

# 布蘭詩歌 CARMINA BURANA

3 & 4 JUN 2017  
Sat 8pm & Sun 3pm  
Hong Kong Cultural Centre  
Concert Hall

慶祝特區政府成立二十週年  
Celebrating the 20<sup>th</sup> Anniversary of  
the Establishment of the HKSAR

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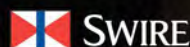


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音樂總監 Music Director

余隆 Yu Long  
首席客席指揮 Principal Guest Conductor

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region. The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.



## 獻辭 MESSAGE

陳曦玲博士  
維特健靈健康產品有限公司董事長  
Dr Helen Chan, PhD  
Chief Executive Officer  
Vita Green Health Products., Ltd.

陳曦玲

歡迎蒞臨《布蘭詩歌》——慶回歸二十周年音樂會。

維特健靈能夠贊助香港管弦樂團此慶回歸廿周年的活動，實在深感榮幸。事實上，為了慶祝香港回歸中國二十周年，香港管弦樂團與維特健靈已用了超過一年時間籌辦這個音樂會。於過去二十年，在偉大的領導人鄧小平先生構建的一國兩制之下，香港不但保留了其自由的生活方式，同時亦在中國護蔭下，繼續保持繁榮興盛，足以證明一國兩制非常成功。

同樣，在這二十年間，維特健靈亦茁壯成長，不斷壯大。我們以先進的西方醫學研究與科技，製造出中藥補充劑，能確保所有產品有效、安全及品質優良。大埔工業邨維特健靈大樓的落成，標誌著維特健靈進入一個新的里程碑。維特健靈已做好準備邁向國際，以更雄厚的實力和遠大眼光，搭上一帶一路的快車，將健康、青春及喜悅帶給所有人。

我想藉此機會衷心多謝香港管弦樂團籌辦及演出這個動人心弦的音樂會，並感謝各位嘉賓在百忙中抽空親臨支持今晚的演出。

謹祝大家有一個愉快而難忘的晚上。

Welcome to *Carmina Burana*—A Celebration of the 20<sup>th</sup> Anniversary of the Establishment of the HKSAR concert.

It is Vita Green's honour to sponsor this concert for a great cause. To celebrate the 20<sup>th</sup> anniversary of the handover of Hong Kong to China and the creation of the HKSAR, the Hong Kong Philharmonic Orchestra and Vita Green have been planning this concert for over a year. During the past twenty years, under the grand scheme of One Country Two Systems created by our great leader Deng Xiaoping, Hong Kong has continued to flourish while retaining its freedom and lifestyle as a protégé of China. One Country Two Systems has proved to be a success.

Vita Green has also flourished over these twenty years. Using cutting edge western medical research and technology to manufacture Traditional Chinese Medicine supplements, Vita Green can guarantee efficacy, safety and quality in all its products. The completion of our new Vita Green Tower in Tai Po marks a new milestone in the history of Vita Green. Riding with the initiative of One Belt One Road, we are equipped to march into the world with greater ammunition and pride, bringing health, youth and joy to all.

I would like to take this opportunity to thank the Hong Kong Philharmonic Orchestra for organising and performing such an exciting concert, and to all our distinguished guests and honoured friends who have come to support this event.

May I wish you all a wonderful and enjoyable evening!

6月4日演出贊助  
4 Jun performance sponsor

## 獻辭 MESSAGE

李家誠副主席  
恒基兆業地產有限公司  
Mr Martin Lee Ka-Shing  
Vice Chairman  
Henderson Land Development Company Limited



歡迎各位出席今天的慶回歸音樂會，一同慶祝香港特別行政區回歸二十周年。

恒基地產很榮幸成為今天音樂會之獨家贊助。集團植根香港多年，無論過去的成就與未來發展，都與整體社會的繁榮息息相關。

香港自回歸祖國這二十年以來，社會和經濟穩步發展，實有賴國家的大力支持和社會各界的共同努力。一如今年慶回歸的主題：「同心創前路，掌握新機遇」，我期望能與各界同心協力，開拓更多新機遇，構建更美好的社會。

恒基地產一直奉行企業社會責任，透過積極支持和參與眾多的社區項目，為香港的經濟和社會帶來長遠的裨益，這些項目包括有扶貧、環保教育、青年發展，和推廣文化藝術等。

作為《布蘭詩歌》慶回歸音樂會的贊助商，我們期望是次音樂會，能讓普羅大眾和音樂愛好者共聚一堂，分享藝術之多元和卓越。

我謹此衷心感謝所有出席慶回歸音樂會的嘉賓，讓這個下午倍添意義。希望大家好好享受是次演出！

I am delighted to welcome you to this very special concert to celebrate the 20<sup>th</sup> Anniversary of the Establishment of the Hong Kong Special Administrative Region.

Henderson Land is honoured to be the sole sponsor of today's concert. As a long established Hong Kong company, our past success and future prospects are closely linked to the prosperity of the local community as a whole.

Thanks to the staunch support of our motherland and the concerted efforts from all elements of society, Hong Kong has made significant progress in its social and economic development over the past two decades and I am confident it will continue to do so. Reflecting on the celebration's theme, "Together · Progress · Opportunity", I look forward to greater social cohesion and new opportunities for our community as we all build a better Hong Kong.

For our part, Henderson Land will continue to play an active role in supporting Hong Kong's economic and social progress through engaging in a broad range of CSR initiatives, including poverty relief, environmental education, youth development, and the promotion of arts and culture.

As the sponsor of *Carmina Burana—A Celebration of the 20<sup>th</sup> Anniversary of the Establishment of the HKSAR* concert, we hope it is an occasion that brings the public and music lovers alike together to share in the diversity of artistic excellence.

I would like to take this opportunity to express heartfelt thanks to all our honourable guests who have attended this Handover Concert, making it such a special afternoon.

We sincerely hope you enjoy the performances.



慶祝特區政府成立二十週年  
Celebrating the 20<sup>th</sup> Anniversary of  
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# 布蘭詩歌 CARMINA BURANA

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## HAYDN ~29'

海頓：第101交響曲，「時鐘」

P. 9

慢板—急板  
行板  
小步舞曲（小快板）  
終曲（活潑地）

Symphony no. 101, *The Clock*

Adagio—Presto  
Andante  
Menuet (Allegretto)  
Finale (Vivace)

中場休息 interval

## ORFF ~65'

奧爾夫：《布蘭詩歌》

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*Carmina Burana*

卡內拉琪斯，指揮

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**Karina Canellakis, conductor**

王曦，女高音

P. 29

**Xi Wang, soprano**

范尼古拉斯，男高音

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**Nicholas Phan, tenor**

庫克，男中音

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**Troy Cook, baritone**

香港管弦樂團合唱團

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**The Hong Kong Philharmonic Chorus**

香港兒童合唱團

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**The Hong Kong Children's Choir**



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位香港音樂家  
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16

場由梵志登指揮  
的音樂會  
HK Phil concerts  
conducted by  
Jaap van Zweden

第  
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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  
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李歐梵  
《明報》



# IT TAKES YOU TO MAKE THE ORCHESTRA GREAT

## 你 成就傑出非凡的港樂

現時樂團近四分一營運成本是依靠各位熱愛港樂的朋友和贊助機構的捐助。款項不僅支持我們為你送上精彩的音樂會，更讓我們實踐使命，提供創作及演出平台予本地音樂家，推行各項教育及外展計劃，並為觀眾及青少年聽眾舉辦音樂會前講座與公開綵排，令更多人喜愛和欣賞音樂。

不論捐款多寡，我們都需要你的慷慨支持，繼續精益求精。

As a registered charity and a not-for-profit organisation, we are truly thankful for the support of our wonderful donors and sponsors. This support covers one quarter of the costs of putting on the concerts you love. It enables us to maintain the highest standard within the orchestra and present the most vibrant programmes. It also helps us realise our commitment to the community including a commission platform for local composers, projects reaching out to schools and communities, open rehearsals for young audiences and pre-concert talks to deepen engagement.

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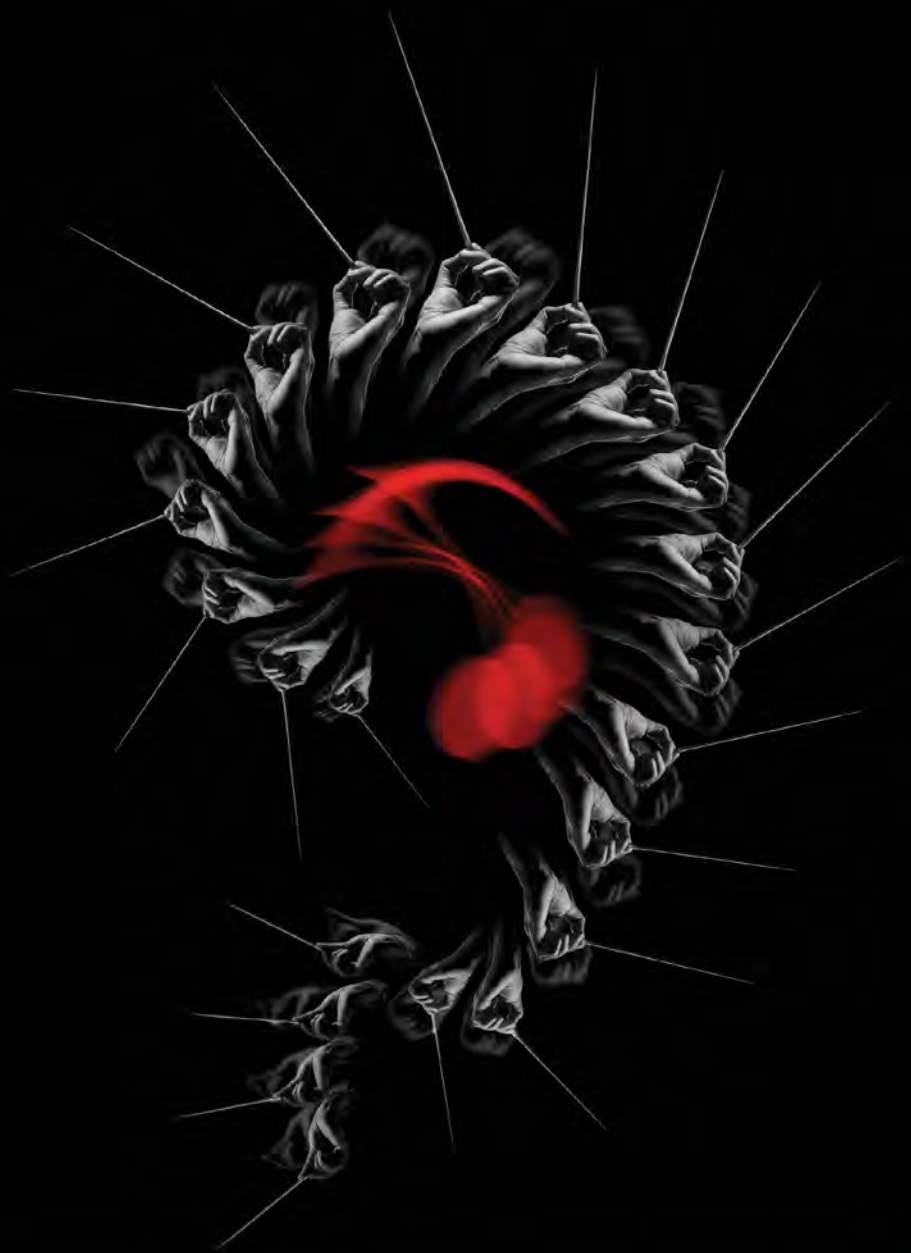
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## 海頓 D大調第101交響曲，「時鐘」

### FRANZ JOSEPH HAYDN (1732-1809)

#### Symphony no. 101 in D, *The Clock*

慢板—急板

行板

小步舞曲 (小快板)

終曲 (活潑地)

Adagio—Presto

Andante

Menuet (Allegretto)

Finale (Vivace)

海頓生於奧地利農村，父親既是農夫又是馬車車輪工匠。八歲時，海頓憑著美妙的歌喉首次獲得「賞識」，前往維也納加入聖士提反大教堂詩班，不過17歲變聲後就馬上被詩班開除，同時被迫另謀生計。父親力勸他當教士，但海頓堅決不從。的確，聖士提反大教堂的日子似乎令他一生都要與教會對著幹。此外，他的初戀情人約瑟法·卡勒（維也納一名假髮商人的女兒）為了當修女離他而去，令他更討厭教會。後來海頓娶了約瑟法的姊妹瑪莉亞·安娜·阿萊西亞·阿波隆妮亞為妻，1760年11月在聖士提反大教堂舉行婚禮。但海頓發覺太太「過分熱愛教會」，而且這段婚姻一開始已經不愉快。據海頓憶述，「我太太懷不上孩子，因此面對其他風情萬種的女人，我也就很難無動於衷。」

結果，除非非寫不可，否則海頓老是不願意花時間寫作教會音樂；事實上，他大部分作品都是世俗音樂：500首歌曲、83首弦樂四重奏、62首鍵盤奏鳴曲、126首古低音提琴三重奏、20齣歌劇和108

The son of a wheelwright-farmer in rural Austria, Haydn was first “talent-spotted” as a young singer aged eight. He was taken to Vienna where he joined the choir of St Stephen’s Cathedral. His voice broke at 17 and, summarily expelled from the choir, he was forced to make his own way in life. His father urged him to join the priesthood, but Haydn refused. Indeed his time at St Stephen’s seems to have set him against the church for life and when his first love, Josepha Keller, daughter of a Viennese wigmaker, spurned him and became a nun, his loathing of the church only increased. He subsequently married Josepha’s sister, Maria Anna Aloysia Apollonia, in St Stephen’s Cathedral in November 1760, but found her “much too fond of the church” and the marriage was unhappy from the outset—as Haydn himself recalled, “My wife was unable to bear children and I was therefore less indifferent to the charms of other women”.

Consequently, Haydn was unwilling to devote any more of his time than absolutely necessary to the composition of church music, and the bulk of his output was essentially secular; 500 songs, 83 string quartets, 62 keyboard sonatas, 126 trios for baryton (a bass instrument in the viol family), 20 operas and 108 symphonies, the last 12 of which (numbered 93 to 104) were written for performance in London during Haydn’s two extended visits to the city between 1792 and 1795.

## 海頓 D大調第101交響曲，「時鐘」

### FRANZ JOSEPH HAYDN (1732-1809)

#### Symphony no. 101 in D, *The Clock*

首交響曲。他最後12首交響曲（第93至104首）都寫於倫敦——1792年至1795年間，海頓兩度造訪倫敦而且每次逗留的日子也不短，這批交響曲正是為倫敦的演出而寫的。

#### 寫給無規矩的人

這批交響曲的對象是倫敦觀眾，可是這群人卻毫無規矩，其惡行更是遠近皆知。音樂會前，他們總是吃晚餐吃很久，所以往往遲到；三杯下肚，就連舌頭也管不住，開始亂說話；經過餐桌上一輪搶攻，腸胃總是發出各式各樣的投訴。這些人又高聲談笑，演奏時還要繼續找吃的；要是他們在觀眾席上見到自己的友人，二話不說就會揮手大叫。海頓說不少觀眾「舒舒服服地在音樂廳的座位上，不禁被音樂的魔力迷住，馬上睡著了」。因此他不久就開始在樂曲中加入小把戲，又在樂曲裡開玩笑，務求娛人娛己，即使觀眾根本不當一回事，他本人和樂團也能趁機自娛一番，懶理觀眾到底察覺了沒有。海頓第101交響曲第二樂章模仿時鐘的滴答聲，1794年3月在倫敦漢諾威廣場音樂廳演出，順帶溫柔地批評倫敦觀眾不知守時為何物。

#### 滴答時鐘 作弄觀眾

海頓12首「倫敦」交響曲大多以莊嚴安靜的引子掀開序幕，打算趁觀眾還未發現，就

#### A Symphony for the Badly Behaved

With his “London” symphonies Haydn was writing for an audience notorious for their bad behaviour. They invariably arrived late after an extended dinner, with their tongues loosened by alcohol and their digestive systems grumbling under the weight of the recent onslaught. They talked loudly, sent out for more food during the performance, and, if they saw friends in the audience, would not hesitate to shout and wave. Haydn commented that many of them “took a comfortable seat in the concert room and were so gripped by the magic of the music that they promptly fell asleep.” For this reason he quickly incorporated little tricks and jokes into his music designed, if not to amuse the audience, then to give him and his orchestra the chance to enjoy a joke at the audience’s expense. In the case of Symphony no. 101, premiered in London’s Hanover Square Rooms in March 1794, he took a gentle sideswipe at his audience’s disregard for punctuality by imitating the ticking of a clock in the second movement.

#### A Ticking Clock with a Percussive Alarm

As was his custom with the London symphonies, Haydn opens the **first movement** with a solemn, subdued introduction, designed to creep up onto the audience unaware that the music had started. Once having lulled them into a general stupor, Haydn then abruptly changes the mood with a sparkling “presto”, its occasional pauses designed to embarrass those who have used the loud orchestral passages to catch up on gossip. The ticking clock figure permeates the **second movement** in which the violins give out a graceful theme with occasional abrupt bursts of volume from an orchestra reinforced by timpani to wake up any who may be inclined to slumber. The **third movement** is a rumbustious Minuet with, again,



悄悄地開始——「時鐘」交響曲第一樂章也不例外。待觀眾被哄得昏昏沉沉的當兒，氣氛突然改變，閃爍的「急板」隨即響起。有些觀眾總是趁響亮的樂段與人閒聊，海頓就在「急板」設計幾處停頓，令這些人出醜。滴答滴答的時鐘音型貫穿整個第二樂章，優雅的主題由小提琴奏出，配備定音鼓的樂團卻不時突然加強音量，弄醒所有昏昏欲睡的觀眾。歡欣喧鬧的第三樂章是首小步舞曲，也同樣採用了定音鼓，效果有點粗豪——這樣一來，比較文雅的維也納觀眾可能受不了。中段的長笛舞曲頗迷人，全樂團也希望加入共舞，卻又顯得笨手笨腳。第四樂章輕快又有條理，篇幅也是四個樂章中最短的。顯然海頓很想人人都一溜煙飛奔回家，撲到床上睡覺去——手法之一就是靠短小但感覺迫切的賦格樂段。



第101交響曲就是在倫敦漢諾威廣場音樂廳首演。

Symphony no. 101 was premiered in London's Hanover Square Rooms in 1794.

(Wikimedia Commons)

drums adding a somewhat more earthy feel than would have been acceptable to the more refined Viennese audiences. The Trio section includes a charming dance for the flute, to which the full orchestra attempt, somewhat clumsily, to join in. The brisk and business-like fourth movement is the shortest of the four and shows Haydn apparently keen, by means of, among other things, a brief and urgent fugal passage, to set everyone scampering off home to their beds.

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

#### INSTRUMENTATION

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

## 柯夫 《布蘭詩歌》

# CARL ORFF (1895-1982)

## *Carmina Burana*

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柯夫1924年在慕尼黑創辦了一所教育中心，率先推動「基礎音樂」概念，結合動作、音樂以及富詩意的語言，教導幼兒表達自我，後來發展成「奧福學校音樂教材」，以新穎的敲擊樂樂器和即興創作為主，1935年面世後一直是世界各地不少音樂教育活動的基礎。

### 一曲走天涯

由於他在音樂教育成就卓越，再加上其富爭議的政治立場，因此他大部分作品也沒沒無聞。可是美國音樂學家大衛·伊雲1968年卻在著作中，形容柯夫是「當代樂壇最新穎、最有力、最有創意的作曲家之一」。不過即使如此，他的舞台作品、合唱曲、歌曲和器樂曲，還是沒能打入常演曲目裡，只有一首例外——那就是《布蘭詩歌》。

《布蘭詩歌》原是一套三齣音樂舞台作品（合稱《勝利》）的第一齣，全套劇作1953年2月13日在米蘭史卡拉歌劇院首演。《勝利》第二齣是《卡圖里詩歌》，採用一世紀羅馬詩人卡圖里的詩作；第三齣是《阿芙羅狄的勝利》，歌詞出自古希臘詩人莎孚和歐里庇得斯手筆；可是《布蘭詩歌》所採用的中世紀篇章卻沒那麼高雅。

At the educational centre he had founded in Munich in 1924, Carl Orff pioneered the concept of *Elementare Musik*. In this method of teaching young children, gesture, poetic language and music were combined as a means of encouraging self-expression. This later developed into his seminal educational work, *Orff-Schulwerk*, which first appeared in 1935 and, through its use of innovative percussion instruments and improvisation, has been the basis for much music teaching the world over.

### A Composer Known for One Masterwork

His pre-eminence in the field of music education, coupled with his controversial political view, have led to Orff's own compositions having fallen largely into oblivion. Yet writing in 1968 the American musicologist David Ewen described Orff as "one of the most original, forceful and inventive composers for the contemporary stage". Despite this, none of his stage works, choral pieces, songs or instrumental works has established a place in the repertoire with the notable exception of *Carmina Burana*, the first in a series of three music theatre pieces collectively called *Trionfi* and first staged together at La Scala Milan on 13 February 1953. The second and third parts—*Catulli Carmina* and *Trionfo di Afrodite*—made use of texts by the 1<sup>st</sup> century Roman poet Catullus and two ancient Greek poets, Sappho and Euripides, but for *Carmina Burana* Orff turned to some rather less elevated medieval texts.

### "The Ceaseless Turning Wheel of Destiny"

In 1803 an anonymous manuscript was discovered at the monastery at Benediktbeuren in Upper Bavaria containing numerous pieces written by wandering scholars of the 12<sup>th</sup> and 13<sup>th</sup> centuries. These were, in the words of the German writer



### 「命運之輪不斷驅使」

1803年，有人在上巴伐利亞省班奈狄克波倫一所修道院發現一份手稿，作者不詳，但載有許多出自十二、三世紀漫遊學者的篇章。德國作者卡爾·舒曼形容當中「滿載年輕人的怒火，充斥著凡俗不已的欲望，決心面對生命中種種挑戰之餘，又以戲仿為樂。這些篇章語言剛勁，有時甚至直白得有點粗俗，內容反映人們在命運之輪不斷驅使下，到底是怎樣生活的。」

柯夫1935年首次接觸這些篇章時，正嘗試以新手法寫作舞台作品，將焦點放在歌曲和舞蹈，而且令歌曲與唱詞的語言模式緊密配合，整體寫法也變得更樸實。他馬上想到可以用這些篇章來做實驗，於是選取了其中24篇譜寫成《布蘭詩歌》（「巴伐利亞歌曲」），並自言新作是「根據世俗內容的歌詞譜寫成歌。為歌手和合唱團而寫，配合樂器伴奏，創造迷人的圖像」。

《布蘭詩歌》1937年6月在法蘭克福首演，西費特負責佈景和服裝設計，華特連導演。時人普遍認為當日首演十分成功；柯夫還給他的出版商寫信道：「我從前的作品都可以毀掉了——很不幸，那些都是閣下已經出版的。我的作品全集由《布蘭詩歌》開始。」

Karl Schumann, “brimming over with youthful anger, extremely earthly desires, determination to accept the challenge of life and delight in parody. They reflect, in impulsive and sometimes crudely direct language, lives dominated by the ceaselessly turning wheel of destiny”.

Orff first came across these poems in 1935 and he immediately saw their potential as the basis for his experiments in developing a new and simpler approach to musical theatre. His idea was that the focus should be on song and dance, with the songs closely associated with the speech patterns of the words themselves. He chose 24 of the poems for what he described as “*Cantiones profanæ cantoribus et choris cantandæ comitantibus instrumentis atque imaginibus magicis*” (Settings of secular texts for singers and choir accompanied by instruments to create magical pictures) and, with sets and costumes designed by Ludwig Sievert and staging devised by Oskar Wälterlin, *Carmina Burana* (“Bavarian Songs”) was given its first performance in Frankfurt in June 1937. It was widely considered a great success, and Orff wrote to his publisher; “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin”.

### A Celebration of Words and Music

Orff’s score makes no mention of scenery, costume or staging; his belief in the directness of musical theatre meant that he believed these should be left to the total discretion of the director. Similarly, his chosen texts describe no plot or coherent story. What *Carmina Burana* is—and this is what makes it such a successful concert work—a simple celebration of words and music and of the

# 柯夫 《布蘭詩歌》

## CARL ORFF (1895-1982)

### *Carmina Burana*

#### 頌讚文字與音樂

柯夫沒有在樂譜上提及佈景、服裝或搬演事宜；他深信「坦率直接」就是舞台作品的本質，因此相信一切演出事宜都應由導演全權決定；同樣，他所選的歌詞既沒有情節，也沒有完整的故事。《布蘭詩歌》單純地頌讚文字與音樂，頌讚大自然千秋萬代生生不息的特性，也正是樂曲成功成為音樂會作品的原因。樂曲分為三部分，每部分集中反映中世紀詩人生活的好些側面，全曲首尾兩段都向命運女神致敬——在原稿裡，詩作《命運女神》還附有小插畫，上面繪畫的正是「命運之輪」。



《布蘭詩歌》中的幸運之輪。

The Wheel of Fortune from *Carmina Burana*  
(Bavarian State Library, Munich)

**第一部分：「春天，草原上」**以三首談及色彩與新生命的詩作開始（〈春之笑靨〉、〈太陽照耀萬物〉和〈看哪，迷人的春天〉）；熱鬧的舞曲稍後響起，代表春回大地，眾人都在村莊草坪上慶祝；然後是五首刻劃少年之愛的詩作（〈高貴的森林〉、〈店員！給我胭脂〉、〈那群轉呀轉的人〉、〈來吧，來吧，我的愛人〉以及〈就算我擁有全世界〉）。

**第二部分：「在酒館」**說的都是男士獨有的想法。先是一大段男中音獨唱，述說浪蕩不羈的生活帶來的問題（〈滿腔怒火〉）；然後是《布蘭詩歌》中最著名、最新穎的曲子——燒鵝的哀歌（〈我曾幾何時也住在湖上〉）。〈我是醉鄉修道

timelessness of natural existence. The three parts each focus on aspects of life as enjoyed by the medieval poets and the whole is framed within a homage to the goddess Fortuna; a poem which, in the original manuscript, was accompanied by a miniature depiction of the Wheel of Fortune.

**Part 1: Springtime and On the Green** opens with three poems (*The joyous face of spring, All things are tempered by the sun and Behold the welcome*) which deal with colour and new life. Then comes a boisterous dance representing springtime festivities on the village green followed by five poems concerning young love (*The noble forest, Salesman! give me coloured paint, They who here go dancing round, Come, come, dear heart of mine and If the whole world were but mine*).





院長)刻劃一個大言不慚又嗜酒如命的神職人員;聚集的群眾稍後開始祝酒,熱鬧非常(〈當我們在酒館〉)。

**第三部分:「愛之殿」**以〈愛神無處不在〉掀開序幕,歌頌無拘無束的愛;然後獨唱男中音嗟嘆失戀之痛(〈日、夜、一切〉,中途還會唱起高音的假聲來)。獨唱女高音提及紅衣少女(〈姑娘亭亭玉立〉);隨後的幾首歌曲則比較豔情(〈我心深處〉、〈男孩和女孩〉、〈來吧來吧,要來啊〉、〈我的心懸於天秤〉、〈快樂的時刻到了〉和〈最溫柔的〉。〈最溫柔的〉更要求女高音在最高音區演唱)。熱烈頌讚過「白花與海倫娜」之後,〈命運女神〉再度響起。

樂曲剖析中譯:鄭曉彤

**Part 2: In the Tavern** concerns uniquely male ideas, beginning with a large baritone solo describing the problems of a free-wheeling existence (*Seething inside*). Then comes one of the most famous and original pieces in *Carmina Burana*, the lament of the roasted swan (*Once in lakes I made my home*). *I am the abbot of Cucany* finds an exceptionally pompous and drink-befuddled holy man setting off a whole stream of rowdy toasts from the assembled crowd (*When we are in the tavern*).

**Part 3: The Court of Love** opens with a celebration of unrestrained love (*Love flies everywhere*) followed by the baritone soloist—occasionally breaking into a high falsetto—bemoaning his lovelorn state (*Day, night and all the world*). The soprano soloist sings of a young girl in a red tunic (*There stood a young girl*) after which we hear songs of a more erotic bent (*My breast, If a boy and a girl, Come, come pray come, In the scales, Pleasant is the season* and, reaching up the very highest notes of the soprano register, *Sweetest boy*). Finally comes an ecstatic address to Blanziflor and Helena, leading into the return of *O Fortuna*.

PROGRAMME NOTES BY DR MARC ROCHESTER

## 編制

三支長笛(其二兼短笛)、三支雙簧管(其一兼英國管)、三支單簧管(其一兼低音單簧管、一兼降E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、敲擊樂器、鐘琴、兩座鋼琴及弦樂組。

## INSTRUMENTATION

Three flutes (two doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet and one doubling E flat clarinet), two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, two pianos and strings.

1. 噢命運

噢命運，  
像月亮  
變幻無常，  
時而圓  
時而缺；  
可惡的生活  
渴望  
先苦  
後甜；  
貧賤  
與財勢  
都如冰雪融化掉。

可怕而虛無的  
命運，  
急轉的命運巨輪，  
惡毒兇殘，  
幸福被掏空  
消失全無，  
陰霾籠罩  
模糊不清  
你把我擊倒；  
天降之災  
我赤着背  
步入邪惡。

命運把我摧殘  
我的健康  
和意志，  
被追擊  
和打壓，  
終生受奴役。  
此時此刻  
刻不容緩  
就撥響震動的弦；  
因命運  
把勇士擊倒，  
眾生同哭！

2. 哀悼命運的創口

哀悼命運的創口  
我淚流滿面，  
她給予過我施捨  
卻又無情地取走。  
記載得清楚  
她縱穿金戴銀，  
當你爭我奪的時刻來臨  
她會身無一物。

命運眷顧我  
我坐上寶座，  
頂戴五彩桂冠  
手握天下財富；  
縱使我也曾風光過

1. O Fortuna

O fortuna!  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

2. Fortune plango vulnere

Fortune plango vulnere  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur  
fronte capillata,  
sed plerumque sequitur  
occasio calvata.

In fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim florui

1. O Fortune

O fortune!  
Like the moon  
everchanging,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,  
making sport with our desires,  
causing power  
and poverty alike  
to melt like ice.

Dread destiny  
and empty fate,  
an ever turning wheel,  
who make adversity  
and fickle health  
alike turn to nothing,  
in the dark  
and secretly  
you work against me;  
how through your trickery  
my naked back  
is turned to you unarmed.

Good fortune  
and strength  
now are turned from me,  
Affection  
and defeat  
are always on duty.  
Come now,  
pluck the strings  
without delay;  
and since by fate  
the strong are overthrown,  
weep ye all with me.

2. I lament the wounds that fortune deals

I lament the wounds that fortune deals  
with tear-filled eyes,  
for returning to the attack  
she takes her gifts from me.  
It is true  
as they say,  
the well-thatched pate  
may soonest lose its hair.

Once on fortune's throne  
I sat exalted,  
crowned with a wreath  
of prosperity's flowers.  
But from my happy,



快樂喜悅，  
現在我從天上墮下  
受盡屈辱。

命運之輪轉不停：  
我跌落萬丈深淵：  
他人被抬舉  
高高在上  
坐擁寶座身處巔峯——  
讓他懼怕失勢！  
命運之軸早已說明  
一切就如赫古巴皇后。

## 第一部分 春天

### 3. 春之笑靨

春之笑靨  
盈滿大地，  
嚴冬逃遁，  
七彩花海  
四處飄揚；  
花之國度，  
林中和睦  
禮讚之歌。

花神懷內  
日神歡顏  
四周環抱  
五彩花兒  
風神送爽  
花香四溢。  
快快戀上  
愛的甘泉。

夜鶯高唱  
甜美之歌  
伴着花朵  
草兒呵呵，  
眾鳥歡欣  
林中穿梭，  
娘兒唱和  
樂極之歌。

### 4. 太陽照耀萬物

太陽照耀萬物，  
純潔而溫和，  
四月再向世界  
展現容顏：  
人們心中  
都渴望愛  
掌管快樂的  
是愛神。

春日的節慶  
萬物蘇醒  
春日的魅力  
讓我們欣喜萬分：

felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice—  
caveat ruinam!  
Nam sub axe legimus  
Hecubam reginam.

## I. PRIMO VERE

### 3. Veris leta facies

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que canto celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravo  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena;  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

### 4. Omnia sol temperat

Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis;  
ad amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemni vere  
et veris auctoritas  
iubet nos gaudere;

flower-decked paradise  
I was struck down  
and stripped of all my glory.

The wheel of fortune turns;  
dishonored I fall from grace  
and another is raised on high.  
Raised to over-dizzy heights of power  
the king sits in majesty—  
but let him beware of his downfall!  
For 'neath the axle of fortune's wheel  
behold Queen Hecuba.

## I. SPRINGTIME

### 3. The joyous face of spring

The joyous face of spring  
is presented to the world;  
winter's army  
is conquered and put to flight.  
In colorful dress  
Flora is arrayed,  
and the woods are sweet  
with birdsong in her praise.

Reclining in Flora's lap  
Phoebus again  
laughs merrily,  
covered with many-colored flowers.  
Zephyr breathes around  
the scented fragrance;  
eagerly striving for the prize,  
let us compete in love.

Trilling her song  
sweet Philomel is heard,  
and smiling with flowers  
the peaceful meadows lie;  
a flock of wild birds  
rises from the woods;  
the chorus of maidens  
brings a thousand joys.

### 4. All things are tempered by the sun

All things are tempered by the sun  
so pure and fine.  
In a new world are revealed  
the beauties of April;  
to thoughts of love  
the mind of man is turned,  
and in pleasure's haunts  
the youthful God holds sway.

Nature's great renewal  
in solemn spring  
and spring's example  
bid us rejoice;

久違了的幸福，  
在春日當中找到  
既真且實  
莫讓它溜走。

全心全意愛我吧！  
看我多麼忠實：  
傾盡全心  
傾盡全意，  
我與你  
即使相隔千里  
愛之深切必讓  
命運之輪轉不停。

## 5. 看哪，迷人的春天

看哪，那迷人的  
令人渴望的春天  
讓你重拾歡笑，  
紫色的花  
開滿大地，  
太陽照亮萬物，  
再沒憂傷！  
夏日回歸，  
是冬天  
徹退的時候了。

冰雪  
融化  
消失，  
寒冬敗走，  
春天吸吮夏日的玉液  
可憐的人  
不懂何謂生活  
亦不懂追求夏日之下的  
渴望和慾求。

享樂吧  
快活吧  
如蜜般甜  
誰能  
盡情享受  
邱比特賜予的禮物  
奉愛神之命  
盡情享樂  
快活  
就如柏利斯一樣。

## 草原上

### 6. 舞

### 7. 高貴的森林

高貴的林  
生機勃發，花草茂密。  
我的愛人在哪？  
我怎知道？啊！

vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
Fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota.  
Quisquis amat taliter,  
volvitur in rota.

## 5. Ecce gratum

Ecce gratum  
et optatum  
ver reducit gaudia,  
purpuratum  
florete pratum,  
sol serenat omnia.  
lamiam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
ver estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit,  
sub estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut antantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis.

## UF DEM ANGER

### 6. Tanz

### 7. Florete silva nobilis

Florete silva nobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus?

they charge us keep to well-worn paths,  
and in your springtime  
there is virtue and honesty  
in being constant to your lover.

Love me truly!  
Remember my constancy.  
With all my heart  
and all my mind  
I am with you  
even when far away.  
Whoever knows such love  
knows the torture of the wheel.

## 5. Behold the welcome

Behold the welcome,  
long-awaited spring,  
which brings back pleasure  
and with crimson flowers  
adorns the fields.  
The sun brings peace to all around.  
Away with sadness!  
Summer returns,  
and now departs  
cruel winter.

Melt away  
and disappear  
hail, ice and snow;  
the mists flee,  
and spring is fed  
at summer's breast.  
Wretched is the man  
who neither lives  
nor lusts  
under summer's spell.

They taste delight  
and honeyed sweetness  
who strive for  
and gain  
Cupid's reward.  
Let us submit  
to Venus' rule,  
and joyful  
and proud  
be equal to Paris.

## ON THE GREEN

### 6. Dance

### 7. The noble forest

The noble forest  
Is decked with flowers and leaves.  
Where is my old,  
my long-lost lover?



他已策馬離去！  
噢！誰會愛我？

林中處處現生機，  
我期待我的愛人。  
林中一片綠油油，  
為何我的愛人離我這麼久？  
他已策馬離去！  
噢嗚，誰會愛我？

## 8. 店員，給我胭脂

店員，給我胭脂  
讓我紅粉緋緋，  
令年青的小夥子  
都愛上我，那管他不情不願。  
看着我吧，  
小夥子！  
讓我來滿足你！

好小子，愛我吧  
你值得愛的女人！  
愛使你靈魂昇華  
賜予你尊貴。  
看着我吧，  
小夥子！  
讓我來滿足你！

歡呼吧，世界，  
快樂滿溢！  
我甚麼都聽你  
因你讓我多麼快活。  
看着我吧，  
小夥子！  
讓我來滿足你！

## 9. 輪旋舞

### 那群轉呀轉的人

那群轉呀轉的人  
全是姑娘兒，  
整個夏日  
都不需要男人。

### 來吧，來吧，我的愛人

來吧，來吧，我的愛人，  
我想你，我想你，  
嬌艷欲滴的紅唇，  
來撫慰我吧，來撫慰我吧。

### 那群轉呀轉的人

那群轉呀轉的人  
全是姑娘兒，  
整個夏日  
都不需要男人。

Hinc equitavit,  
eia, quis me amabit?

Floret silva undique,  
nach mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
was ist min geselle also lange?  
Der ist geriten hinnen,  
owi, wer sol mich minnen?

## 8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,  
die min wengel roete,  
da mit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche vrouwen!  
Minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

Wol dir werit, das du bist  
also freudenriche!  
Ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

## 9. Reie

### Swaz hie gat umbe

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

### Chume, chum, geselle min

Chume, chum, geselle min,  
ih enbite harte din.  
Suzer rosenvarwer munt,  
chum un mache mich gesunt.

### Swaz hie gat umbe

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

He rode away on his horse.  
Alas, who will love me now?

The forest all around is in flower,  
I long for my lover.  
The forest all around is in flower,  
whence is my lover gone?  
He rode away on his horse.  
Alas, who will love me now?

## 8. Salesman, give me coloured paint

Salesman, give me coloured paint  
to paint my cheeks so crimson red,  
that I may make these bold young men,  
whether they will or not, love me.  
Look at me,  
young men all!  
Am I not well pleasing?

Love, all you right-thinking men,  
women worthy to be loved!  
Love shall raise your spirits high  
and put a spring into your step.  
Look at me,  
young men all!  
Am I not well pleasing?

Hail to thee, O world that art  
in joy so rich and plenteous!  
I will ever be in thy debt  
surely for thy goodness' sake!  
Look at me,  
young men all!  
Am I not well pleasing?

## 9. Round Dance

### They who here go dancing round

They who here go dancing round  
are young maidens all  
who will go without a man  
this whole summer long.

### Come, come, dear heart of mine

Come, come, dear heart of mine,  
I so long have waited for thee.  
Sweetest rosy colored mouth,  
come and make me well again.

### They who here go dancing round

They who here go dancing round  
are young maidens all  
who will go without a man  
this whole summer long.

## 10. 就算我擁有全世界

就算我擁有全世界  
由大海直至萊茵河，  
我都不屑不顧  
只求能將英格蘭的女王  
一擁入懷。

## 第二部分 在酒館

### 11. 滿腔怒火

滿腔怒火  
氣憤難平，  
我  
自怨自艾：  
我如飛灰塵土，  
微不足道，  
我如落葉  
由風擺佈。

如果這是  
智者之道  
萬丈高樓  
要從地起，  
我這蠢人，  
像溪流的水，  
要流的不能留  
永無止境地流。

我是一葉無人掌舵的  
孤舟，  
我像一隻飄浮在空中的  
驚弓之鳥，  
枷鎖不能把我困住，  
牢房不能把我鎖住，  
我在找我的同道中人  
來加入我的苦難之旅。

心有千斤重  
似困惱着我，  
尋歡作樂的生活  
是多麼令人嚮往：  
維納斯下令的  
盡是甘甜的意旨，  
她從不住  
怠惰的心。

我肆意  
揮霍青春，  
自甘墮落，  
道德淪亡，  
我只求肉體上的歡愉  
不求救贖，  
我的靈魂已麻木，  
滿足我的肉體就夠。

## 10. Were diu werlt alle min

Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen.

## II. IN TABERNA

### 11. Estuans interius

Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi,  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes,  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
Que nunquam in cordibus  
habitat ignavis

Via lata gradior  
more iuventutis,  
inplicor et vitiis,  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

## 10. If the whole world were but mine

If the whole world were but mine  
from the sea right to the Rhine,  
gladly I'd pass it by  
if the Queen of England fair  
in my arms did lie.

## II. IN THE TAVERN

### 11. Seething inside

Seething inside  
with boiling rage,  
in bitterness  
I talk to myself.  
Made of matter,  
risen from dust,  
I am like a leaf  
tossed in play by the winds.

But whereas it befits  
a wise man  
to build his house  
on a rock,  
I, poor fool,  
am like a meandering river,  
never keeping  
to the same path.

I drift along  
like a pilotless ship  
or like an aimless bird,  
carried at random through the air.  
No chains hold me captive,  
no lock holds me fast;  
I am looking for those like me,  
and I joined the depraved.

The burdens of the heart  
seem to weigh me down;  
jesting is pleasant  
and sweeter than the honeycomb.  
Whatever Venus commands  
is pleasant toil;  
she never dwells  
in craven hearts.

On the broad path I wend my way  
as is youth's wont,  
I am caught up in vice  
and forgetful of virtue,  
caring more for voluptuous pleasure  
than for my health;  
dead in spirit,  
I think only of my skin.



## 12. 我曾幾何時也住在湖上

烤鵝高唱：  
我曾幾何時也住在湖上，  
我曾幾何時也美麗動人  
那時我是隻天鵝。

苦命的我！  
現在全身焦黑  
猛猛地烤！

廚僕把我轉呀轉：  
我在烈火中被燒：  
管家就要把我侍。

苦命的我！  
現在全身焦黑  
猛猛地烤！

如今我已是盤中之餐，  
有翅不能飛，  
我看見露出的齒。

苦命的我！  
現在全身焦黑  
猛猛地烤！

## 12. Olim lacus colueram

Olim lacus colueram,  
olim pulcher extiteram—  
dum cignus ego fueram.

Miser, miser!  
Modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.

Miser, miser!  
Modo niger  
et ustus fortiter!

Nunc in saltella iaceo,  
et volitare nequeo,  
dentes frendentes video.

Miser, miser!  
Modo niger  
et ustus fortiter!

## 12. Once in lakes I made my home

Once in lakes I made my home,  
once I dwelt in beauty—  
that was when I was a swan.

Alas, poor me!  
Now I am black  
and roasted to a turn!

On the spit I turn and turn,  
the fire roasts me through;  
now I am presented at the feast.

Alas, poor me!  
Now I am black  
and roasted to a turn!

Now in a serving dish I lie  
and can no longer fly;  
gnashing teeth confront me.

Alas, poor me!  
Now I am black  
and roasted to a turn!

## 13. 我是醉鄉修道院長

我是醉鄉修道院長  
我的會眾是個酒鬼，  
而我就希望我是賭神的信徒，  
誰在清早到店子找我，  
晚禱後他就輸清光，  
那禱子也輸掉的傢伙就會大叫：

嗚！嗚！  
你看你掉了甚麼好事，  
可惡的命運？  
你奪走了我  
生命中所有的快樂！  
哈哈！

## 13. Ego sum abbas

Ego sum abbas Cucaniensis,  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

Wafna, wafna!  
Quid feristi sors turpissima?  
Nostre vite gaudia  
abstulistis omnia!  
Wafna, wafna!  
Ha, ha!

## 13. I am the abbot of Cucany

I am the abbot of Cucany,  
and I like to drink with my friends.  
I belong from choice to the sect of Decius,  
and whoever meets me in the morning  
at the tavern  
by evening has lost his clothes,  
and thus stripped of his clothes cries out:

Wafna, wafna!  
What hast thou done, oh, wicked fate?  
All the pleasures of this life  
thus to take away!  
Wafna, wafna!

## 14. 當我們在酒館

當我們在酒館，  
我們不怕死後輪迴，  
趕快去豪賭吧，  
賭讓我們快活。  
你可能想知道，  
酒館那  
錢就是王的樂事，  
就讓我來告訴你。  
有人豪賭，有人醉死，  
有人越軌。  
但賭錢的人，  
有的輸掉褲子，  
有的贏來美服，  
輸光的揪住麻布袋再來賭過。

## 14. In taberna quando sumus

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.  
Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.

## 14. When we are in the tavern

When we are in the tavern  
we spare no thought for the grave,  
but rush to the gaming tables  
where we always sweat and strain.  
What goes on in the tavern,  
where a coin gets you a drink—  
if this is what you would know,  
then listen to what I say.  
Some men gamble, some men drink,  
some indulge in indiscretions.  
But of those who stay to gamble,  
some lose their clothes,  
some win new clothes,  
while others put on sack cloth.

這裏無人懼怕死亡，  
以酒神之名繼續下注吧。

先為酒販舉杯  
放蕩的人喝，  
為囚犯們乾一杯，  
三為活着的人，  
四為基督徒，  
五為忠義亡靈，  
六為蕩姐兒們，  
七為林木匪類，

八為四海兄弟，  
九為雲遊僧侶，  
十為航海水手，  
十一為爭吵的人，  
十二為懺悔的人，  
十三為流浪的人。  
為了教宗為了國王  
盡情地喝個夠。

太太喝，先生喝，  
士兵喝，牧師喝，  
男人喝，女人喝，  
男僕和女僕一起喝，  
勤快的喝，慵懶的喝，  
白人喝，黑人喝，  
安居樂業的喝，居無定所的喝，  
笨人喝，智者也喝，

窮人喝，病人喝，  
流亡者喝，異國人也喝，  
男孩喝，老頭喝，  
主教喝，教士也喝，  
姐姐喝，哥哥喝，  
老太婆喝，當娘的也喝，  
這個喝，那個喝，  
百個人在喝，千個人在喝。

六百個便士怎夠用，  
如果個個都  
肆無忌憚的喝。  
可是他們喝得開心  
捱罵的卻是我們，  
所以我們身無一物。  
中傷我們的都應被咀咒  
願他們永不在正道之書留名。

### 第三部分 愛之殿

#### 15. 愛神無處不在

愛神無處不在  
被慾望擒獲。  
年青男女  
成雙成對。  
無愛人的少女，  
錯失愛的歡愉，  
她躲在  
黑夜

*lbi nullus timet mortem,  
sed pro Bacho mittunt sortem.*

*Primo pro nummata vini;  
ex hac bibunt libertini,  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.*

*Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter argentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.*

*Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudus, bibit magus.*

*Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater;  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.*

*Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes,  
et sic erimus egentis.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.*

### III. COUR D'AMOURS

#### 15. Amor volat undique

*Amor volat undique,  
captus est libidine.  
luvenes, iuencule  
coniunguntur merito.  
Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo*

There no one is afraid of death,  
but for Bacchus plays at games of chance.

First the dice are thrown for wine;  
this the libertines drink.  
Once they drink to prisoners,  
then three times to the living,  
four times to all Christians,  
five to the faithful departed,  
six times to the dissolute sisters,  
seven to the bush-rangers.

Eight times to the delinquent brothers,  
nine to the dispersed monks,  
ten times to the navigators,  
eleven to those at war,  
twelve to the penitent,  
thirteen to travelers.  
They drink to the Pope and king alike,  
all drink without restraint.

The mistress drinks, the master drinks,  
the soldier drinks, the man of God,  
this man drinks, this woman drinks,  
the manservant with the serving maid,  
the quick man drinks, the sluggard drinks,  
the white man and the black man drink,  
the steady man drinks, the wanderer drinks,  
the simpleton drinks, the wiseman drinks.

The poor man drinks, the sick man drinks,  
the exile drinks and the unknown,  
the boy drinks, the old man drinks,  
the bishop drinks and the deacon,  
sister drinks and brother drinks,  
the old crone drinks, the mother drinks,  
this one drinks, that one drinks,  
a hundred drink, a thousand drink.

Six hundred coins are not enough  
when all these drink too much,  
and without restraint.  
Although they drink cheerfully,  
many people censure us,  
and we shall always be short of money.  
May our cries be confounded  
and never be numbered among the just.

### III. THE COURT OF LOVE

#### 15. Love flies everywhere

Love flies everywhere  
and is seized by desire.  
Young men and women  
are matched together.  
If a girl lacks a partner,  
she misses all the fun;  
in the depths  
of her heart





心坎深處：  
是苦澀的命運。

cordis in custodia:  
fit res amarissima.

is darkest night:  
it is a bitter fate.

## 16. 日、夜、一切

日、夜、一切  
都和我作對，  
少女們的私語  
讓我哭泣，  
常嘆，  
最差的事，把我嚇怕。

## 16. Dies, nox et omnia

Dies, nox et omnia  
mihi sunt contraria,  
virginum, colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

## 16. Day, night and all the world

Day, night and all the world  
are against me,  
the sound of maidens' voices  
makes me weep.  
I often hear sighing,  
and it makes me more afraid.

噢朋友，別嘲笑我，  
你說的話沒人明，  
放過我這個傷心的人，  
我哀傷至極，  
至少以你們的尊貴，  
安慰我。

O sodales, ludite,  
vos qui scitis dicite,  
mihi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honor.

O friends, be merry,  
say what you will,  
but have mercy on me, a sad man,  
for great is my sorrow,  
yet give me counsel  
for the sake of your honor.

你漂亮的臉，  
讓我哭過千遍，  
你心如冰雪。  
救我  
就吻我，  
我就會好過來。

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies,  
a remender  
statim vivus fierem  
per un baser.

Your lovely face  
makes me weep a thousand tears  
because your heart is of ice,  
but I would be restored  
at once to life  
by one single kiss.

## 17. 姑娘亭亭玉立

姑娘亭亭玉立  
身穿紅裙；  
任何人只要一碰，  
紅裙就沙沙作響。  
啣呀！

## 17. Stetit puella

Stetit puella  
rufa tunica;  
si quis earn tetigit,  
tunica crepuit.

## 17. There stood a young girl

There stood a young girl  
in a red tunic;  
if anyone touched her,  
the tunic rustled.

姑娘亭亭玉立  
如嬌小的玫瑰。  
她明艷照人  
含苞待放。  
啣呀！

Eia, eia.  
Stetit puella,  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia, eia.

Heigho, heigho.  
There stood a girl  
fair as a rose;  
her face was radiant,  
her mouth like a flower.  
Heigho, heigho.

## 18. 我心深處

我心深處  
許多嘆息  
嘆息你的美麗，  
你的美麗傷我。

## 18. Circa mea pectora

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.

## 18. My breast

My breast  
is filled with sighing  
for your loveliness,  
and I suffer grievously.

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

你明亮的眼睛  
如陽光，  
如閃電  
照耀黑夜。

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

Your eyes shine  
like sunlight,  
like the splendor of lightning  
in the night.

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

上帝可否應允，上帝可否應允  
我心中所想  
讓我為她  
解開那貞潔的鎖。

曼德莉葉，  
曼德莉葉  
我的愛人  
沒有來。

## 19. 男孩和女孩

男孩和女孩  
留連在小房間裏，  
快樂地結合。  
情到濃時，  
禁忌會在他們之間  
消失得無影無蹤，  
不可言喻的好戲  
就由他們的四肢和雙唇開始上演。

## 20. 來吧來吧，要來啊

來吧，來吧，要來啊，  
別讓我失望至死，  
嗨嘩，嗨嘩，哪沙沙，  
俏麗日活！

美麗如玉，  
眼眸如波，  
髮辮迷人，  
你真是一個可人兒！

艷勝玫瑰，  
白勝百合，  
沒有人比你更可愛，  
有着你我與有榮焉。

## 21. 我的心懸於天秤

我的心懸於天秤  
我無法把持自己  
在淫蕩與賢淑之間。

順其自然吧，  
我心甘情願套上頸軛，  
向這甜蜜的枷鎖投降。

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Vellut deus, vellent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

## 19. Si puer cum puellula

Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore surescente,  
pariter e medio  
avulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

## 20. Veni, veni, venias

Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrca, nazaza  
trillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
oh, quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te gloriol!

## 21. In trutina

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.

Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

May God grant, may the gods permit  
the plan I have in mind:  
to undo the bonds  
of her virginity.

Manda liet,  
manda liet,  
my sweetheart  
comes not.

## 19. If a boy and a girl

If a boy and a girl  
linger together,  
happy is their union.  
Increasing love  
leaves tedious  
good sense far behind,  
and inexpressible pleasure fills  
their limbs, their arms, their lips.

## 20. Come, come, pray come

Come, come, pray come,  
do not let me die,  
hyrca, hyrca, nazaza,  
trillirivos...

Lovely is your face,  
the glance of your eyes,  
the braids of your hair,  
oh, how beautiful you are!

Redder than the rose,  
whiter than the lily,  
comelier than all the rest;  
always I shall glory in you.

## 21. In the scales

In the scales  
of my wavering indecision  
physical love and chastity are weighed.

But I choose what I see,  
I bow my head in submission  
and take on the yoke which is after all sweet.



## 22. 快樂的時刻到了

快樂的時刻到了，  
 噢，少女，  
 快和哥兒們  
 高興高興！  
 噢！噢！噢！  
 我樂極忘形！  
 為初戀爆發！  
 新鮮的，新鮮的愛  
 正是我所渴求！

我為承諾  
 心感興奮，  
 拒絕會把我創傷。  
 噢！噢！噢！  
 我樂極忘形！  
 為初戀爆發！  
 新鮮的，新鮮的愛  
 正是我所渴求！

在冬天  
 男人都忍耐，  
 春天的氣息  
 喚醒了慾望。  
 噢！噢！噢！  
 我樂極忘形！  
 為初戀爆發！  
 新鮮的，新鮮的愛  
 正是我所渴求！

我的貞潔  
 令我難耐，  
 我的純真  
 讓我回頭。  
 噢！噢！噢！  
 我樂極忘形！  
 為初戀爆發！  
 新鮮的，新鮮的愛  
 正是我所渴求！

來吧，我的女人，  
 把快樂都帶來，  
 來吧，美人兒，  
 我等你等到了！  
 噢！噢！噢！  
 我樂極忘形！  
 為初戀爆發！  
 新鮮的，新鮮的愛  
 正是我所渴求！

## 23. 最溫柔的

最溫柔的！啊！  
 我把我身心都交予你！

## 22. Tempus est iocundum

Tempus est iocundum,  
 O virgines;  
 modo congaudete,  
 vos iuvenes.  
 Oh, oh, oh,  
 totus floreo,  
 iam amore virginali  
 totus ardeo,  
 novus, novus amor  
 est, quo pereo.

Mea me confortat  
 promissio,  
 mea me deportat  
 negatio.  
 Oh, oh, oh,  
 totus floreo,  
 iam amore virginali  
 totus ardeo,  
 novus, novus amor  
 est, quo pereo.

Tempore brumali  
 vir patiens,  
 animo vernali  
 lasciviens.  
 Oh, oh, oh,  
 totus floreo,  
 iam amore virginali  
 totus ardeo,  
 novus, novus amor  
 est, quo pereo.

Mea mecum ludit  
 virginitas,  
 mea me detrudit  
 simplicitas.  
 Oh, oh, oh,  
 totus floreo,  
 iam amore virginali  
 totus ardeo,  
 novus, novus amor  
 est, quo pereo.

Veni, domicella, cum gaudio,  
 veni, veni, pulchra,  
 iam, pereo.  
 Oh, oh, oh,  
 totus floreo,  
 iam amore virginali  
 totus ardeo,  
 novus, novus amor  
 est, quo pereo.

## 23. Dulcissime

Dulcissime,  
 ah, totam tibi subdo me!

## 22. Pleasant is the season

Pleasant is the season,  
 O maidens;  
 now rejoice together,  
 young men.  
 Oh, oh, oh,  
 I blossom,  
 now with pure love  
 I am on fire!  
 This love is new, new,  
 of which I perish.

My love brings me comfort  
 when she promises,  
 but makes me distraught  
 with her refusal.  
 Oh, oh, oh,  
 I blossom,  
 now with pure love  
 I am on fire!  
 This love is new, new,  
 of which I perish.

In winter time  
 the man is lazy,  
 in the spring he will turn  
 amorous.  
 Oh, oh, oh,  
 I blossom,  
 now with pure love  
 I am on fire!  
 This love is new, new,  
 of which I perish.

My chastity  
 teases me,  
 but my innocence  
 holds me back!  
 Oh, oh, oh,  
 I blossom,  
 now with pure love  
 I am on fire!  
 This love is new, new,  
 of which I perish.

Come, my darling,  
 come with joy,  
 come, my beauty, for already I die!  
 Oh, oh, oh,  
 I blossom,  
 now with pure love  
 I am on fire!  
 This love is new, new,  
 of which I perish.

## 23. Sweetest boy

Sweetest boy,  
 ah, I give my all to you!

## 白花與海倫娜

### 24. 歡呼吧，最漂亮的

歡呼吧，最漂亮的，  
無價珍寶，  
歡呼吧，處女的尊榮，  
光榮的處女  
歡呼吧，世界的光明，  
歡呼吧，世界的玫瑰，  
布蘭志佛羅與海倫，  
高貴的維納斯！

## 命運，世界的女皇

### 25. 噢命運

噢命運，  
像月亮  
變幻無常，  
時而圓  
時而缺；  
可惡的生活  
渴望  
先苦  
後甜；  
貧賤  
與財勢  
都如冰雪融化掉。

可怕而虛無的  
命運，  
急轉的命運巨輪，  
惡毒兇殘，  
幸福被掏空  
消失全無，  
陰霾籠罩  
模糊不清  
你把我擊倒；  
天降之災  
我赤着背  
步入邪惡。

命運把我摧殘  
我的健康  
和意志，  
被追擊  
和打壓，  
終生受奴役。  
此時此刻  
刻不容緩  
就撥響震動的弦；  
因命運  
把勇士擊倒，  
眾生同哭！

## BLANZIFLOR ET HELENA

### 24. Ave formosissima

Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa.

## FORTUNA IMPERATRIX MUNDI

### 25. O Fortuna

O fortuna!  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

## BLANZIFLOR AND HELENA

### 24. Hail to thee, most lovely

Hail to thee, most lovely,  
most precious jewel,  
hail pride of virgins,  
most glorious virgin!  
Hail, light of the world,  
hail, rose of the world!  
Blanziflor and Helena,  
noble Venus, hail!

## FORTUNE, EMPRESS OF THE WORLD

### 25. O Fortune

O fortune!  
Like the moon  
everchanging,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,  
making sport with our desires,  
causing power  
and poverty alike  
to melt like ice.

Dread destiny  
and empty fate,  
an ever turning wheel,  
who make adversity  
and fickle health  
alike turn to nothing,  
in the dark  
and secretly  
you work against me;  
how through your trickery  
my naked back  
is turned to you unarmed.

Good fortune  
and strength  
now are turned from me,  
Affection  
and defeat  
are always on duty.  
Come now,  
pluck the strings  
without delay;  
and since by fate  
the strong are overthrown,  
weep ye all with me.





## 卡內拉琪斯 KARINA CANELLAKIS

指揮 Conductor

卡內拉琪斯為2016年蘇提基金會的蘇提指揮獎得主。她的出色表現迅速贏得國際樂壇的讚賞，獲公認為最具活力並令人振奮的年輕美國指揮家之一。她曾連續兩個樂季出任達拉斯交響樂團的助理指揮，於2015/16樂季完成任期。

她在2016/17樂季主要演出，包括與多個樂團首次合作，計有瑞典電台樂團、皇家蘇格蘭國家交響樂團、里昂國家交響樂團，以及伯明翰城市、特隆赫姆、克里斯蒂安桑、馬爾默、多倫多、溫哥華和密爾沃基的交響樂團。她將在蘇黎世歌劇院指揮威爾第的安魂曲。歌劇方面包括兩個首演，分別在紐約布魯克林音樂學院指揮大衛·朗的《the loser》，以及與盧森堡愛樂首演彼得·麥斯威爾·戴維斯最新的兒童歌劇《守護精靈賀本》，這亦是戴維斯最後一齣歌劇作品。

卡內拉琪斯本身亦是一位技藝超群的小提琴家。當時她是柏林愛樂的樂團學院成員，受導師歷圖爵士鼓勵，踏上指揮之路。她曾定期在柏林愛樂和芝加哥交響樂團中拉奏多年，並有為挪威卑爾根愛樂擔任客席樂團首席。她贏得2013滝富夫康哥迪亞指揮獎學金，並為2014年波士頓交響樂團鄧肯活音樂中心的指揮獎學金得主。她能操德語、法語及意大利語，是寇蒂斯音樂學院及茱莉亞音樂學院的畢業生。

Winner of the 2016 Sir George Solti Conducting Award, Karina Canellakis has rapidly gained international recognition as one of today's most dynamic and exciting young American conductors. She served for two seasons as Assistant Conductor of the Dallas Symphony Orchestra concluding her tenure at the end of the 2015/16 season.

Highlights of the 2016/17 season include her debuts with the Swedish Radio Orchestra, Royal Scottish National Orchestra, Orchestre National de Lyon and the symphony orchestras of the City of Birmingham, Trondheim, Kristiansand, Malmö, Toronto, Vancouver and Milwaukee. She will conduct Verdi's Requiem at the Zurich Opera House, and opera projects including the premiere of David Lang's *the loser* at the Brooklyn Academy of Music and Peter Maxwell Davies' new and final opera *The Hogboon* with the Luxembourg Philharmonic.

A virtuoso violinist, Canellakis was encouraged to pursue conducting by Sir Simon Rattle while a member of Berlin Philharmonic's Orchester-Akademie. She played regularly in both the Berlin Philharmonic and Chicago Symphony Orchestra for several years, and has appeared as guest concertmaster of the Bergen Philharmonic in Norway. She was the winner of the 2013 Taki Concordia Conducting Fellowship and served as a conducting fellow at Boston Symphony Orchestra's Tanglewood Music Center in summer 2014. She speaks German, French and Italian, and is a graduate of both the Curtis Institute of Music and The Juilliard School.



# 王曦 XI WANG

女高音 Soprano

被美國歌劇雜誌《Opera News》讚譽「是一位極為出色的女高音」。王曦曾與不少世界知名音樂家合作：包括作曲家傑克·海基、黃若、魯弗斯·溫萊特，以及指揮家卡洛·里齊、柏德烈·薩默斯等。她亦曾與費德里卡·舒杜狄和基莉·迪·卡娜娃等歌唱家同台演出。

王氏於2011年以輕年藝術家身份參加三藩市歌劇院梅洛拉計劃，演出歌劇《拉美莫爾的露契亞》和《弄臣》選段。同年，她為紐約市立歌劇院VOX作曲家新作演出擔任客席獨唱家，出演黃若的《孫中山》。2012年，王氏受邀在德梅因都會歌劇院《唐璜》中飾演澤琳娜。2016年，獲第44屆香港藝術節邀請，作為唯一一位亞洲歌唱家。參與魯弗斯·溫萊特的歌劇《首席女聲》的亞洲首演。同年7月，亮相澳門藝術節，在指揮家呂嘉的執棒下出演莫札特歌劇《女人心》中德絲賓娜。

王氏亦經常活躍在音樂會舞台上，多次亮相辛辛那提、三藩市、亞特蘭大、北京、香港、意大利等地出演大型合唱及神劇曲目。

2014年，王曦完成美國辛辛那提音樂學院音樂藝術博士學位，曾多次獲得國際聲樂比賽大獎，現於澳門理工學院全職教授聲樂。

*Opera News* praised Xi Wang with 'a musician who has an impressive artistry and musicality'. Wang has collaborated with world-class musicians, including composers Jake Heggie, Ruo Huang and Rufus Wainwright, and conductors like Carlo Rizzi and Patrick Summers. She has shared the stage with Frederica von Stade, Kiri Te Kanawa and others.

In 2011 Wang joined the prestigious Merola program at San Francisco Opera as a young artist, where she sang scenes from *Lucia di Lammermoor* and *Rigoletto*. Also in 2011 she appeared as a guest soloist at New York City Opera's Annual Composer showcase concert VOX singing Huang Ruo's *Dr. Sun Yat-sen*. In 2012, she was invited by Des Moines Metro Opera singing Zerlina in *Don Giovanni*. In 2016, she was invited as the only Asian cast to participate in Rufus Wainwright's *Prima Donna* Asian premiere at the 44<sup>th</sup> Hong Kong Arts Festival. In the same year, she sang Despina in *Così fan tutte* under the baton of Maestro Jia Lu with Macao Symphony Orchestra.

On the concert stage, Wang has frequently toured Cincinnati, San Francisco, Atlanta, Beijing, Hong Kong and Italy singing choral and oratorio works. Wang has won numerous international singing competitions.

She received her Doctoral of Music Arts from University of Cincinnati College Conservatory of Music in 2014. She currently works as a full-time voice faculty at Macao Polytechnic Institute.

# 范尼古拉斯 NICHOLAS PHAN

男高音 Tenor



美國男高音范尼古拉斯於2016/17樂季，再度與以下樂團同台演出：克里夫蘭、費城、三藩市、聖路易、巴爾的摩、北卡羅萊納州等交響樂團，以及位於渥太華的加拿大藝術中心。其他演出包括：與倫敦愛樂，於柏克萊大學藝術表演中心首次飾演《俄狄浦斯王》的同名角色；於倫敦威格摩爾劇院進行獨唱首演；以及首次於港樂亮相。作為芝加哥合作藝術學院的藝術總監，尼古拉斯為學院所舉辦的第五屆合作藝術節擔綱策劃及演出。

他曾與各大頂尖樂團合作，包括克里夫蘭樂團、紐約愛樂樂團、波士頓交響樂團、芝加哥交響樂團、英國BBC交響樂團，並參與愛丁堡、拉維尼亞及鄧肯活音樂節。曾於洛杉磯、休斯頓、西雅圖及格林德本等歌劇院演出。此外，尼古拉斯亦於卡奈基音樂廳、林肯中心室樂協會、費城室樂協會、波士頓名人堂及亞特蘭大斯皮維音樂廳作獨唱演出。

尼古拉斯近期推出的獨唱專輯《A Painted Tale》，於2015年發行。他較早前推出的另一張獨唱專輯《仍下著雨》，獲《紐約時報》選為2012年最佳古典音樂唱片。其他唱片包括首張獨唱專輯《冬季話語》，以及由布萊茲指揮，與芝加哥交響樂團合作演出史達拉汶斯基的《普契奈拉》，該唱片獲2010年格林美音樂大獎提名。

American tenor Nicholas Phan's 2016/17 season includes returns to the Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony Orchestra, St Louis Symphony Orchestra, Baltimore Symphony Orchestra, North Carolina Symphony, and the National Art Centre in Ottawa. He also makes his role debut as the title role in *Oedipus Rex* with the London Philharmonia at Cal Performances, his recital debut at the Wigmore Hall in London, and his debut with the HK Phil. As Artistic Director of Collaborative Arts Institute of Chicago, he will also curate and perform in the organisation's fifth annual Collaborative Works Festival, a vocal chamber music festival held in venues throughout Chicago.

Phan has appeared with leading orchestras including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, BBC Symphony, and with the Edinburgh, Ravinia and Tanglewood festivals. Operatic highlights include Los Angeles Opera Houston Grand Opera, Seattle Opera and Glyndebourne Opera. In recital, he has been presented by Carnegie Hall, the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, Boston's Celebrity Series and Atlanta's Spivey Hall.

Phan's most recent solo album, *A Painted Tale* was released on Avie Records in 2015. His previous solo album, *Still Falls the Rain*, was named one of the best classical recordings of 2012 by *The New York Times*. Other albums include his debut solo album, *Winter Words*, and Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra (CSO Resound) which was nominated for a Grammy in 2010.



# 曲克 TROY COOK

男中音 Baritone



美國男中音曲克近期於漢堡國家劇院首演《法斯塔夫》的霍特一角；較早前他於該劇院首度登場，飾演《波希米亞人》的馬塞羅；亦首次與皇家歌劇院合作，飾演《女人心》的古列爾摩。

2016/17樂季伊始，曲克參與狄蒙城市歌劇院舉行的2016年夏季音樂節，飾演《曼儂》的布烈替尼及《伽利略》的年青伽利略。其他演出包括，於肯薩斯城歌劇院飾演《韓賽兒與葛麗特》的彼特、於亞特蘭大歌劇院再度飾演《平安夜》的帕爾默神父、於聖地牙哥歌劇院飾演《法斯塔夫》的霍特、於雪城歌劇院演出《尤金·奧涅金》的同名角色，以及於華盛頓國家歌劇院飾演《蝴蝶夫人》的夏普萊斯。曲克亦將與波特蘭交響樂團合作，獻唱布拉姆斯的《德意志安魂曲》。未來樂季，他將於費城歌劇院及維珍尼亞歌劇院演出。

音樂會方面，曲克曾與太平洋交響樂團合作，獻唱《彌賽亞》，以及與印第安納波利斯交響樂團合作，獻唱莫扎特的《安魂曲》。

曲克經常受邀演出各大音樂會，曾合作的樂團包括太平洋交響樂團、亞利桑那州音樂節、波特蘭交響樂團、溫莎交響樂團、美國芭蕾舞劇院、洛杉磯愛樂樂團、聖安東尼交響樂團及霍恩基金會。

American baritone Troy Cook recently performed his first Ford in Hamburgische Staatsoper's *Falstaff*, following his debut with the company as Marcello in *La bohème*, and debuted with the Royal Opera House, Covent Garden as Guglielmo in *Così fan tutte*.

Cook begins the 2016/17 season with Des Moines Metro Opera for their 2016 Summer Festival, singing de Bretigny in *Manon* and Young Galileo in *Galileo Galilei*, followed by performances with the Lyric Opera of Kansas City as Peter in *Hänsel und Gretel*, Atlanta Opera to reprise the role of Father Palmer in *Silent Night*, San Diego Opera as Ford in *Falstaff*, the title role in *Eugene Onegin* with Syracuse Opera, and a debut with Washington National Opera as Sharpless in *Madama Butterfly*. He also appears with the Portland Symphony for Brahms' *Ein deutsches Requiem*. Future seasons include performances with Opera Philadelphia and Virginia Opera.

On the concert stage, he sang the *Messiah* with the Pacific Symphony, and Mozart's *Requiem* with the Indianapolis Symphony.

Equally in demand on the concert stage, Cook has appeared with the Pacific Symphony, Arizona Musicfest, Portland Symphony Orchestra, the Winston-Salem Symphony, the American Ballet Theater, the Los Angeles Philharmonic, San Antonio Symphony and the Marilyn Horne Foundation.

## 香港管弦樂團合唱團

# THE HONG KONG PHILHARMONIC CHORUS

朱俊熹 合唱團團長

葉幸沾 鍵盤首席

Philip Chu Chorus master

Shirley Ip Principal keyboard

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、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓及馬勒的作品。

The Hong Kong Philharmonic Chorus was established in 1980. Over the years, it has collaborated with the HK Phil 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, Haydn and Mahler under renowned conductors including Lorin Maazel, Nicholas McGegan, Brett Weymark and Jaap van Zweden 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，他曾為梵志登、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, 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 Jaap van Zweden, Lorin Maazel, Charles Dutoit, Gianluigi Gelmetti amongst others, and is currently chorus master for the Hong Kong Philharmonic Chorus.



Photo: Cheung Chi-wai



### 女高音

歐陽思棋 Suki Au Yeung See-kee  
 陳皓妍 Claudia Chan  
 陳文芬 Fanny Chan Man-fan  
 陳沛盈 Katherine Chan Pui-ying  
 張嘉靈 Karring Cheung  
 蔡家賜 Brigitte Choi Ka-chi  
 霍沅琪 Vivien Fok  
 馮鑑琛 Mary Fung Kam-sum  
 陳濤珍 Genevieve Hilton  
 許旻口 Jocelyn Hui  
 葉芝華 Christy Ip Chi-wa  
 許美玲 Khaw Mei-ling  
 高慧君 Vivian Ko  
 關芷瑩 Ophelia Kwan Tsz-ying  
 郭燕珊 Etta Kwok Yin-shan  
 黎嘉雯 Amy Lai Ka-man  
 林凱誼 Jessica Lam Hoi-yee  
 李蒨泐 Ariel Lee  
 梁瀝穎 Kylie Leung Uk-wing  
 劉愛明 Amanda Liu Oi-ming  
 羅灝欣 Cherry Lo Ho-yan  
 何慧雲 Vivien Lowe Hoh Wai-wan  
 麥珮盈 Joyce Mak Pui-ying  
 文賜安 Angel Man Che-on  
 吳依橋 Erica Ng Yee-kiu  
 吳敏芝 Florence Ng Man-gee  
 澤田容子 Yoko Sawada  
 唐芳玲 Cherry Tong  
 黃詠恩 Christine Wong Wing-yunn  
 王翹輝 Fabiola Wong  
 楊雪筠 Shirley Yeung Shuet-kwan  
 楊月 Lisa Yeung Yuet  
 刑嘉怡 Ying Ka-yi

### Soprano

### 女低音

陳恩賢  
 陳秀雯  
 陳嘉怡  
 周潔儀  
 錢慧玲  
 程巧詩  
 趙茵洛  
 丁愷芹  
 傅慧屏  
 馮德心  
 何思敏  
 何倩婷  
 許羨儀  
 葉德芸  
 詹凱倫  
 林凱茵  
 李湘雲  
 梁君雁  
 梁淑嫻  
 梁寶敏  
 李敏欣  
 廖康融  
 苗志盈  
 慕容嘉英  
 吳子寧  
 吳靜欣  
 吳穎雅  
 彭式  
 沈紹麗  
 譚詠基  
 黃麗珊  
 王弘開  
 胡志慧  
 胡曼璐  
 余家瑋

### Alto

Cherry Chan Yan-yin  
 Freddie Chan  
 Lovey Chan Ka-yue  
 Kitty Chew  
 Amanda Chin Wai-ling  
 Elsie Ching Hau-sze  
 Chiu Yan-lok  
 Hilary Cordell  
 Ruby Ding Hoi-kan  
 Elcos Fu Wai-ping  
 Wendy Fung Tak-sum  
 Mimi Ho See-mun  
 Loretta Ho Sin-ting  
 Lovina Hui  
 Sandy Ip Tak-wan  
 Helen Jim  
 Helen Lam Hoi-yan  
 Sharon Lee Sheung-wan  
 Karen Leung Kwan-ngan  
 Rita Leung  
 Veronica Leung Po-man  
 Li Man-yan  
 Stephanie Liu  
 Victoria Miao  
 Karen Mo Yung Ka-ying  
 Ada Ng  
 Venus Ng Ching-yan  
 Wendy Ng Wing-nga  
 Prisca Peng  
 Eve Shum Shiu-lai  
 Ruth Tam  
 Liza Wong  
 YaYa Wong Wan-hoi  
 Esther Wu Chi-wai  
 Linda Wu Man-lo  
 Rebecca Yu Ka-wai

### 男高音

陳迅傑  
 鄭希文  
 蔡俊暉  
 郭文豪  
 林浩揚  
 柳已丞  
 梁信基  
 伍余生  
 彭振輝  
 潘潔生  
 蘇子諤  
 黃志樂  
 黃嘉浩  
 王詠國  
 葉大偉  
 葉偉堅

### Tenor

Keith Chan Shun-kit  
 Canis Cheng Hei-man  
 Jeffrey Choi  
 Eric Kwok Man-ho  
 Depew Lam  
 Harry Lau Chi-shing  
 Leung Shun-kei  
 Ng Yu-sang  
 Joe Pang Chun-fai  
 Anthony Poon Kit-sang  
 Corey So Tsz-ngok  
 Wong Chi-lok  
 Toby Wong Kar-ho  
 Keith Wong Wing-kwok  
 David Yip  
 Tony Yip

### 男低音

張嘉笙  
 張新維  
 趙家欣  
 蔡明翰  
 周秉樞  
 周樂文  
 馮建成  
 韓元聲  
 黎永堃  
 羅玉信  
 梁池歡  
 李日昇  
 吳子謙  
 顏運強  
 沈博文  
 沈英煒  
 蘇志豪  
 黃鎮國  
 王鎮偉  
 任懿君

### Bass

Artus Cheung Ka-sang  
 Cheung San-wai  
 Francis Chiu Ka-yan  
 Raymond Choi  
 Kevin Chow Bing-shui  
 Ivan Chow Lok-man  
 Patrick Fung Kin-shing  
 Vincent Hon  
 Brian Lai  
 George Law  
 Leung Chi-foon  
 Li Yat-sing  
 Dennis Ng Tsz-him  
 Carlos Ngan Wan-keung  
 Ximple Shum Pok-man  
 Jimmy Shum Ying-wai  
 So Chi-ho  
 Wong Chun-kwok  
 Savio Wong Chun-wai  
 David Yam Yee-kwan

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## 香港兒童合唱團

# THE HONG KONG CHILDREN'S CHOIR

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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。

在音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，「香兒」每年均到外地演出，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」，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。

「香兒」亦積極參與各項慈善表演，經常於香港的歷史性時刻演出，包括1997年香港政權交接儀式、1998年香港國際機場開幕典禮、2007年多場慶祝香港回歸10周年的活動、2008年一系列迎接北京奧運活動、2012年多場慶祝香港回歸15周年的活動及2017年回歸20周年文藝晚會及活動。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization. It is now the biggest choir in the world and has grown into a diversified arts organization for children.

Under the supervision of Kathy Fok, the current Music Director and Principal Conductor, and more than 100 professional tutors, HKCC is invited to perform overseas each year. The Choir has been well received, 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 2014, HKCC is 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 "10<sup>th</sup> World Symposium on Choral Music" in South Korea and 2015 "The 1<sup>st</sup> IFCM World Choral Expo" in Macau.

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, series of performances celebrating the 2008 Beijing Olympic Games, and performances celebrating the 15<sup>th</sup> Anniversary as well as the 20<sup>th</sup> Anniversary of the establishment of HKSAR in 2012 and 2017.

[www.hkcchoir.org](http://www.hkcchoir.org)



## 黃日珩 APOLLO WONG

合唱指導  
Chorus master

男低中音及指揮，曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金。黃氏曾參與香港藝術節的世界首演項目，於陳慶恩教授的歌劇《蕭紅》和《大同》中分別飾演魯迅和康有為；以及於莊祖欣的《天鵝武士前傳》中飾演柯里安皇帝/馬卡斯。

在指揮方面，黃氏曾指揮香港管弦樂團，現任學士合唱團及學士管弦樂團音樂總監，並曾在香港歌劇院擔任助理指揮；又在香港兒童合唱團的音樂劇《豆芽國》中，擔任首席音樂顧問。

Bass-baritone and conductor, Apollo Wong has won first places in Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship. He was also in the role of Lu Xun in 2013 Hong Kong Arts Festival's world premiere production of *Heart of Coral* by Dr Chan Hing-yan; and in the roles of King Oryant/Markes in the 2014 premiere of Jeffrey Ching's *Before Brabant* in the same festival.

Being an active conductor, he has conducted the HK Phil and the Opera Hong Kong Children's Chorus. He is currently the Music Director of The Learners Chorus and The Learners Orchestra. He has been a principal musical advisor of The Hong Kong Children's Choir musical *Magical Beanland*.



陳卓怡 Chole Chan Cheuk-yee  
陳芊穎 Chan Chin-wing  
陳建同 Chan Kin-tong  
陳紫穎 Chan Tsz-wing  
陳渝媛 Chan Yu-wun  
鄭焜潼 Cheng Chik-tung  
植建熹 Chik Kin-hei  
陳天威 Lloyd Chin Tin-wai  
鄧日晴 Chow Yat-ching  
鍾戎 Denise Chung-yung  
何妙瑩 Ho Miu-ying  
萬銘鋒 Karunakaran Yogesh  
龔乙恩 Joanne Kung

黎可晴 Charlotte Lai Ho-tsing  
林呈芝 Lam Ching-chi  
劉穎欣 Lau Wing-yan  
李昊汶 Lee Ho-man  
李詠珊 Lee Wing-shan  
梁晉僑 Leung Chun-kiu  
梁俊彥 Nicholas Leung Chun-yin  
廖家蔚 Charlotte Liu Ka-wai  
劉祉言 Lau Chi-yin  
雷雅然 Lui Nga-yin  
馬嘉謙 Andre Ma Ka-him  
馬穎 Lorraine Ma  
莫嘉欣 Mok Ka-yan

石穎芊 Shek Wing-chin  
施沅柔 Jovita Si Yuen-yau  
冼嘉楹 Sin Ka-ying  
唐立文 Tong Lap-man  
衛昭璇 Katarina Wai Chiu-shuen  
黃曦瑩 Wong Hei-ying  
黃家逸 Wong Ka-yat  
黃君朗 Anson Wong Kwan-long  
黃樂妮 Ronny Wong Lok-ni  
黃思澄 Wong Sze-ching  
王芷媛 Wong Tsz-wun  
葉健楠 Yip Kin-nam  
張樂瑋 Zhang Lok-hai

# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」  
《今日歌劇》

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，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更於2017年4至5月期間完成亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、

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 Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

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 third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra just completed an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, Anne-Sophie Mutter, Yuja Wang and the late Lorin Maazel.



**"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"**

*Opera Now*

安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

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》以及奧爾波特·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。

港樂最初名為中英管弦樂團，1957年易名為香港管弦樂團，並於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

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 was originally called the Sino-British Orchestra. It was renamed as the Hong Kong Philharmonic Orchestra 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



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



余思傑  
Domas Juškys



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



徐垣  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



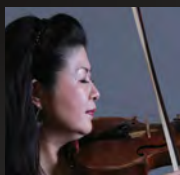
潘廷亮  
Martin Poon Ting-leung



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

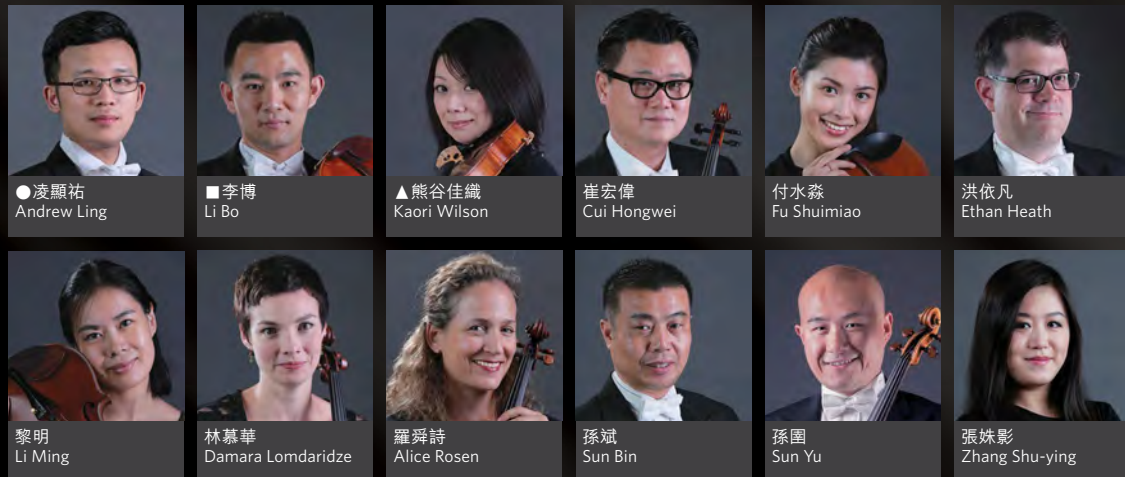


周騰飛  
Zhou Tengfei

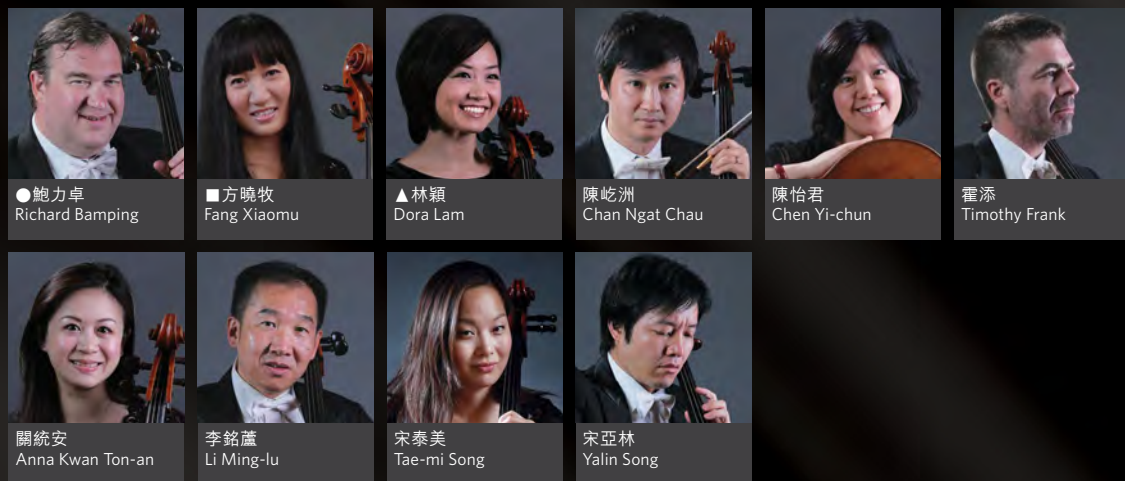




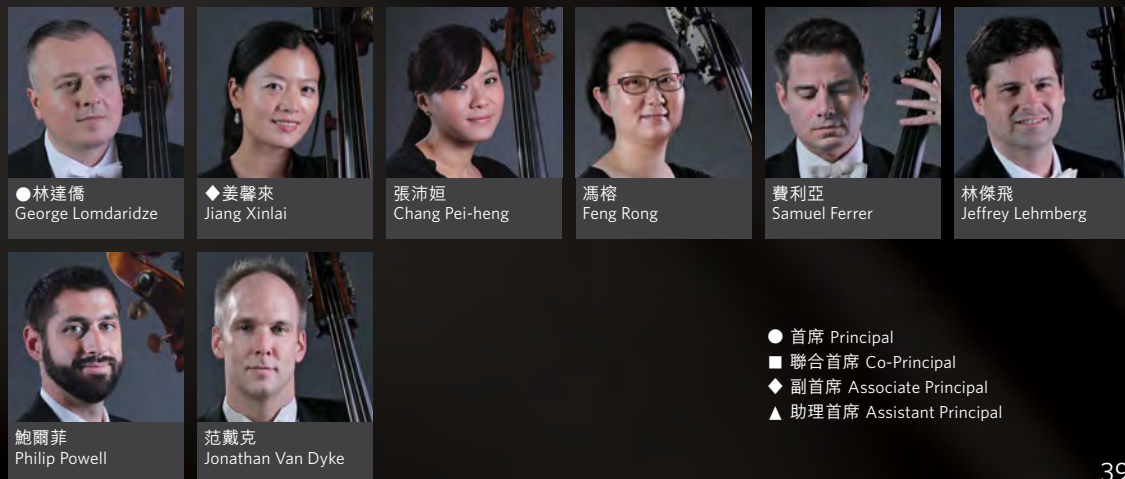
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



- 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



柯布魯  
Ander Erburu



施家蓮  
Linda Stuckey

## 短笛 PICCOLO

## 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 芭葛  
Claire Bagot



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

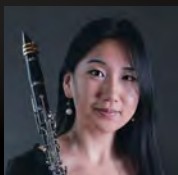
## 單簧管 CLARINETS



● 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 losco

## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

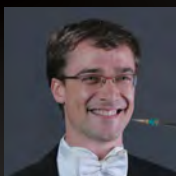


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

## 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



圓號  
HORNS



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina



李坦妮 (休假)  
Natalie Lewis  
(On sabbatical leave)

小號  
TRUMPETS



● 麥浩威  
Joshua MacCluer



■ 莫思卓  
Christopher Moyses

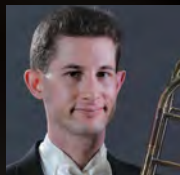


華達德  
Douglas Waterston



施樂百  
Robert Smith

長號  
TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



湯奇雲  
Kevin Thompson



韋彼得  
Pieter Wyckoff

低音長號  
BASS TROMBONE



韋彼得  
Pieter Wyckoff



● 雷克斯  
Paul Luxenberg

定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce

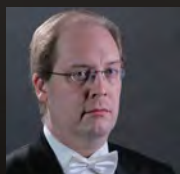


梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP



● 史基道  
Christopher Sidenius

鍵盤  
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● 葉幸沾  
Shirley Ip

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葉詠媛  
Vivian Ip



莎朗嘉  
Gerard Salonga

特約樂手  
FREELANCE PLAYER

中提琴：蔡書麟  
Viola: Chris Choi

敲擊樂器：許莉莉、邵俊傑、王偉文  
Percussion: Lily Hoi, Louis Siu, Raymond Vong

鋼琴：嚴翠珠  
Piano: Linda Yim

鐘琴：林啟妍  
Celesta: Crystal Lam

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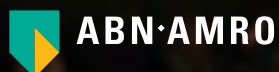
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# THE MAESTRO PODIUM ENDOWMENT

香港管弦樂團感謝荷蘭銀行支持大師席位贊助，透過計劃贊助音樂總監梵志登的席位，肯定梵志登大師及樂團的藝術成就，並協助港樂續創高峰。

The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



# 樂團席位贊助

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Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. Through a series of intimate events, you will forge a personal connection with a principal player and join an elite network of supporters that has exclusive access to elite events and visiting artists.

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Richard Bamping

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Principal Cello

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## 大師會

# MAESTRO CIRCLE

港樂大師會特別為熱愛音樂的企業而成立，以支持推動港樂的長遠發展和豐富本港市民的文化生活。港樂謹此向下列各大師會會員致謝：

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常年基金有助港樂與更多本地及國際知名藝術家合作，邀請出色的指揮家及演奏家來港演出，為觀眾呈獻更多元化的精彩音樂節目，基金同時亦提供資源讓港樂推行各項音樂教育及外展活動，與大眾分享美妙的管弦樂。

Donations to our ANNUAL FUND enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our Education and Outreach activities.

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Ms Tse Wai Shun Susan • 謝惠純女士  
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### 商藝匯萃 PAGANINI PROJECT

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汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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安素度·普基 (1910)·由張希小姐使用

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

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Dawne Haddad (1991) Violoncello

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第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

- 德國轉閩式小號兩支
- 德國華格納大號乙套
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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

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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5



2



3



1



4

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- 2 太古「港樂·星夜·交響樂」@中環海濱 Swire Symphony Under The Stars @ Central Harbourfront (12-11-2016)
- 3 《齊格菲》工作坊：華格納大號演奏示範 Siegfried Workshop: A demonstration of Wagner Tuba (24-09-2016)
- 4 香港管弦樂團社區音樂會 2017 — Boléro HK Phil Community Concert 2017 - Boléro (02-04-2017)
- 5 「賽馬會音樂密碼教育計劃」一室樂小組到校表演 Jockey Club Keys to Music Education Programme - Ensemble Visits to Schools

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