

# 伯沙撒王的盛宴 BELSHAZZAR'S FEAST

29 & 30-4-2016  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

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# 伯沙撒王的盛宴

## BELSHAZZAR'S FEAST

### BEETHOVEN

~13'

貝多芬：《蕾奧諾拉》序曲第二首，op. 72a P. 7  
*Leonore Overture no. 2, op. 72a*

### REINECKE

~20'

萊恩力克：D大調長笛協奏曲，op. 283 P. 9  
極中庸的快板  
憂愁的緩板  
中板  
*Flute Concerto in D, op. 283*  
Allegro molto moderato  
Lento e mesto  
Moderato

中場休息 interval

### WALTON

~36'

華爾頓：《伯沙撒王的盛宴》 P. 12  
*Belshazzar's Feast*

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史德琳，長笛

*Megan Sterling, flute* P. 16

利馬露，低男中音

*Jonathan Lemalu, bass-baritone* P. 17

香港管弦樂團合唱團

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# J A A P

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SAM OLLUVER, SOUTH CHINA MORNING POST

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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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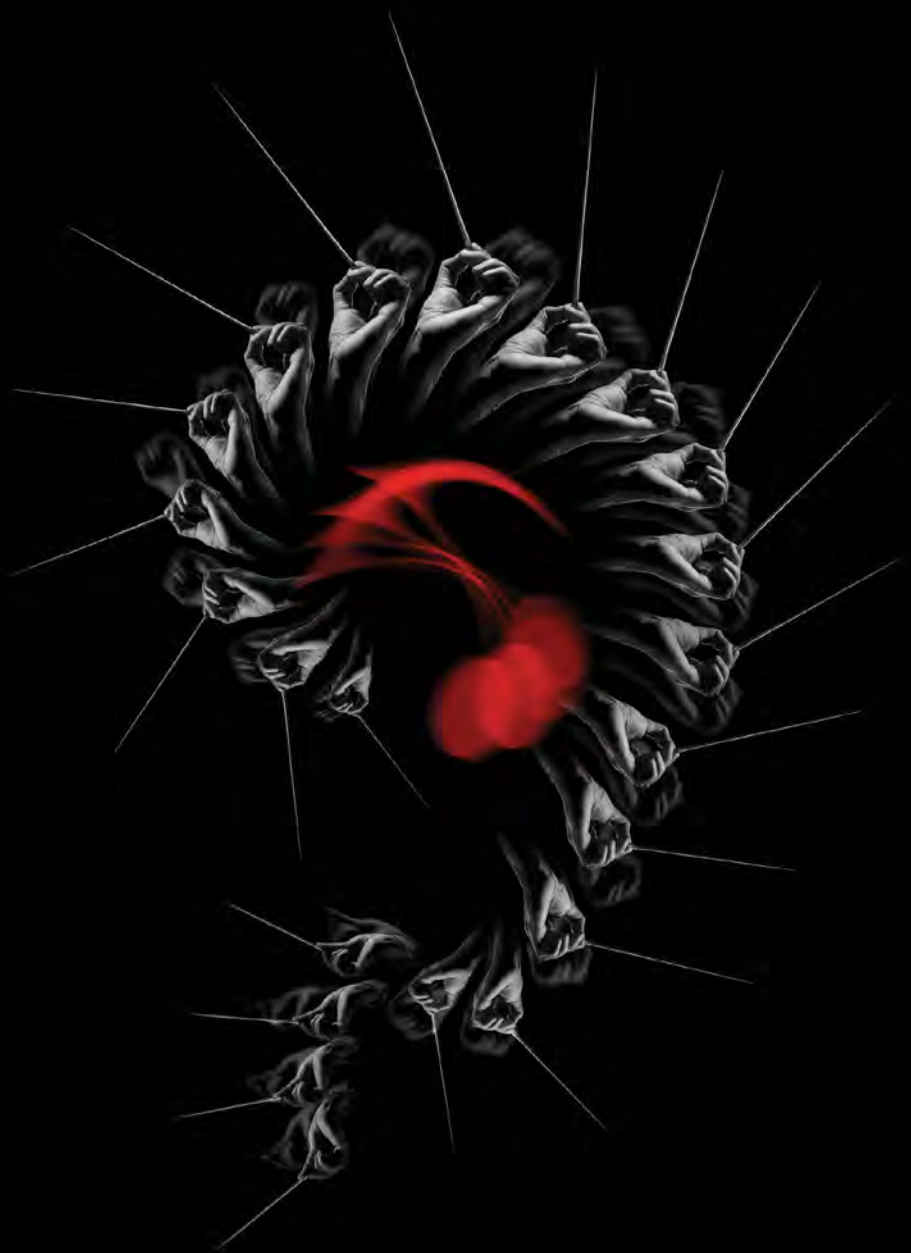
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## 貝多芬 《蕾奧諾拉》序曲第二首，op. 72a

### LUDWIG VAN BEETHOVEN (1770-1827)

#### Leonore Overture no. 2, op. 72a

1805年7月，貝多芬完成了他的唯一一部歌劇。不過，這部起初命名為《蕾奧諾拉》的作品（後來易名為《費黛里奧》），開篇的序曲也經作曲家重寫過四次之多。貝多芬在這首序曲的寫作上，顯得異乎尋常地猶疑不決，直到1814年才有明確定案，也就是我們如今熟知的《費黛里奧》序曲。1805年，這部歌劇曾經連續三個晚上（11月20日至22日）在維也納演出，當時演奏的曲目，就是我們如今稱之為《蕾奧諾拉》序曲第二首。

貝多芬認為《蕾奧諾拉》序曲第二首過長，且透露了太多故事情節。無疑，這首序曲緊貼歌劇故事的發展，故事發生在西班牙一座監獄中。一位名叫弗羅雷斯坦的貴族，因得罪他的政敵皮查洛（以樂曲開端憂鬱荒涼的樂音代表），蒙冤入獄。貴族的妻子蕾奧諾拉（以歡愉及有朝氣的主題句代表）被告知丈夫已死，然而她並不相信，假扮成男子混進監獄中，被委任為一名獄卒的助手。政府部長將要巡查監獄，以確保不存在犯人蒙冤或錯判的現象。不料，皮查洛先於部長來到（在聲勢浩大的銅管和弦引領下，旋律情緒忽然起了變化）。然而，就在皮查洛將要殺死弗羅雷斯坦的時候，部長及其從屬及時抵達，並要求進入監獄巡視（小號奏響）。當部長發現弗羅雷斯坦被捕，便下令逮捕皮查洛。部長將監獄鑰匙交予蕾奧諾拉，指示她救出丈夫。

Beethoven completed his only opera in July 1805. Even after that there were many revisions. The opera, originally called *Leonore*, was renamed *Fidelio* and the opening Overture was re-written a total of four times. Beethoven himself proved unusually indecisive about the Overture, and it was only in 1814 that he settled on a definitive choice—the one we now know as the *Fidelio* Overture. Nine years earlier, the opera had been presented on three consecutive evenings in Vienna—20<sup>th</sup>, 21<sup>st</sup> and 22<sup>nd</sup> November, 1805—with the overture we now refer to as *Leonore* Overture no. 2.

Beethoven regarded the *Leonore* Overture no. 2 as too long and giving away too much of the plot. Certainly it does follow very closely the opera's story, which is set in a Spanish gaol where a nobleman, Florestan, has been unjustly imprisoned by his political adversary, Pizzaro (grim, desolate music at the start). Florestan's wife, Leonore, has been told he is dead, but she refuses to believe it and, disguised as a man, has managed to get herself appointed as assistant gaoler (a virile, bustling theme full of self-confidence and hope). Suddenly Pizzaro arrives ahead of a government minister who is going to inspect the prison and make sure no prisoner is being held unjustly (a sudden change of mood heralded by big brass chords). But before Pizzaro can kill Florestan the minister's delegation arrives at the gaol demanding admittance (off-stage trumpet calls). When the minister discovers Florestan held captive in the gaol he arrests Pizzaro, hands Leonore the key to Florestan's cell, and instructs her to release him.

BY DR MARC ROCHESTER

港樂  
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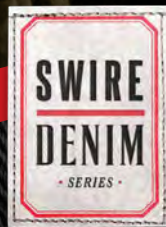
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Frank Strobel, conductor 指揮



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# 萊恩力克 D大調長笛協奏曲，op. 283

## CARL REINECKE (1824-1910)

### Flute Concerto in D, op. 283

萊恩力克可謂在香港最常被演奏的作曲家之一。在港人的音樂生活裡，萊恩力克之所以為人熟知，是由於每年的英國皇家音樂學院鋼琴考試曲目以及香港校際音樂節的比賽曲目中，總會包含至少一首他的作品。今年，萊恩力克的一首曲目出現在這兩個項目的第三級曲目中。由於每年參與皇家音樂學院考試以及校際音樂節的學生都有數千名之眾，保守估計，單單今年在香港便有至少七千次萊恩力克作品的演奏。

身為鋼琴家，萊恩力克曾經獲得孟德爾遜與舒曼等知名音樂家的誇讚，他也被認為是十九世紀最偉大的鋼琴教師之一。生於漢堡的萊恩力克因為連串頗受關注的委任，進而成為萊比錫音樂學院的總監。在他的帶領下，學院培養出葛利格、斯文森和沙利文等作曲家，他們的風格均傾向於保守而非大膽創新；同時學院在反覆嘗試及試驗下，建立起具聲望的古典音樂教育制度。在如此嚴格的保守主義影響之下，萊恩力克創作的音樂作品固然以鋼琴教學作品為主，卻也包含了數齣歌劇，三首交響曲，為鋼琴、小提琴及豎琴而寫的協奏曲，以及今晚我們將聽到的D大調長笛協奏曲。

今晚，當我們聆聽這首原本屬於十九世紀的長笛協奏曲時，免不了因為另一個事實而驚訝：這首曲目與韋伯恩的《帕薩卡里亞》、斯克里亞賓的

Carl Reinecke is one of the most frequently performed composers in Hong Kong. His relative ubiquitousness in Hong Kong's musical life stems from the fact that every year at least one of his pieces is included in the piano examination syllabus of the ABRSM and in the competition syllabus of the Hong Kong Schools Music Festival (in both cases, there's one in the grade 3 category this year). Given that many thousands take these exams and enter the festival classes each year, at a conservative estimate we can guess that at least 7000 performances of a piece by Reinecke will be heard across the region this year alone.

Admired as a pianist by Mendelssohn and Schumann and recognised as one of the great teachers of the 19<sup>th</sup> century, Reinecke was born in Hamburg and, in a string of high-profile appointments, became Director of the Leipzig Conservatory where, under his directorship it produced rather more conservative composers than revolutionary ones—Grieg, Svendsen and Sullivan among them—and established a reputation for sound teaching along tried and tested classical principles. This strict conservatism also informs Reinecke's output which, while dominated by instructional pieces for piano, also included a handful of operas, three symphonies, concertos for piano, violin, harp, and the D Major flute concerto we hear this evening.

Another surprise awaiting those who hear this essentially 19<sup>th</sup>-century flute concerto today is that it was composed the same year as Webern's *Passacaglia*, Scriabin's *Poem of Ecstasy* and Stravinsky's *Fireworks*. Yet, unlike much of Reinecke's music, the work also possesses a freshness and vitality of invention which, while it does not look very far beyond mid-19<sup>th</sup> century Romanticism, certainly



香港管弦樂團

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# 萊恩力克 D大調長笛協奏曲，op. 283

CARL REINECKE (1824-1910)

Flute Concerto in D, op. 283

《狂喜之詩》以及史達拉汶斯基的《煙火》創作年份相同。不過，與大多數萊恩力克的作品不同，這首長笛協奏曲擁有頗多新鮮感與創意。作品雖然與十九世紀中期的浪漫主義作品相去不遠，卻也並不像出自於一位84歲高齡的作曲家筆下。此曲於1908年11月完成，並於1909年9月4日在倫敦首演。曲目在女皇大廳的逍遙音樂會上演出，由亨利·伍德指揮，亞伯特·佛蘭賽拉擔任獨奏。

長笛一段簡短的花式吹奏，為優雅而活潑的**第一樂章**揭開序幕。長笛旋律自在地漂浮其上，偶爾出現繽紛的炫技段落，不過在大多數情況下，這件樂器以極其優雅的姿態，呈現出一種冷靜的音樂表現力。**第二樂章**的開篇（與結尾），銅管踏著穩定的步伐，偶爾穿插着由圓號奏出的和弦。在堅定的銅管聲部上，長笛描述出一段悲傷的旋律，時而被熱情的樂音打斷，時而與獨奏大提琴進入一場熾烈的對話中。不過，到最後，旋律仍回歸冷靜克制的氣氛中。**第三樂章**由一段簡短的圓號合奏引出，接著由活潑而富生氣的單簧管奏出主題句。接下來，旋律在長笛的帶領下，進入歡愉的舞蹈場面中。

樂曲剖析中譯：李夢

belies the fact that it is the work of an 84-year-old composer. He completed it in November 1908 and it was first performed in London on 4<sup>th</sup> September, 1909, at a Henry Wood Promenade Concert in the Queen's Hall with Albert Fransella as the soloist.

A short introduction in which the flute makes an initial flourish opens the gracefully arching **first movement** above which the flute flows freely with occasional bursts of virtuoso display but mostly exudes a calming influence over music of great elegance and poise. The **second movement** opens (and ends) with a steady bass tread interspersed by sharp chords from the horns. The flute describes a sad melody above the solidly treading bass, at times breaking into music of a more passionate nature, and at one point entering into a fervent dialogue with a solo cello, but again ending on a note of great calm. The **third movement** is heralded by a short horn fanfare and a perky clarinet theme, following which the flute leads off in a merry dance.

BY DR MARC ROCHESTER

## 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓、敲擊樂器及弦樂組

## INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion and strings



## 華爾頓《伯沙撒王的盛宴》

WILLIAM WALTON (1902-1983)

*Belshazzar's Feast*



「牆上兇兆」情節來自聖經記載伯沙撒王的故事。

“The Writing on the Wall” comes from the biblical story of King Belshazzar

數百年來，英國的合唱傳統一直傲視同儕。十六世紀宗教改革之後，英國一眾大教堂所成立的優秀合唱團體，就成了這種傳統的起源；到了十八、十九世紀，工業革命又帶來連串意想不到的影響，其一就是地方性的合唱協會開始出現，讓工廠和磨坊的員工可以聚首一堂，參與一項可貴的文娛活動。新樂種因而蓬勃發展：讚美歌、頌歌和詩篇，英國的教堂每天要唱兩遍；還有由樂團和獨唱演奏的大型合唱作品。後者好些外國作曲家（尤其海頓和孟德爾遜）都寫作過，不過這兩類作品的主要作者，仍是在合唱傳統中成長的英國作曲家。

華爾頓也是天生的唱家班。他家鄉在英國西北部工業小鎮奧登，父親是當地一位詩班指揮和聲樂老師；華爾頓本人聲線優美，十歲就入選牛津基督堂座堂詩班。不過由於他與西特

For centuries England has possessed a proud choral singing tradition. The roots of this stretch back to the setting up of the great choral foundations in English cathedrals after the Reformation in the 16<sup>th</sup> century, while one of the unexpected off-shoots of the Industrial Revolution in the 18<sup>th</sup> and 19<sup>th</sup> centuries was the creation of provincial choral societies, where those employed in the factories and mills were able to join together in an invaluable cultural recreation which continues to this day. As a result, whole new genres of musical composition grew up: settings of the canticles, anthems and psalms ordered to be sung twice daily in the English cathedrals, and large-scale choral works with soloists and orchestra. Some foreign composers—notably Haydn and Mendelssohn—contributed to the latter genre, but in the main these two areas of musical composition have been very much the preserve of those English composer brought up in these traditions.

Choral singing was very much in William Walton's blood. He was the son of the local choir master and singing teacher in the industrial town of Oldham in the north-west of England, and possessed a sufficiently good voice



威爾家族（倫敦一個前衛精明的文學世家）熟稔，因此他的生活其實與英國合唱傳統相當脫節。因此，當英國廣播公司（BBC）1929年8月接觸華爾頓，委約他創作一首用於電台廣播的合唱曲時，實在是對他的能力信任有加，因為當時他還沒有重要的合唱作品問世。BBC共委約了三位二十來歲的年輕作曲家創作新曲（另外兩位分別是林伯特和希利-赫捷森），但只能以小型合唱團、十五人以內的小型樂團，以及獨唱演出，每首樂曲給予報酬50基尼（英國舊貨幣，約等於52英鎊和50便士）。

華爾頓跟奧斯伯特·西特威爾商量，對方提議以《聖經》故事情節「牆上凶兆」、「伯沙撒王之死」和「巴比倫覆滅」為題材。得到BBC同意後，西特威爾就根據《聖經》幾個篇章（《但以理書》、《詩篇》第81及136篇和《啟示錄》）撰寫腳本。1929年聖誕節，華爾頓與西特威爾一家到意大利遊玩，《伯沙撒王的盛宴》大部分就在這時寫成。他返回英國以後，《伯沙撒王的盛宴》的規模已經令BBC難以應付，於是決定在下一屆三年一度的里茲音樂節（1931年）首演。

據華爾頓憶述，他寫作《伯沙撒王的盛宴》時，「在『黃金』一詞就寫不下去—1930年5月到12月，我就卡在那裡，動彈不得」。儘管如此，合唱部分仍能在1931年3月寫成，里茲音樂

to win him admission, at the age of 10, to the choir of Christ Church Cathedral in Oxford. His close association with London's smart, avant-garde literary family, the Sitwells, meant that Walton lived a life far removed from conventional English choral traditions, so it was an act of considerable faith in his abilities that in August 1929 — at which point he had written no significant music for choir — he was commissioned by the British Broadcasting Corporation (BBC) to compose a choral work for radio broadcast. Along with two other British composers in their mid-20s, Constant Lambert and Victor Hely-Hutchinson, he was to be paid 50 guineas (£52.50p) for a piece suitable for the limited resources the BBC then had at its disposal, "for small chorus, small orchestra of not exceeding 15, and soloist".

Walton sought suggestions from Osbert Sitwell who came up with the storylines of the *Writing on the Wall*, the slaying of King Belshazzar and the destruction of the city of Babylon. The BBC agreed, and Sitwell drew up a libretto drawing on various Biblical texts; the Book of Daniel, Psalms 81 and 136 and the Book of Revelation. Walton joined the Sitwells in Italy for Christmas 1929 and much of *Belshazzar's Feast* was composed then. By the time he returned to England, it had grown way beyond what the BBC was able to manage and it was decided to have the work premiered at the next triennial Leeds Festival to be held in 1931.

Although Walton recalled that at one point during the composition of *Belshazzar's Feast*, "I got landed on the word 'gold' — I was there from May to December 1930 perched, unable to move", by March 1931 the chorus parts were ready and being put into rehearsal by the Leeds Festival Chorus. Sir Thomas Beecham, the Festival's director, had little tolerance for new scores and asked Sir Malcolm Sargent to oversee the work's rehearsals; he had considerable faith in Sargent's skills as a choral

## 華爾頓《伯沙撒王的盛宴》

# WILLIAM WALTON (1902-1983)

## *Belshazzar's Feast*

節合唱團也開始排練。不過音樂節總監畢勤對新音樂沒有好感，監督排練的工作就讓沙俊負責。畢勤對沙俊的合唱指揮才華很有信心，說他是「我們歷來最出色的詩班指揮。合唱指揮是最艱難的藝術工作之一。我自己只是偶爾成功，沙俊卻是從未失手。」畢勤在同一音樂節指揮白遼士《安魂曲》，演出日期就在《伯沙撒王的盛宴》首演後一天。由於畢勤為了演出《安魂曲》已經安排好特約銅管樂手，於是就向華爾頓提議道：「你的曲子反正再也沒機會聽，何不多用兩個銅管樂隊？」

1931年10月8日，《伯沙撒王的盛宴》在里茲會堂首演，由沙俊指揮里茲音樂節合唱團、倫敦交響樂團和男中音諾布演出。演出非常成功，英國傳媒更形容《伯沙撒王的盛宴》是「英國合唱音樂的里程碑」。可是華爾頓本人卻對作品不甚滿意，首演後馬上動手修訂，準備七周後在倫敦首演時（由布特指揮）演出新版本。布納斯男爵（西特威爾家族的朋友，也是個作曲家，不過屬於影響力大於才華的一類）察覺到新版本改動甚多，為了酬謝華爾頓，就付了50英鎊給他；因此樂譜出版時，華爾頓就將樂譜題獻給布納斯男爵。新版本的改動無損倫敦觀眾的熱情；演出過後著名樂評人紐曼更認為樂曲「美妙得令人瞠目結舌」。

樂曲剖析中譯：鄭曉彤

conductor once describing him as “the greatest choir master we have ever produced. Choir conducting is one of the most difficult arts. Myself I can only bring it off occasionally, but Malcolm always does it”. Beecham was, however, down to conduct the massive Berlioz *Requiem* the following night and with extra brass players booked for that, he made a suggestion to Walton: “As you’ll never hear the thing again, why not throw in a couple of brass bands?”

The first performance, given in Leeds Town Hall on 8<sup>th</sup> October, 1931 with Sargent, the Leeds Festival Chorus, the London Symphony Orchestra and the baritone soloist Denis Noble, was an unqualified success and *Belshazzar's Feast* was proclaimed by the British press as “a landmark in British choral music”. Walton, however, was not entirely satisfied and revised the work in time for its first London performance (under Sir Adrian Boult) seven weeks later. Lord Berners, also a friend of the Sitwells and a composer whose influence was rather greater than his creative abilities, recognised Walton's extensive alterations and paid him £50 for his labours; prompting Walton to dedicate the published score to Berners. The alterations did nothing to dampen the enthusiasm of the London audience and after the performance the celebrated critic Ernest Newman suggested that it “takes our breath away”.

BY DR MARC ROCHESTER

### 編制

兩支長笛、短笛、兩支雙簧管、三支單簧管（其一兼降E單簧管，另一兼低音單簧管）、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、中音薩克管、兩部豎琴、管風琴、鋼琴、敲擊樂器及弦樂組

### INSTRUMENTATION

Two flutes, piccolo, two oboes, three clarinets (one doubling E flat clarinet, one doubling bass clarinet), two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, alto saxophone, two harps, organ, piano, percussion and strings



## 劉易斯 COURTNEY LEWIS

指揮 Conductor

劉易斯最近獲委任為美國傑克遜都交響樂團的音樂總監，他同時為紐約愛樂樂團的助理指揮。他之前為明尼蘇達樂團的副指揮，於2011/12樂季中首次在常規音樂會上亮相，並為洛杉磯愛樂「杜達梅駐團指揮計劃」指揮，2011年在當地首演。

於2008至2014年期間，劉易斯為波士頓著名的發現樂團擔任音樂總監。該樂團不僅致力於演奏當代音樂，同時建立了一個音樂及技術上同樣卓越的高水平曲目，更透過在當地學校舉辦工作坊的形式，為波士頓弱勢社區帶來現場音樂。於2008年11月，他與聖路易斯交響樂團演出，是他首度在美國指揮管弦樂團，自此與多個樂團合作：亞特蘭大交響樂團、華盛頓國家交響樂團、洛杉磯愛樂樂團、密爾沃基交響樂團、拿坡里愛樂樂團、阿拉巴馬交響樂團、羅徹斯特愛樂樂團、愛爾蘭電台國家交響樂團及阿爾斯特交響樂團。

出生於北愛爾蘭的貝爾法斯特，指揮大師劉易斯於劍橋大學畢業，在學期間於羅賓·荷路威門下學習作曲，並隨金恩女爵士學習單簧管。他攻讀碩士學位期間主要集中研究利格弟的晚期音樂，完成後往英國皇家北方音樂學院進修。他的老師包括艾爾達爵士及朗德爾。

Recently appointed as Music Director of the Jacksonville Symphony Orchestra, Courtney Lewis is also the Assistant Conductor of the New York Philharmonic. Previous appointments have included Associate Conductor of the Minnesota Orchestra, where he made his subscription debut in the 2011/12 season, and Dudamel Fellow with the Los Angeles Philharmonic, where he made his debut in 2011.

From 2008 to 2014 Courtney Lewis was the Music Director of Boston's acclaimed Discovery Ensemble, a chamber orchestra dedicated not only to giving concerts of contemporary and established repertoire at the highest level of musical and technical excellence, but also bringing live music into the least privileged parts of Boston with workshops in local schools. He made his major American orchestral debut in November 2008 with the St. Louis Symphony Orchestra, and has since appeared with the Atlanta Symphony, Washington National Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Naples Philharmonic, Alabama Symphony, Rochester Philharmonic, RTÉ National Symphony Orchestra of Ireland and the Ulster Orchestra.

Born in Belfast, Northern Ireland, Maestro Lewis graduated from the University of Cambridge where he studied composition with Robin Holloway and clarinet with Dame Thea King. After completing a master's degree with a focus on the late music of György Ligeti, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.





## 史德琳 MEGAN STERLING

長笛 Flute

史德琳自2002年起擔任香港管弦樂團首席長笛，並十分享受與世界各享負盛名的指揮及獨奏家同台演出。她曾多次以獨奏身份與港樂及澳洲的樂團合作，又於香港及鄰近地區舉行獨奏會、參與電台廣播、粵語流行曲錄音和室樂音樂會。她曾亮相澳洲國家電視台及電台、匈牙利國家電台、香港電台，並為波士頓電視電台WGBH獨奏演出。她更曾經在國會大樓為澳洲總理演出。

史德琳曾以首席身份與澳洲及新西蘭各大樂團演出，並為澳洲世界樂團的創團成員之一，協助組織現於世界各地演奏的澳洲精英樂手聚首一堂，在梅塔、歷圖爵士等的指揮下攜手演出。

2003年，她於匈牙利音樂節國際長笛比賽摘冠，同時憑着演繹彼得羅維奇的長笛協奏曲贏得最佳演奏特別獎，是次演出更獲匈牙利國家電台現場直播。她又曾榮獲澳洲權威獎項女皇信託獎、1999年澳洲全國長笛大賽第一名及觀眾大獎。

作為首席長笛，史德琳曾於中國、韓國、澳洲、新西蘭、印度及歐洲等地巡演。她亦享受教學，在區內的大師班會見到她授課的足跡。

Principal Flute of the Hong Kong Philharmonic Orchestra since 2002, Megan Sterling has enjoyed working with some of the world's top conductors and soloists. She has appeared several times as a soloist with the Orchestra, as well as with orchestras in Australia. She has appeared in recitals, radio broadcasts, Canto-pop recordings and chamber music in Hong Kong and the region. She has appeared live on Australian National Television and Radio, Hungarian National Radio, RTHK Hong Kong, and in recital on WGBH, Boston, and she has also performed at Parliament House for the Australian Prime Minister.

Megan has appeared in a Principal role with most of the leading orchestras in Australia and New Zealand, and she is a founding member of the Australian World Orchestra, which brings Australian musicians from elite orchestras around the world to play together—under the baton of Zubin Mehta, Sir Simon Rattle and others.

At the Hungarofest International Flute Competition in Budapest in 2003, she was awarded 1<sup>st</sup> prize as well as a special prize for Best Performance of the Petrovics Flute Concerto, broadcast live with the Hungarian National Radio Symphony on Hungarian National Radio. She was also the recipient of the prestigious Queen's Trust Award, and won 1<sup>st</sup> Prize and Audience Prize at the 1999 National Flute Competition in Australia.

As Principal Flute, Megan has toured China, Korea, Australia, New Zealand, India and throughout Europe. She also enjoys teaching, and can be found giving lessons and master classes throughout the region.





## 利馬露

# JONATHAN LEMALU

低男中音 Bass-baritone

利馬露是新西蘭出生的薩摩亞人，在年輕歌手中傲視同儕。他是2002年嘉芙蓮費莉亞大賽及英國皇家愛樂協會「年度青年藝術家獎」的得獎者。

他曾演繹巴巴基諾、費加洛、利普勒羅、馬賽圖、洛可、博托姆、柯林、波基、巴西里奧、海神、掃羅、梳羅亞斯德、羅度曼第、《白鯨記》中的魁魁格和藍鬍子等角色，又曾在英國皇家歌劇院、英國國家歌劇院、里昂歌劇院、澳洲歌劇院、辛辛那提歌劇院、三藩市歌劇院、達拉斯歌劇院、芝加哥抒情歌劇院、紐約大都會歌劇院、慕尼黑及漢堡的國家歌劇院和巴登-巴登節慶劇院，以及格蘭堡、薩爾茨堡、斯塔莉亞特、愛丁堡藝術節中獻唱。他的音樂會及獨唱會曲目涵蓋古今，並曾與柏林、紐約、鹿特丹和洛杉磯愛樂樂團；紐西蘭、倫敦、波士頓、芝加哥、三藩市、多倫多、巴黎交響樂團；以及杜托華、吉格耶夫、哈丁、亞奴閣、麥嘉里斯、梅塔、諾靈頓、巴班奴和歷圖爵士等樂團及指揮合作。

利馬露首張獨唱大碟獲《留聲機》雜誌授予「年度新發行大碟獎」。他隨後夥拍新西蘭交響樂團出版首張個人與管弦樂團的錄音，又與馬田尼奧合作另一張獨唱大碟。本樂季及後，他再次到西雅圖歌劇院演繹比才《採珠者》的努拉巴德和維也納劇院的利普勒羅，還將與尼爾遜和斯特拉斯堡愛樂樂團合作，演唱巴赫《馬太受難曲》的耶穌，以及在聖馬嘉蒂歌劇院首演《愛情甘露》的杜卡馬拉醫生。

Jonathan Lemalu, a New Zealand born Samoan, is at the very forefront of today's young generation of singers. He is a joint winner of the 2002 Kathleen Ferrier award and the recipient of the 2002 Royal Philharmonic Society's Award for "Young Artist of the Year".

His roles include Papageno, Figaro, Leporello, Masetto, Rocco, Bottom, Colline, Porgy, Basilio, Neptune, Saul, Zoroastro, Rodomonte, Queequeg (*Moby Dick*) and Bluebeard. He has performed at the Royal Opera House; English National Opera; Opera de Lyon; Opera Australia; Cincinnati Opera; San Francisco Opera; Dallas Opera; Lyric Opera of Chicago; the Metropolitan Opera; Munich and Hamburg Staatsopern; Festspielhaus Baden-Baden and the Glyndebourne, Salzburg and Edinburgh Festivals.

His concert and recital performances span both classical and contemporary repertoire and include performances with the Berlin, New York, Rotterdam and LA Philharmonic orchestras, and the New Zealand, London, Boston, Chicago, San Francisco, Toronto, Paris Symphony orchestras with conductors including Dutoit, Gergiev, Harding, Harnoncourt, Mackerras, Mehta, Norrington, Pappano and Rattle.

Jonathan's debut recital disc was awarded *Gramophone Magazine's* Debut Disc of the Year award. He subsequently released his first solo orchestral recording with the New Zealand Symphony Orchestra, and a recital disc with Malcolm Martineau.

Engagements this season and beyond include a return to Seattle Opera as Nourabad in Bizet's *Pearl Fishers* and to the Theater an der Vienna as Leporello. He will also sing Jesus in Bach's *St Matthew Passion* with John Nelson and the Orchestre Philharmonique de Strasbourg and his first *Dulcamara (L'elisir d'amore)* for Oper im Steinbruch St. Margarethen.

# 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。歷年，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韓德爾的《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、韋邁克等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬及海頓的作品。

Philip Chu Chorus master

ACCOMPANISTS

Shirley Ip Principal keyboard

Linda Yim Freelance player

The Hong Kong Philharmonic Chorus was established in 1980. Over the years, it has collaborated with the Hong Kong Philharmonic Orchestra to perform a range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers such as Britten, Mendelssohn, Beethoven and Haydn under renowned conductors including Lorin Maazel, Nicholas McGegan and Brett Weymark amongst others.



朱俊熹

PHILIP CHU

合唱團團長 Chorus master

生於香港的朱俊熹於悉尼大學修讀聲樂，及後於悉尼音樂學院完成指揮碩士課程，師承帕羅。他曾與多個音樂團體合作，其中包括大都會歌劇院、東京愛樂樂團、悉尼交響樂團、墨爾本交響樂團、昆士蘭交響樂團、香港管弦樂團、澳洲布蘭登堡樂團、澳門交響樂團、Cantillation、皮奇古特歌劇院、悉尼愛樂合唱團等。作為合唱團團長，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。現時為香港管弦樂團合唱團團長。

Born in Hong Kong, Philip Chu studied voice at the University of Sydney, and went on to complete a Master's degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. He has worked with ensembles such as The Metropolitan Opera, Tokyo Philharmonic Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Queensland Symphony Orchestra, Hong Kong Philharmonic Orchestra, Australian Brandenburg Orchestra, Macau Symphony Orchestra, Cantillation, Pinchgut Opera, Sydney Philharmonic Choirs amongst others. As a chorus master, he has prepared various choirs for conductors such as Lorin Maazel, Charles Dutoit, Gianluigi Gelmetti amongst others, and is currently chorus master for Hong Kong Philharmonic Chorus.



Photo: Cheung Chi-wai

### Soprano

Suki Au Yeung See-kee  
 Gloria Chan Yin-yee  
 Karring Cheung  
 Calen Fok  
 Mary Fung Kam-sum  
 Ho Ka-man  
 Vivian Ip Wai-man  
 Khaw Mei-ling  
 Amy Lai Ka-man  
 Connie Law  
 Amanda Liu Oi-ming  
 Vivien Lowe Hoh Wai-wan  
 Joyce Mak Pui-ying  
 Angel Man Che-on  
 Ann Mok  
 Florence Ng Man-gee  
 Yoko Sawada  
 Winnie Tse  
 Natalie Tyrwhitt-Drake  
 Kerry Wan  
 Christine Wong Wing-yunn  
 Mylthie Wong Yuen-mei  
 Shirley Yeung Shuet-kwan  
 Ying Ka-yi

### 女高音

歐陽思棋  
 陳嬌怡  
 張嘉靈  
 霍玉玲  
 馮鑑琛  
 何嘉雯  
 葉慧文  
 許美玲  
 黎嘉雯  
 羅康怡  
 劉愛明  
 何慧雲  
 麥珮盈  
 文賜安  
 林天欣  
 吳敏芝  
 澤田容子  
 謝穎琦  
 彭梓瑜  
 溫佩嘉  
 黃詠恩  
 黃婉薇  
 楊雪筠  
 邢嘉怡

### Alto

Cherry Chan Yan-yin  
 Lovey Chan Ka-yue  
 Kitty Chew  
 Amanda Chin Wai-ling  
 Chiu Yan-lok  
 Ruby Ding Hoi-kan  
 Elcos Fu Wai-ping  
 Wendy Fung Tak-sum  
 Sarah Ho Pui-yan  
 Loretta Ho Sin-ting  
 Tracy Ho On-ting  
 Christy Ip Chi-wa  
 Sandy Ip Tak-wan  
 Helen Jim  
 Jessica Lam Hoi-yee  
 Helen Lam Hoi-yan  
 Sharon Lee Sheung-wan  
 Karen Leung Kwan-ngan  
 Rita Leung  
 Veronica Leung Po-man  
 Li Man-yan  
 Stephanie Liu  
 Bernice Ma Yee-ting  
 Victoria Miao  
 Karen Mo Yung Ka-ying  
 Ada Ng  
 Venus Ng Ching-yan  
 Wendy Ng Wing-nga  
 Karen Or  
 Prisca Peng  
 Margaret Sang  
 Eve Shum Shiu-lai  
 Ruth Tam  
 Sandy Wong San-san  
 YaYa Wong Wan-hoi  
 Esther Wu Chi-wai  
 Linda Wu Man-lo  
 Julia Yeung Chi-fong  
 Rebecca Yu Ka-wai

### 女低音

陳恩賢  
 陳嘉怡  
 周潔儀  
 錢慧玲  
 趙茵洛  
 丁愷芹  
 傅慧屏  
 馮德心  
 何佩茵  
 何倩婷  
 何安婷  
 葉芝華  
 葉德芸  
 詹凱倫  
 林凱誼  
 林凱茵  
 李湘雲  
 梁君雁  
 梁淑嫻  
 梁寶敏  
 李敏欣  
 廖康融  
 馬懿婷  
 苗志盈  
 慕容嘉英  
 吳子寧  
 吳靜欣  
 吳穎雅  
 柯家慧  
 彭式  
 沈培娜  
 沈紹麗  
 譚詠基  
 黃珊珊  
 王弘開  
 胡志慧  
 胡曼璐  
 楊志芳  
 余家璋

### Tenor

Keith Chan Shun-kit  
 Steven Chan  
 Chan Yin-yat  
 Canis Cheng Hei-man  
 Pascal de Gaulle  
 Eric Kwok Man-ho  
 Depew Lam  
 Harry Lau Chi-shing  
 David Lee  
 Leung Shun-kei  
 John Lowe  
 Ng Yu-sang  
 Joe Pang Chun-fai  
 Anthony Poon Kit-sang  
 Sing Yiu-wah  
 Edmond So  
 Corey So Tsz-ngok  
 Hugh Tyrwhitt-Drake  
 Wong Chi-lok  
 Keith Wong Wing-kwok  
 David Yip

### Bass

Francis Chiu Ka-yan  
 Raymond Choi  
 Kevin Chow Bing-shui  
 Ivan Chow Lok-man  
 Patrick Fung Kin-shing  
 Sam Hilton  
 Vincent Hon  
 Brian Lai  
 George Law  
 Leung Chi-foon  
 Terence Leung Siu-chung  
 Anshel Ma  
 Dennis Ng Tsz-him  
 Carlos Ngan Wan-keung  
 Tom Raggett  
 Ximple Shum Pok-man  
 Jimmy Shum Ying-wai  
 William Sit  
 So Chi-ho  
 Jason Tang Pak-yau  
 Samuel Wong Chun-him  
 Wong Chun-kwok  
 Savio Wong Chun-wai  
 Felix Yeung

### 男高音

陳迅傑  
 陳冠聲  
 陳漢日  
 鄭希文  
 帕斯克 · 戴高樂  
 郭文豪  
 林浩揚  
 柳巴丕  
 李鴻興  
 梁信基  
 羅章  
 伍余生  
 彭振輝  
 潘潔生  
 成耀華  
 蘇耀波  
 蘇子諤  
 許德  
 黃志樂  
 王詠國  
 葉大偉

### 男低音

趙家欣  
 蔡明翰  
 周秉樞  
 周樂文  
 馮建成  
 陳明山  
 韓元聲  
 黎永堃  
 羅玉信  
 梁池歡  
 梁肇中  
 馬肇麟  
 吳子謙  
 顏運強  
 賴傑翰  
 沈博文  
 沈英煒  
 薛嘉翔  
 蘇志豪  
 鄧百佑  
 王俊謙  
 黃鎮國  
 王鎮偉  
 楊欣諾

## 《伯沙撒王的盛宴》

以賽亞說：  
從你本身所生的孩子  
其中必有被擄  
到巴比倫王宮  
當太監的。  
你要嚎叫，嚎叫：  
上主的日子將到！

在巴比倫的河邊，  
在巴比倫的河邊  
我們坐在那裏：哭了  
又在一排柳樹中掛上我們的豎琴。

那搶奪我們的  
要我們為他們作樂；  
那擄掠我們的  
要我們唱歌。  
給我們唱一首錫安的歌吧。

我們怎能在外邦之土  
唱耶和華的歌呢？

耶路撒冷啊，我若忘記你，  
願我的右手枯萎；  
我若不記得你  
願我的舌頭貼於上膛。  
要是我不以耶路撒冷為先，先於我最喜樂的。

在巴比倫河邊  
我們坐在那裏：哭了。

巴比倫的女子，你將要被滅，  
那抓起你的嬰孩  
摔在磐石上的人有福了，  
大城巴比倫將要被暴烈地拆毀  
不剩一磚一瓦。

大城巴比倫  
賣的是金、銀、  
寶石、珍珠、細麻布、  
絲綢、紫色和朱紅色衣料  
各樣象牙的器皿、  
各樣極寶貴的木頭、  
銅、鐵、大理石的器皿、  
和肉桂、香料、香膏、  
乳香、酒、油、  
細麵、麥子、牛、  
羊、馬、馬車、奴隸  
以及人口。

在巴比倫  
伯沙撒王  
擺設盛筵  
為他的一千大臣擺設盛筵  
與這一千人飲酒。

伯沙撒在歡飲之間，  
吩咐人將金器皿拿來：  
就是他父尼布甲尼撒的金器銀器皿，  
從耶路撒冷聖殿擄掠的金銀器皿。

他要我們把金器皿拿來  
那原是在聖殿中的，都拿來，  
好使王與王子、王后  
還有妃嬪，都用這器皿飲酒。

然後王又命令我們：  
把短號、笛、低音喇叭、薩泰里琴拿來  
還有各種音樂：他們繼續歡飲，  
就用這神聖的器皿飲酒，

## Belshazzar's Feast

Thus spake Isaiah:  
Thy sons that thou shalt beget  
They shall be taken away,  
And be eunuchs  
In the palace of the King of Babylon  
Howl ye, howl ye, therefore:  
For the day of the Lord is at hand!

By the waters of Babylon,  
By the waters of Babylon  
There we sat down: yea, we wept  
And hanged our harps upon the willows.

For they that wasted us  
Required of us mirth;  
They that carried us away captive  
Required of us a song.  
Sing us one of the songs of Zion.

How shall we sing the Lord's song  
In a strange land?

If I forget thee, O Jerusalem,  
Let my right hand forget her cunning.  
If I do not remember thee,  
Let my tongue cleave to the roof of my mouth.  
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon  
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,  
Happy shall he be that taketh thy children  
And dasheth them against a stone,  
For with violence shall that great city Babylon be thrown down  
And shall be found no more at all.

Babylon was a great city,  
Her merchandise was of gold and silver,  
Of precious stones, of pearls, of fine linen,  
Of purple, silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most precious wood,  
Of brass, iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep, horses, chariots, slaves  
And the souls of men.

In Babylon  
Belshazzar the King  
Made a great feast,  
Made a feast to a thousand of his lords,  
And drank wine before the thousand.

Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and silver vessels:  
Yea! the golden vessels, which his father, Nebuchadnezzar,  
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels  
Of the temple of the house of God,  
That the King, his Princes, his wives  
And his concubines might drink therein.

Then the King commanded us:  
Bring ye the cornet, flute, sackbut, psaltery  
And all kinds of music: they drank wine again,  
Yea, drank from the sacred vessels,



王然後說：

讚美祢  
金之神  
讚美祢  
銀之神  
讚美祢  
鐵之神  
讚美祢  
木之神  
讚美祢  
石之神  
讚美祢  
銅之神  
讚美祢，眾神明！

就在強盛的巴比倫城，  
伯沙撒王擺設盛筵  
為他的一千大臣擺設盛筵  
與這一千人飲酒。

伯沙撒在歡飲之間，  
吩咐人將金器皿拿來：  
好使王子、王后、妃嬪  
都用這器皿飲酒。

他們讚美那些奇怪的神明、  
偶像和魔鬼、  
那些無法看、無法聽的假神之後，  
他們拿來鈴鼓和美妙的豎琴  
頌揚王的榮耀。  
然後他們在人民面前，向王懇求，  
哭著，王啊，萬王之王：  
王啊，願你長生不死……

正當他們歡宴暢飲的時候  
忽然有人的指頭出現  
王看見  
那寫字的指頭。

所寫的文字是：  
『彌尼，彌尼，提客勒，烏法珥新。』  
『你被秤在天平上，  
秤出你的虧欠來。』  
當夜，迦勒底王伯沙撒被殺  
他的國也分裂了。

你們當向神—我們的力量大聲歌唱，  
向雅各的神歡呼！  
高唱詩歌，擊打手鼓，  
當在新月和吹響號角，  
在錫安吹響號角  
因為偉大的巴比倫倒下了，倒下了。  
哈利路亞！

你們當向神—我們的力量大聲歌唱，  
向雅各的神歡呼！  
地上的王哀號  
地上的商人  
哭泣、嚎啕、撕破他們的衣裳。  
他們哭啊，天啊，天啊，偉大的城，  
他的審判馬上就到。

號角手和風笛手都肅靜，  
豎琴手停止彈奏，  
蠟燭也不再光亮。

你們當向神—我們的力量大聲歌唱，  
向雅各的神歡呼！  
因為偉大的巴比倫倒下了。  
哈利路亞！

And then spake the King:

Praise ye  
The God of Gold  
Praise ye  
The God of Silver  
Praise ye  
The God of Iron  
Praise ye  
The God of Wood  
Praise ye  
The God of Stone  
Praise ye  
The God of Brass  
Praise ye the Gods!

Thus in Babylon, the mighty city,  
Belshazzar the King made a great feast,  
Made a feast to a thousand of his lords  
And drank wine before the thousand.

Belshazzar while he tasted the wine  
Commanded us to bring the gold and silver vessels  
That his Princes, his wives and his concubines  
Might rejoice and drink therein.

After they had praised their strange gods,  
The idols and the devils,  
False gods who can neither see nor hear,  
Called they for the timbrel and the pleasant harp  
To extol the glory of the King.  
Then they pledged the King before the people,  
Crying, Thou, O King, art King of Kings:  
O King, live for ever...

And in that same hour, as they feasted  
Came forth fingers of a man's hand  
And the King saw  
The part of the hand that wrote.

And this was the writing that was written:  
'MENE, MENE, TEKEL UPHARSIN'  
'THOU ART WEIGHED IN THE BALANCE  
AND FOUND WANTING'.  
In that night was Belshazzar the King slain  
And his Kingdom divided.

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
Take a psalm, bring hither the timbrel,  
Blow up the trumpet in the new moon,  
Blow up the trumpet in Zion  
For Babylon the Great is fallen, fallen.  
Alleluia!

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob,  
While the Kings of the Earth lament  
And the merchants of the Earth  
Weep, wail and rend their raiment.  
They cry, Alas, Alas, that great city,  
In one hour is her judgement come.

The trumpeters and pipers are silent,  
And the harpers have ceased to harp,  
And the light of a candle shall shine no more.

Then sing aloud to God our strength.  
Make a joyful noise to the God of Jacob.  
For Babylon the Great is fallen.  
Alleluia!



# SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's  
Education and Community Engagement Projects

- 1 華僑永亨銀行社區音樂會—幪面人呢？ (31-10-2015)  
OCBC Wing Hang Community Concert - Masks Everywhere!
- 2 太古「港樂·星夜·交響樂」@ 中環海濱 (21-11-2015)  
Swire Symphony Under The Stars @ Central Harbourfront
- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (22-10-2015)  
Jockey Club Keys to Music Education Programme -  
Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」—學校專場音樂會  
Jockey Club Keys to Music Education Programme -  
Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演  
Jockey Club Keys to Music Education Programme -  
Ensemble Visits to Schools







## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA



「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職。梵志登大師獲紐約愛樂委任為下任音樂總監，此任命並不會影響梵氏在港樂至2019年夏季的任期。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂剛完成旅程的第二部份，音樂會由拿索斯唱片進行現場錄音及發行，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。

同為在梵志登的領導下，港樂於2014/15樂季完成了歐洲五國七個城市的巡演，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，觀眾對音樂會反應踴躍，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，並安排作電視廣播。

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, is the Orchestra's Music Director, a position he has held since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor .

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the second of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in Vienna's Musikverein was filmed for broadcast on TV.

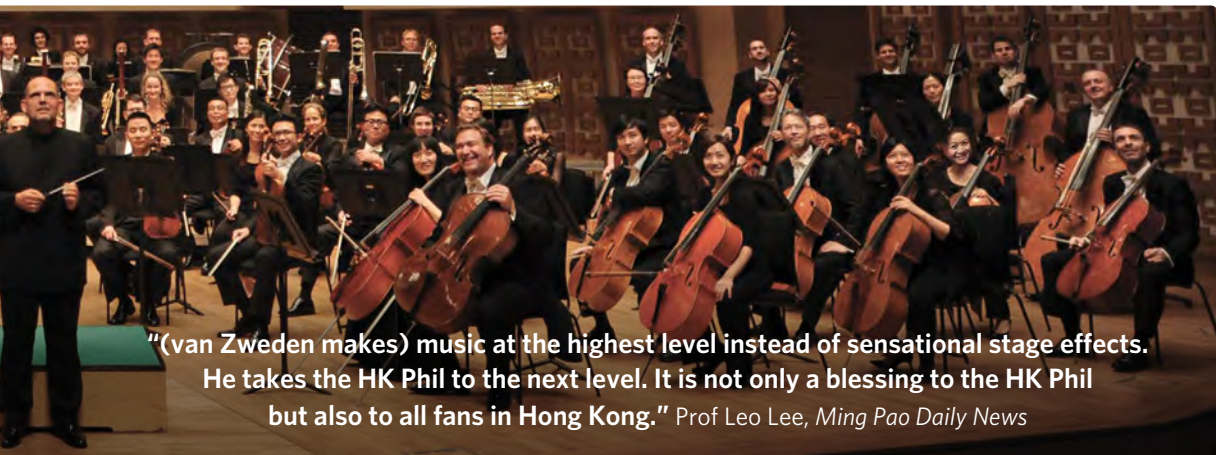
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「許多歐洲樂團都希望他們能奏出這個水平」

“Many European orchestras wish they could play like this”

Thiemo Wind, *De Telegraaf*



**“(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong.”** Prof Leo Lee, *Ming Pao Daily News*

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、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

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，更已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。

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。

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。

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。

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

Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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.

Thanks to a 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.

The Orchestra's history stretches back to 1895, when it was formed as the Sino-British Orchestra. It was re-named in 1957 and became fully professional in 1974.

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



徐烜  
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



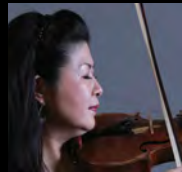
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-yee



周騰飛  
Zhou Tengfei





## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



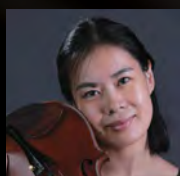
崔宏偉  
Cui Hongwei



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



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



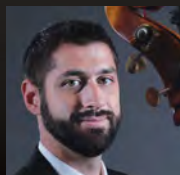
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate 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

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

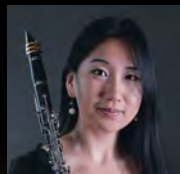
### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



◆ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo Iosco

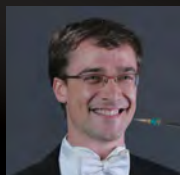
### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



◆ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

### 低音巴松管 CONTRA BASSOON

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung

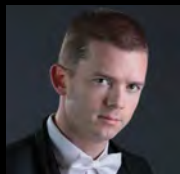


李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



◆ 莫思卓  
Christopher Moysie



華達德  
Douglas Waterston



施樂百  
Robert Smith



長號  
TROMBONES



● 韋雅樂  
Jarod Vermette



● 韋力奇  
Maciek Walicki



● 韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg

低音長號  
BASS TROMBONE

大號  
TUBA

定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce



● 梁偉華  
Raymond Leung Wai-wa



● 胡淑徽  
Sophia Woo Shuk-fai

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

小提琴：吳晉  
Violin: Goh Ching

中提琴：周迪恆  
Viola: Mike Chau

大提琴：黃家立  
Cello: Wong Ka-lap

長笛：柯布魯<sup>^</sup>  
Flute: Ander Erburu<sup>^</sup>

圓號：五十畑勉<sup>^^</sup>  
Horn: Tsutomu Isohata<sup>^^</sup>

小號：卡貝羅、陳健勝<sup>#</sup>、林韋行<sup>#</sup>、文曦、冼楚翹<sup>#</sup>  
Trumpet: Ruel Cabrera, Kinson Chan<sup>#</sup>, Oscar Lam<sup>#</sup>, Man Hay, Dorothy Sin<sup>#</sup>

長號：趙漢權<sup>#</sup>、高偉晉、羅璋諾<sup>#</sup>、盧天恒、譚偉麟<sup>#</sup>、湯臣<sup>^</sup>、王捷峰<sup>#</sup>  
Trombone: Jimmy Chiu<sup>#</sup>, Alex Ko, Rossano Law<sup>#</sup>, Terence Lo, Alan Tam<sup>#</sup>, Kevin Thompson<sup>#</sup>, Jason Wang<sup>#</sup>

大號：李子進<sup>#</sup>、黃栢懷<sup>#</sup>  
Tuba: Samson Lee<sup>#</sup>, Rudy Wong<sup>#</sup>

敲擊樂器：韋特森  
Percussion: Scott Weatherson

薩克管：賀米高  
Saxophone: J. Michael Holmes

豎琴：黃立雅<sup>^</sup>、譚懷理  
Harp: Huang Li-ya<sup>^</sup>, Amy Tam

管風琴：唐展煌  
Organ: Gary Tong

鋼琴：嚴翠珠  
Piano: Linda Yim

<sup>^</sup> 試行性質  
<sup>^</sup> On Trial Basis

<sup>^^</sup> 承蒙東京交響樂團允許參與演出  
<sup>^^</sup> With kind permission of  
The Tokyo Metropolitan Symphony Orchestra

<sup>#</sup> 承蒙香港演藝學院允許學生參與演出  
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# Support 支持港樂

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 及 學生票資助基金

香港管弦樂團〔港樂〕是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

## 港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

## HK PHIL'S ANNUAL FUND

Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

\* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.

## 港樂學生票資助基金

此基金讓本港全日制學生以半價優惠購買港樂音樂會門票。在過去三年，港樂提供了逾五萬張學生優惠票。每港幣500元捐款將可惠及6名學生，請踴躍支持。

## HK PHIL'S STUDENT TICKET FUND

Your generosity enables full-time local students to enjoy professional orchestra performances with half-price tickets. Every HK\$500 you donate to the STUDENT TICKET FUND will benefit six students. In the past three years, more than 50,000 student tickets were allotted. We looked forward to your support to cultivate more young music lovers this year.



請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料。

寄回九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會發展部收。稍後將有專人就捐款收據與閣下聯絡。

Cheques should be made payable to "The Hong Kong Philharmonic Society Ltd."

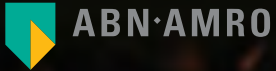
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department  
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大師席位贊助

THE MAESTRO PODIUM ENDOWMENT

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## 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 sponsor of our Chair Endowment.

鮑力卓

Richard Bamping

大提琴首席  
Principal Cello

鮑力卓的樂師席位由以下機構贊助：

The Musician's Chair for Richard Bamping is endowed by the following organisation:

**邱啟楨紀念基金**  
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# 大師會

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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 Musician's Chair for Richard Bamping (Principal Cello) is endowed by the following organisation:

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

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 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 Mrs Bei de Gaulle, Third 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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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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