work;
 Our song let be the praise of God.
 Glory to His Name for ever.
 He sole on high exalted reigns.
 Hallelujah!

第三部份

28. 引子〔早晨〕—宣敘調

烏列爾：
 一片朝霞裡，美妙的音樂
 喚醒美好的晨曦。
 天國傳來天使的歌聲，
 無瑕的和聲散落在陶醉的大地上。
 一對幸福璧人攜手同行，
 眺望兩人所到之處；他們容光煥發，
 心中感激之情也寫在臉上。
 兩人的嘴唇，將要高聲讚美神；
 然後讓我們的聲音響起，
 與他們一同高歌。

28. INTRODUCTION (Morning) - RECITATIVE

Uriel:
 In rosy mantle appears, by tunes sweet awak'd,
 The morning young and fair.
 From the celestial vaults
 Pure harmony descends on ravished earth.
 Behold the blissful pair,
 Where hand in hand they go! Their flaming looks express,
 What feels the grateful heart.
 A louder praise of God their lips
 Shall utter soon; then let our voices ring,
 United with their song.

29. 二重唱及合唱

亞當及夏娃：
 慷慨的神啊，祢的祝福
 遍佈天國與大地。
 這世界如此美好，如此奇妙，
 都是祢以大能所造。

合唱：
 祢的大能永遠蒙福，
 祢的聖名永獲稱頌！

亞當：
 最美的星宿啊，何其甜美，
 你為那微笑的清晨加冕；
 耀眼的太陽啊，
 你是萬物之眼，萬物之魂。

合唱：
 你漫長的軌道，宣示了
 神的大能，宣示了對神的讚美。

夏娃：
 你掌管寧靜的夜晚，
 還有一切星辰，
 合唱的歌曲
 處處傳揚對神的讚美。

29. DUET AND CHORUS

Adam and Eva:
 By Thee with bliss, O bounteous Lord,
 The heav'n and earth are stor'd.
 This world so great, so wonderful.
 Thy mighty hand has fram'd.

Chorus:
 For ever blessed be His power,
 His Name be ever magnified.

Adam:
 Of stars the fairest, o how sweet,
 Thy smile at dawning morn;
 How brighten'st thou o sun,
 The day thou eye and soul of all;

Chorus:
 Proclaim in your extended course
 Th' almighty pow'r and praise of God.

Eva:
 And thou that rules the silent night
 And all ye starry host,
 Spread wide and Ev'rywhere,
 Spreads wide His praise in choral songs about.

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亞當：

威力驚人的大自然，靠著神的大能
不斷改變；
你那朦朧的霧氣，你那清純的溪水，
在大氣中上升，在大氣中下降。

合唱：

讓讚美主的聲音響遍。
祂的名何其偉大，祂的大能何其偉大。

夏娃：

流水涓涓的甘泉啊，你要頌讚神；
青松啊，搖搖你的樹梢。
草木啊，請你散發清馨；百花啊，
向神送上你宜人的芳香。

亞當：

神氣地，在山嶺行走的你們，
卑微地，在地面爬行的你們，
你們這些在天國之門嚶嚶和鳴的飛鳥，
你們這些在清溪裡暢游的魚蝦：

亞當及夏娃：

一切生靈，讚美主；

合唱：

一切生靈，讚美主；
歌頌祂，讚美祂。

亞當及夏娃：

幽谷山丘，茂密林蔭，
我們的歌聲響徹大地，
從早到晚，這裡都迴盪著
我們滿載感恩的讚美詩。

合唱：

歡呼讚美慷慨的造物主！
歡呼讚美全能的神！
祂的話語創造了奇妙的世界，
天國和大地都讚頌祂的大能；
我們永遠讚美祂！

30. 宣敘調

亞當：

我們已盡責
向神獻上感謝。
這一刻，跟著我，親愛的命中伴侶
我會領你前行，每一步
心中都滿載新鮮樂事，
奇蹟處處顯現。

Adam:

Ye strong and cumbrous, strong elements,
Who ceaseless changes make;
Ye dusky mists, and dewy streams,
Who raise and fall thro' th' air;

Chorus:

Resound the praise of God our Lord.
Great His name, and great His might.

Eva:

Ye purling fountains, tune His praise;
And wave your tops, ye pines.
Ye plants exhale, ye flowers breathe
At Him your balmy scent.

Adam:

Ye that on mountains stately tread,
And ye, that lowly creep;
Ye birds, that sing at heaven's gate,
And ye that swim the stream;

Eva and Adam:

Ye living souls extol the Lord;

Chorus:

Ye living souls extol the Lord;
Him celebrate, Him magnify.

Eva and Adam:

Ye valleys, hills, and shady woods,
Our raptur'd notes ye heard,
From morn to ev'n you shall repeat
Our grateful hymns of praise.

Chorus:

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wond'rous frame,
Thy pow'r adore the heav'n and earth;
We praise Thee now and evermore.

30. RECITATIVE

Adam:

Our duty we performed now,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and ev'ry step
Pours new delights into our breast,
Shews wonders ev'rywhere.



那時你會感受到、明白到
主賜給我們的福氣有多厚，
我們要歌頌神的厚禮。
來吧，跟著我，
我會領你前行。

夏娃：

我由你而來，
你就是我的幫助、我的盾牌、
我的一切，你的意願是我的律法；
這是神的旨意；因著順服，
我得到尊嚴與幸福。

31. 二重唱

亞當：

溫婉的妻子，有你在旁，
幸福的時光不知不覺飛逝；
每一刻都有新喜悅，
一切憂慮煙消雲散。

夏娃：

敬重的丈夫，有你在旁
心中滿有純真的喜樂；
我這一生，我的一切，都是你的；
你的愛就是我的回報。

亞當及夏娃：

晨曦朝露，多麼令人抖擻！
清涼傍晚，多麼令人舒爽！
味美鮮甜的果實，多麼令人慶幸！
芬芳馥郁的花卉，多麼令人愉快！
但要是沒有你，這一切又與我何干？
晨曦朝露，清涼傍晚，
鮮甜果實，芬芳花卉。
有你在，樂上加樂；
有你在，新鮮樂事處處；
有你在，就是無盡的祝福；
一切都是你的，是你的。

32. 宣敘調

烏列爾：

這一對兒多幸福！幸福也許長伴左右—
要是沒有被那虛假的自滿驅入歧途。
你們想要的，比神所賜的更多。
你們想知的，比應知的更多。

33. 合唱

同聲高唱讚美主，
一切受造物都頌揚主的名，
歌頌祂的大能與榮耀，
讓祂的名響徹雲際。
偉大的主，對祂的稱頌萬古長存。阿們。
讚美主，感謝主。
偉大的主，對祂的稱頌萬古長存。阿們。

Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounty celebrate.
Come, follow me, thy guide I'll be.

Eva:

O thou for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains; and from obedience
Grows my pride and happiness.

31. DUET

Adam:

Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is put to rest.

Eva:

Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I am is thine;
My reward thy love shall be.

Adam and Eva:

The dew-dropping morn, O how she quickens all!
The coolness of ev'n, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But without thee, what is to me
The morning dew, the breath of ev'n,
The sav'ry fruit, the fragrant bloom!
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it whole shall be.

32. RECITATIVE

Uriel:

O happy pair! and always happy yet
If not misled by false conceit.
Ye strive at more as granted is;
And more to know, as know ye should.

33. CHORUS

Sing the Lord, ye voices all,
Utter thanks ye all his works,
Celebrate His pow'r and glory,
Let His name resound on high.
The Lord is great; his praise shall last for aye. Amen.
Sing the Lord, utter thanks,
The Lord is great; his praise shall last for aye. Amen

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韋邁克

BRETT WEYMARK

指揮 conductor

韋邁克於悉尼大學接受聲樂訓練，悉尼音樂學院學習指揮，同時在歐洲及美國進修。他於2002年獲頒澳洲百年獎章，以表揚他對音樂界的貢獻。於2003年，他獲委任為悉尼交響樂團合唱團音樂總監。他曾和澳洲所有主要樂團合作，當中包括悉尼交響樂團以至當代音樂原住民樂隊The Black Arm Band。他亦曾為多首新作指揮合唱團作世界首演，例如凱特絲潔寧、舒爾茲及斯克索普等的作品，並曾為知名指揮家指導合唱團作音樂會演出，當中包括已故的麥嘉理斯爵士、杜托華及力圖爵士等等。近來的主要演出包括與香港管弦樂團合作，以及本年度將指揮韓德爾的《亞歷山大·巴盧斯》，與悉尼交響樂團為史丹侯普《真達瑪拉》作世界首演，連同悉尼交響樂團合唱團演唱布烈頓的《聖尼古拉斯》（同一節目尚有來自甚少演出的16世紀伊頓合唱本選段），巴赫的全部經文歌，並夥拍悉尼青年交響樂團，為辛德森給合唱團及樂隊所作的全新作品作世界首演。

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. In 2002 he was awarded a Centenary Award for his services to music and in 2003 he was appointed Musical Director of Sydney Philharmonia Choirs. He has performed with all the major ensembles from Sydney Symphony to The Black Arm Band. He has conducted the choirs in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for concerts with conductors such as Sir Charles Mackerras, Charles Dutoit and Sir Simon Rattle. Recent highlights include working with the Hong Kong Philharmonic and this year he will conduct Handel's Alexander Balus, Paul Stanhope's world premiere of Jandamarra with the Sydney Symphony and sing Britten's Saint Nicolas alongside a full program with the Sydney Philharmonia Choirs that includes selections from the rarely performed 16th Century Eton Choirbook, all of the Bach Motets and a world premiere performance of a new work for choir and orchestra by Matthew Hindson in collaboration with the Sydney Youth Orchestra.



麥莉花 SARA MACLIVER

女高音 soprano

莎拉麥莉花是澳洲最受歡迎及多才多藝的藝術家之一，亦獲公認為演唱巴羅克曲目的佼佼者。

麥莉花定期與澳洲各大交響樂團演出，參與柏斯、墨爾本及悉尼藝術節，並與皮奇古特歌劇院、澳洲室樂團，澳洲布蘭登堡樂團、澳洲音樂萬歲及多個國際藝術團體合作。

麥莉花為 ABC Classics 唱片錄音，曾推出的唱片超過35張，並贏得許多獎項。

她於2013年的演出包括：與古樂名家合奏團於澳洲巡演，極為成功，又與澳洲布蘭登堡樂團及昆士蘭歌劇院合作，以及墨爾本、阿德萊德、西澳及昆士蘭交響樂團同台演出。同年，她憑演出蒙台威爾第《奧菲歐》獲提名海普曼大獎。

於2014年，她與澳洲弦樂四重奏、紐西蘭交響樂團演出，又與澳洲國家音樂學院、聖喬治大教堂和許多其他團體合作。

於2015年，麥莉花為皮奇古特歌劇院製作的《巴雅澤》演繹伊達斯比一角，和西澳交響樂團演出，為布里斯班巴羅克藝術節開幕演唱《狄多與依尼阿斯》及舉行個人演唱會，於紀念澳紐軍隊登陸加利波利一百週年的音樂會上獻唱，並演唱《聖約翰受難曲》、《猶大·馬加比》、布拉姆斯安魂曲，以及許多其他作品等。

麥莉花獲西澳大學頒授榮譽博士學位，以表揚其於歌唱界的貢獻。

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In 2013 engagements included a highly successful national tour with the Academy of Ancient Music, performances with the Australian Brandenburg Orchestra, Opera Queensland, the Melbourne, Adelaide, West Australian and Queensland Symphony Orchestras. In 2013 Sara was nominated for a Helpmann award for her performance in Monteverdi's *Orfeo*.

In 2014 she performed with the Australian String Quartet, the New Zealand Symphony Orchestra, ANAM, St George's Cathedral and many others.

In 2015 Sara sings the role of Idaspe in Pinchgut Opera's production of *Bajazet*, in concerts with the West Australian Symphony Orchestra, in *Dido & Aeneas* and her own recital for the inaugural Brisbane Baroque Festival, in a concert commemorating the centenary of the Gallipoli landing, and in works ranging from the *St John Passion*, *Judas Maccabeus* to Brahms Requiem amongst many others.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.



史班斯 TOBY SPENCE

男高音 tenor

史班斯為牛津大學新學院榮譽畢業生及合唱學者，曾於倫敦市政廳音樂戲劇學院的歌劇學院接受訓練，2011年榮獲皇家愛樂協會年度歌唱家大獎。

在音樂會演出方面，史班斯曾與克里夫蘭樂團及指揮家杜南意合作，與柏林愛樂、維也納愛樂及歷圖爵士合作，與三藩市交響樂團及狄遜多馬士合作，與羅馬聖西西利亞音樂學院及巴班奴合作，與鹿特丹愛樂及吉格耶夫合作，與倫敦交響樂團及戴維斯合作，與倫敦愛樂及聶澤·賽金合作，與洛杉磯愛樂及杜達梅合作，以及於薩爾斯堡及愛丁堡藝術節與諾靈頓及麥嘉理斯合作。獨奏會方面，則曾於愛丁堡藝術節、倫敦交響樂團聖路加大教堂、里爾歌劇院及威格摩音樂廳演出。

他曾數度與皇家歌劇院合作，飾演費迪南〔《暴風雨》〕、大衛〔《紐倫堡的名歌手》〕、阿瑪維華伯爵〔《西維利亞理髮師》〕、拉米羅〔《灰姑娘》〕及湯·雷格威爾〔《浪子的歷程》〕。他亦曾與英國國家歌劇團合作，演出塔米諾、憨第德、巴利斯〔《美麗的海倫》〕、連斯基及浮士德等。此外，他並多次與巴黎歌劇團合作，飾演湯·雷格威爾及大衛等角色，並曾與格林德伯恩節日歌劇團、巴伐利亞國家劇團、漢堡國家劇院及布魯塞爾皇家鑄幣局劇院等合作。在美國，他曾與三藩市歌劇團、聖達菲音樂節歌劇團、芝加哥抒情歌劇團及大都會歌劇團演出。今個樂季的重要演出包括與大都會歌劇團及皇家歌劇院合作，演出塔米諾，以及與巴伐利亞國家劇團合作，演出《沉默的女人》的亨利·莫魯素斯。

An honours graduate and choral scholar from New College, Oxford, Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. He was the winner of the Royal Philharmonic Society 2011 Singer of the Year award

In concert, Toby has sung with the Cleveland Orchestra under von Dohnanyi, the Berlin Philharmonic and the Vienna Philharmonic under Rattle, the San Francisco Symphony under Tilson Thomas, the Accademia Nazionale di Santa Cecilia under Pappano, the Rotterdam Philharmonic under Gergiev, the LSO under Davis, the LPO under Nezet-Seguín, the Los Angeles Philharmonic under Dudamel, and at the Salzburg and Edinburgh Festivals under Norrington and Mackerras. He has appeared in recital at the Edinburgh Festival, LSO St Lukes, Opera de Lille and the Wigmore Hall.

For the Royal Opera House, Toby has sung Ferdinand (*The Tempest*), David (*Die Meistersinger von Nürnberg*), Count Almaviva (*Il Barbiere di Siviglia*), Ramiro and Tom Rakewell. For the English National Opera his roles include Tamino, Candide, Paris (*La Belle Héléne*), Lensky and Faust. His many roles at the Paris Opera include Tom Rakewell and David. He has sung with the Glyndebourne Festival, the Bayerische Staatsoper and Hamburgische Staatsoper and La Monnaie, Brussels. In America he has appeared with the San Francisco Opera, the Santa Fe Festival, the Lyric Opera of Chicago and the Metropolitan Opera. This season he sings Tamino for the Metropolitan Opera and the Royal Opera House, and Henry Morosus (*Die schweigsame Frau*) for the Bayerische Staatsoper.



科士打-威廉斯 ANDREW FOSTER-WILLIAMS

低男中音 bass-baritone

安德魯·科士打-威廉斯於倫敦皇家音樂學院修讀，現為該學院院士。

近期及未來重要音樂會演出包括：於波士頓韓德爾及海頓協會，以及阿德萊德交響樂團演出孟德爾遜的《以利亞》；於加拿大與國王提琴樂集及比諾克合作演出《彌賽亞》；與斯塔茨曼及奧菲歐55室樂團前往歐洲巡演《彌賽亞》；與荷蘭皇家音樂廳樂團演出巴赫《聖約翰受難曲》；與費城樂團及亞尼克·內傑·瑟昆演出《聖馬太受難曲》；以及與俄羅斯國家樂團合作演出白遼士《浮士德的天譴》，飾演梅菲斯托佛勒斯。

近期及未來的歌劇演出包括：《羅恩格林》的特拉蒙（布魯塞爾的皇家鑄幣局劇院及魁北克的勒奴地耶藝術節）；《費黛里奧》的彼薩羅（和聲圈樂團及耶利米·羅雷爾）；《彼得·格林姆斯》的巴爾斯特羅德（里昂歌劇團及維也納劇院）；羅西尼《埃及摩西》的法老王（威爾士國家歌劇院）以及華格納《指環》四部曲的多納和昆達（英國北歌劇院，2016年）。

安德魯曾與克里夫蘭、費城、紐約、三藩市、荷蘭愛樂、倫敦交響樂團、柏林德意志交響樂團、薩爾茲堡莫扎特管弦樂團、啟蒙時期樂團、抒情天才古樂團、華盛頓國家歌劇團、里昂歌劇團、荷蘭國際歌劇團以及格林德伯恩歌劇節等合作，演出《威廉·泰爾》；《浪子的歷程》的力克·沙阿杜；韓德爾《迪依達米亞》的阿哥斯王費力斯；《費加羅的婚禮》的伯爵；《灰姑娘》的阿里多羅；《佩利亞斯與梅麗桑德》的戈洛以及《荷夫曼的故事》的四個反派角色。

Andrew Foster-Williams studied at and is a Fellow of the Royal Academy of Music, London.

Recent and future concert highlights include Mendelssohn *Elijah* with the Handel & Haydn Society of Boston and also with the Adelaide Symphony Orchestra; *Messiah* with Les Violons du Roy and Trevor Pinnock in Canada and on a European tour with Nathalie Stutzman and Orfeo 55; Bach *St John Passion* (Christus) with the Concertgebouw Orchestra and *St Matthew Passion* with the Philadelphia Orchestra and Yannick Nézet Séguin and *Méphistophélès* in Berlioz *Le Damnation de Faust* with the Russian National Orchestra.

Recent and future opera plans include *Telramund Lohengrin* (La Monnaie, Brussels and Lanaudière Festival, Québec); Pizarro *Fidelio* (Le Cercle de L'Harmonie and Jérémie Rohrer); *Balstrode Peter Grimes* (Lyon Opera and Theater an der Wien); *Farone* in Rossini's *Moses in Egypt* (Welsh National Opera) and *Donner and Gunter* in Wagner *Ring Cycle* (Opera North, 2016).

Andrew has also sung with Cleveland, Philadelphia, New York, San Francisco, Netherlands Philharmonic and London Symphony Orchestras; DSO Berlin, Mozarteum Orchestra, Salzburg, Orchestra of the Age of the Enlightenment and Les Talens Lyriques and for Washington National Opera, Opéra de Lyon, Dutch National Opera, and Glyndebourne in roles including *William Tell*; Nick Shadow *The Rake's Progress*; Fenice in Handel *Deidamia*; *Il Conte Figaro*; Alidoro *La Cenerentola*; Golaud *Pelléas et Mélisande* and four villains *Les Contes d'Hoffman*.



艾林·希雅 ERIN HELYARD

早期鋼琴 fortepiano

艾林·希雅既被譽為技巧高超、說服力強的演奏家，又被稱許為充滿靈思、多才多藝的指揮家。他致力將最新音樂學及音樂史研究成果與當代文化環境裡的現場演奏結合起來，就像不少新一代年輕音樂家一樣。希雅以一級榮譽畢業於悉尼音樂學院，主修古鍵琴演奏，畢業時更獲頒「大學獎牌」；2005年在蒙特利爾麥基爾大學舒利殊音樂學院完成碩士課程，師隨湯姆·貝堅。熱愛十八世紀音樂與文化及啟蒙時代模範的他繼續深造，2011年在同一院校獲音樂學博士學位，在學期間以演奏早期鋼琴獲選為2009/10年度威斯費特音樂會學人（由約翰·昂納斯基金贊助）。2003至2011年間，希雅是得獎組合蒙特利爾隨想合奏團核心成員之一；他在悉尼創辦了皮舒基歌劇團和安蒂波迪斯島樂團，現分別擔任兩團的聯席藝術總監。指揮方面，希雅經常一邊彈鍵盤一邊指揮，劇目包括浦賽爾《仙后》（蒙特利爾巴洛克音樂節）、卡法利《柯敏多》、浦賽爾《女先知》、韋華第《格利斯達》、卡法利《英雄伊阿宋》、里耶利《煙窗清潔工》（皮舒基歌劇團）、韓德爾《阿西斯與加拉蒂亞》（紐西蘭歌劇團）、韓德爾《奧蘭多》（澳洲浩伯巴洛克音樂節）以及韓德爾《法蘭克國王法拉蒙多》。他曾任紐西蘭音樂學院講師，教授「考究歷史的演奏實踐」，現為澳大利亞國家大學音樂系講師，並蒙該校答允參與是次演出。

Praised as a virtuosic and eloquent soloist as well as an inspired and versatile conductor, Erin Helyard is at the forefront of a new generation of young musicians who combine the latest musicological and historical enquiry with live performance in contemporary culture. Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in 2005 in fortepiano performance with Tom Beghin at the Schulich School of Music, McGill University, Montreal. Pursuing a passion for the music and culture of the eighteenth century and the ideals of the Enlightenment, he completed a PhD in musicology at the same institution in 2011. He was named the Westfield Concert Scholar on fortepiano for 2009-2010, an initiative of the John Ernest Foundation. From 2003 to 2011 Erin was a central member of the award-winning Montreal-based Ensemble Caprice. In Sydney, Erin is a co-artistic director and founder of Pinchgut Opera and Orchestra of the Antipodes. He has conducted from the keyboard acclaimed performances of Purcell's *Fairy Queen* (Montreal Baroque Festival) Cavalli's *L'Ormindo*, Purcell's *Dioclesian*, Vivaldi's *Griselda*, Cavalli's *Giasone*, Salieri's *The Chimney Sweep* (Pinchgut), Handel's *Acis and Galatea* (NZ Opera), Handel's *Orlando* (Hobart Baroque) and Handel's *Faramondo*. Erin has been Lecturer in Historical Performance Practice at the New Zealand School of Music and is currently Lecturer in Music at the Australian National University and appears courtesy of that institution.

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

葉亦詩、嚴翠珠 特約樂手

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，合唱團不斷以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾四百五十名熱愛合唱音樂的人士參與面試，重組後的首次演出為《彌賽亞》。於2013年11月，合唱團與馬捷爾合作布烈頓的《戰爭安魂曲》。本樂季，合唱團為香港文化中心二十五周年誌慶獻唱貝多芬《合唱幻想曲》。

Philip Chu chorumaster

ACCOMPANISTS

Shirley Ip principal keyboard

Nina Yip, Linda Yim freelance players

The Hong Kong Philharmonic Chorus was established in 1980 and its first performance was *Messiah*. Since then the Chorus has been collaborating with the orchestra in various forms. Last year, the Philharmonic Chorus resumed recruiting members, attracting over 450 people who applied for audition. Its first performance after reforming was Handel's *Messiah*. In November 2013, the chorus worked with Lorin Maazel to perform Britten's *War Requiem*. This season the chorus performed Beethoven's Choral Fantasy to mark the 25th anniversary of the Hong Kong Cultural Centre.



朱俊熹

PHILIP CHU

合唱團團長 chorumaster

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。朱俊熹曾任悉尼愛樂合唱團的助理合唱團長，以及威洛比交響樂團、2 MBS ensemble Ambrosia和Eminence交響樂團的音樂總監/指揮。他曾擔任東京愛樂樂團、澳洲布蘭登堡樂團、Cantillation、悉尼愛樂合唱團、悉尼青少年樂團和悉尼室樂合唱等的客席/助理指揮。去年，他領導國際和平青年交響樂團在國際和平日演出，今年他和樂團會繼續在香港及歐洲演出，宣揚和平信息。

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. Chu has taken on roles such as assistant chorumaster at Sydney Philharmonia Choirs, music director/conductor of Willoughby Symphony Orchestra and Choir, 2MBS ensemble Ambrosia, and Eminence Symphony Orchestra. He has been guest/assistant conductor for Tokyo Philharmonic Orchestra, Australian Brandenburg Orchestra, Cantillation, Sydney Philharmonic Choirs, Sydney Youth Orchestra, and Sydney Chamber Choir amongst others. Last year, he led the Peace International Youth Orchestra in its debut concert on the International Peace Day, and will continue to promote peace with PIYO this year with performances in Hong Kong and Europe.



Photo: Cheung Chi-wai

Soprano

Suki Au Yeung See-kee
 Petra Bach
 Canny Chan
 Christine Chan Yik-man
 Claudia Chan
 Fanny Chan Man-fan
 Flonz Chan Yuet-wah
 Katherine Chan Pui-ying
 Katie Chan Kit-ming
 Lovey Chan Ka-yue
 Cora Cheung
 Esther Cheung Hiu-ling
 Brigitte Choi Ka-chi
 Calen Fok
 Vivien Fok
 Kammy Fung
 Mary Fung Kam-sum
 Ho Ka-man
 Flavia Ho Yuen-man
 Vivian Ip Wai-man
 Ophelia Kwan Tsz-ying
 Etta Kwok Yin-shan
 Jenny Kwok Chun-yi
 Amy Lai Ka-man
 Pierra Lai Wan-ling
 Antonia Joyce Lau
 Connie Law
 Jessica Law Yun-pui
 Sharon Lee Wing-yan
 Candace Leung
 Kylie Leung Uk-wing
 Beatrice Lin
 Amanda Liu Oi-ming
 Vivien Lowe Hoh Wai-wan
 Angel Man Che-on
 Ann Mok
 Erica Ng Yee-kiu
 Florence Ng Man-gee
 Wendy Ng Wing-nga
 Prisca Peng
 Shum Pui-ying
 Elsa Too Sin-lam
 Winnie Tse
 Natalie Tyrwhitt-Drake
 Dorothy Wong Wai Hing
 Mylthie Wong Yuen-mei
 Candice Yang Yuen-ching
 Ivy Yau Sze-wing
 Christine Yiu Ching-kan

女高音

歐陽思棋
 河北塔
 陳仲嘉
 陳奕敏
 陳皓妍
 陳文芬
 陳月華
 陳沛盈
 陳潔銘
 陳嘉怡
 張淑嫻
 張曉翎
 蔡家賜
 霍玉玲
 霍沅琪
 馮錦容
 馮鑑琛
 何嘉雯
 何婉雯
 葉慧文
 關芷瑩
 郭燕珊
 郭津懿
 黎嘉雯
 賴韻鈴
 劉靄詩
 羅康怡
 羅欣珮
 李詠茵
 梁嘉儀
 梁渥穎
 練芷彤
 劉愛明
 何慧雲
 文賜安
 林天欣
 吳依橋
 吳敏芝
 吳穎雅
 彭式
 沈佩瑩
 杜善琳
 謝穎琦
 彭梓瑜
 黃慧卿
 黃婉薇
 楊婉清
 丘思穎
 姚靜勤

Alto

Cherry Chan Yan-yin
 Dominique Chan Ho-yuen
 Frendie Chan
 Karring Cheung
 Kitty Chew
 Amanda Chin Wai-ling
 Chiu Yan-lok
 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
 Ip Tak-wan Sandy
 Helen Jim
 Helen Lam Hoi-yan
 Jessica Lam Hoi-ye
 Rita Leung
 Veronica Leung
 Li Man-yan
 Stephanie Liu
 Lung Man-ching
 Bernice Ma Yee-ting
 Karen Mo Yung Ka-ying
 Venus Ng Ching-yan
 Karen Or
 *Margaret Sang
 Ruth Tam
 Ingrid Wong Cho-wing
 Esther Wu Chi-wai
 Julia Yeung Chi-fong
 Lisa Yeung Yuet

*女中音獨唱

*Mezzo-soprano soloist

女低音

陳恩賢
 陳皓琬
 陳秀雯
 周潔靈
 張嘉儀
 錢慧玲
 趙茵洛
 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
 林凱嫻
 梁淑嫻
 梁寶敏
 李敏欣
 廖康融
 龍文菁
 馬懿婷
 慕容嘉英
 吳靜欣
 柯家慧
 *沈培娜
 譚詠基
 黃楚詠
 胡志慧
 楊志芳
 楊月

Tenor

Keith Chan Shun-kit
 Canis Cheng Hei-man
 Peter Chuen Wah-shing
 Pascal de Galle
 Eric Kwok Man-ho
 Harry Lau Chi-shing
 John Lowe
 Abiel Ma Hon-lam
 Joe Pang Chun-fai
 Anthony Poon Kit-sang
 Edmund So
 Corey So Tsz-ngok
 Wong Chi-lok
 Anthony Wong Ka-chun
 Toby Wong Kar-ho
 David Yip
 Tony Yip
 Hugh Tyrwhitt-Drake

Bass

Chan Po-yau
 Artus Cheung Ka-sang
 Francis Chiu Ka-yan
 Kevin Chow Bing-shui
 Patrick Fung Kin-shing
 Brian Lai
 Lam Sai-cheung
 Leung Chi-foon
 Jeremy Leung
 Leung Shun-kei
 Lo Ping Cheung
 Tony Lui-to
 Dennis Ng Tsz-him
 Carlos Ngan Wan-keung
 Ximple Shum Pok-man
 Sing Yiu-wah
 William Sit Ka Chang
 So Chi-ho
 Jason Tang Pak-yau
 Wong Chun-kwok
 Savio Wong Chun-wai
 David Yam Yee-kwan

男高音

陳迅傑
 鄭希文
 冚華成
 帕斯克·戴高樂
 郭文豪
 柳巴丞
 羅章
 馬翰林
 彭振輝
 潘潔生
 蘇耀波
 蘇子諤
 黃志樂
 黃家駿
 黃嘉浩
 葉大偉
 葉偉堅
 許德

男低音

陳葆酉
 張嘉笙
 趙家欣
 周秉樞
 馮建成
 黎永堃
 林世璋
 梁池歡
 梁浩軒
 梁信基
 羅秉祥
 呂韜
 吳子謙
 顏運強
 沈博文
 成耀華
 薛嘉翔
 蘇志豪
 鄧百佑
 黃鎮國
 王鎮偉
 任懿君

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

香港管弦樂團〔港樂〕剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

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

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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



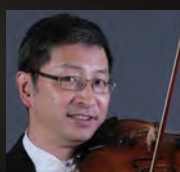
余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



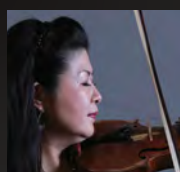
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



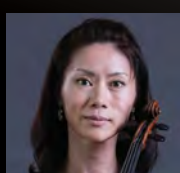
冨田中知子
Tomoko Tanaka Mao



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



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋亞林
Yalin Song

低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



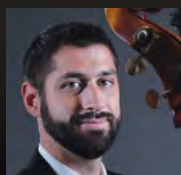
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 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



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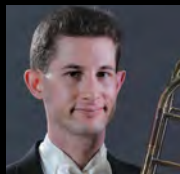


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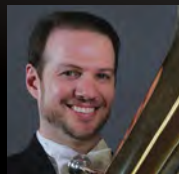
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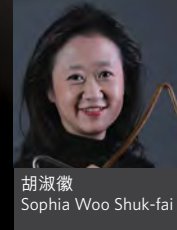
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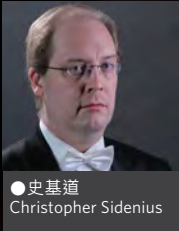


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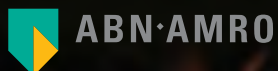
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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