

馬勒第三交響曲 MAHLER'S MIGHTY THIRD

9 & 10-12-2016
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

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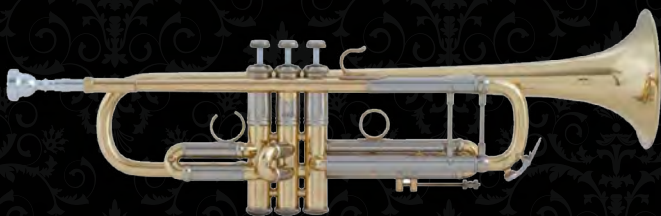
Christopher Moyse

Associate Principal Trumpet
Hong Kong Philharmonic Orchestra

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馬勒第三交響曲

MAHLER'S MIGHTY THIRD

MAHLER

-99'

馬勒：D小調第三交響曲

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剛強。果斷
 小步舞曲速度
 自在地，詼諧地。從容不迫
 甚緩板。神秘地。從頭至尾極弱奏
 爽朗的速度及盡情表達
 緩板，祥和地。傷感地

Symphony no. 3 in D minor

Kräftig. Entschieden
 Tempo di Minuetto
 Comodo, Scherzando. Ohne Hast
 Sehr Langsam. Misterioso. Durchaus Leise
 Lustig im Tempo und keck im Ausdruck
 Langsam, Ruhevoll. Empfundener

梵志登，指揮

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香港管弦樂團合唱團女聲部

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The Hong Kong Children's Choir

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Jaap van Zweden

第
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個樂季
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每年

200K

個心靈被我們的
音樂觸動
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周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 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》



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「我為港樂深感自豪，透過本地及海外的演出和錄音，
令港樂切切實實地成為一個國際知名的樂團。」

梵志登

“I am so proud of this great ensemble. Through our concerts, touring and recordings,
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JAAP VAN ZWEDEN



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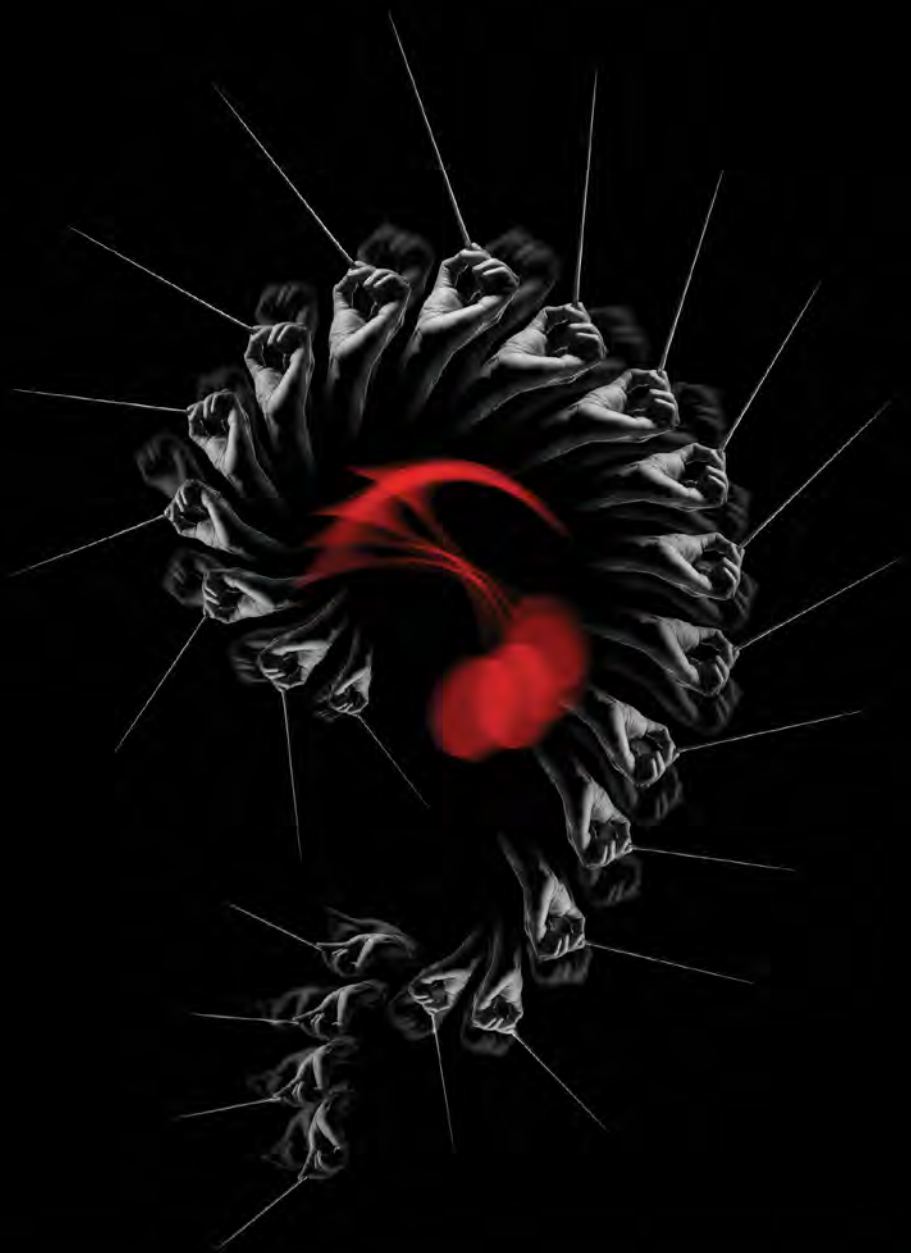
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A SOUND COMMITMENT 弦諾



前言 FOREWORD

馬勒的天籟

VOICE OF THE NATURE

馬勒說過第三交響曲是要讓整個大自然發聲。他又為每個章節賦予標題，作為給他自己與聽眾的指引。不過，他對此做法感到有點不安，於是當曲目要出版時他還是抽起了所有標題。可能這是對的。於我而言，這首交響曲超越了文字——馬勒作品中，它是最愛，因為音樂本身已解釋了一切。

Mahler said of his third symphony that “in it the whole of nature finds a voice.” He also gave each movement a kind of title, a guide for himself and for the listener. But he was always uncomfortable with giving his works this kind of programme, and he removed these titles before publishing the work. Perhaps that was the right thing to do. For me, this symphony transcends words—it is my favourite of Mahler’s works, and the music speaks for itself.

梵志登
音樂總監

Jaap van Zweden
Music Director

馬勒 D小調第三交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 3 in D minor

剛強。果斷

小步舞曲速度

自在地，詼諧地。從容不迫

甚緩板。神秘地。

從頭至尾極弱奏

爽朗的速度及盡情表達

緩板，祥和地。傷感地

Kräftig. Entschieden

Tempo di Minuetto

Comodo, Scherzando. Ohne Hast

Sehr Langsam. Misterioso. Durchaus Leise

Lustig im Tempo und keck im Ausdruck

Langsam, Ruhevoll. Empfundener

馬勒1878年贏得維也納音樂學院作曲家獎不久，就動筆寫作清唱劇《悲嘆之歌》，再把《悲嘆之歌》當做參賽作品交上去，可惜未有獲獎。「如果《悲嘆之歌》贏得貝多芬獎那600古特幣，此生我就會走上不同的路。」事實上，翌年他已獲聘為國家劇院指揮（位於今日斯洛文尼亞首府盧布爾雅那境內），指揮事業就此展開，並在1897年獲聘為維也納歌劇院指揮時達到巔峰。他工作繁重，可以寫作的時間非常少，所以作品大部分都在每年夏休期間撰寫。他說過：「被鎖鏈捆在劇院的人不能寫出一疊又一疊的樂譜，惟有休假時才能寫作。」

1892年，馬勒應邀前往倫敦指揮。此行雖然名利雙收，但馬勒卻因沒時間作曲而大發牢騷，誓言以後都不在夏休期間工作。翌年，他在巴伐利亞阿爾卑斯山區高地找到一處度假勝地——史坦巴赫。史坦巴赫處於阿特湖岸邊，四周充滿田園風情。馬勒愛上那

Shortly after winning the Vienna Conservatory's Composer's Prize in 1878, Mahler started work on a cantata, *Das klagende Lied*. He submitted this for an award, but was unsuccessful; "Had I been granted the Beethoven Prize of 600 gulden for *Das klagende Lied* my whole life would have taken a different turn". As it was, the following year he was appointed conductor at the Landestheater in what is now the Slovenian capital, Ljubljana. So he started a conducting career which culminated in his appointment in 1897 as conductor of the Vienna Opera. His heavy schedule left little time for composing, and he wrote most of his music during the summer breaks each year; as he once said, "a man who is chained to the theatrical gallery cannot produce piles of music. He can only write on his days of rest".

In 1892 Mahler accepted a summer conducting engagement in London. Prestigious and lucrative as this was, he bitterly begrudged the time lost to composing and vowed to keep his summer months free in future. The following year he discovered the idyllic resort of Steinbach, high in the Bavarian Alps on the shores of the Attersee lake. He loved the mountains, the lakes, and, above all, the peace he found surrounded by such beautiful natural



馬勒的作曲小屋，位於阿特湖畔的史坦巴赫，景色平靜優美，第三交響曲就是在這樣的氛圍中誕生。
Mahler's composer lodge in the beautiful and peaceful Steinbach, Attersee, where he completed his third symphony.

裡的山脈湖泊，更愛上平靜的心境，身邊還有如許自然美景。由這年起，馬勒連續三年的夏季都在這裡度過，埋首寫作《第三交響曲》——他聲稱像《第三交響曲》的作品「在世間聞所未聞！」

頌讚萬物

馬勒除了明顯受自然景物影響外，也受尼采的敘事詩《查拉圖斯特拉如是說》（1885年出版）影響。不過馬勒卻完全不認同尼采的哲學論證。馬勒傳記作者布勞歌夫寫道：「馬勒認為，人的一切都與大自然混為一體。大自然雖有使人重獲自由的力量，卻沒有令馬勒反對文明。他知道哪些好處是拜都市所賜的。大自然是個寶庫，像（希臘神話中）巨人安泰奧斯要觸碰大地母神一樣，馬勒要靠大自然來抖擻精神。馬勒的自然觀……蘊含了『無所不包』的觀念。這種『萬物歸一』的思想貫串整首《第三交響曲》。」

馬勒原本構思的《第三交響曲》共有七個樂章，結果第七樂章就變成《第四交響曲》的終曲。《第三交響曲》1902年6月9日在克雷費特首演，作曲家親自指揮。為此，馬勒還特地加上副題（「夏日早晨之夢」），又在每個樂章加上說明音樂具體內容的標題。

landscapes. He spent that summer, and the two following, at Steinbach working on his third symphony, which he declared "will be like nothing the world has ever heard!"

Ode to Nature

Beyond the obvious influence of the landscape around him, Mahler was also influenced by Friedrich Nietzsche's epic, published in 1885, *Also Sprach Zarathustra*. Mahler was, however, not at all in sympathy with Nietzsche's philosophical argument. As his biographer, Kurt Blaukopf has written: "For Mahler, everything human is embedded in nature. The liberating power of nature does not incite him to decry civilization. He knows what he owes to the city. Nature is the storehouse from which, like the giant Antaeus touching mother earth, he replenishes his energies. Mahler's concept of nature ...embraces the idea of universality. This unity of all things pervades the third symphony".

Originally planned with seven movements (the seventh became the finale of the fourth symphony) Mahler provided a subtitle (*Ein Sommermorgentraum*—"A Summer Morning Dream") and programmatic movement titles for the premiere which he conducted in Krefeld on 9th June 1902.

馬勒 D小調第三交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 3 in D minor

第一樂章：「牧神甦醒·夏季洋洋得意地現身」

第一樂章演出時間超過半小時，長度幾乎冠絕古今所有交響曲的第一樂章。主題由齊奏銅管交代，配上強有力的定音鼓，描繪牧神甦醒的情境；背景充滿田園色彩（包括木管奏出的鳥語），敲擊樂器、低音木管和低音大提琴也隆隆有聲，效果既陰沉又原始。這一切最後結合成一段喧鬧的進行曲，刻劃夏季來臨。樂章快結束時，音樂一下子變得興高采烈，歡喜若狂。

第二樂章：「草地上花兒告訴我」

與雄奇震撼的第一樂章相比，第二樂章較輕鬆愉快：迷人的曲調令人寬心，管弦樂色彩也錯綜複雜，但始終不失精緻細膩。

第三樂章：「林中鳥獸告訴我」

早在1887年，馬勒已把德語詩集《少年魔號》其中幾首詩譜成歌曲，本樂章則取材自其中之一。《夏日換班記》描述一隻布穀鳥跌死後，由夜鶯接替；此外本樂章也引用了馬勒另一首歌曲的片段，原曲關於布穀鳥與夜鶯比試歌喉。樂章開始時，單簧管馬上模仿鳥語。樂章整體氣氛活潑俏皮，但這種氣氛稍後被兩段號角曲打斷——先是一段郵號號角曲，再來一段更有氣勢的號角曲。樂章結尾十分戲劇化，刻劃牧神突然闖入，劃破平靜祥和的氣氛。

Movement 1:

“Pan awakens. The triumphal entry of summer”

At well over half-an-hour duration, this ranks as one of the longest of all symphonic first movements. A unison brass statement of the main theme with powerful timpani strokes depicts Pan's awakening against a background of pastoral elements (including bird songs from the woodwind) and dark, primeval rumblings from percussion, low wind and basses. These elements eventually combine to represent summer's entry as a boisterous march, the movement ending with an almost manic outburst of exuberant joy.

Movement 2:

“What the flowers in the meadow tell me”

After the awesome grandeur of the first movement, this provides a moment of light relief with its disarming tunes, intricate orchestral colours and over-riding sense of delicacy.

Movement 3: “What the beasts in the forest tell me”

As early as 1887 Mahler had set several poems from a German anthology called *Des Knaben Wunderhorn*, and this movement is based on one of these early songs. *Ablösung im Sommer* (“Relief in Summer”) concerns a cuckoo who falls to its death and is replaced by a nightingale; there is also a quote from another song about a cuckoo and a nightingale who enter into a singing competition. The bird-like character is immediately introduced by the clarinet and the movement's generally playful mood is interrupted, first by a distant posthorn fanfare, then by a more powerful fanfare, and it closes in high drama as Pan bursts in on this generally peaceful scene.



第四樂章：「有人告訴我」

馬勒將《查拉圖斯特拉如是說》中的《午夜之歌》譜曲，這時氣氛驟變：

人哪，聽著！
深沉的午夜在說甚麼？
「我睡了，我睡了一
我從深沉的夢裡醒來：
世界是深沉的，
比白晝所知的還要深沉。
深沉是世界的痛苦；
慾望一比悲傷更深更沉：
痛苦說：走吧！
可是慾望渴望永恆—
深沉、深沉的永恆。

Movement 4: "What man tells me"

An abrupt change of mood as Mahler sets the "Midnight Song" from *Also Sprach Zarathustra*:

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief—,
Aus tiefem Traum bin ich erwacht:—
Die Welt ist tief,
Und tiefer als der Tag gedacht.
Tief ist ihr Weh—,
Lust—tiefer noch als Herzelied.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit—,
—will tiefe, tiefe Ewigkeit!"

O Man! Take heed!
What says the deep midnight?
"I slept, I slept—,
From a deep dream I have awoken:—
The world is deep,
Deeper than Day knew.
Deep is its pain—,
Desire—deeper still than heartache.
Pain says: Pass away!
Desire longs for eternity—
—deep, deep eternity!"

第五樂章：「天使告訴我」

鏗鏘的鐘聲、男童聲和女聲合唱為樂章掀開序幕。樂章根據《少年魔號》一首接近兒童詩的詩篇寫成，天真爛漫。

三位天使唱著甜美的歌，
聲聲喜樂，響徹天國。
三位天使齊聲歡呼：
彼得罪孽得赦免！
桌前坐著的主耶穌，
正與十二門徒用晚膳。
耶穌說：
「你站著所為何事？
我看得見，你為我而哭！」
「仁慈的主，我怎能不哭？
我犯了十戒！
漫無目的地走，苦苦痛哭！
主啊，求你憐憫！」
「要是犯了十戒，
就該跪下禱告，
心中永遠只愛神！
就可以得到天國的喜樂。」

Movement 5: "What the Angels tell me"

Clanging bells and boys' and women's voices set the scene for this setting of one of the innocent child-like poems from *Des Knaben Wunderhorn*;

Es sungen drei Engel einen süßen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!
Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern das
Abendmahl aß,
da sprach der Herr Jesus:
"Was stehst du denn heir?
Wenn ich dich anseh', so weinest du mir!"
"Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!"
"Hast du denn übertreten die zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in all Zeit!

Three angels sang a sweet song,
with blessed joy it rang in heaven.
They shouted too for joy
that Peter was free from sin!
And as Lord Jesus sat at the table
with his twelve disciples and
ate the evening meal,
Lord Jesus said:
"Why do you stand here?
When I look at you, you weep for me!"
"And should I not weep, kind God?
I have violated the ten commandments!
I wander and weep bitterly!
O come and take pity on me!"
"If you violated the ten commandments,
then fall on your knees and pray to God!
Love only God for all time!"

馬勒 D小調第三交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 3 in D minor

天國的喜樂是有福的城，
天國的喜樂沒有終結！
天國的喜樂由彼得領受。
耶穌把喜樂賜予彼得，
也永遠賜予世人。

So wirst du erlangen die himmlische Freud'." So will you gain heavenly joy."
Die himmlische Freud' ist eine selige Stadt, The heavenly joy is a blessed city,
die himmlische Freud', die kein Ende mehr hat! the heavenly joy that has no end!
Die himmlische Freude war Petro bereit't, The heavenly joy was granted to Peter
durch Jesum und allen zur Seligkeit through Jesus and to all mankind
for eternity.

第六樂章：「愛情告訴我」

這首頌揚愛情的讚美詩感人至深。馬勒無言地表達內心最深處的感受，為第一至第五樂章的所見所聞，締造平靜圓滿的結局。樂章結構宏大，結尾的高潮氣勢磅礴——可是馬勒卻指示演奏者「不要蠻力。音色要柔和高貴。」

樂曲剖析中譯：鄭曉彤

Movement 6: "What love tells me"

A deeply-felt hymn to love, in which Mahler expresses his most personal feelings wordlessly, provides a calm and ultimately fulfilling resolution to all that has gone before. It builds expansively to a final triumphant climax which Mahler advises to be played: "Not with crude power. Muted, noble tone".

PROGRAMME NOTES BY DR MARC ROCHESTER



“
A symphony
must be like the world.
It must embrace
everything.”

— Mahler

馬勒 (Gustav Mahler) 認為
「交響曲要像世界一樣，包羅萬象。」

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編制

四支長笛兼短笛、四支雙簧管（其一兼英國管）、四支單簧管（其一兼降E單簧管、一兼低音單簧管）、降E單簧管、四支巴松管（其一兼低音巴松管）、八支圓號、四支小號（其一兼支郵號）、四支長號、大號、兩組定音鼓、敲擊樂器、兩支豎琴及弦樂組。

INSTRUMENTATION

Four flutes doubling piccolos, four oboes (one doubling cor anglais), four clarinets (one doubling E flat clarinet, one doubling bass clarinet), one E flat clarinet, four bassoons (one doubling contrabassoon), eight horns, four trumpets (one doubling posthorn), four trombones, tuba, two sets of timpani, percussion, two harps and strings.



魔號的魔力 The Magic Horn

心水清的朋友或已知道，馬勒除了在第三交響曲引用了德國詩集《少年魔號》，也在第二、第四交響曲採用了。它是馬勒譜寫樂曲的靈感泉源，究竟這支「號角」有甚麼魔力讓大師如此著迷？

德國民謠詩集《少年魔號》，19世紀初出版，由布倫塔諾和阿爾尼姆從各地收集匯編而成。這些採擷自民間相傳的歌謠，內容包羅萬象，有逃兵、囚犯、饑餓的人、萊茵的傳說、杜鵑與驢子……這些故事勾起了馬勒成長歲月的回憶與情感。由1887至1901年間，馬勒更從詩集擷取歌詞，創作了同名歌曲集《少年魔號》，事實上《少》更像是加入聲樂的交響曲，表現出馬勒成熟時期的創作風格。



史文德畫作《在森林裡，少年的魔法號角》
"In the Forest, the Youth's Magic Horn"

By Moritz von Schwind (via Wikimedia Commons)

Mahler fans will know that he incorporated extracts from the German folk-poetry, *Des Knaben Wunderhorn* ("The Youth's Magical Horn") in his third symphony as well as in his second and fourth symphonies. One may wonder what magical properties *Des Knaben Wunderhorn* had that inspired Mahler so much.

Published in the early 19th century, *Des Knaben Wunderhorn* is a collection of German folk poems and songs edited by Achim von Arnim and Clemens Brentano. It includes stories of a wandering soldier, ironic tragedies and fairy tales, and these all stirred Mahler's creative spirit. Between 1887 and 1901 he composed orchestral songs and settings for voice and piano based on *Des Knaben Wunderhorn* texts.

梵志登

JAAP VAN ZWEDEN

指揮 Conductor



生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。本年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

梵志登於2016/17樂季，將再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並將首次指揮上海交響樂團。

自2015年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

梵氏與妻子於1997年成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。基金更為音樂治療師及音樂家提供額外培訓，令他們能更有效以音樂幫助自閉症兒童及與他們共奏美樂。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018-19 season, and will act as Music Director Designate during 2017-18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017-18 season, after which he becomes Conductor Laureate.

Highlights of the 2016-17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.



奧康娜

KELLEY O'CONNOR

女中音 Mezzo-soprano

擁有非凡誘人的聲音，遠遠超乎其年齡的精湛音樂造詣，以及與生俱來的藝術天賦，令格林美得獎女中音奧康娜成為本世代最矚目的藝術表演者之一。

她曾與不少世界頂尖樂團演出，並與一眾傑出的指揮和導演建立饒富意義的藝術交流，例如：杜達梅、費沙、蘭格里、溫力高斯、薩拉斯、斯帕諾、魏瑟莫斯特等。

2016/17樂季，奧康娜與多個交響樂團合作，其中令人印象深刻的演出包括：與阿迪斯合作，首次演出波士頓交響樂團的布拉姆斯、浦賽爾及史達拉汶斯基音樂會；與指揮賓殊及印第安納波利斯交響樂團合作演出華格納的《威森東克之歌》；與力圖及柏林愛樂樂團合作演出亞當斯的《來自另一個瑪莉的福音》，亦與羅拔遜及聖路易斯交響樂團於聖路易斯市鮑威爾廳及卡奈基音樂廳合作演出上述曲目；與費沙及布達佩斯節日樂團演出貝多芬的第九交響曲；與蘭格里及底特律交響樂團合作演出馬勒的《大地之歌》，亦與溫力高斯及亞特蘭大交響樂團演出上述曲目。

奧康娜曾灌錄的唱片包括：與斯帕諾合作灌錄哥利霍夫的《淚之泉》及李伯森的《聶魯達歌曲》；與杜達梅及洛杉磯愛樂樂團合作灌錄亞當斯的《來自另一個瑪莉的福音》；以及與魏瑟莫斯特及克里夫蘭管弦樂團合作灌錄貝多芬的第九交響曲。

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation.

She appears with many of the world's foremost orchestras and has created meaningful artistic relationships with such eminent conductors and directors as Gustavo Dudamel, Iván Fischer, Louis Langrée, Donald Runnicles, Peter Sellars, Robert Spano, and Franz Welser-Möst.

During the 2016-17 season, the artist's impressive symphonic calendar includes a Boston Symphony Orchestra debut in a program of Brahms, Purcell, and Stravinsky in collaboration with Thomas Adès, Wagner's *Wesendonck Lieder* with Matthias Pintscher conducting the Indianapolis Symphony Orchestra, John Adams' *The Gospel According to the Other Mary* with Sir Simon Rattle and the Berliner Philharmoniker as well as with David Robertson and the St. Louis Symphony both at Powell Symphony Hall in St. Louis and at Carnegie Hall, Beethoven's Ninth Symphony with Iván Fischer and the Budapest Festival Orchestra, and Mahler's *Das Lied von der Erde* with Louis Langrée and the Detroit Symphony and with Donald Runnicles and the Atlanta Symphony Orchestra.

Her discography includes Golijov's *Ainadamar* and Lieberon's *Neruda Songs* with Robert Spano and the Atlanta Symphony as well as Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.

香港管弦樂團合唱團女聲部

LADIES OF THE 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 HK Phil to perform a range of 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，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、港樂、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, the HK Phil, 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 and Gianluigi Gelmetti, and is currently chorus master for the Hong Kong Philharmonic Chorus.



Photo: Cheung Chi-wai

女高音

歐陽思棋
陳皓妍
陳文芬
陳嬌怡
戚芷君
蔡家賜
霍沅琪
馮鑑琛
葉芝華
許美玲
高慧君
關芷瑩
郭燕珊
黎嘉雯
羅康怡
李詠茵
梁渥穎
羅灝欣
何慧雲
麥珮盈
慕容嘉英
林天欣
吳子寧
吳依橋
吳敏芝
澤田容子
唐芳玲
楊雪筠
邢嘉怡

Soprano

Suki Au Yeung See-kee
Claudia Chan
Fanny Chan Man-fan
Gloria Chan
Candy Chik
Brigitte Choi Ka-chi
Vivien Fok
Mary Fung Kam-sum
Christy Ip Chi-wa
Khaw Mei-ling
Vivian Ko
Ophelia Kwan Tsz-ying
Etta Kwok Yin-shan
Amy Lai Ka-man
Connie Law
Sharon Lee Wing-yan
Kylie Leung Uk-wing
Cherry Lo Ho-yan
Vivien Lowe Hoh Wai-wan
Joyce Mak Pui-ying
Karen Mo Yung Ka-ying
Ann Mok
Ada Ng
Erica Ng Yee-kiu
Florence Ng Man-gee
Yoko Sawada
Cherry Tong
Shirley Yeung Shuet-kwan
Ying Ka-yi

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
何思敏
何倩婷
何安婷
許羨儀
葉德芸
詹凱倫
林凱茵
李湘雲
梁淑嫻
梁寶敏
李敏欣
廖康融
馬懿婷
苗志盈
吳靜欣
吳于恬
吳穎雅
柯家慧
沈紹麗
譚詠基
黃麗珊
王弘開
胡志慧
楊志芳
楊月
余家璋

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
Mimi Ho See-mun
Loretta Ho Sin-ting
Tracy Ho On-ting
Lovina Hui
Sandy Ip Tak-wan
Helen Jim
Helen Lam Hoi-yan
Sharon Lee Sheung-wan
Rita Leung
Veronica Leung Po-man
Li Man-yan
Stephanie Liu
Bernice Ma Yee-ting
Victoria Miao
Venus Ng Ching-yan
Edith Ng
Wendy Ng Wing-nga
Karen Or
Eve Shum Shiu-lai
Ruth Tam
Liza Wong
YaYa Wong Wan-hoi
Esther Wu Chi-wai
Julia Yeung Chi-fong
Lisa Yeung Yuet
Rebecca Yu Ka-wai

特別鳴謝德語導師博克先生（香港歌德學院）

Special thanks to German language coach Mr Sebastian Bock (with courtesy of the Goethe Institut Hong Kong)

香港兒童合唱團

THE HONG KONG CHILDREN'S CHOIR

香港兒童合唱團（簡稱「香兒」）成立於1969年，為政府註冊非牟利慈善團體。現時「香兒」已成為世界上人數最多、組織最龐大的兒童合唱團，更發展為一個多元兒童藝術團體。「香兒」每年均到外地演出，把愛與和平的訊息傳遍世界，被譽為「小小音樂親善大使」和「世界最傑出兒童合唱團之一」。「香兒」於2003年獲選為「中國十大少年合唱團」，2006年於匈牙利「Vivace國際合唱節」中奪得最高殊榮的「最受觀眾歡迎大獎」，2008年在「上海國際童聲合唱展演」獲頒贈「金杯獎」，2014年更獲選為2013至2015年度「國際合唱聯盟大使」，並獲邀出席2014年韓國「第十屆世界合唱會議」及2015年澳門「首屆國際合唱聯盟世界合唱博覽會」作示範演出。

除海外演出外，「香兒」亦積極參與各項慈善表演，並經常於香港歷史性時刻演出，包括1997年香港政權移交儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮、2008年一系列迎接北京奧運活動、2012年多場慶祝香港回歸15周年的活動等。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization. HKCC is now the biggest choir in the world and has grown into a diversified arts organization for children. HKCC is invited to perform overseas each year, spreading the message of love and peace in different parts of the world. The Choir has been well received and appreciated in many countries, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC was named "China's Top Ten Children Chorus" in 2003 and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary. In 2008, the choir was awarded the "Gold Cup" from "Shanghai International Children's Chorus Festival". In 2014, HKCC was selected by the International Federation for Choral Music (IFCM) as one of the IFCM Ambassadors for 2013 to 2015. The Choir was invited to perform in the 2014 "10th World Symposium on Choral Music" in South Korea and 2015 "The 1st IFCM World Choral Expo" in Macau.

Apart from touring abroad, HKCC also actively participates in charitable events, and is frequently invited by local government and other organizations to perform at special and historic moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, series of performances celebrating the 2008 Beijing Olympic Games, and performances celebrating the 15th Anniversary of the establishment of HKSAR in 2012.



林俊 ALBERT LIM

合唱團團長 Chorus master

獲香港演藝學院榮譽音樂學士榮銜，其後考獲獎學金赴英國皇家音樂學院深造，取得演藝研究文憑及獲優異證書。林氏熱愛歌劇，曾參與多齣歌劇製作及演出，包括《茶花女》的男爵、《卡門》的丹凱羅、《群妖圍舞》的古利爾摩等。林氏常獲邀作獨唱演出，曾與本地合唱團及樂團多次合作，並獲上海交響樂團邀請，與法國指揮普拉松合作演出《卡門》並擔演丹凱羅一角。

Albert Lim obtained his Postgraduate Diploma and Certificate in Performance with Distinction from the Royal College of Music after completing his Bachelor of Music (Honours) degree at The Hong Kong Academy for Performing Arts. Lim is passionate about opera and has participated in a number of productions and performances. He has played Barone in *La traviata*, Dancairo in *Carmen* and Gugliemo in *Le Villi*. Lim has been guest soloist in concerts and operas and has worked with many local choirs and orchestras. He was invited by the Shanghai Opera House to perform the role of Dancairo in *Carmen* under the baton of Michel Plasson.



- | | | | | | |
|-----|--------------------|-----|-------------------------|-----|-----------------------|
| 陳樂頌 | Chan Lok-ye | 黎曦環 | Lai Hei-king | 彭澄 | Athena Pang Ching |
| 陳卓琳 | Rachel Chan | 林梓忻 | Angel Lam Tsz-yan | 彭梓鋒 | Max Pang Tsz-fung |
| 陳詠琳 | Rachel Chan | 劉卓泓 | Lau Cheuk-wang | 石穎芊 | Shek Wing-chin |
| 陳弘灝 | Chan Wang-hao | 劉穎欣 | Lau Wing-yan | 蕭旻祖 | Siu Man-joe |
| 陳睿軒 | Chan Yui-hin | 李顯同 | Lee Hin-tung | 陳靖欣 | Tan Ching-yan |
| 鄭樂瑤 | Noel Cheng | 李嘉曦 | Samantha Lee Ka-hei | 鄧凱文 | Tan Hoi-man |
| 鄭心愉 | Cheng Sum-yu | 梁日朗 | Moses Leong Yat-long | 鄧梓駿 | Tang Tsz-chun |
| 張珮愉 | Cheung Pui-yu | 梁俊彥 | Nicholas Leung Chun-yin | 丁仕朗 | Haaron Ting Shi-long |
| 張泰康 | Cheung Tai-hong | 梁辰 | Cyran Leung | 黃頌雅 | Chloe Wong Chung-nga |
| 陳天威 | Lloyd Chin Tin-wai | 梁耀鏗 | Leung Yiu-hang | 黃凱程 | Wong Hoi-ching |
| 周澄如 | Chow Ching-yu | 梁譽鋒 | Leung Yu-fung | 黃暄樂 | Abigail Wong Huen-lok |
| 朱嘉亮 | Chu Ka-leong | 李梓琦 | Li Tsz-kei | 黃晁皓 | Wong Shing-ho |
| 鍾明恩 | Chung Ming-yan | 李慧琳 | Li Wai-lam | 王芷媛 | Wong Tsz-wun |
| 鍾安澄 | Chung On-ching | 李穎琪 | Li Wing-ki | 甄穎霖 | Yan Wing-lam |
| 何衍晴 | Ho Hin-ching | 廖心延 | Liao Sum-yin | 葉健楠 | Yip Kin-nam |
| 何德韜 | Ho Tak-to | 盧佐孜 | Loo Jor-tsz | 余蔚琳 | Whitney Yu Wei-lin |
| 韓尹蔚 | Vivian Hon | 陸浚軒 | Luk Tsun-hin | | |
| 郭珮盈 | Kwok Pui-ying | 麥浣楠 | Mak Hei-nam | | |

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》

Photo: Cheung Wai-lok

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，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

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，港樂完成了台灣和歐洲的海外巡演，更剛於本年十月第二次到訪中國大陸，於上海、天津和北京演出。

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

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, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

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 has undertaken tours to Taiwan, Europe and, for a second time to mainland China, with recent concerts in Shanghai, Tianjin and Beijing.

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 and Yuja Wang.



"(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*

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。

港樂於2013/14樂季慶祝其第四十個職業季度。

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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 celebrated its 40th season as a professional orchestra in 2013/14.

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

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何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



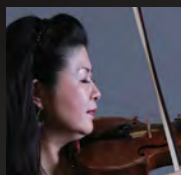
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



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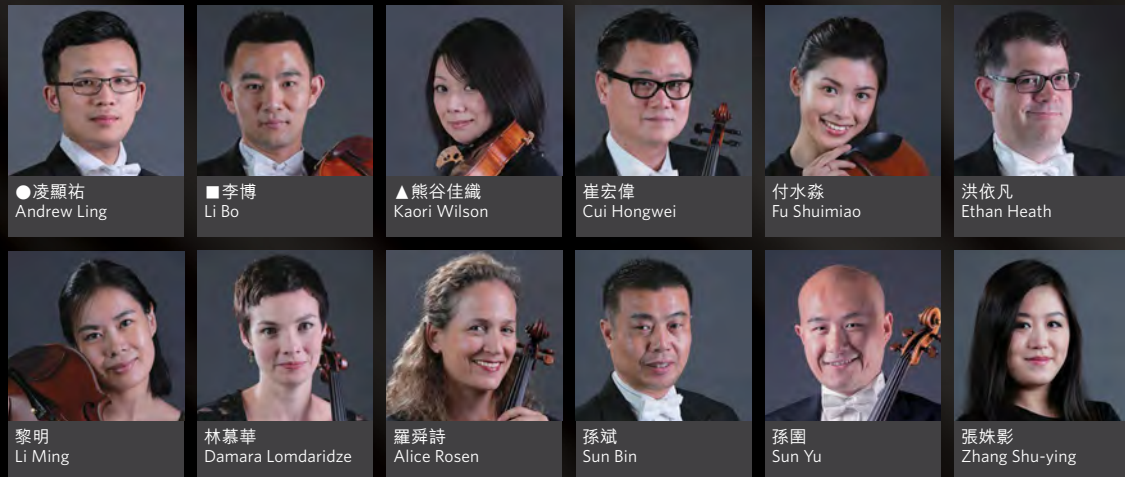
黃嘉怡
Christine Wong Kar-yee



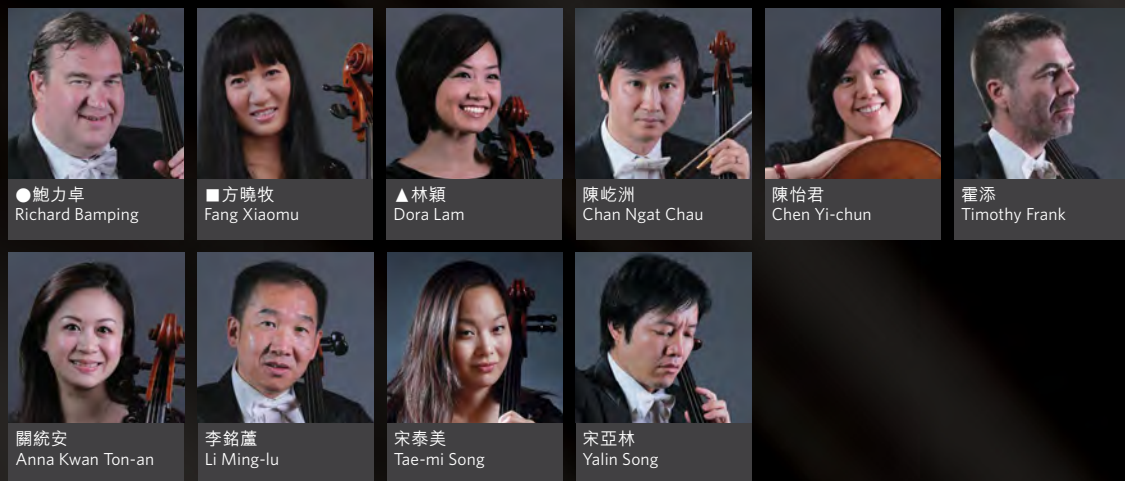
周騰飛
Zhou Tengfei



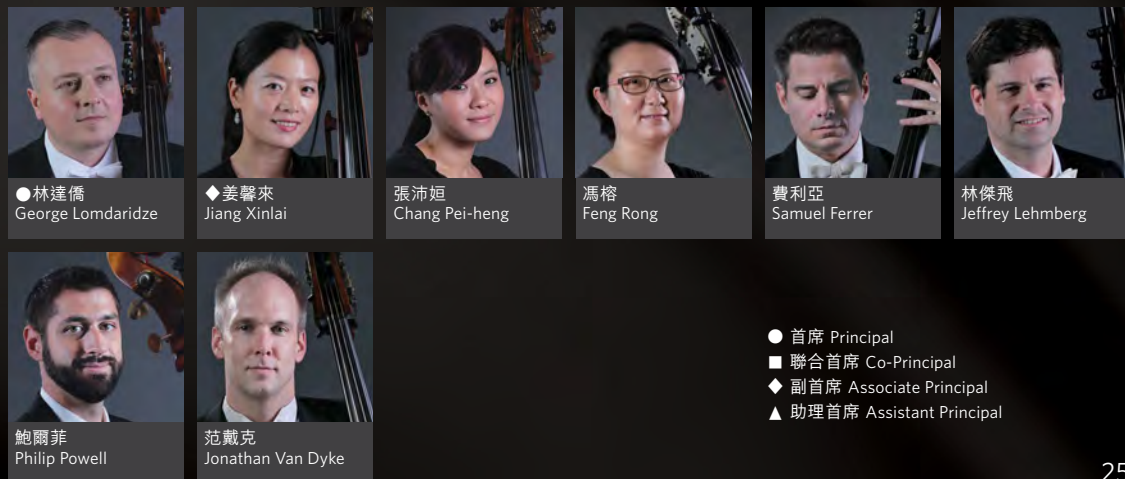
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- 聯合首席 Co-Principal
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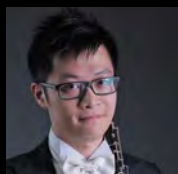


韋思芸
Vanessa Howells



■ 布若芙 (休假)
Ruth Bull
(On sabbatical leave)

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

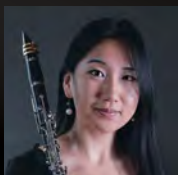
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Andrew Simon



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Lau Wai



艾爾高
Lorenzo losco

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巴松管 BASSOONS



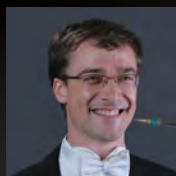
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Benjamin Moermond



■ 陳劭桐
Toby Chan



◆ 李浩山
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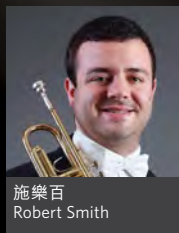
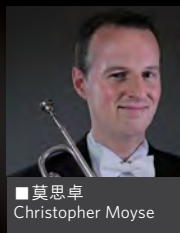
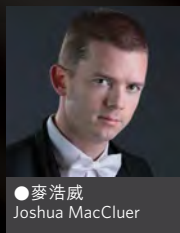
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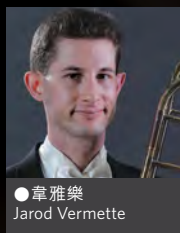
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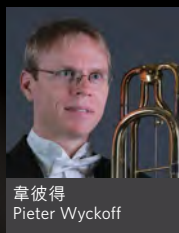
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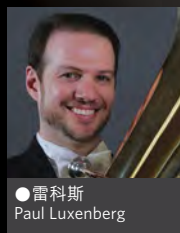
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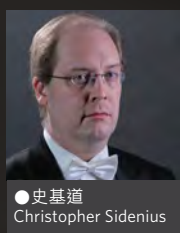
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單簧管：毛志宇[#]
Clarinet: Mo Chi-yu[#]

圓號：德曼勒^{*}、艾勤學^{*}、華特洛[~]、許頓[§]
Horn: Frank Demmler^{*}, Matthew Eckenhoff^{*}, Ludwig Rast[~], Stef van Herten[§]

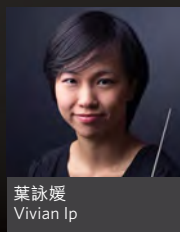
郵號：樂乎士[°]
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汪穗中先生 捐贈
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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao
Donated by Mr Lowell Chang
Lockey Hill (c.1800) Violin, played by Mr Wang Liang
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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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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

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「青少年聽眾」計劃一份子

COME JOIN THE TUNG FOUNDATION YOUNG AUDIENCE SCHEME

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

If you are a full-time local primary or secondary school student, come join our scheme and be an HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!

Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.





『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

個人資料 PERSONAL DETAILS

請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) _____ (中文 Chinese) _____

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

會員電郵地址 Member's Email address _____

* 必須填寫至少一個電郵地址。樂團日後將以此電郵發放免費音樂會通訊及活動資料。
You must provide at least one email address so as to receive our latest news about free concerts and events.

家長電郵地址 Parent's Email address _____

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (會員手提 Member's Mobile) _____

(家長手提 Parent's Mobile) _____

學校名稱 School Name (英文 English) _____

* 如非經學校報名，請附上學生證明文件。
Please provide student identification if you are not enrolling via school.

就讀班級 Class _____ 小學 Primary 中學 Secondary

樂器 Musical Instrument (s) _____

如屬YAS舊會員，請填寫會員編號
If you were a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2016 – 31/8/2017

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."

銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 10:00am – 12:30pm, 2:00 – 5:45pm · 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001) · 請連同轉賬收據副本交回本會。
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

信用卡付款 By Credit Card

VISA 卡 / VISA Card 萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

信用卡號碼 Credit Card No. _____ 持卡人姓名 Cardholder's Name _____

有效期至 Valid Until _____ 發卡銀行 Issuing Bank _____

簽署 Signature _____ 日期 Date _____

* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.
* 所有申請者的個人資料只是作報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.
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5



2



3



1



4

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- 2 (21-11-2015) 太古「港樂·星夜·交響曲」@中環海濱 Swire Symphony Under The Stars@Central Harbourfront
- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 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



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