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NIGHT'S DREAM

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梵志登 Jaap van Zweden  
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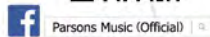
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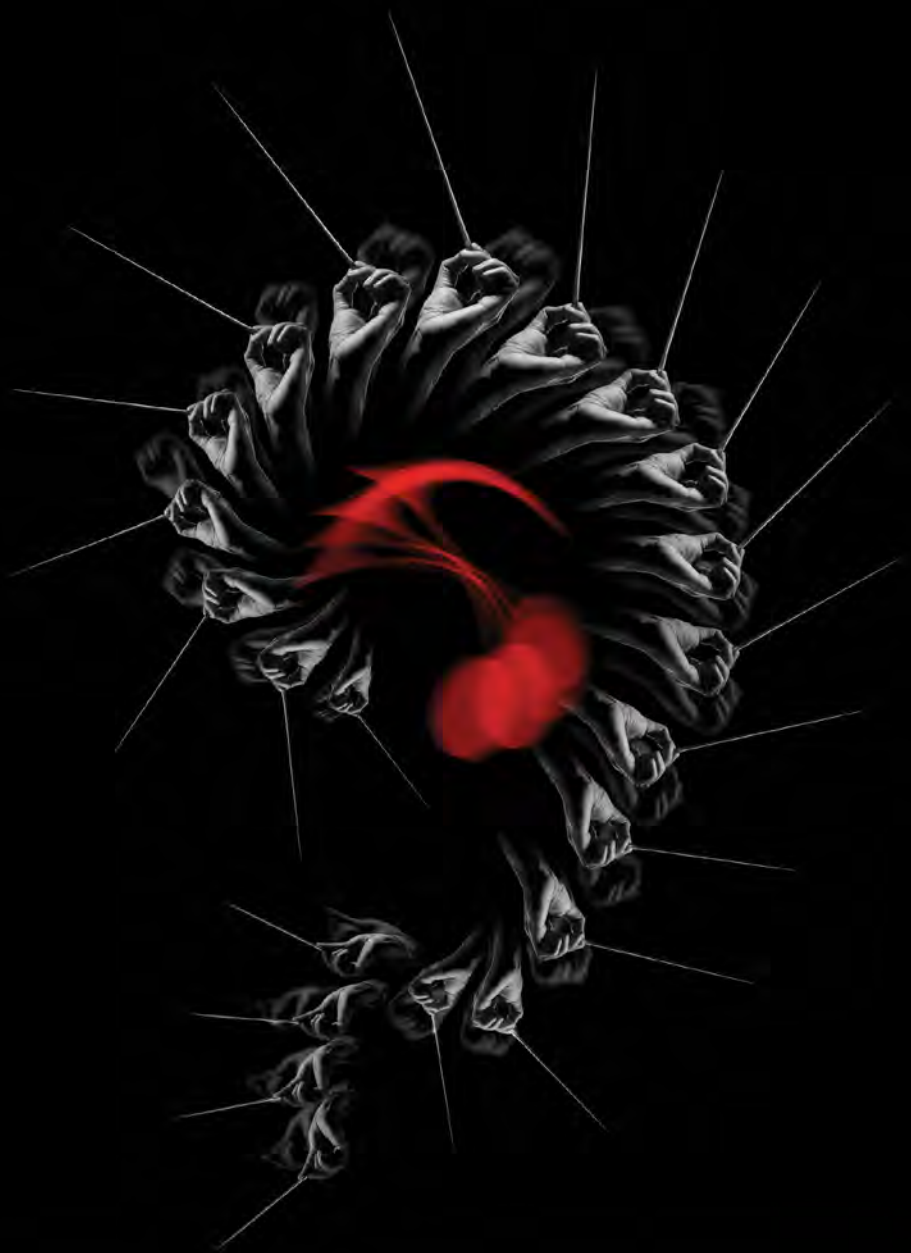
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# THE MACALLAN BRAVO SERIES

## 仲夏夜之夢

### A MIDSUMMER NIGHT'S DREAM

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#### 全孟德爾遜節目 ALL- MENDELSSOHN PROGRAMME

- 10' 序曲：《美麗的梅露西娜》，op. 32 P. 10  
Overture: *The Fair Melusine*, op. 32
- 15' 經文歌三首，op. 39 P. 12  
1. 《請來，吾主》  
2. 《上主的僕人，請一齊讚頌》  
3. 《我是善牧》  
Three Motets, op. 39  
1. *Veni Domine*  
2. *Laudate pueri Dominum*  
3. *Surrexit pastor bonus*  
中場休息 interval
- 50' 《仲夏夜之夢》序曲 (op. 21) 及劇樂 (op. 61, 精選)， P. 14  
加插莎士比亞原著選段  
序曲—諧謔曲—活潑的快板—合唱曲—熱情的快板—夜曲—行板—  
婚禮進行曲—悠閒的快板—葬禮進行曲—小丑之舞—活潑的快板—終曲  
*A Midsummer Night's Dream: Overture (op. 21) and  
Incidental Music (op. 61, selections) interspersed with  
selected extracts from the Shakespeare play*  
Overture - Scherzo - Allegro Vivace - Song with Chorus - Allegro Appassionato -  
Nocturne - Andante - Wedding March - Allegro Comodo - Marcia Funebre  
(Funeral March) - A Dance of the Clowns - Allegro Vivace - Finale  
麥克基根，指揮 P. 22  
Nicholas McGegan, conductor  
吉爾布雷絲，演員 P. 23  
Alexandra Gilbreath, actress  
利維，演員 P. 23  
Adam Levy, actor  
葉葆菁，女高音 P. 26  
Yuki Ip, soprano  
張吟晶，女中音 P. 27  
Samantha Chong, mezzo-soprano  
香港管弦樂團合唱團女聲部 P. 28  
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# THE MACALLAN BRAVO SERIES

## 仲夏夜之夢

# A MIDSUMMER NIGHT'S DREAM

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**孟德爾遜有幸能夠在歐洲知識階層的核心地帶接受良好教育。**

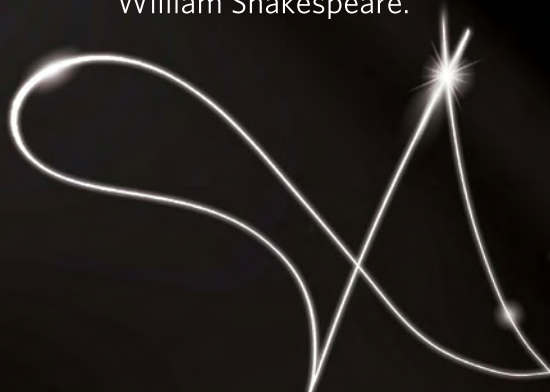
在學習過程中，他接觸到魔法及寓言故事，  
如美麗的梅露西娜，  
其雙腿給幻變成一條蛇尾。  
在他撰寫的三首經文歌當中，  
我們可以聽到這些歌深受  
巴赫、韓德爾、莫扎特及浪漫情懷影響；  
而在《仲夏夜之夢》，我們可以聽到  
作曲家其中最偉大的傑作—  
深摯愛情所啟迪的美妙樂韻，  
讓我們從中了解另一位曠世奇才—  
英國大文豪莎士比亞。

**Mendelssohn was blessed with an upbringing at the heart of European intelligentsia.**

His education included tales of magic and allegory, like the Fair Melusine, whose legs were transformed into the tail of a serpent.

In his three motets, we hear the influence of Bach, Handel, Mozart, and the Romantic spirit.

And with *A Midsummer Night's Dream* we hear one of his greatest achievements - music inspired by a deep love and understanding of another genius, William Shakespeare.



# J A A P

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

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 孟德爾遜 序曲：《美麗的梅露西娜》，op. 32

### FELIX MENDELSSOHN (1809-1847)

#### Overture: *The Fair Melusine*, op. 32

「開端的單簧管音型大概都代表梅露西娜下半身在周六的狀態，像魚也好、像蛇也好，還是介乎兩者之間像鰻魚也好。」

英國音樂學家當奴·托維

“The opening clarinet-figure presumably represents the Saturday lower half of the lady, whether fish-like or serpentine or in the compromise of an eel.”

The British musicologist Donald Tovey

孟德爾遜的《序曲：美麗的梅露西娜》不是要仔細刻劃故事情節，而是要表現故事中的詩意，音樂也因此充滿閃爍效果，美妙地捕捉了格里帕策原著的童話故事色彩。

孟德爾遜自幼對文學情有獨鍾。他小時候就會跟姊姊芬妮，按照《仲夏夜之夢》中的場景演起戲來；而且他一家人與歌德也有深厚交情（歌德還讚賞孟德爾遜是個「天才橫溢的早慧孩子」），因此孟德爾遜涉足歌劇也就理所當然了。事實上，他寫作第一批歌劇時才十一歲。不過，孟德爾遜希望文學多一點現實主義色彩，少一點理想化的浪漫主義，然後者才是當時歌劇的本質，因此他雖然寫作了八齣歌劇（當中只有四齣曾在他生前演出），也完全看不出他有寫作歌劇的天分；但要他把文學作品「原汁原味地」譜寫成歌曲，他卻如魚得水（他寫作了七十八首歌曲，第七十九首是幾個月前才在紐約一家公寓發現的；另外還有四十五首出自芬妮手筆，但假托孟德爾遜的名字出版）；而為舞台劇寫作的劇樂，則將他的戲劇觸覺發揮得淋漓盡致。他前後共為六齣話劇寫作劇樂（劇作家包括莎士比亞、索福克勒斯、拉辛和雨果），還根據兩齣話劇

Mendelssohn's intention in his Overture: *The Fair Melusine* was not to depict the details of the plot but rather to convey the poetic essence of the story, and in its light, shimmering qualities the music beautifully captures the fairy-tale character of Grillparzer's work.

Given his passion for literature - as children Mendelssohn and his sister, Fanny, used to re-enact scenes from *A Midsummer Night's Dream*, while among the family's close circle of friends was Goethe who described the young Mendelssohn as a "divine, precious boy" - it was only to expect that as a composer he would turn to opera. Indeed he was just 11 when he composed his first operas. But Mendelssohn preferred literature to be tinged with realism rather than the idealised romanticism which was the stuff of contemporary opera and, despite working on some eight operas (only four of which were ever performed during his lifetime), none of these even begins to display any real feel for the *genre*. Mendelssohn was far more at ease setting literature "unadulterated" as songs (of which he wrote 78 - an additional 45 by Fanny were published under his name - and a 79th was rediscovered earlier this year in a New York apartment) and his sense of drama was best exercised in the incidental music he wrote for stage plays. In all he wrote incidental music for some six plays - by Shakespeare, Sophocles, Racine and Victor Hugo - and Overtures for two more; Goethe's *Calm Sea and Prosperous Voyage*, and *The Fair Melusine* by Grillparzer.



〔歌德《平靜的海與幸福的航行》及格里帕策《美麗的梅露西娜》〕寫作過序曲。

《美麗的梅露西娜》出自十九世紀奧地利劇作家格里帕策手筆。故事以一則中世紀法國傳說為藍本，講述梅露西娜本是魚仙，為了嫁給波堤耶的雷文伯爵而幻化人形，婚後與伯爵住在美麗的呂西尼昂城堡。伯爵原本答應永遠不會在周六與梅露西娜見面（梅露西娜每逢周六就會短暫露出本相，在腰部以下長出魚鰓和魚鰭，但不久便回復人形），可是伯爵最終還是敵不過自己的好奇心，在一個周六下午偷看梅露西娜出浴。梅露西娜發現丈夫偷看自己，於是離開了城堡；但自此以後，每次呂西尼昂有居民過世，城堡中人都會聽見梅露西娜的哭聲。格里帕策提議貝多芬根據這個劇本創作被拒，後來由克羅采（1780-1849）根據劇本寫成歌劇《梅露西娜》，1833年2月27日在柏林國王劇院首演，孟德爾遜也是座上客。孟德爾遜對故事愛不釋手（但很討厭克羅采的音樂），於是馬上動筆寫作相關序曲一首，1833年11月脫稿，1834年4月7日在倫敦首演。

孟德爾遜的《序曲：美麗的梅露西娜》不是要仔細刻劃故事情節，而是要表現故事中的詩意，音樂也因此充滿閃爍效果，美妙地捕捉了格里帕策原著的童話故事色彩。一個由單簧管引入的流麗旋律，一個較迫切的樂思，兩者交替出現。樂曲中有幾處明顯與故事內容相關，但素來妙筆生花的英國音樂學家當奴·托維，卻認為「開端的單簧管音型，無論捲曲往上〔像在主題那樣〕，還是往下〔像對位旋律那樣〕，大概都代表梅露西娜下半身在周六的狀態，像魚也好、像蛇也好，還是介乎兩者之間像鰻魚也好。也可能是波浪，或者——我想——她在波浪裡梳頭髮」。

中譯：鄭曉彤

Franz Grillparzer, a 19th-century Austrian dramatist, based his play on a medieval French tale concerning Melusine, a fish sprite who adopts human form in order to marry Count Raymond of Poitiers and live with him in the beautiful castle of Lusignan. Raymond promises never to see her on Saturdays (when she temporarily re-grows gills and fins from the waist down) but eventually his curiosity gets the better of him and peeps at her while she is taking her Saturday afternoon bath. Aware of his prying eyes Melusine runs away but forever after her cries can be heard whenever any inhabitant of Lusignan dies. Grillparzer offered this libretto to Beethoven, who turned it down, and it was left to Conradin Kreutzer (1780-1849) to turn it into an opera. Mendelssohn attended the première of Kreutzer's *Melusina* at the Königstädter-Theater in Berlin on 27th February 1833 and was so smitten by the story (he loathed Kreutzer's music) that he immediately set to work on a concert overture based on Grillparzer's story. Completed in November, it was premiered in London on 7th April 1834.

Mendelssohn's intention in his Overture: *The Fair Melusine* was not to depict the details of the plot but rather to convey the poetic essence of the story, and in its light, shimmering qualities the music beautifully captures the fairy-tale character of Grillparzer's work. There are few obvious references to the story in the music - which alternates between the fluid melody introduced by the clarinet, and a more urgent idea - but, always one for the picturesque phrase, the British musicologist Donald Tovey considered that "the opening clarinet-figure, whether it curls upwards, as in the theme, or downwards, as in the counterpoints, presumably represents the Saturday lower half of the lady, whether fish-like or serpentine or in the compromise of an eel. It may also represent waves of water, or, for all I know, the music in which she combed her hair."

BY DR MARC ROCHESTER

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#### INSTRUMENTATION

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

## 孟德爾遜 經文歌三首，op. 39

### FELIX MENDELSSOHN (1809-1847)

#### Three Motets, op. 39

- |                      |                                 |
|----------------------|---------------------------------|
| 1. 《請來，吾主》           | 1. <i>Veni Domine</i>           |
| 2. 《上主的僕人，<br>請一齊讚頌》 | 2. <i>Laudate pueri Dominum</i> |
| 3. 《我是善牧》            | 3. <i>Surrexit pastor bonus</i> |

1830年年末，孟德爾遜到羅馬遊覽，馬上就對當地教堂的音樂深深著迷。他來到一所建於十五世紀的教堂—山上天主聖三一教堂—在那裡參加了一次禮拜。他大受感動，為修女的歌聲寫作了一套三首拉丁文經文歌，1837年修訂後出版。

孟德爾遜家族是猶太人。孟德爾遜本人和姐姐芬妮自小信奉猶太教，祖父摩西·孟德爾遜大力鼓吹「宗教寬容」；摩西·孟德爾遜去世後，其家人獲普魯士國王頒發保護令，保護他們免受宗教迫害。不過，孟德爾遜一家1816年由漢堡移居柏林以後，卻決定要孟德爾遜和芬妮秘密受洗成為基督徒，加入路德會；另外兩位叔伯也改信基督教，皈依羅馬天主教會。一個家族涉足的宗教這麼多，也實在少見；而孟德爾遜的宗教音樂也反映出這一點—部分作品推崇自己的猶太教本源，部分歌頌新教，另一部分（包括這三首經文歌）則反映他對羅馬天主教會音樂的熱愛。

In late 1830 Mendelssohn visited Rome and was especially moved by a service he attended at the 15th century church of Trinità dei Monti. He composed a set of three Latin Motets for the nuns' voices, revising them for publication in 1837.

The Mendelssohn family was Jewish and both Felix and his older sister, Fanny, were brought up in the Jewish faith. Their grandfather, Moses Mendelssohn, had been a staunch advocate for religious tolerance, and on his death the family had been granted by the King of Prussia a letter of protection from religious persecution. Nevertheless in 1816, following their move from Hamburg to Berlin, it was decided that both Felix and Fanny should be secretly baptised into the Christian faith and they became members of the Lutheran church. Two of their uncles also converted to Christianity, joining the Roman Catholic Church, and this unusually broad spectrum of religious affiliations within the family found reflection in Mendelssohn's religious music, some of which honours his Jewish roots, some his affiliation to Protestantism and some, including these three Motets, his obvious love for the music of the Roman Catholic Church.



1830年11月至12月，孟德爾遜到羅馬遊覽，馬上就對當地教堂的音樂深深著迷。12月20日，他來到一所建於十五世紀的教堂——山上天主聖三一教堂——在那裡參加了一次禮拜。他大受感動，還給遠在柏林的雙親寫信道：「那裡有法裔修女唱歌，歌聲妙不可言。好了，還有一件事要知道：大家是不可以見到歌者的。於是我決定做一件特別的事：為她們的歌聲作曲。她們的歌聲我記得一清二楚。」12月底以前，他已為修女的歌聲寫作了一套三首拉丁文經文歌，1837年修訂後出版。修訂版以《上主的僕人，請一齊讚頌》取代原本的第二首經文歌，又將第三首擴充，成為一首由三部分組成的樂曲。

中譯：鄭曉彤

In November and December 1830 Mendelssohn visited Rome and became instantly captivated by the music he heard in the city's churches. He was especially moved by a service he attended at the 15th century church of Trinità dei Monti on 20th December, writing to his parents back in Berlin, "The French nuns sing there, and it is wonderfully lovely. Now, one should know one more thing: that one is not allowed to see the singers. Therefore I have come to an unusual decision: I will compose something for their voices, which I remember exactly." Before the end of December he had, indeed, composed a set of three Latin Motets for the nuns' voices, revising them for publication in 1837 on which occasion he replaced the original second Motet for the present setting of *Laudate pueri Dominum* and expanded the third into a rather more substantial tripartite piece.

BY DR MARC ROCHESTER

### 編制 INSTRUMENTATION

1. 《請來，吾主》— 低音大提琴、兩支雙簧管、兩支單簧管及兩支巴松管。
2. 《上主的僕人，請一齊讚頌》— 兩支長笛、兩支單簧管、兩支巴松管及弦樂組。
3. 《我是善牧》— 兩支長笛、兩支雙簧管、兩支巴松管及弦樂組。

1. *Veni, Domine* - Double bass, two oboes, two clarinets and two bassoons.
2. *Laudate pueri Dominum* - Two flutes, two clarinets, two bassoons and strings.
3. *Surrexit pastor bonus* - Two flutes, two oboes, two bassoons and strings.

## 孟德爾遜 《仲夏夜之夢》序曲〔op. 21〕及劇樂〔op. 61, 精選〕

### FELIX MENDELSSOHN (1809-1847) *A Midsummer Night's Dream: Overture (op. 21) and Incidental Music (op. 61, selections)*

interspersed with selected extracts from the Shakespeare play

序曲－諧謔曲－  
活潑的快板－合唱曲－  
熱情的快板－夜曲－  
行板－婚禮進行曲－  
悠閒的快板－葬禮進  
行曲－小丑之舞－  
活潑的快板－終曲

Overture - Scherzo - Allegro Vivace -  
Song with Chorus - Allegro Appassionato -  
Nocturne - Andante - Wedding March -  
Allegro Comodo - Marcia Funebre (Funeral  
March) - A Dance of the Clowns -  
Allegro Vivace - Finale

孟德爾遜小時候住在柏林，經常和姊姊芬妮在家中的花園演戲，姊弟二人包辦劇中所有角色（事實上，芬妮本身也很有作曲才華。只是當時社會容不下女作曲家，因此她的作品才要假托弟弟之名傳世而已）。小姊弟最喜歡的戲碼之一，就是莎士比亞相傳於1595年完成寫作的偉大喜劇《仲夏夜之夢》。

故事發生在月光映照下的森林裡，人物既有仙子靈獸，又有王族和年輕情侶，同場還有一群一心要搬演自己的話劇、卻又笨手笨腳的工人。孟德爾遜對《仲夏夜之夢》情有獨鍾，十七歲時就為這齣莎翁名著寫作了一首序曲；樂曲1827年2月首演時，更被譽為「最完美的樂曲之一」。

序曲以四個悠長的和弦描繪魔法森林，作為樂曲的開端和結束。小提琴蹦蹦跳跳的，彷彿眾仙子在熙熙攘攘；忽然，全樂團一同迸發巨響，原來是仙王奧白朗和仙后泰坦妮亞駕到。仙子們仍忙得團團轉，直至驢子波頓（他本是個織布工人，因為中了奧白朗的魔法而變成驢

As children, Felix and his sister Fanny (herself a gifted composer but whose music, in a society when women were not accepted as composers, was usually passed off as her brother's), often put on plays in the garden of their Berlin home, taking all the parts between them. One of their favourites was Shakespeare's great comedy believed to have been written sometime around 1595, *A Midsummer Night's Dream*.

Set in a moonlit forest and with a cast which included fairies and magical beings, royalty, young lovers and a collection of clumsy tradesmen attempting to stage their own play, the young Mendelssohn was so taken by Shakespeare's work that, at the age of 17, he composed an Overture which, at its first performance in February 1827, was hailed as "one of the most perfect pieces of music ever written".

The four long drawn-out chords which both open and close the **Overture** depict the enchanted forest, while the scampering violins imply the frantic activity of the fairies. A sudden burst of volume from the full orchestra heralds the arrival of the fairy King and Queen - Oberon and Titania - and the fairies continue to rush around until the rude arrival of Bottom, a weaver who has been turned by one of Oberon's magic spells into a donkey. Mendelssohn's musical imitation of the braying of a donkey is one of the Overture's most endearing moments.





子〕冒失闖入。孟德爾遜會以樂器模仿驢子的叫聲，是序曲裡最惹人喜愛的時刻之一。

序曲問世十五年後，普魯士國王腓特烈四世委約孟德爾遜為話劇《仲夏夜之夢》創作劇樂，定於1843年10月14日在德累斯頓上演。孟德爾遜於是寫作了十二首短曲配合情節發展。

**諧謔曲**可說是孟德爾遜最迷人的樂曲之一。靈巧活潑的音樂，刻劃淘氣小妖精柏克「越過山丘，越過山谷；穿過樹林，穿過荊棘」，為主子效勞的情狀：包括將波頓〔工人之一〕變成驢首人身的怪物、將愛情靈藥交給四個本身心有所屬的年輕人，結果各人都愛上了錯誤的對象。

以**活潑的快板**為主題描述奧白朗來到後；泰妲妮亞沉沉睡去，手下眾仙子唱著歌，魔法擋住危險的蛇蟲〔**舌頭分叉的花蛇**〕。奧白朗將魔法藥水滴在泰妲妮亞的眼瞼上，令她愛上醒來後第一眼看見的東西——很遺憾，那是波頓。

**間奏曲〔熱情的快板〕**刻劃赫米婭慌張地尋找拉山德，焦急之情表露無遺〔與赫米婭的台詞「要麼馬上找到你，要麼馬上去死」有關〕。愉快的進行曲主題先由兩支巴松管奏出，為樂章畫上愉快的句號。

**夜曲**華美瑰麗的法國號主題響起時，兩對情侶〔赫米婭與拉山德，凱麗娜與狄米特律斯〕正在森林中熟睡，淘氣小妖精柏克口裡喃喃唸著「佳偶天成，永不落空」，替四人解除奧白朗的咒語。

15 years after he had written the Overture, Mendelssohn was commissioned by King Frederick IV of Prussia to compose some incidental music for a production of *A Midsummer Night's Dream* to be staged in Dresden on 14th October 1843. He produced 12 short pieces to accompany the action on stage.

The **Scherzo** with its delicate and bubbling character (arguably one of Mendelssohn's most captivating creations) depicts Puck, the mischievous spirit, as he rushes "Over hill, over dale; Thorough bush, thorough brier" carrying out Oberon's (his master) wishes. These include turning one of the tradesmen, Bottom, into a man with an ass's head, and giving a love potion to four young lovers, who end up falling in love with the wrong people.

Next comes the theme of **Allegro Vivace**. The arrival of Oberon is followed by Titania's fairies singing over her sleeping body, casting spells to keep dangerous snakes at bay ("**Ye Spotted Snakes**"). Oberon arrives and drops a magic potion over Titania's eyes, invoking her to fall in love with the first thing she sees on waking (which, unfortunately, turns out to be Bottom).

The **Intermezzo (Allegro Appassionato)** follows Hermia's anxious pursuit of Lysander and is full of the urgency associated with her words, "Either death or you I'll find immediately". A delightful march theme, begun by a pair of bassoons, brings the movement to a delightful conclusion.

The sumptuous horn theme of the **Nocturne** accompanies the point in the play when the four lovers – Hermia and Lysander, Helena and Demetrius – are sleeping in the forest while Puck undoes the magic spell cast on them by Oberon, with the words, "Jack shall have his Jill; Naught shall go ill".

Trumpets announce the wedding of not the various couples, accompanied by the regal **Wedding March** as Oberon looks on, "So shall all the couples three Ever true in loving be".

**孟德爾遜** 《仲夏夜之夢》序曲〔op. 21〕及劇樂〔op. 61, 精選〕  
**FELIX MENDELSSOHN** (1809-1847) *A Midsummer Night's Dream: Overture* (op. 21) and *Incidental Music* (op. 61, selections)  
interspersed with selected extracts from the Shakespeare play

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小號宣告幾對新人的婚禮開始，樂團奏起華麗的**婚禮進行曲**。看著幾對新人，奧白朗說「願三對新人永結同心，白頭到老」。

一群笨拙的工人也來到婚禮現場，在小號號角曲和假嚴肅的**葬禮進行曲**伴奏下，搬演滑稽版「皮拉摩斯與提斯比的傳奇」；劇終後，**小丑之舞**響起，工人散去。

孟德爾遜的劇樂以活潑的**終曲**作結。序曲許多主題都在此重現，還有精緻的木管樂—就像森林一樣，彷彿對大家剛才經歷過的怪事渾然不覺似的。

中譯：鄭曉彤

The tradesmen arrive to perform their hilarious version of the Legend of Pyramus and Thisbe, accompanied by a trumpet fanfare and the mock-solemn **Funeral March**, and when it is all over they depart to **A Dance of the Clowns**.

Mendelssohn's music for the play ends with a lively **Finale** incorporating many of the themes heard in the Overture, and some delicate woodwinds which evoke the forest as it carries on unaware of the antics we have just witnessed.

BY DR MARC ROCHESTER

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#### 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、三支小號、三支長號、大號（兼低音號）、定音鼓、敲擊樂及弦樂組。

#### INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, three trombones, tuba (doubling euphonium), timpani, percussion and strings.

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## 莎士比亞《仲夏夜之夢》

《仲夏夜之夢》以獨特的方式將喜劇、悲情、虛假幻象和動人心扉的角色融合一起，或許是莎士比亞最喜愛的作品。他大概於1595年完成撰寫這齣劇，張伯倫勳爵劇團（聘請莎士比亞的劇團）先後安排此劇於索迪奇及環球劇場上演。除了1642年至1660年清教徒統治時期，英國劇場因全面關閉而暫停演出外，《仲夏夜之夢》均一直於各地劇場上演。

劇本包含了四組角色：蒂蘇士公爵和他的未婚妻喜波利達即將於其位於雅典的宮庭舉行婚禮。兩對年輕的愛侶—赫米婭及拉山德、狄米特律斯及凱麗娜，晚上由雅典逃離到附近一帶的森林。在那兒，仙王奧白朗正在與仙后泰妮亞吵架，他有一名小妖精助手帕克。另有一群笨拙的工人最後也來到森林，他們希望在婚禮表演一場悲劇來討蒂蘇士公爵的歡心，所以特地前來此處進行綵排。同行者還有波頓，他聲稱自己是這齣悲劇的主角。

這幾位凡人潛入森林後，目睹奧白朗因施展了迷術而令泰妮亞對他完全降服，感到非常新奇，也逐漸對魔法及仙子世界著迷。在魔法瀰漫的氛圍中，兩對情人的關係也因此而來了一場大顛覆。悲劇進行綵排期間，帕克利用魔法將波頓轉化成一隻驢首人身的怪物，還令泰妮亞深深愛上他，造成混亂不堪的結局。奧白朗得悉此事後，命令帕克將所有關

## SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM

With its unique blend of comedy, pathos, spectacle, and enchanting characters, *A Midsummer Night's Dream* is perhaps Shakespeare's best-loved play. It seems to have been written around 1595. The Lord Chamberlain's Men (which employed Shakespeare) performed the play at The Theatre in Shoreditch, and subsequently at the famous Globe Theatre. With the exception of the years of Puritan rule between 1642 and 1660, when theatres in England were closed, it has been seen on stages ever since.

The play deals with four groups of characters. Duke Theseus and his betrothed, Hippolyta, are about to be wed at their court in Athens. Two pairs of young lovers, Hermia & Lysander, Demetrius & Helena, flee Athens by night into the nearby forest. There Oberon, king of the fairies, is disputing with his consort Titania; Oberon is assisted by his fairy-servant, Puck. And lastly, a group of clumsy workmen, hoping to impress Duke Theseus with a tragic play at the wedding celebrations, meet in the same woods to rehearse. In their company is Nick Bottom, who claims the lead role of the tragedy.

The world of magic and fairy-lore begins to affect the mortals, as Oberon bewitches Titania to win their argument. The lovers' relationships are turned upside-down. The rehearsal ends in chaos when Puck transforms Bottom into an ass – the low bestial creature which the enchanted Titania will take as her true love. Now Oberon commands Puck to set all back in its right order, and the mortals return to Athens to join with the royal wedding. The fairies attend as well, to bless the house and all the mortals in it.

# 孟德爾遜 《仲夏夜之夢》序曲〔op. 21〕及劇樂〔op. 61, 精選〕

## FELIX MENDELSSOHN (1809-1847) *A Midsummer Night's Dream*: Overture (op. 21) and Incidental Music (op. 61, selections) interspersed with selected extracts from the Shakespeare play

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係回復原狀，一眾凡人最終得以順利回到雅典出席蒂蘇士公爵的婚禮，仙子們也前來為一對新人及其他人送上祝福。

### 莎士比亞的音樂世界

瑞士巴塞爾大學嘗試找出每一首與偉大劇作家莎士比亞〔1564-1616〕相關的音樂作品，透過瀏覽上載於其官方網站〔<http://pages.unibas.ch/shine/musiccomp.html>〕的作品名單中，我們已可了解到這個項目的規模何其龐大。不論是與莎士比亞同期的作曲家〔較著名的有莫利及拜爾德〕，或時至今日的作曲家〔如2008年7月於美國紐約上演的音樂劇《午夜瘋狂》，就是積克·班德根據《仲夏夜之夢》的故事為藍本改編〕，似乎所有懂得作曲的人均曾嘗試根據莎翁之劇本創作一些相關的音樂作品，這些作曲家當中包括：布拉姆斯、德伏扎克、韓德爾、海頓及舒伯特；亦有些意料之外的人物，如艾林頓公爵、歌爾·波特、李察·羅傑斯及哈菲·舒密特等。他們創作的音樂作品類型十分多元化，由鋼琴奏鳴曲〔貝多芬第十七鋼琴奏鳴曲的靈感源自《暴風雨》〕到歌劇；由流行曲到音樂劇〔《夢斷西城》便是眾多改編自莎士比亞的作品中最著名的百老匯音樂劇〕。但在眾多改編自莎翁名著的樂曲中，幾乎可以確定最著名及最廣為人熟悉的音樂，是出自德國作曲家孟德爾遜少年時期的力作。

### SHAKESPEARE IN MUSIC

The University of Basel, Switzerland, has attempted to identify every musical work associated with the plays of the great English playwright, William Shakespeare (1564-1616). A glance at the listings they have brought into the public domain via their website (<http://pages.unibas.ch/shine/musiccomp.html>) should give a hint as to the magnitude of their task. It seems as if just about anyone who could write music, from the composers of his own day (notably Thomas Morley and William Byrd) right up to the present day (*Midnight Madness*, a musical loosely based on *A Midsummer Night's Dream* with music by Jack Bender, opened in New York in July 2008), has had a stab at it. There are such familiar names as Brahms, Dvořák, Handel, Haydn and Schubert, alongside some unexpected ones – Duke Ellington, Cole Porter, Richard Rodgers and Harvey Schmidt. The kind of music written ranges from piano sonatas (Beethoven's 17th was inspired by *The Tempest*) to operas and from pop songs to musicals (with *West Side Story* being the most famous Shakespearean adaptation for the Broadway stage). But almost certainly the most famous and widely known musical response to a Shakespeare play was that conceived by the German composer Felix Mendelssohn when he was still in his mid-teens.



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# 孟德爾遜 經文歌三首，op. 39

## FELIX MENDELSSOHN (1809-1847)

### Three Motets, op. 39

#### 《請來，吾主》

請來，吾主，不要遲延！  
求祢饒恕祢人民的罪過吧，  
將離散的人帶回祢的國。  
吾主，請彰顯祢的大能  
拯救吾等。  
請來，吾主，不要遲延！  
〔《亞肋路亞》，將臨第四主日〕

#### *Veni Domine*

Veni Domine et noli tardare!  
Relaxa facinora plebi tuae  
et revoca dispersos in terram tuam.  
Excita Domine potentiam tuam  
ut salvos nos facias.  
Veni Domine et noli tardare!

Come, Lord, and do not delay!  
Forgive the transgressions of your people  
and bring the dispersed back to your land.  
Stir up, Lord, your power  
to save us.  
Come, Lord, and do not delay!  
[*Alleluia*, 4th Sunday in Advent]

#### 《上主的僕人，請一齊讚頌》

合唱  
上主的僕人，請一齊讚頌，  
請一齊讚頌上主的聖名！  
願上主的聖名受讚頌  
從現今直到永遠無窮！  
〔《聖詠集》第一一三篇第一至二節〕

#### *Laudate pueri Dominum*

*Chorus*  
Laudate pueri Dominum,  
Laudate nomen Domini.  
Sit nomen Domini benedictum  
ex hoc nunc et usque in saecula.

Praise the Lord ye servants:  
Praise the Name of the Lord.  
Blessed be the Name of the Lord:  
from this time forth for evermore.  
[*Psalms* 113: vv.1-2]

#### 三重唱

不拘你是誰，只要你敬畏上主，  
在祂的道路上行走，就算有福！  
〔《聖詠集》第一二八篇第一節〕

#### *Trio*

Beati omnes qui timent Dominum,  
qui ambulant in viis eius.

Blessed are all they that fear the Lord:  
who walk in his ways.  
[*Psalms* 128: v. 1]

#### 《我是善牧》

合唱  
為羊捨掉自己性命  
的善牧升天了。  
善牧為羊捨掉性命是對的。  
亞肋路亞，亞肋路亞。  
〔改編自《若望福音》第十章  
第十一至十八節〕

#### *Surrexit pastor bonus*

*Chorus*  
Surrexit pastor bonus qui animam  
suam posuit pro ovibus suis.  
Et pro grege suo mori dignatus est.  
Alleluia, alleluia.

The good shepherd who laid down  
his life for his flock has risen.  
And it was right that he died for them.  
Alleluia, alleluia.  
[based on *John* 10: vv. 11-18]

#### 二重唱

有人把我主搬走了  
我不知道他們把他放在那裏了。  
若是你把他搬走了，請告訴我，  
你把他放在那裏，我去取回他來。  
〔《若望福音》第二十章第十三及十五節〕

#### *Duet*

Tulerunt Dominum meum  
et nescio ubi posuerunt eum.  
Si tu sustulisti eum, dicito mihi,  
et ego tollam.

They have taken away my Lord,  
and I know not where they have laid him.  
If you have taken him, tell me where you  
have laid him, and I will take him away.  
[*John* 20: vv. 13 & 15]

#### 獨唱及合唱

基督—我的期望—已經復活，  
祂要先你們而去加里肋亞。  
亞肋路亞。  
〔選自復活節繼續詠《讚頌逾越節的羔羊》〕

#### *Solo & Chorus*

Surrexit Christus spes mea!  
Praecedet vos in Galilaeam.  
Alleluia

Christ, my hope, is risen!  
He will go before you into Galilee.  
Alleluia.  
[from the Easter sequence  
*Victimae paschali laudes*]

〔中文經文引自《思高聖經譯釋本》〕



# 孟德爾遜 《仲夏夜之夢》劇樂

## FELIX MENDELSSOHN (1809-1847)

### *A Midsummer Night's Dream: Incidental Music*

#### 《仲夏夜之夢》

##### 第三首：歌曲與合唱

##### 眾小仙唱：

舌頭分叉的花蛇，  
 渾身尖刺的刺蝟，不要出來！  
 蠍螭和蜥蜴，休得心懷不軌，  
 別要走近我們的仙后。  
 夜鶯啊，請用你那宛轉的歌喉，  
 唱出我們的搖籃曲吧：  
 搖籃、搖籃、搖籃曲，搖籃、搖籃、搖籃曲：  
 不要讓任何有害之物、  
 任何魔咒、任何魔法，  
 走近我們可愛的仙后；  
 所以，聽著這搖籃曲，晚安哪。  
 網中的蜘蛛，不要過來；  
 還有你，長腳蜘蛛，走開吧！  
 黑色的甲蟲，別走過來；  
 蚯蚓也好，蝸牛也好，休得放肆。

##### 仙子

好了，走吧！事情已經辦妥：  
 我們當中，只需留下一個在此守衛。

##### 第十三首 終曲

##### 仙子們

讓漸漸熄滅的火光  
 將房子照得微亮：  
 每位精靈、每位仙子  
 都要像枝頭的小鳥一般，輕盈地跳躍，  
 還有一邊跟著我唱支小曲，  
 一邊踏起輕快的舞步。

先把歌曲練得滾瓜爛熟，  
 每個音符都要悅耳動聽。  
 大家手牽著手齊聲高歌，  
 為此地送上仙子的祝福。

歌詞中譯：鄭曉彤

#### *A Midsummer Night's Dream*

##### Number 3 – Song with Chorus

##### The Fairies sing

You spotted snakes with double tongue,  
 Thorny hedgehogs, be not seen;  
 Newts and blind-worms, do no wrong,  
 Come not near our fairy queen.  
 Philomel, with melody  
 Sing in our sweet lullaby;  
 Lulla, lulla, lullaby, lulla, lulla, lullaby:  
 Never harm,  
 Nor spell nor charm,  
 Come our lovely lady nigh;  
 So, good night, with lullaby.  
 Weaving spiders, come not here;  
 Hence, you long-legg'd spinners, hence!  
 Beetles black, approach not near;  
 Worm nor snail, do no offence.

##### Fairy

Hence, away! now all is well:  
 One aloof stand sentinel.

##### No.13 Finale

##### Fairies

Through the house give gathering light,  
 By the dead and drowsy fire:  
 Every elf and fairy sprite  
 Hop as light as bird from brier;  
 And this ditty, after me,  
 Sing, and dance it trippingly.

First, rehearse your song by rote  
 To each word a warbling note:  
 Hand in hand, with fairy grace,  
 Will we sing, and bless this place.



## 麥克基根

# NICHOLAS MCGEGAN

指揮 conductor

被譽為「同輩中最優秀的巴羅克指揮之一」(《獨立報》)及「十八世紀音樂專家」(《紐約客》)，麥克基根以音樂總監身份成功帶領三藩市巴羅克愛樂樂團及合唱團發展成為美國首屈一指的古樂團，並到訪卡奈基音樂廳、倫敦逍遙音樂節、荷蘭皇家音樂廳及哥廷根國際韓德爾音樂節演出(他於1991年至2011年間為國際韓德爾音樂節藝術總監)。2013年至2014年樂季，他擔任帕沙第納交響樂團的首席客席指揮；今年亦成為澳洲阿德萊德交響樂團的名譽樂人。

麥克基根活躍於各大歌劇院及音樂廳，1993年至1996年間，他曾任瑞典皇后島皇宮劇院的首席指揮，每年為當地籌辦音樂節。他曾任各大樂團的客席指揮，如芝加哥交響樂團、克里夫蘭樂團、費城樂團、悉尼交響樂團、紐約愛樂、洛杉磯愛樂、北部小交響樂團、蘇格蘭室樂團，以及科芬園、三藩市、聖達菲及華盛頓歌劇院等。2014年，麥克基將聯同馬克·摩里斯舞團，參與韓德爾《阿西斯與加拉蒂亞》(由莫扎特編曲)全新製作的世界首演及巡迴演出。

他曾推出逾百張唱片，其中包括一張收錄韓德爾《蘇珊娜》世界首演的專輯，專輯榮獲留聲機及格林美獎提名。

生於英格蘭的麥克基根於牛津及劍橋學院接受教育，曾於倫敦皇家音樂學院任教。他於2010年英女王壽辰授勳儀式上獲頒官佐勳章。三藩市市長為表揚其對巴羅克愛樂團二十年來的貢獻，正式訂立尼古拉斯·麥克基根日。

Hailed as “one of the finest baroque conductors of his generation” (*Independent*) and “an expert in 18th-century style” (*The New Yorker*), Nicholas McGegan has established the San Francisco-based Philharmonia Baroque Orchestra and Philharmonia Chorale as the leading period performance ensembles in America with notable appearances at the Carnegie Hall, the London Proms, the Amsterdam Concertgebouw and the International Handel Festival, Göttingen where he was Artistic Director from 1991 to 2011. In 2013-2014 season he becomes Principal Guest Conductor of the Pasadena Symphony, and in 2014 becomes Artist in Association with Australia’s Adelaide Symphony.

McGegan was Principal Conductor of Sweden’s Drottningholm Court Theatre (1993-1996). He has also been the guest conductor of the Chicago Symphony, Cleveland Orchestra and Philadelphia Orchestra, Sydney Symphony, the New York Philharmonic, Los Angeles Philharmonic, the Northern Sinfonia and the Scottish Chamber Orchestra, as well as opera companies including Covent Garden, San Francisco, Santa Fe and Washington. In 2014, McGegan will rejoin the Mark Morris Dance Group, for the première and touring of Mr. Morris’s new production of Handel’s *Acis and Galatea* (in an arrangement by Mozart).

His discography of over 100 releases includes the world première recording of Handel’s *Susanna*, which attracted both a Gramophone Award and Grammy nomination.

Born in England, McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London. He was made an OBE in the Queen’s Birthday Honours for 2010. In recognition of two decades’ distinguished work with the Philharmonia Baroque, the Mayor of San Francisco declared an official Nicholas McGegan Day.





## 吉爾布雷斯 ALEXANDRA GILBREATH

女演員 actress

屢獲殊榮的英國女演員吉爾布雷斯，其舞台及電影作品皆廣為大眾熟悉。她是皇家莎士比亞劇團演員，為劇團演出了多部作品，包括：《馴悍記》、《羅密歐與茱麗葉》、《馴者遭馴》、《冬天的故事》、《溫莎的風流娘兒們》、《十二夜》、《愛的徒勞》及《皆大歡喜》。吉爾布雷斯曾演出英國電視劇《山谷之王》，令她備受全球矚目。其他曾參演的電視劇集包括：《絕對權力》、《殺機四伏》、《指揮官》、《醫者心》、《審判與懲罰》及《警察故事》。

Award-winning English actress Alexandra Gilbreath is widely known for her work both on stage and screen. An Associate Artist of the Royal Shakespeare Company (RSC), she has appeared in numerous RSC productions, including *The Taming of the Shrew*, *Romeo and Juliet*, *The Tamer Tamed*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Twelfth Night*, *Love's Labour's Lost*, and *As You Like It*. Her work on the British television series *Monarch of the Glen* brought her worldwide attention. Gilbreath's other television credits include *Absolute Power*, *Midsomer Murders*, *The Commander*, *Casualty*, *Trial & Retribution* and *The Bill*.



## 利維 ADAM LEVY

男演員 actor

利維於英國皇家戲劇藝術學院接受演藝培訓，足跡遍及電影、劇場及電視演出。他是皇家國家劇院及皇家莎士比亞劇團的資深團員，累積了多年演出經驗；亦活躍於電影界。他曾為皇家莎士比亞劇團演出的作品包括：《冬天的故事》、《亨利四世：第一部》、《李察二世》、《仲夏夜之夢》及《特洛埃圍城記》。近期，利維剛完成與妮歌·潔曼合演的劇情片《別相信任何人》的拍攝工作。現時他正參演劇集《波吉亞》，飾演本提沃里奧，該劇集即將於明年播出。

Adam Levy trained at The Royal Academy of Dramatic Art (RADA) in London. He has worked extensively in film, theatre and television. A member of the Royal National Theatre and The Royal Shakespeare Company (RSC) for many years, he has also worked extensively in the movie industry. RSC productions in which he has appeared include: *The Winter's Tale*, *Henry IV Part 1*, *Richard II*, *A Midsummer Night's Dream*, and *Troilus and Cressida*. Adam has recently completed work on the feature film *Before I Go to Sleep*, playing opposite Nicole Kidman. He is currently playing the role of Bentivolio in *Borgia*, due for release in the coming year.

BRAHMS Piano Concerto no. 1

WAGNER *Tristan und Isolde*: Prelude and Liebestod

R. STRAUSS *Der Rosenkavalier Suite*

布拉姆斯 第一鋼琴協奏曲

華格納 《崔斯坦與伊索爾德》：前奏曲及愛之死

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Yefim Bronfman

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## 葉葆菁 YUKI IP

女高音 soprano

香港女高音葉葆菁的重要演出包括：以獨唱身份與卡里拉斯同台為北京國家大劇院首個樂季演出，演唱《蝴蝶夫人》的主角（非凡音樂製作）和在意大利拉溫納的聖納塔教堂的歐洲首演。

近期她於意大利維羅納及克雷莫納獻唱海托爾·維拉-羅伯斯的第五號《巴西風的巴赫組曲》；與上海歌劇院交響樂團攜手於上海世界博覽會演出，擔任獨唱；以及於法國五月藝術節參演比才歌劇《卡門》，飾演蜜卡拉一角。

她曾演唱的歌劇角色有：《波希米亞的生涯》的咪咪、《羅密歐與茱麗葉》的茱麗葉、《維特》的蘇菲、科特·威爾的《街景》中的露絲·瑪溫德、《糖果屋》的葛麗特和浦契尼《修女安琪麗卡》的修女桑露菲花。其他演出包括：為黃安倫的《啟示錄》擔任紐約及多倫多首演的女高音、為澳門回歸紀念音樂會演唱、於香港藝術節演繹蒙台威爾弟的《坦克瑞狄與克洛琳達的衝突》和巴赫的《咖啡清唱劇》，以及她的《卡門》新加坡首演。

她經常與香港小交響樂團合作，演出常獲香港電台廣播。她於香港演藝學院修畢音樂學士學位，其後遠赴美國波士頓的新英格蘭音樂學院進修，考獲碩士學位。

Hong Kong soprano, Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre of the Performing Arts, Beijing, China; Cio-Cio San in Puccini's *Madame Butterfly* with MusicaViva, Hong Kong and soprano soloist in her European début at the Basilica di San Vitale, Ravenna, Italy.

Recently she performed Heitor Villa-Lobos's *Bachianas Brasileiras* no. 5 in Verona and Cremona, Italy; and was guest soloist at the Shanghai World Exposition with Shanghai Opera House Orchestra and Micaëla in Bizet's *Carmen* with Le French May Festival Hong Kong.

Operatic roles include Mimi (*La Bohème*), Juliette (*Roméo and Juliette*), Sophie (*Werther*), Rose Maurrant (*Kurt Weill's Street Scene*), Gretel (*Hansel and Gretel*) and Suor Genovieffa (Puccini's *Suor Angelica*).

Other significant engagements include débuts in New York and Toronto as soprano soloist in An-Lun Huang's *Revelation*; performing in the Macau Handover Anniversary Concert; Claudio Monteverdi's *Il Combattimento di Trancredi e Clorinda* and Bach's *Kaffee Cantata* at the Hong Kong Arts Festival and her Singapore début in *Carmen*.

Ip's concert repertoire has included the significant works of Bach, Schubert, Schumann, Brahms, Saint-Saen, Mendelssohn, Rutter, Rossini, Mozart, Andrew Lloyd Webber, Handel, Verdi, Fauré, Vivaldi, Beethoven, Bruckner, Berlioz and Mahler.

She has appeared frequently with the Hong Kong Sinfonietta and many of her performances have been broadcast by the RTHK. She obtained a Bachelor of Music Degree (Honors) from Hong Kong Academy for Performing Arts and a Master of Music Degree from New England Conservatory of Music in Boston, USA.



張吟晶

SAMANTHA CHONG

女中音 mezzo-soprano

女中音張吟晶出生於馬來西亞，十九歲起接受專業聲樂訓練。她先後在香港演藝學院完成音樂學士及碩士學位，並以優異成績畢業。

張氏的演出經驗豐富且多元化，在校其間演出的歌劇角色包括《卡門》的梅思蒂思、《波佩亞的加冕》的德魯西亞、《狡猾的小狐狸》的鬃毛雄狐，以及《費加羅的婚禮》的凱露比羅。2013年5月首度為香港聖樂團擔任女低音獨唱。2014年5月首次參與香港歌劇院《浮士德》的演出，擔任瑪塔一角。她將於7月擔演羅西尼歌劇《灰姑娘》的女主角，亦獲參與香港歌劇院於10月上演的《沙樂美》和貝多芬第九交響曲的演出。

張吟晶現為香港演藝學院青少年課程聲樂導師。在演藝學院學習期間多次獲得各項獎學金，包括FAMA獎學金及John Hosier Trust 獎學金。2011年至2012年受凱達公司全力贊助前往澳洲交流，成為墨爾本歌劇工作室的學員。

Malaysian born mezzo-soprano Samantha Chong received professional vocal training at the age of 19. She completed her Bachelor and Master of Music degrees at the Hong Kong Academy for Performing Arts (HKAPA). Chong is a highly versatile singer who embraces a wide range of repertoire and operatic roles. She has sung in the Academy's full opera productions as Mercedes in *Carmen*, Drusilla in *L'incoronazione di Poppea*, Fox the Goldenmane in *The Cunning Little Vixen*, and most recently, as Cherubino in *Le Nozze di Figaro*. She has also featured as a soloist in Vivaldi's *Gloria*, Haydn's *Nelson Mass*, Bach's *Magnificat in D*.

In 2014, Chong made her professional debut as Marthe Schwerlein in Opera Hong Kong's production of *Faust*. Her upcoming engagements include the title role of *La Cenerentola*, the Page in Opera Hong Kong's *Salome*, and Beethoven Symphony no. 9.

She is currently a part-time lecturer in the Faculty of the Junior Music Programme at the HKAPA. In 2011/2012, she was sponsored to participate in an overseas internship programme at the Opera Studio Melbourne.

# 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

張頌欣、嚴翠珠 特約樂手

香港管弦樂團合唱團早於1980年成立，第一套演出的曲目為《彌賽亞》。自此，合唱團不斷以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾四百五十名熱愛合唱音樂的人士參與面試，重組後的首次演出為《彌賽亞》。於2013年11月，合唱團與馬捷爾合作演出布烈頓的《戰爭安魂曲》。於2014/15樂季，合唱團再度與馬捷爾合作，為香港文化中心二十五周年誌慶表演，並將演出海頓的《創世紀》。

Philip Chu chorumaster

ACCOMPANISTS

Shirley Ip principal keyboard

Ronald Cheung, Linda Yim freelance players

The Hong Kong Philharmonic Chorus was established in 1980 and its first performance was *Messiah*. Since then the Chorus has been collaborating with the orchestra in various forms. Last year, the Hong Kong Philharmonic Chorus resumed recruiting members, attracting over 450 people who applied for audition. Its first performance after reforming was Handel's *Messiah*. In November 2013, the chorus worked with Lorin Maazel to perform Britten's *War Requiem*. In 2014/15 season, the chorus will sing to mark the 25th anniversary of the Hong Kong Cultural Centre, conducted by Lorin Maazel, and will also perform Haydn's *Creation*.



## 朱俊熹 PHILIP CHU

合唱團團長 chorumaster

生於香港的朱俊熹於悉尼音樂學院修畢碩士指揮課程，師承帕羅。朱俊熹曾任悉尼愛樂合唱團的助理合唱團長，以及威洛比交響樂團、2MBS ensemble *Ambrosia*和Eminence交響樂團的音樂總監/指揮。他曾擔任澳洲布蘭登堡樂團、Cantillation、悉尼愛樂合唱團、悉尼青少年樂團和悉尼室樂合唱團等的客席/助理指揮。2009年，朱俊熹首度指揮東京愛樂樂團，並於悉尼娛樂中心與Eminence交響樂團合作，以及於澳洲及海外各地演出。

Born in Hong Kong, Philip Chu completed a Master's degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. Chu has taken on roles such as assistant chorumaster at Sydney Philharmonia Choirs, music director/conductor of Willoughby Symphony Orchestra and Choir, 2MBS ensemble *Ambrosia*, and *Eminence* Symphony Orchestra. He has been guest/assistant conductor for Australian Brandenburg Orchestra, *Cantillation*, Sydney Philharmonic Choirs, Sydney Youth Orchestra, and Sydney Chamber Choir amongst others. In 2009, Chu made his debut with the Tokyo Philharmonic Orchestra as well as performing in the Sydney Entertainment Centre with *Eminence* Symphony Orchestra amongst other performances in Australia and overseas.



Photo: Cheung Chi-wai



### Soprano

Au Yeung See-kee Suki  
 \*Petra Bach  
 Canny Chan  
 \*Chan Man-fan Fanny  
 Chan Pui-ying Katherine  
 Chan Ying-ha Polly  
 Chan Yuet-wah Flonz  
 Connie Cheng  
 Choi Ka-chi Brigitte  
 Fung Kam-sum Mary  
 Ho Yuen-man Flavia  
 Ip Wai-man Vivian  
 Vivian Ko  
 Kwan Tsz-ying Ophelia  
 \*Kwok Chun-yi Jenny  
 Kwok Yin-shan Etta  
 Lai Ka-man Amy  
 Lai Wan-ling Pierra  
 Vivien Lau  
 Connie Law  
 Law Jessica Yun-pui  
 Lee Wing-yan Sharon  
 Leung Uk-wing Kylie  
 Liu Oi-ming Amanda  
 Lowe Hoh Wai-wan Vivien  
 Christie Luk  
 Man Che-on Angel  
 Ng Amanda Ce-kay  
 Ng Man-gee Florence  
 Ng Wendy Wing-nga  
 \*Ng Yee-kiu Erica  
 Prisca Peng  
 Shum Pui-ying  
 So Kwan-ting Queenie  
 Wong Yuen-mei Mylthie  
 Wu Sui-sin Vicki  
 Wu Man-lo Linda  
 Yang Yuen-ching Candice  
 Yau Sze-wing Ivy  
 Yeung Chi-fong Julia  
 Frances Yip  
 Yiu Ching-kan Christine

### 女高音

區陽思棋  
 河北塔  
 陳仲嘉  
 陳文芬  
 陳沛盈  
 陳影霞  
 陳月華  
 鄭罡宜  
 蔡家賜  
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 楊婉清  
 丘思穎  
 楊志芳  
 葉慧芬  
 姚靜勤

### Alto

\*Chan Ho-yuen Dominique  
 Chan Yan-yin Cherry  
 Karring Cheung  
 Chin Wai-ling Amanda  
 Fung Tak-sum Wendy  
 \*Genevieve Hilton  
 Jocelyn Hui  
 Ip Chi-wa Christy  
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 Karen Or  
 Emilie Pavey  
 \*Margaret Sang  
 Ruth Tam  
 Wong Cho-wing Ingrid  
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 Wu Chi-wai Esther  
 Yeung Yuet Lisa

### 女低音

陳皓琬  
 陳恩賢  
 張嘉靈  
 錢慧玲  
 馮德心  
 陳濤珍  
 許旻蕓  
 葉芝華  
 葉德芸  
 詹凱倫  
 林凱茵  
 梁頌賢  
 梁淑嫻  
 梁寶敏  
 李敏欣  
 馬懿婷  
 慕容嘉英  
 吳靜欣  
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 沈培娜  
 譚詠基  
 黃楚詠  
 王樂宜  
 胡志慧  
 楊月

\*孟德爾遜經文歌三首，op. 39 的獨唱者  
 \*Soloists in Mendelssohn's Three Motets, op. 39

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

## 「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic Orchestra is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.





Critical acclaim from the HK Phil's tour to Mainland China in March 2014

**"no doubt one of Asia's best"** Wang Jiyan, renowned critic

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，並已推出兩張大碟。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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

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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/團長  
Jing Wang/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/First  
Associate Concertmaster



王思恆/第二副團長  
Wong Sze-hang/Second  
Associate Concertmaster



朱蓓/第三副團長  
Bei de Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑄  
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



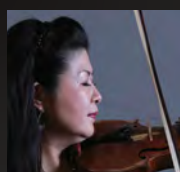
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
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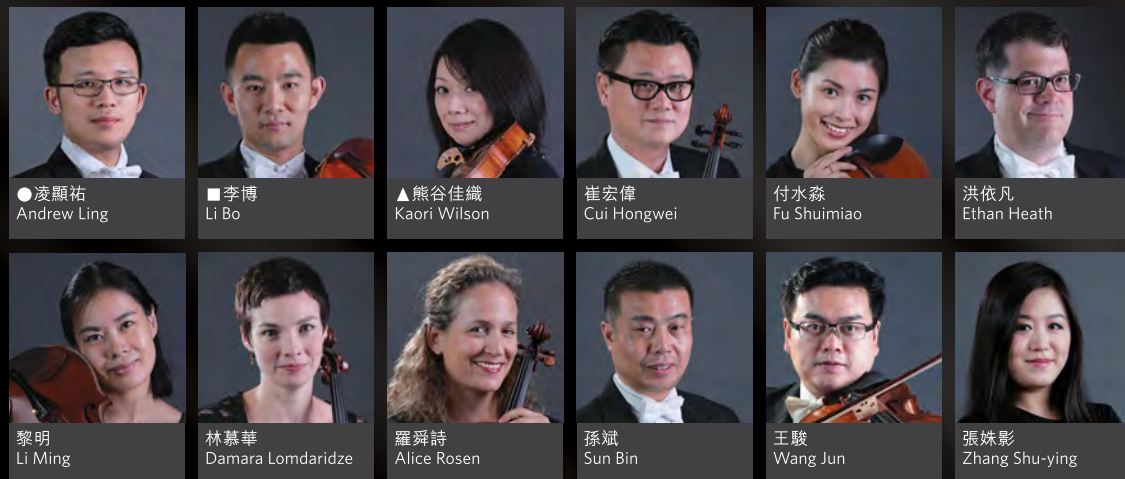
黃嘉怡  
Christine Wong Kar-ye



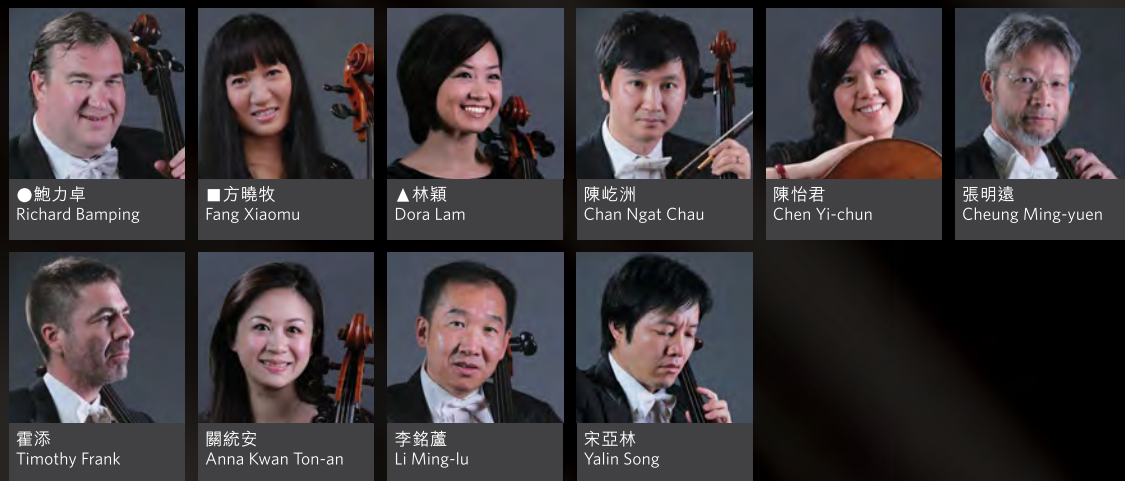
周騰飛  
Zhou Tengfei



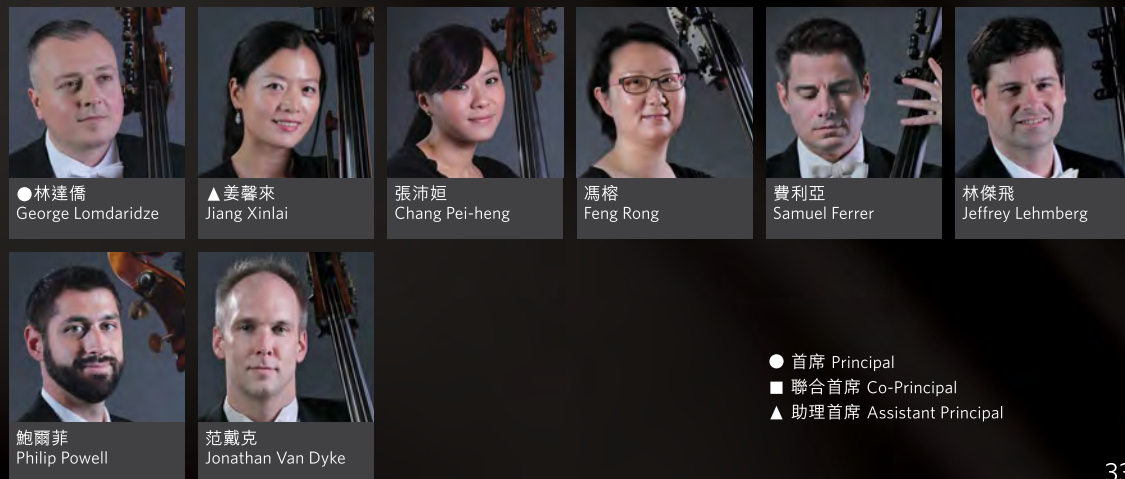
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

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● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



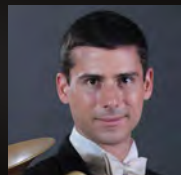
● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee



李旭妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

### 低音長號 BASS TROMBONE



韋彼得  
Pieter Wyckoff

### 大號 TUBA



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定音鼓  
TIMPANI

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● 龐樂思  
James Boznos



● 白亞斯  
Aziz D. Barnard Luce



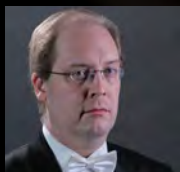
梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP

鍵盤  
KEYBOARD



● 史基道  
Christopher Sidenius



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

小提琴：艾瑾、蔡芷穎  
Violin: Ai Jin, Selena Choi

中提琴：陳子信\*  
Viola: Elvis Chan\*

大提琴：葉俊禧\*  
Cello: Eric Yip\*

\*承蒙香港小交響樂團允許參與演出  
\*With kind permission of the Hong Kong Sinfonietta



林丰  
Fung Lam

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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

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李博

Li Bo

聯合首席中提琴  
Co-Principal Viola

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development@hkphil.org 與我們聯絡。

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趙瀾娜

Zhao Yingna

聯合首席第二小提琴  
Co-Principal Second Violin



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## 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈

安素度·普基 (1990)

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

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

Donated by Mr Po Chung

EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin

## 樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由張希小姐使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- 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

## 香港管弦樂協會婦女祝賀港樂40週年捐贈

### GIFT OF ALUMNAE OF THE LADIES COMMITTEE IN HONOUR OF THE 40TH ANNIVERSARY OF THE HONG KONG PHILHARMONIC ORCHESTRA

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截止報名日期  
Application Deadline  
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2312 6103

梵志登 Jaap van Zweden  
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  - Former Music Director of NY Phil
  - Conducted 7,000+ opera and concert performances, nearly 200 orchestras

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(節錄自U Magazine)

“...The Maestro's conducting was precise but powerful; his instruction was easy to follow and made so much difference to our playing.” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14)



## 融和

### H- Harmony

#### - Learn practice attitude

“綵排指揮...對我們很有要求，...能夠在學生時代便明白到「認真練好自己那part」的音樂家責任...是邁向成功的第一步。” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14, 節錄自U Magazine)

“...under the baton of Maestro, students will pay extra attention in rehearsal, learn the professional practice.” Kelvin Ngai (School conductor, Trumpet)

“...〔樂團訓練〕就是大家共同努力去做一件事...可以訓練到盡力做和克服挑戰。” Miss Mak (Music Panel, Belilios Public School)



# Share the Joy

Share the Music Share the Music Share the Music Share the Music

精緻

## A - Articulation

### - Sharpen your skills

"...under the baton of the Maestro, the rehearsal moves swiftly and effectively. I had to adjust and react like a professional musician does." Gordon Cheung (Percussion player, Wah Yan College Kowloon, Share the Stage young musician 13/14)

"...當你坐在〔HKPhil樂手〕旁邊拉，你會聽到他們拉得很細緻，〔我〕會問自己會否能像他們一樣拉到這種聲音..." Terence Lam (Violin player, HKBU, Share the Stage young musician 13/14)

喜悅

## R - Rejoicing

### - Rediscover your love of music

"我不是主修音樂的學生，...參加了這個計劃後，我對音樂的興趣進一步提高了...我很慶幸最初有報名..." Kirsty Kwok (Double Bass player, CityU, Share the Stage young musician 13/14)

"I love playing music, ... practicing an instrument relieves the stress from my other studies." Jason Fee (Clarinet player, St. Paul's Co-educational College)



閱歷

## E - Experience

### - Widen your horizons

"我可以坐在管樂部份清楚聽弦樂的聲音，聽到「專業的聲音」究竟是如何，這是不可能從觀眾席中聽到的。" Fung Yat Shan (Clarinet player, CUHK, Share the Stage young musician 13/14, 節錄自 Art Plus)

"學習音樂除了增長學生的音樂知識，亦可以培養一絲不苟和自律的態度。這些技能更可轉移到其他範疇，對學生成長有莫大幫助。" Warren Lee (Music Director, St. Paul's Co-educational College)

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## EVENT 音樂會

4 - 11 - 2014 Tue 7:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

**SHARE THE STAGE** 與馬捷爾及港樂同台綵排及演出 截止報名日期 Application Deadline  
With Maestro **LORIN MAAZEL** and the PHIL **10 - 7 - 2014**

追蹤港樂

Follow the HK Phil on



甄選結果於2014年7月下旬公佈

Successful applicants will be informed by the end of July 2014

「賽馬會音樂密碼教育計劃」由香港賽馬會慈善信託基金贊助，讓港樂能透過特別設計的學校專場音樂會、室樂小組到校表演、樂器大師班和音樂教師講座，致力推廣管弦樂及為香港未來播下音樂種子。

With funding support from The Hong Kong Jockey Club Charities Trust, the Hong Kong Philharmonic Orchestra's flagship music education programme, the "Jockey Club Keys to Music Education Programme" promotes orchestral music and invests in Hong Kong's musical future through purpose-designed school concerts, ensemble visits, instrumental masterclasses and teacher seminars.

### 參加資格

- 管弦樂器學生
- 俱備英國皇家音樂學院或等同七級或以上的演奏程度
- 25歲及以下的香港全日制學生
- 有志成為音樂家

### Application Requirements

- Orchestral Instrumentalist
- ABRSM Grade 7 or above; or equivalent
- Age Maximum 25 (Full Time Hong Kong Students)
- Passionate to be a musician

### 申請詳情

- 準備面試的樂器（申請者只可選擇一種樂器）
- 從以下網址下載面試音樂選段並練習  
[www.hkphil.org/sharethestage/auditionexcerpts](http://www.hkphil.org/sharethestage/auditionexcerpts)
- 攝錄你的面試音樂選段
- 把攝錄好的面試選段上載至自用的 YouTube 戶口
- 從以下網址填妥網上申請表，並把面試用的 YouTube 網址一同遞交到以下網站（每位申請者只可以遞交一個 YouTube 影片）  
[www.hkphil.org/sharethestage/application](http://www.hkphil.org/sharethestage/application)
- 確認申請將於7月10日(星期四)或以前以電郵通知。如有查詢，請致電2312 6103

### Application Details

- Choose your instrument (You can only apply on one instrument)
- Download the audition excerpts and practice from  
[www.hkphil.org/sharethestage/auditionexcerpts](http://www.hkphil.org/sharethestage/auditionexcerpts)
- Record your audition performance
- Upload your audition video to your YouTube account
- Complete an online application form and submit your YouTube link together (Each applicant can supply one YouTube link only)  
[www.hkphil.org/sharethestage/application](http://www.hkphil.org/sharethestage/application)
- Check your application confirmed via email on or before 10 July (Thursday). For enquiries, please call 2312 6103

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