

SEASON OPENING
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BEETHOVEN 9

樂季揭幕
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梵志登

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25th 周年紀念
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香港管弦樂團合唱團
Hong Kong
Philharmonic Chorus

Die Konzertisten



9&10
SEP
2022

FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

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獻辭 MESSAGE

李家超

Mr John KC Lee

香港特別行政區行政長官

Chief Executive

Hong Kong Special Administrative Region

衷心恭賀香港管弦樂團（港樂）
2022/23樂季隆重揭幕。

港樂是亞洲首屈一指的管弦樂團，對香港表演藝術發展貢獻殊深，多年來致力以繞梁徽音滋養社會，洗滌人心。萬眾期待的音樂總監梵志登大師再次帶領港樂獻藝，絕對是全城樂迷的喜訊。縱然新冠疫情未止，港樂仍努力克服挑戰，廣邀國際知名音樂家呈獻美樂，以饗知音，還舉辦多元化網上教育和外展項目，令社區增添文藝姿彩，誠屬可貴。

欣逢今年是香港特別行政區成立25週年，港樂於今晚的樂季揭幕音樂會上，呈獻貝多芬第九交響曲終章〈歡樂頌〉，正好展現全城同慶的喜悅。政府一向十分重視文化藝術發展，會繼續通過新設立的文化體育及旅遊局在政策及資源上配合所需，以支持表演藝術發展和培育年輕創意人才。港樂人才濟濟，在本港和海外均享負盛名，我深信樂團定會再創高峰，並為香港發展成為國家「十四五」規劃所展示的中外文化藝術交流中心，作出寶貴貢獻。

謹祝港樂2022/23樂季圓滿成功，各位今晚盡興而歸。

I am delighted to extend my warmest congratulations to the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 2022/23 Season.

As one of Asia's leading orchestras contributing immensely to the development of performing arts in Hong Kong, the HK Phil is always dedicated to refreshing the soul of our community with its enchanting music. The highly anticipated return of Music Director Maestro Jaap van Zweden will certainly thrill all music lovers in the city. Despite the challenges of the ongoing pandemic, the HK Phil continues to invite many internationally acclaimed musicians to give enjoyable and memorable performances to music fans, and organise a wide range of online education and outreach programmes.

This year marks the 25th Anniversary of the establishment of the Hong Kong Special Administrative Region. The finale "Ode to Joy" of Beethoven's Ninth Symphony presented by the HK Phil in tonight's Season Opening Concert symbolises our immense delight on this special occasion. The Government attaches great importance to arts and cultural development. Through the newly formed Culture, Sports and Tourism Bureau, we will continue to provide the required policy and resources to support the development of performing arts and to nurture young creative talents. With its galaxy of outstanding artists and distinguished reputation at home and abroad, the HK Phil will continue to scale new heights, and make valuable contributions to developing Hong Kong into a hub for arts and cultural exchanges between China and the rest of the world as laid out in the National 14th Five-Year Plan.

I wish the HK Phil a very successful 2022/23 Season, and everyone a wonderful evening.

同心抗疫 音樂會禮儀

Guidelines for your concert visit under COVID-19

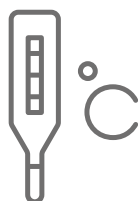
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



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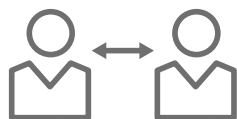
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the venue and the concert hall



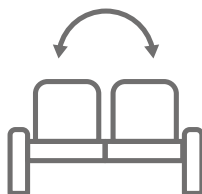
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entrances



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獻辭 MESSAGE

岑明彥

Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

歡迎蒞臨香港管弦樂團 2022/23 樂季揭幕音樂會。

今晚，我們歡迎音樂總監梵志登大師回到港樂，帶領樂團演奏史上最偉大的管弦樂作品——貝多芬的第九交響曲。我想不出其他更好的方式，來展開這個別具意義的樂季。過去數年，疫情使表演藝術不停中斷，我們在限制中迎難而上。今晚的演出將為這個激動人心的新樂季響起序曲，讓我們再次把最優秀的本地和國際音樂家帶到我們的城市，並祝願本樂季將成為我城的轉捩點，過去數年的考驗終於告一段落。

港樂即將迎來第五十個職業樂季。由業餘的音樂組織演變成今日的國際頂管弦樂團，全賴眾多朋友的鼎力支持。我要特別感謝香港特別行政區政府文化體育及旅遊局的大力支持，使我們得以成為世界上最頂尖的樂團之一，並感謝康樂及文化事務署的場地伙伴計劃，為我們提供主要演出場地。我們亦由衷感謝首席贊助太古集團的長期支持。最後，感謝大華銀行冠名贊助今晚的音樂會，以及一眾贊助商、捐款者，和廣大樂迷的厚愛。

祝您有一個愉快的晚上。

It gives me great pleasure to welcome you to the Hong Kong Philharmonic Orchestra's 2022/23 Season Opening concert.

Tonight, we welcome back our Music Director, Maestro Jaap van Zweden, performing Beethoven's triumphant Ninth Symphony, one of the greatest orchestral pieces ever written. I can think of no better way to start a season that has, for us, special significance. For the past few years we have all struggled with the constraints of the pandemic: the performing arts have faced constant disruptions. Tonight's concert marks the start of an exciting season of music, in which we will once again bring the best domestic and international musicians to our city. Let us hope that this season also marks a turning point for our city, as we put the challenges of the past few years behind us.

We are approaching the HK Phil's 50th anniversary as a professional orchestra. Its journey from small amateur music society to today's leading international orchestra was possible only by the steadfast support of many friends. I would like, in particular, to express our sincere gratitude to the Cultural, Sports and Tourism Bureau of the HKSAR Government, whose constant support has allowed us to develop one of the world's leading orchestras; as well as to the Leisure and Cultural Services Department's Venue Partnership Scheme, which provides us with our home. We are deeply grateful to our Principal Patron, the Swire Group, for their long-term support. Finally, we would like to thank UOB for sponsoring tonight's concert, and thank our many sponsors, donors, and our audience for their continued support.

I wish you all a very enjoyable evening.



獻辭 MESSAGE

葉楊詩明
Mrs Christine Ip

大華銀行大中華區行政總裁
CEO – Greater China
UOB

歡迎蒞臨由大華銀行贊助的香港管弦樂團第49個樂季揭幕音樂會。

今個樂季，香港管弦樂團將繼續為觀眾呈獻一系列世界級的音樂表演，為廣大的音樂愛好者帶來一場聽覺與感官的盛宴，亦為專業樂師和觀眾締造互相交流和連繫的機會，同時讓公眾陶醉於優美的古典音樂之中。

過去80多年來，大華銀行一直堅持為持份者以及我們經營所在地的社區帶來改變。作為一家專注於創造長遠價值的銀行，我們信守承諾，支持社會發展，尤以藝術、兒童和教育三大領域作為集團的企業社會責任重心。

我們深信，藝術之道，也是經營之道；兩者都追求精準和創意。大華銀行深信藝術不僅陶冶性情，也是啟迪心靈，從文化角度締造可持續的未來。我們將繼續堅守信念，透過與不同伙伴合作和計劃推廣文化藝術，支持藝術家以及鼓勵藝術交流。

展望未來，大華銀行將繼續推動香港文化藝術的革新；我誠邀各位與我們一起支持本地藝術發展，讓香港成為一個充滿活力的藝術交流中心。

在此預祝香港管弦樂團第49個樂季圓滿成功。祝各位中秋節快樂。

I am delighted to welcome you to the opening concert of the HK Phil's 49th season, sponsored by UOB Hong Kong.

In this season, the HK Phil continues to introduce the audience to an array of world-class music performances, bringing a feast of sounds for music enthusiasts of all ages. It is a distinguished art platform for strengthening professional and personal connections. It also gives the local community a chance to indulge in the beauty of classical music.

With more than 80 years of history, UOB upholds our belief in making a difference in the lives of our stakeholders and in the communities in which we operate. As a Bank that focuses on long-term value creation, we devote our unwavering commitment to supporting social development, particularly in the areas of art, children and education.

At UOB, the parallels between banking and art are unmistakable as both require precision and creativity. We believe that art not only cultivates our artistic qualities, but also stimulates innovation as well as forges a sustainable future from a cultural lens. With this in mind, we remain steadfast in promoting art and culture, supporting artists and inspiring public dialogues through different partnerships and programmes.

As we at UOB will continue to catalyse the transformation of Hong Kong's art and cultural scene, we invite you to join us in supporting local art development and in making our home a vibrant hub for artistic exchange.

Lastly, I wish the HK Phil's 49th season a tremendous success and all of you a happy Mid-Autumn Festival.

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P. 8 莫扎特 WOLFGANG AMADEUS MOZART 34'

降E大調第二十二鋼琴協奏曲，K. 482
Piano Concerto no. 22 in E-flat, K. 482

快板	Allegro
行板	Andante
快板—如歌的小行板—快板	Allegro – Andantino cantabile – Allegro

中場休息 INTERMISSION

P. 12 貝多芬 LUDWIG VAN BEETHOVEN 65'

D小調第九交響曲，op. 125
Symphony no. 9 in D minor, op. 125

不太快的快板，有點宏偉	Allegro ma non troppo; un poco maestoso
甚快板	Molto vivace
如歌的甚慢板	Adagio molto e cantabile
急板—甚快板—活潑的甚快板	Presto – Allegro assai – Allegro assai vivace

P. 19	梵志登 指揮	Jaap van Zweden Conductor
P. 20	余沛霖 鋼琴	Avan Yu Piano
P. 21	鄺勵齡 女高音	Louise Kwong Soprano
P. 22	荷凱 女中音	Caitlin Hulcup Mezzo-soprano
P. 23	班克斯 男高音	Barry Banks Tenor
P. 24	沈洋 低男中音	Shenyang Bass-baritone
P. 26	香港管弦樂團合唱團	Hong Kong Philharmonic Chorus
P. 28	Die Konzertisten	Die Konzertisten

電台錄音 RADIO RECORDING

2022年9月9日晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及rthk.hk) 現場錄音，並將於2022年9月24日晚上8時播放。
9月29日下午2時重播。The concert on 9 September 2022 is recorded live for RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk). It will be broadcast on 24 September 2022 (8pm), with a repeat on 29 September (2pm).

1756-1791

莫扎特

WOLFGANG AMADEUS MOZART

降E大調第二十二鋼琴協奏曲，K. 482

Piano Concerto no. 22 in E flat, K. 482

快板

行板

快板—如歌的小行板—快板

Allegro

Andante

Allegro – Andantino cantabile – Allegro

作曲家

雖然莫扎特天份奇高，但年輕時也要過著聽候僱主差遣的生活——他的僱主就是薩爾斯堡王侯大主教。雖然下屬裡有這麼一位傑出的宮廷作曲家，但大主教倒不認為那是自己冠冕上的寶石，反而是個麻煩。1781年，莫扎特為了與父親作對，就跟大主教攤牌，之後馬上被辭退；然而這樣一來反而還了莫扎特自由。他剛移居維也納時就光芒四射，有差不多十年的時間，都是十分成功的作曲家兼演奏家；他最出色的一批歌劇就是這時寫成的，而且精采絕倫的鋼琴協奏曲也源源不絕地問世，作曲家親自負責首演，更大獲好評。至少在那一刻，前景看來一片光明。

背景

降E大調鋼琴協奏曲 (K. 482) 是他從薩爾斯堡離職後的第十二首協奏曲。鋼琴聲部靈巧敏捷，劇力萬鈞，樂曲的情感表達更是真切有力，處處反映出莫扎特對當時鋼琴的種種新發展何等熱衷。當時的鋼琴不但更響亮，而且延續聲音的能力也不斷提高，讓像莫扎特這些傑出鋼琴家，能以如歌音色彈出速度較舒緩的旋律。與寫作年份相若的其他協奏曲相比，K. 482向來不及姊妹作那麼受歡迎；不過原因實在難以理

THE COMPOSER

Stunningly gifted though he was, the young Mozart had to endure servitude to an employer – the Archbishop of Salzburg – who regarded his brilliant court composer as more a nuisance than a jewel in his crown. Then, in 1781, in defiance of his father, Mozart engineered a showdown with the Archbishop, which resulted in his abrupt dismissal. It turned out to be a liberation. Newly established in Vienna, Mozart experienced stellar success, both as composer and performer for nearly a decade. It was then that he wrote his greatest operas, and an astonishing sequence of wonderful piano concertos, which he premiered to great acclaim. For the moment at least, the future looked bright.

THE BACKGROUND

The Piano Concerto in E flat, K. 482, was the twelfth concerto Mozart composed after his escape from the Archbishop's service. In the agility and theatricality of the piano writing, but even more in its expressive eloquence, it shows how eagerly Mozart responded to the developments in piano manufacturing at this time. Not only was the piano becoming more powerful, its ability to sustain notes was improving all the time, allowing an outstanding pianist like Mozart to create a "singing" tone in slower melodies. K. 482

解，因為樂曲中好些段落都十分美妙，尤其慢速的第二樂章。莫扎特父親利奧普指出，樂曲首演時，現場觀眾要求將〈行板〉再奏一遍。

「這可不常見啊。」利奧普跟莫扎特的姊姊瑪麗亞（小名「娜娜」）寫信道，而且語帶自豪。燦爛炫技的終曲在音樂會上再奏一遍的情況還比較多，但深情的慢樂章卻鮮有這種待遇，由此可見觀眾對這個樂章的印象何等深刻。

音樂

論篇幅，第二十二協奏曲屬於莫扎特最長的一批——但樂曲內容豐富，篇幅較長也許沒甚麼稀奇。這也是莫扎特第一次在協奏曲採用單簧管——樂曲寫於1785年；那時單簧管才被納入管弦樂團不久。單簧管可謂一件多才多藝的樂器，作曲家能在樂曲用上，自然也很享受——至於他到底有多麼享受，大家也可以聽聽——尤其〈終曲〉中間的慢速樂段。**第一樂章**以戲劇化的對比掀開序幕：全樂團奏出既宏偉又惹人注意的主題，然後馬上以安靜一些、調皮一些的樂段作為對比，並突出木管樂。時而既宏偉又戲劇化、又時而幽默的對比，在鋼琴加入時更趨強烈：莫扎特的協奏曲裡，獨奏者和樂團都帶點歌劇似的活潑特質。

莫扎特把較陰沉的小調留在最特別的樂曲裡使用，〈行板〉就是個好例子。凝重的開端主題（配弱音器的弦樂）後來變成連串創意澎湃的變奏；有些變奏一方面令主題陰鬱嚴肅的格調更突出，另一方面又保留了優雅的時刻，就像那個以長笛獨奏與巴松管為主的變奏。**終曲**大部分時候都輕盈愉快，但較慢速的段落

has never been quite as popular as its near neighbours, though it's hard to see why, as it contains some wonderful music, especially the central slow movement. As Mozart's father Leopold noted with pride, the audience demanded that this Andante be played again at the concerto's first performance – “a somewhat unusual occurrence,” he wrote to Mozart's sister Maria (“Nannerl”). It was relatively common for brilliant showcase finales to be encored, but seldom more soulful slow movements, which just shows how deep an impression it made.

THE MUSIC

The Twenty-second Concerto is one of the longest concertos Mozart ever wrote – unsurprisingly perhaps, as it is dense in incident. It's also the first of Mozart's concertos to feature clarinets, which were still a relative newcomer on the orchestral scene in 1785, when Mozart wrote this concerto. You can hear how much he relished being able to use these highly versatile instruments, particularly in the slower section at the heart of the finale. The **first movement** begins with dramatic contrast: a massive, arresting theme for full orchestra is immediately contrasted with quieter, more playful music foregrounding the wind instruments. Contrast, sometimes grandly theatrical, sometimes humorous, intensifies when the piano enters: in Mozart piano concertos the relationship between soloist and orchestra takes on an almost operatic liveliness.

Mozart reserved darker minor keys for some of his most special utterances, and the **Andante** of this concerto is a prime example. The grave eloquence of the opening theme (muted strings) is subjected to a series of wonderfully inventive variations, some

卻在樂章中間響起，恍如詠嘆調似的，與歌劇《費加羅的婚禮》好些詠嘆調遙相呼應（事實上，莫扎特寫作第二十二協奏曲的時候，同時也在寫作《費加羅的婚禮》）。結尾反映出莫扎特最調皮的一面——這時如果出乎大家意料，也不要驚訝啊！

intensifying its melancholic seriousness, but allowing for moments of grace too, as in the variation that stars solo flute and bassoon. The **finale** is mostly light and joyous, but its heart comes an aria-like slower section, echoing some of the more tender moments in the opera *The Marriage of Figaro*, which Mozart was also working on at this time. The ending shows Mozart's playful spirit at its best – don't be surprised if the ending doesn't quite come where you think it should!

編制 INSTRUMENTATION

長笛、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。

Flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.



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貝多芬

LUDWIG VAN BEETHOVEN

D小調第九交響曲，op. 125

Symphony no. 9 in D minor, op. 125

不太快的快板，有點宏偉

甚快板

如歌的甚慢板

急板—甚快板—活潑的甚快板

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto – Allegro assai – Allegro assai vivace

作曲家

貝多芬與莫扎特不同，為了追求完美，好些傑作是長時間絞盡腦汁、多番斟酌才完成的。不過他也明白自己想表達的事物既複雜又包羅萬象，因此必須將音樂的表現力提高到前所未有的程度。這一點也好歹反映出他在世時社會環境所出現的重大變化。貝多芬出生時，美國和法國還沒出現民主革命，許多作曲家的身份都是僕人，還要穿著制服；他去世時，革命英雄拿破崙也已經戰敗，舊秩序似乎在歐洲各地捲土重來。可是，時人已窺見過一個更民主的世界，知道這是真有可能出現的，已燃點起來的火花也不會熄



THE COMPOSER

Unlike Mozart, Beethoven labored long and hard on some of his masterpieces, changing things over and over again in his pursuit of perfection. But then he knew that the complex, widely embracing vision he had to express demanded that he expand and enrich music's expressive capabilities as never before. This partly reflects the epochal changes going on in his lifetime. When he was born, the democratic revolutions in America and France were still to come, and many composers were still uniformed servants. By the time he died, the revolutionary hero Napoleon had been defeated and something like the old order had been re-imposed across Europe. But the possibility of a more democratic world had been glimpsed, and a spark had been kindled that was not to be extinguished. Beethoven was one of those who looked forward most eagerly to a freer, more equal world. Such hopes were seriously challenged after the French Revolutionary regime was finally destroyed in 1815. At the same time Beethoven's increasing deafness forced him increasingly into spiritual isolation, and many of his later works express his search for strength and hope within, rather than in the

貝多芬 Beethoven

(Wikimedia Commons)

滅。有人熱切盼望著一個更自由、更平等的世界——貝多芬正是其中一分子。隨著法國革命政權在1815年敗亡，這些盼望也面臨重大考驗。同時，貝多芬的失聰問題越來越嚴重，令他的心靈越來越孤獨；因此他許多晚期作品都表達出自己正在尋找力量與希望，但卻只想訴諸內心，而不是訴諸身外之物。然而壯麗的「第九交響曲」卻是例外。

背景

1811年，貝多芬首次記下「第九交響曲」的寫作計劃——較早前他操勞過度，這時正在溫泉小鎮特普利策（位於現今捷克境內）休息；但樂曲卻遲至整整12年後（1823年）才脫稿。有幾年時間，貝多芬都將樂曲束之高閣，但明顯地種種構思也在心底漸漸成型。他過了很久才構思好宏大的終樂章要怎麼寫：起初打算寫成悲傷的小調樂章，只由樂團演奏（為此而寫的一個主題，後來用於「A小調弦樂四重奏」op.132終樂章）；有時他也認真考慮過以合唱曲作為終樂章，以傳統的宗教文本為歌詞。後來合唱曲計劃與另一個多年前已經醞釀的計劃二合為一：根據詩人、劇作家兼哲學家席勒的《歡樂頌》譜曲。同時，著名的〈歡樂頌〉主題也明顯是從舊作衍生而來——那就是為鋼琴獨奏、合唱和樂團而寫的「C小調幻想曲」（op. 80）。「C小調幻想曲」寫於1808年，雖然有點奇怪，卻也十分討人喜歡；〈歡樂頌〉主題就是衍生自樂曲末段的曲調。貝多芬重拾這個曲調並加以改良，再據此寫作長篇的變奏曲，讓主題與變奏仿似陷入爭論似的。看來貝多芬早在自己有所察覺之前，已經不知不覺地開始準備寫作宏大的「第九交響曲」了。

external world. The Ninth Symphony however is a magnificent exception.

THE BACKGROUND

Beethoven first noted down his plans for the Ninth Symphony in 1811, while he was seeking much-needed rest and recuperation at the spa town of Teplitz (now Teplice in the Czech Republic), but the score wasn't finished until 1823, twelve years later. For several years Beethoven put it to one side, but ideas were evidently still germinating at the back of his mind. It was some considerable time before he arrived at his final plan for the colossal last movement: at first he considered writing a tragic movement in the minor key for orchestra alone (the theme for this ended up as the finale theme for his String Quartet in A minor, op. 132). At other times Beethoven seriously contemplated a choral finale on a traditional religious text. Then his plans coalesced with a much older project: a setting of the poet, dramatist and philosopher Friedrich Schiller's *Ode an die Freude* (Ode to Joy). At the same time, the famous "Ode to Joy" theme, which sets the finale's expanded theme-and-variations argument in motion, is clearly a reworking of – and considerable improvement on – a tune heard in the last section of the bizarre but very likeable *Fantasia in C minor*, op. 80, for solo piano, chorus and orchestra, composed in 1808. It seems that Beethoven's unconscious mind had been preparing him for this colossal project before he was even aware of it.

THE MUSIC

On one level the "Ode an die Freude" does have a strongly religious element – "Do you sense your creator, world? Seek him up above the starry vault." But this is balanced by an unmistakably worldly, democratic

音樂

某程度來說，〈歡樂頌〉也的確充滿強烈的宗教元素——「世人，你感受到造物者嗎？在繁星點點的蒼穹上去找吧。」可是，「四海之內皆兄弟」——清晰的世俗與民主的意識，卻又平衡了宗教意味。第九交響曲最驚人之處，在於第一至第三樂章都是純器樂，一直在為壓軸的宏大構想做準備，以音樂營造出史詩式敘事效果。從朦朧安靜的開端，到最後令人又驚又喜的管弦樂齊奏，引人入勝的**第一樂章**充滿動感，彷彿偉大的古希臘悲劇，不斷被天然的命運巨輪驅動著似的。音樂裡既蘊藏著宏大的志向，也流露出陰沉、感傷，甚至恐慌之情。

第二樂章（〈諧謔曲〉）帶有宇宙舞般的動力，但中段大家也許會聽到樂團中的樂器拼命要變得更像聲樂。長號的寫法聽起來更是與合唱非常接近（這也是長號在樂曲中第一次出現）——哪怕〈歡樂頌〉浮現與否仍是未知之數，但這裡好歹也能窺見〈歡樂頌〉的一鱗半爪。〈**慢板**〉徐徐開展，原來是根據開端優美如歌的主題，寫出一系列動人的變奏；可是變奏曲卻兩度被樂團號角曲中斷——這段號角曲還有軍樂似的小號和大鼓坐鎮呢。

〈慢板〉平靜地結束後，**終曲**那不協和的急板開端突然響起，令人大吃一驚。大提琴和低音大提琴奏出一連串的器樂宣敘調，似乎更想變得似人聲了；前三個樂章的幾個主題都在這裡浮現，但每個都無法逗留。之後大提琴和低音大提琴開始唱出D大調的旋律：那就是著名的〈歡樂頌〉主題。〈歡樂頌〉主題不斷延伸、也越來越豐富，直到暴烈的〈急板〉重現，但之後也同樣是宣

message: “All men shall be brothers.” What is astonishing about the Ninth Symphony is the way that the first three purely orchestral movements prepare the way for this concluding vision by created an epic narrative in sound. From the nebulous, hushed beginning to the spine tingling final orchestral unison the gripping **first movement** has a momentum like a great Ancient Greek tragedy, propelled forward as though by the elemental machinery of fate. There is aspiration here, but also darkness, pathos, even terror.

After this the scherzo **second movement** has the impetus of a cosmic dance; but in the central trio section one might hear the orchestral instruments straining for a more vocal kind of expression. In particular the trombone writing (the first appearance of these instruments in the symphony) has an almost choral quality – the “Ode to Joy” is glimpsed, if only as a possibility. The **Adagio** then unfolds in a beautiful series of variations on the song-like opening theme, later interrupted twice by full-orchestral fanfares, enhanced by martial trumpets and drums.

After the Adagio’s serene conclusion, the **finale**’s dissonant Presto opening comes as a shock. Cellos and basses now aspire even closer to vocal expression in a series of instrumental recitatives, conjuring up memories of the themes of the first three movements, but dismissing each in turn. Then cellos and basses begin a singing melody in D major: this is the famous “Ode to Joy” theme. It grows and enriches, until the violent Presto music breaks in again, to be followed, as before, by recitatives – but not from the orchestra, rather from a solo baritone voice: “O friends, no more of these sounds!”

貝多芬關鍵詞：掌聲

貝多芬的第九交響曲終樂章指揮完畢，但他一點也聽不見如雷貫耳的掌聲。樂團成員便出手讓他轉過身來，見證聽眾的喝采。儘管他在病榻前曾為未能享用獲贈的葡萄酒而失望，現今普遍認為他臨終的遺言是：「朋友們，鼓掌吧，這齣喜劇結束了。」

申安頌博士撰寫，曾偉奇翻譯

MORE ABOUT BEETHOVEN: APPLAUSE

When Beethoven completed conducting the final movement of his Ninth Symphony, members of the orchestra physically turned him around to witness the enthusiastic applause of the audience, as he could not hear it. Although his final words as he lay on his deathbed expressed disappointment that he would not get to enjoy gifts of wine, it is said that he uttered the phrase "applaud friends, the comedy is ended" before dying.

Text by Dr Andrew Sutherland

敘調——但不是樂團奏出，而是男中音獨唱：「朋友們！別再發出這種聲音了！」這是巧妙的過渡，從不甚明確的器樂表達，變成直接唱出歌詞。現在終曲開展成一首根據席勒詩篇譜寫的大型樂曲，深情地在重要的意象沉吟良久。最後，狂喜的四重唱過後，合唱與樂團在精采絕倫的尾聲匯合，速度更漸漸加快。最後的〈極急板〉時卻只剩下樂團，但樂曲的訊息卻清晰不過。喜樂與自由，終有一天會勝利。那麼勝利之前，就讓希望來支持我們。

樂曲剖析中譯：鄭曉彤

This completes a masterly transition from semi-articulate instrumental expression to the direct utterance of the sung word. Now the finale unfolds in a huge setting of Schiller's verses, lovingly dwelling on key images. Finally, after an ecstatic solo section for the full vocal quartet, the chorus and orchestra join in a magnificent accelerating coda. The concluding Prestissimo is left to the orchestra alone, but the message is unmistakable. Joy and freedom, will triumph, one day. Until then, let hope sustain us.

Programme notes by Stephen Johnson

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion and strings.

〈歡樂頌〉

詞：席勒

男中音獨唱：

朋友們，別再發出這樣的聲音！
讓我們唱出歡欣一點的歌，
唱出滿滿的喜樂！

男中音繼續，合唱團加入，
唱出宏偉的歡欣之歌：

歡欣，是神祇的光輝，
是極樂世界的女兒，
我們懷著熾熱的癡迷
走進神聖的殿堂。
你的神奇力量
把世俗的歧見都消弭，
四海之內皆兄弟
你展翅之處皆成事。

四位獨唱者唱出第二節，
合唱團隨後加入。

朋友的朋友，
一個能贏得
愛妻真心相許的人，
讓他加入我們歡騰的合唱！
對，無論誰人，只要
他能呼朋喚友，最少一人！
但那些沒有朋友的人
就該垂著淚悄悄離去。

在四位獨唱者（包括女高音一個
音區極高的樂段）引領下，唱出
第四節飲宴狂歡的情景。

人人開懷暢飲
在大自然的懷抱裡。
好人也好，壞人也好
都能品嚐大自然的厚禮；
大自然給我們香吻與美酒，
給我們至死不渝的友誼。
蟲虺尚且感到歡愉，
天使就在上帝跟前！

“Ode to Joy”

Text by Friedrich Schiller

The baritone sings:

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere!

O friends, no more of these sounds!
Let us sing more cheerful songs,
more full of joy!

He continues, the chorus joining in with this great song of joy:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, the flame of the Gods,
Daughter of Elysium,
With fiery rapture we approach
Thy Holy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Wherever you spread your wings.

The solo quartet (again followed by the chorus)
gives out the second verse.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus dies em Bund.

To the friend of a friend,
And the man who has won
A true and loving wife,
Let him join our chorus of jubilation!
Yes, whoever has but one soul
As his own in all the world!
But the man who knows nothing
Will steal away in tears.

The solo quartet (including a high part for the soprano)
lead the revelries of the fourth verse.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

All creatures drink of joy
At nature's breast.
All the good, all the bad
Alike will taste of her gift;
She gave us kisses and wine,
A loyal friend to the end.
Even the snake can feel pleasure,
And the cherub stands before God!

樂團響起一段令人開懷的短小進行曲，充滿仿土耳其式的敲擊效果。男高音獨唱加入，然後是合唱團：

快活，像天上星宿
神讓它們運行不息
兄弟們，你們終生
也要像將要上陣的英雄一樣！

樂團奏出的賦格曲段落精力充沛，象徵全人類，然後合唱團再次唱出歡欣之歌：

歡欣，是神祇的光輝，
是極樂世界的女兒，
我們懷著熾熱的癡迷
走進神聖的殿堂。
你的神奇力量
把世俗的歧見都消弭
四海之內皆兄弟
你展翅之處皆成事。

音樂突然停下，合唱團的男高音唱出席勒詩作的最後一節。發人深省的一刻後，合唱團唱出賦格曲，把全曲推向狂歡境界。

千千萬萬的人啊！我擁抱你們。
我把這個吻獻給全世界！
兄弟們，在萬點繁星之上
必定有位關愛大家的父神。

千千萬萬的人啊，
你們可有誠心敬拜？
世界啊，你可認識造物者？
在蒼穹尋找祂，
祂必定就在星宿之上。

最後，四位獨唱者再次唱出歡欣之歌，合唱團為樂曲畫上欣喜若狂的句號。

The orchestra embarks on a delightful little march incorporating mock-Turkish percussion effects. The tenor soloist (and later the chorus) joins in:

Froh, wie seine Sonnen fliegen,	Gladly, like the heavenly bodies
Durch des Himmels prächt'gen, Plan,	Which He set on their courses
Laufet, Brüder, eure Bahn,	Brothers, you should run your race,
Freudig wie ein Held zum Siegen.	As a hero going to conquest.

The orchestra emerges with a vigorous fugue-like passage representing all mankind, after which the chorus sings again the song of joy:

Freude, schöner Götterfunken,	Joy, the flame of the Gods,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	With fiery rapture we approach
Himmliche, dein Heiligtum!	Thy Holy sanctuary.
Deine Zauber binden wieder,	Thy magic power re-unites
Was die Mode streng geteilt;	All that custom has divided,
Alle Menschen werden Brüder,	All men become brothers
Wo dein sanfter Flügel weilt.	Wherever you spread your wings.

After a sudden halt, the chorus tenors introduce the last verse of Schiller's work. There is a moment of reflection before, in fugue the chorus brings the work to its ecstasy.

Seid umschlungen Millionen.	You millions, I embrace you.
Diesen Kuß der ganzen Welt!	This kiss is for all the world!
Brüder! überm Sternenzelt	Brothers, above the starry canopy
Muß ein lieber Vater wohnen.	There must dwell a loving Father.

Ihr stürzt nieder, Millionen?	Do you fall in worship, you millions?
Ahnst du den Schöpfer, Welt?	Do you know your Creator, O World?
Such' ihn überm Sternenzelt!	Seek Him in the heavens,
Über Sternen muß er wohnen.	Above the stars must He dwell.

Finally, the solo quartet repeats the song of joy and the chorus brings the work to its ecstatic conclusion.

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梵志登

JAAP VAN ZWEDEN, SBS

指揮 Conductor

PHOTO: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監以及達拉斯管弦樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、荷蘭皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登於2020年推出大衛·朗的《國家的囚犯》世界首演的錄音，兩張專輯皆與紐約愛樂合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年香港演藝學院授予他榮譽博士。梵志登亦榮獲馳名的荷蘭皇家音樂廳大獎2020。1997年，梵志登大師與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and Conductor Laureate of the Dallas Symphony Orchestra. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Maestro Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. He conducted Wagner's complete *Ring Cycle* with the HK Phil, the recordings of which are available on the Naxos label.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the HKSAR Government in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2020 Concertgebouw Prize.

Maestro van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.



余沛霖 AVAN YU

鋼琴 Piano

PHOTO: William Oh

余沛霖是加拿大當今傑出的年輕鋼琴家，自2012年於澳洲悉尼國際鋼琴大賽勇奪冠軍及九項特別獎後，便在國際樂壇上嶄露頭角。余氏演藝足跡遍及歐洲、北美、亞洲、澳洲等地，當中包括紐約卡內基音樂廳之威爾獨奏廳、多倫多柯納音樂廳、阿姆斯特丹皇家音樂廳、柏林愛樂廳、巴黎科爾托音樂廳、悉尼歌劇院等殿堂級演奏場所。

近期分別與加拿大京士頓交響樂團和女王交響樂團合演拉赫曼尼諾夫的第三鋼琴協奏曲和第二鋼琴協奏曲；另與多倫多Esprit樂團呈獻丹麥作曲家亞伯拉漢森《左邊，獨自》的加拿大首演。他又分別為加拿大甘露市交響樂團和德國明斯特KSHG樂團彈奏貝多芬第一鋼琴協奏曲。余沛霖亦於奧克蘭、悉尼、墨爾本多地舉行獨奏會。

他曾於多個德國音樂節演出，包括萊茵高音樂節、海德堡春季音樂節、基辛格夏季音樂節及魯爾鋼琴節；並獲邀為德國總統及德國聯邦議院院長演出。他最新出版的「李斯特改編的舒伯特兩大連篇歌曲選曲」，由拿索斯唱片發行，獲美國、英國、德國樂評家熱烈讚賞。

One of Canada's most exciting young pianists, Aván Yu achieved international recognition when he triumphed at the Sydney International Piano Competition in 2012, winning First Prize along with nine special awards. He has performed extensively throughout Europe, North America, Asia and Australia and at venues including Weill Recital Hall at Carnegie Hall, Koerner Hall in Toronto, the Concertgebouw in Amsterdam, the Philharmonie in Berlin, the Salle Cortot in Paris and the Sydney Opera House.

Recent engagements include Rachmaninov Piano Concerto no. 3 with the Kingston Symphony (Canada), Rachmaninov Piano Concerto no. 2 with the Regina Symphony Orchestra, Hans Abrahamsen *Left, Alone* (Canadian Premiere) with Toronto's Esprit Orchestra, Beethoven Piano Concerto no. 1 with the Kamloops Symphony and the KSHG Orchester Muenster and solo recitals in Auckland, Sydney and Melbourne.

In Germany, he has performed at festivals including the Rheingau Music Festival, Heidelberger Frühling, Kissinger Sommer and Ruhr Klavierfestival, and for the President and the Bundestag President of Germany. His latest recording of Liszt's *Transcriptions of Schubert's Winterreise and Schwanengesang*, released by Naxos, won positive reviews from critics at *Gramophone* magazine, *American Record Guide*, *Fono Forum*, among others.



鄺勵齡

LOUISE KWONG

女高音 Sporano

著名女高音鄺勵齡在音樂上的成就廣受肯定，先於2014年獲香港藝術發展局頒授年度藝術新秀獎（音樂），後於2019年獲選為香港十大傑出青年之一。

踏上國際舞台的鄺氏，在2018年於意大利羅馬歌劇院出演《波希米亞人》的咪咪一角，後於羅馬卡拉卡拉出演《卡門》米卡拉一角。她的足跡遍布歐洲不同表演場地，包括阿姆斯特丹皇家音樂廳、奧地利格拉茨歌劇院等。2017年，鄺氏首度亮相北京國家大劇院，出演《這裡的黎明靜悄悄》中麗達一角，廣受好評。

鄺氏曾出演的劇目眾多，包括《蝴蝶夫人》的秋秋桑、《波希米亞人》中的咪咪、《卡門》米卡拉一角、《杜蘭朵》的柳兒、《鄉村騎士》中的薩陶莎、《費加羅的婚禮》的伯爵夫人、《女人心》的費奧迪麗姬等。

鄺氏屢獲國際歌唱獎項，計有：奧地利第18屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎；意大利柳金國際聲樂比賽第一名（2015）、以賽奧國際聲樂比賽第一名（2015）；以及比利時第七屆美藝國際聲樂比賽第二名。

Louise Kwong's musical achievements were recognised when she was awarded one of the Ten Outstanding Young Persons Awards in 2019 and the Young Artist Award by the Hong Kong Arts Development Council in 2014.

Internationally, Kwong made her debut at the Rome Opera House as Mimì in *La Bohème* and as Micaëla in *Carmen* at Caracalla Rome in 2018. She has sung in various renowned performance venues including the Concertgebouw of Amsterdam and Graz Opera House of Austria. In 2017, she debuted at the National Centre of Performing Arts in Beijing in the role of Rita in *The Dawns Here Are Quiet*.

As a lyric soprano, her roles include Cio-cio-san in *Madame Butterfly*, Mimì in *La Bohème*, Micaëla in *Carmen*, Liù in *Turandot*, Santuzza in *Cavalleria Rusticana*, La Contessa in *Le Nozze di Figaro* and Fiordiligi in *Così fan tutte*.

Kwong is the prize winner of numerous international competitions, namely the Second Prize, Audience Prize and the Best Soprano Prize at the 18th International Singing Competition Ferruccio Tagliavini in Austria; the First Prize at the Singing Competition Salice d'Oro 2015 in Italy; the First Prize at the Singing Competition Città di Iseo 2015 in Italy; and the Second Prize at the 7th International Singing Competition Bell'arte in Belgium.



荷凱 CAITLIN HULCUP

女中音 Mezzo-soprano

PHOTO: Robert Catto

荷凱曾在多個國際頂尖表演場所獻藝，包括維也納國家、柏林德意志國家、倫敦皇家、拜萊特國家、馬德里皇家歌劇院；香榭麗舍、維也納、布魯塞爾皇家鑄幣局、莫斯科大劇院；華倫西亞蘇菲亞皇后藝術宮，以及佛羅倫斯五月音樂節。

2022/23 樂季的計劃包括：與車路士歌劇團合演格魯克的《奧菲歐與尤麗迪絲》，擔綱奧菲歐一角；於維也納金色大廳演唱馬勒第二交響曲；與皇家北方交響樂團合演韓德爾《彌賽亞》；再度與荷蘭北部交響樂團合作，呈獻馬勒《亡兒之歌》；並回歸新加坡，繼《女武神》後於《萊茵的黃金》再演繹芙麗卡一角。

近期重要演出包括於皇家歌劇院飾演《尤利西斯歸鄉記》的佩內洛普，以及羅西《奧菲歐》的亞里斯托奧；於威爾斯國家歌劇院飾演馬田《草藥酒》的伊瑟；於維多利亞歌劇院飾演《卡普雷特與蒙太鳩》的羅密歐；憑拉法葉歌劇院的《拉達梅斯》在華盛頓甘迺迪中心首次踏足美國舞台；於格蘭奇公園歌劇院演出《韓賽兒與葛麗特》的韓賽兒；於丹麥皇家劇院演出《時間與真理的勝利》的皮亞切里；與悉尼交響樂團合演貝多芬第九交響曲及拉威爾的《馬拉美》詩歌等；與巴比肯古樂學會樂團合作，演出狄多一角；並與萊比錫布業大廳樂團合演莫扎特的安魂曲。

荷凱現為柏林藝術大學聲樂教授及墨爾本大學訪問學者。

Caitlin Hulcup has appeared at leading opera houses internationally, including the Wiener Staatsoper, Berliner Staatsoper, Royal Opera House Covent Garden, Bayerische Staatsoper Munich, Teatro Real Madrid, Maggio Musicale Fiorentino, Théâtre des Champs Elysées, La Monnaie, Theater an der Wien, Bolshoi Theatre and Palau de les Arts Valencia.

In 2022/23, she performs the role of Orfeo in Gluck's *Orfeo ed Eurydice* with the Chelsea Opera Group, Mahler's Symphony no. 2 at the Musikverein Wien, Handel's *Messiah* with the Royal Northern Sinfonia, Mahler's *Kindertotenlieder* with the Noord Nederlands Orkest, and the role of Fricka in *Das Rheingold* in Singapore, where she previously performed the same role in *Die Walküre*.

Recent performances include Penelope in *The Return of Ulysses* for The Royal Opera, for whom she also sang Aristeo in Rossi's *Orpheus*, Iseult in Martin's *Le vin herbé* for Welsh National Opera, Romeo in *I Capuleti e i Montecchi* for Victorian Opera, *Radamisto* for Opera Lafayette in her US debut at Washington's Kennedy Center, Hänsel in *Hänsel und Gretel* at Grange Park Opera, *Piacere* in *Il Trionfo del Tempo e del Disinganno* at the Royal Danish Opera, Beethoven's Symphony no. 9 and Ravel's *Mallarmé* songs with the Sydney Symphony, Dido with the Academy of Ancient Music at the Barbican, and Mozart's Requiem at the Gewandhaus Leipzig.

Hulcup is Professor of Singing at the Universität der Künste Berlin and a visiting academic to the University of Melbourne.



班克斯 BARRY BANKS

男高音 Tenor

班克斯憑著高超技巧，在大都會歌劇院、科芬園皇家歌劇院、巴塞隆那利塞奧大劇院、薩爾斯堡音樂節、維也納劇院等國際一流演出場地，演繹貝利尼、羅西尼、唐尼采弟筆下的美聲主角。

演出過的著名歌劇角色包括：《威廉·泰爾》的阿諾（他在威爾斯國家歌劇院的首演）、於拜萊特國家歌劇院演出《皇帝的慈悲》主角和《土耳其人在意大利》的唐納西斯可、於科芬園皇家歌劇院演出《唐帕斯夸萊》的埃爾內斯托、於柏林國立歌劇院演出阿瑪維瓦伯爵、於那不勒斯的聖卡羅劇院演出《賽密拉米德》的伊瑞諾、大都會歌劇院《愛情靈藥》尼莫里諾、於香榭麗舍劇院演出《奧賽羅》的伊阿古。其他首演經驗包括：在利塞奧大劇院演《仙履奇緣》的王子，在聖達菲室樂音樂節演《海蜜安妮》奧瑞斯特一角，在維也納劇院演《英國女皇伊莉莎白》的諾福克，在皇家馬德里劇院演《金公雞》的占星師，以及在蘇黎世歌劇院演《魔街理髮師》的皮萊利。2021年，他初次在意大利佩薩羅羅西尼歌劇節亮相。

班克斯在2022/23樂季的計劃包括：於達拉斯歌劇院，在維拉姆的指揮下首演《萊茵的黃金》的米密；重返洛杉磯歌劇院，參與阿貝爾《奧爾瑪》的美國西岸首演。音樂會方面，他將於費殊指揮的Nova室樂系列音樂會演出《大地之歌》。

Barry Banks' performances of the leading bel canto roles by Bellini, Rossini and Donizetti have taken him to the world's leading opera houses including The Metropolitan Opera, Royal Opera House, Covent Garden, Gran Teatre del Liceu, the Salzburg Festival and the Wiener Staatsoper.

Notable operatic roles have included his debut as Arnold (*Guillaume Tell*) at Welsh National Opera, the title role in *Mitridate, re di Ponto* and Don Narciso (*Il turco in Italia*) at the Bayerische Staatsoper, Ernesto (*Don Pasquale*) at the Royal Opera House, Count Almaviva at Staatsoper Unter den Linden, Idreno (*Semiramide*) at the Teatro di San Carlo in Naples, Nemorino (*L'elisir d'amore*) at the Metropolitan Opera, and Iago in Rossini's *Otello* at the Théâtre des Champs-Élysées. The role of Don Ramiro (*La cenerentola*) saw his debut at the Gran Teatre del Liceu, and Oreste (*Ermione*) marked his debut at the Santa Fe Festival. He debuted in Vienna as Norfolk (*Elisabetta, Regina d'Inghilterra*) at Theater an der Wien, at the Teatro Real as the Astrologer in *The Golden Cockerel*, at Opernhaus Zürich as Pirelli in *Sweeney Todd* and at the Rossini Opera Festival.

In 2022/23 Banks makes his role debut as Mime (*Das Rheingold*) at Dallas Opera conducted by Emmanuel Villaume and he returns to Los Angeles Opera in the West Coast premiere of Michael Abel's *Omar*. On the concert platform, he will sing *Das Lied von der Erde*, conducted by Thierry Fischer in the Nova Chamber Music Series.



沈洋 SHENYANG

低男中音 Bass-baritone

PHOTO: Gaoqiang Xia

沈洋於2007年勇奪BBC卡迪夫世界歌唱家大獎後，旋即在国际樂壇引起關注，並先後初登世界各地的舞台，當中包括大都會、慕尼黑巴伐利亞國家、蘇黎世、華盛頓國家歌劇院，以及格蘭堡音樂節。身為這一代最出色的歌唱家之一，沈氏在歌劇和音樂會方面均有涉獵，與多位著名指揮合作無間。

沈洋早期演出以羅西尼、莫扎特、韓德爾的作品為主，近年則傾向更戲劇性的作品及新角色，包括在杜達梅指揮下，與洛杉磯管弦樂團合作演唱貝多芬的《費黛里奧》音樂會版歌劇；與李布賴希和波蘭國家電台交響樂團合作，在《莎樂美》飾演約卡南；在梵志登指揮下與港樂合作，飾演《諸神的黃昏》的龔特王（唱片由拿索斯推出）；於2021年格蘭堡音樂節和BBC逍遙音樂會；在斯賽弟的棒下演出《崔斯坦與伊索爾德》的坤雲納；以及在布魯塞爾皇家鑄幣局劇院與奧迪諾魯合作，出演《帕西法爾》克林沙一角。

2022/23樂季，沈洋與斯賽弟和巴孚·約菲合作，分別於柏林德意志交響樂團出演坤雲納，及在瑞士蘇黎世大會堂樂團出演《費黛里奧》的唐彼薩羅。他亦會分別在西蒙娜·楊指揮下首度與法國里昂國立交響樂團，及在加德納指揮下首度與挪威卑根愛樂，合作呈獻威爾第的《安魂彌撒曲》。他又將再次與余隆及上海交響樂團合作。

Winner of the 2007 BBC Cardiff Singer of the World Competition, Chinese bass-baritone Shenyang was brought swiftly to international attention, and an array of important debuts followed including at the Metropolitan Opera, Glyndebourne Festival, Bayerische Staatsoper, Opernhaus Zürich and Washington National Opera. This versatile artist has since established himself as one of the finest voices of his generation, amassed an expansive repertoire for both opera and concert stage, and enjoys ongoing collaborative relationships with many pre-eminent conductors.

With an early career focused on the roles of Rossini, Mozart and Handel, Shenyang has pivoted to a more dramatic repertoire with several new roles added in recent seasons: Don Pizarro in a semi-staging of Beethoven's *Fidelio* with Los Angeles Philharmonic Orchestra under Gustavo Dudamel; Jochanaan in *Salome* with the Polish National Radio Symphony Orchestra under Alexander Liebreich; Gunther in *Götterdämmerung* with the HK Phil under Jaap van Zweden (released on Naxos); Kurwenal in *Tristan und Isolde* at the 2021 Glyndebourne Festival and BBC Proms under Robin Ticciati; and Klingsor in concert performances of *Parsifal* at La Monnaie under Alain Altinoglu.

In 2022/23, Shenyang appears as Kurwenal with Deutsches Symphonie-Orchester Berlin and Don Pizarro with Tonhalle-Orchester Zürich, under Robin Ticciati and Paavo Järvi respectively. Elsewhere Verdi's *Messa da Requiem* marks his debuts with both Orchestre National de Lyon under Simone Young and Bergen Philharmonic Orchestra under Ed Gardner, as well as his return to Shanghai Symphony Orchestra under Yu Long.

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Dancer: Reina Sawai | Photography: Bodyspace



PHOTO: Ka Lam

香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立。歷年，合唱團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450名熱愛合唱音樂人士參與面試，重組後的首次演出為韓德爾《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、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。2020/21樂季成立合唱訓練計劃。



黃日珩為香港土生土長指揮家及男低音歌唱家。他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，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監、香港兒童合唱團及聖保羅男女中學高級組合合唱團指揮。

HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) was established in 1980. Over the years, it has collaborated with the HK Phil to perform a wide 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 including Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors Lorin Maazel, Nicholas McGegan and Jaap van Zweden, amongst others. The Fellowship programme was launched in the 2020/21 Season.

黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

A native of Hong Kong, Apollo Wong is a conductor and operatic bass. Winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship, Apollo won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019. He is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.

合唱團團長

黃日珩

合唱團經理

朱芷慧

CHORUSMASTER

Apollo Wong

CHORUS MANAGER

Eleanor Chu

女高音

鄭安喬*
 鄭罡宜
 蔣珈莉
 錢麗文
 何沛珊*
 金巧雯*
 劉傲山
 劉淳欣
 羅康怡
 羅欣珮
 梁仲兒
 梁嘉穎
 李凱林*
 劉愛明
 廖穎珊
 盧之愷
 羅允正
 呂佩盈
 單安妮
 譚芷穎*
 鄧康晴*
 唐楚鈺*
 黃寶潭*
 胡詠珊

女低音

歐陽芷雅*
 陳穎琳
 張潔澄*
 朱卓滌*
 丁愷芹
 何穎心*
 關學賢
 黎穎潼*
 林永欣
 李靜瑤*
 李詩敏
 梁淑嫻
 李穎昕*
 李黃楚蘭
 廖靜茵#
 羅何慧雲
 潘靜儀*
 戴希霖^
 譚樂誼
 譚詠嫻
 黃卓瑤*
 黃榆晴*
 任永欣

SOPRANOS

Charmaine Cheng*
 Connie Cheng
 Chiang Ka-li
 Cloris Chin Lai-man
 Ho Pui-shan*
 Kam Hau-man*
 Claudia Lau
 Sharen Lau
 Connie Law
 Jessica Law Yun-pui
 Leung Chung-yee
 Karen Leung Ka-wing
 Li Hoi-lam*
 Amanda Liu Oi-ming
 Liu Wing-shan
 Lettie Lo Chi-hoi
 Erica Lowe
 Lui Pui-ying
 Annie Sin
 Tam Tsz-wing*
 Annson Tang Hong-ching*
 Tong Cho-yin*
 Wong Po-cheung*
 Sandy Wu Wing-shan

ALTOS

Chloe Au Yeung Tsz-nga*
 Phoebe Chan Wing-lam
 Cheung Kit-ching*
 Tiffany Chu Cheuk-dik*
 Ruby Ding Hoi-kan
 Ho Wing-sum*
 Cynthia Kwan
 Lai Wing-tung*
 Vivian Lam Wing-yan
 Lee Ching-yiu*
 Simone Lee
 Rita Leung
 Li Wing-yan*
 Nancy Li
 Liu Ching-yan#
 Vivien Lowe Hoh Wai-wan
 Pan Ching-yee*
 Hailey Tai^
 Loritta Tam Lok-yee
 Winnie Tam
 Wong Cheuk-yiu*
 Wong Yu-ching*
 Denise Yam Wing-yan

男高音

陳煥仁+
 張子鋒
 何俊寬+
 郭卓謙*
 郭文豪
 劉柏希^
 李綽朗*
 羅章
 吳智明
 蕭百通*
 蘇子譔
 曾慶翹+
 王詠國
 黃子睿^

男低音

陳成哲^
 陳逸鋒*
 陳鋈霖*
 張嘉笙
 程斯鍵+
 鍾子源+
 屠睿軒^
 韓元聲
 劉智霖
 梁池歡
 梁朗誠*
 盧卓健
 吳子謙
 魏兆澧+
 沈博文
 譚子霖^
 溫祖楠+
 黃俊熙+
 王健行*
 黃君霖*

TENORS

Chan Wun-yan+
 Cheung Tsz-fung
 Ho Chun-foon+
 Jacky Kwok Cheuk-him*
 Kwok Man-ho
 Lau Pak-hei^
 Lee Cheuk-long*
 John Lowe
 Aaron Ng Chi-ming
 Siu Pak-tung*
 So Tsz-ngok
 Tsang Hing-kiu+
 Keith Wong
 Wong Tsz-yui^

BASSES

Chan Shing-chit^
 Chan Yat-fung*
 Chan Yuk-lam*
 Artus Cheung Ka-sang
 Ching Yan-kin+
 Chung Tsz-yuen+
 Hermes Dou Yui-hin^
 Vincent Hon
 Edwin Lau Che-lam
 Leung Chi-foon
 Liang Long-shing*
 Lo Cheuk-kin
 Ng Tsz-him
 Ngai Siu-lai+
 Shum Pok-man
 Tam Tsz-lam^
 Wan Cho-nam+
 Wong Chun-hei+
 Wong Kin-hang*
 Jacky Wong Kwan-lam*

為與年輕一代一同慶祝2022/23樂季揭幕，香港管弦樂團合唱團邀請了聖公會林護紀念中學、聖保羅男女中學、英華書院的學生參與演出貝多芬第九交響曲。

To extend the celebration of HK Phil's 2022/23 Season Opening to younger generations, students from SKH Lam Woo Memorial Secondary School, St Paul's Co-educational College and Ying Wa College have been invited to join the HK Phil Chorus to perform Beethoven's Symphony no. 9.

香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow

* 聖公會林護紀念中學 SKH Lam Woo Memorial Secondary School

^ 聖保羅男女中學 St Paul's Co-educational College

+ 英華書院 Ying Wa College



DIE KONZERTISTEN

香港頂尖的室內合唱團 Die Konzertisten (DK) 成立於 2008 年，經常與國際知名音樂家合作，包括指揮家萊頓、高恩、畢特、利靈、陳雲紅、薩格士譚；假聲男高音戴維士、米德等。近年曲目有韓德爾《以色列人在埃及》、韋華第《榮耀頌》、莫扎特「安魂曲」、布魯赫納「E 小調彌撒曲」、杜魯夫「安魂曲」、賀維士「安魂曲」以及伯恩斯坦《卓切斯特詩篇》等。

在音樂總監楊欣諾及駐團指揮劉卓熙帶領下，DK 致力透過「鑑古演奏」演出並推廣巴洛克音樂。DK 曾兩度與獲獎無數的大天使古樂團及其指揮高恩合作，演出巴赫「B 小調彌撒曲」及其他古樂作品；較早前亦先後演出韓德爾《彌賽亞》、巴赫《聖約翰受難曲》。

DK 參演過不少香港藝術節節目，包括：《這一站太短》(2021 年「無限亮」節目)、法國世紀樂團：白遼士 150 (2019)、《白蛇傳》(2019)、愛沙尼亞國家交響樂團及男聲合唱 (2018)、德布西《佩利亞斯與梅麗桑德》(2018)、盛宗亮歌劇《紅樓夢》(2017) 等。

Established in 2008, Die Konzertisten (DK) is recognised as one of Hong Kong's foremost chamber choirs. DK performs repertoire ranging from Renaissance polyphony and Baroque masterpieces to Romantic delicacies and newly commissioned works.

With Music Director Felix Yeung and Resident Conductor Sanders Lau, DK regularly collaborates with internationally distinguished artists, including conductors Stephen Layton, Jonathan Cohen, John Butt, Helmuth Rilling, Chen Yunhung, Leif Segerstam, baroque cellist Viola de Hoog, baroque flautist Marten Root, countertenors Iestyn Davies and Tim Mead; and have performed such diverse works as Handel's *Israel in Egypt*, Vivaldi's *Gloria*, Mozart's *Requiem*, Bruckner's *Mass in E minor*, Durufle's *Requiem*, Howell's *Requiem* and Bernstein's *Chichester Psalms*.

A keen advocate of Baroque music, DK ardently promotes the historically informed performance of early music to the local audience. Recently DK collaborated with the award-winning period-instrument ensemble Arcangelo and its director Jonathan Cohen, giving a critically acclaimed performance of Bach's *Mass in B minor*. Other recent highlights include Handel's *Messiah* and Bach's *St John Passion*.

DK has appeared in many of Hong Kong Arts Festival's programmes, including *A Journey Too Short* (2021 No Limits), *Les Siècles: BERLIOZ 150* (2019), *Madame White Snake* (2019), *Estonian National Symphony Orchestra & Male Choir* (2018), Debussy's *Pelleas et Melisande* (2018) and Bright Sheng's *Dream of the Red Chamber* (2017).



楊欣諾 FELIX YEUNG

音樂總監 Music Director

Die Konzertisten (DK) 音樂總監楊欣諾，現為香港聖公會教省及聖約翰座堂的音樂總監。這位屢獲殊榮的指揮，2015年贏得香港藝術發展局「藝術新秀獎（音樂）」。

楊氏獲英國皇家音樂學院頒授學院副院士榮譽（ARAM），並以優異成績考獲音樂碩士學位，憑藉畢業獨奏演出的出色表現，獲頒學院最高榮譽的DipRAM名銜。

Award-winning conductor Felix Yeung currently combines his office as Director of Music at St John's Cathedral and Provincial Music Director of Hong Kong Sheng Kung Hui. Music Director of Die Konzertisten, Yeung was given the Award for Young Artist (Music) in 2015 by the Hong Kong Arts Development Council. He is an Associate of the Royal Academy of Music, where he obtained an MMus with distinction. He was awarded the Academy's coveted premier prix, the DipRAM, for outstanding performance in his final recital.

音樂總監

楊欣諾

MUSIC DIRECTOR

Felix Yeung

駐團指揮

劉卓熙

RESIDENT CONDUCTOR

Sanders Lau

女高音

朱璧虹
許知行
李馨寧
謝杰芯
黃祖澄
黃綺霖
黃琰華
黃影婷
徐天蘊

SOPRANOS

Chu Pik-hung
Chevonne Hui
Deirdre Lee
Helen Te
Janelle Wong Cho-ying
Jessica Wong
Sarah Wong Yim-ting
Wong Ying-ting
Tabitha Zee Tin-wan

男高音

陳承禧
鄭文俊
甘家耀
劉卓熙
李謙信
李雋文
勞展霖
謝文瀚
余天佑

TENORS

Harold Chan
Victor Cheng
Gary Kam
Sanders Lau
Andy Li
Jermyn Li
Roger Lo
Simon Tse Man-hon
Tony Yu

女低音

陳祉穎
莊曉韻
哈億榆
林凱誼
劉思敏
李海欣
莫穎蕎
沈培娜
蕭嘉莉
楊千影

ALTOS

Cyrus Chan Tsz-wing
Chong Hiu-wan
Carine Ha
Jessica Lam
Ruth Lau
Lee Hoi-yan
Odile Mok Wing-kiu
Margaret Sang
Grace Siu
Young Chin-ying

男低音

陳進灝
何遂珩
李嘉興
梁浩軒
梁晉豪
謝耀廷
袁永軒

BASSES

Chan Chun-ho
Simeon Ho
Rodney Lee Ka-hing
Jeremy Leung Ho-hin
John Leung
Tse Yiu-ting
Caleb Yuen

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖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150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

Yu Long has been Principal Guest Conductor since the 2015/16 Season.

Lio Kuokman, JP, was appointed Resident Conductor, effective December 2020 .

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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，積極推廣藝術活動，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。

港樂獲香港特區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金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和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

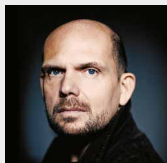
SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

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



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



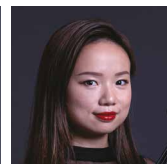
艾瑾
Ai Jin



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



李智勝
Li Zhisheng



劉芳希
Liu Fangxi



毛華
Mao Hua



梅麗芷
Rachael Mellado



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



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



周騰飛
Zhou Tengfei



賈舒晨
Jia Shuchen



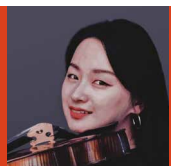
李祈
Li Chi

●樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

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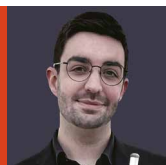
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- Carlo Antonio Testore (1736) Violin

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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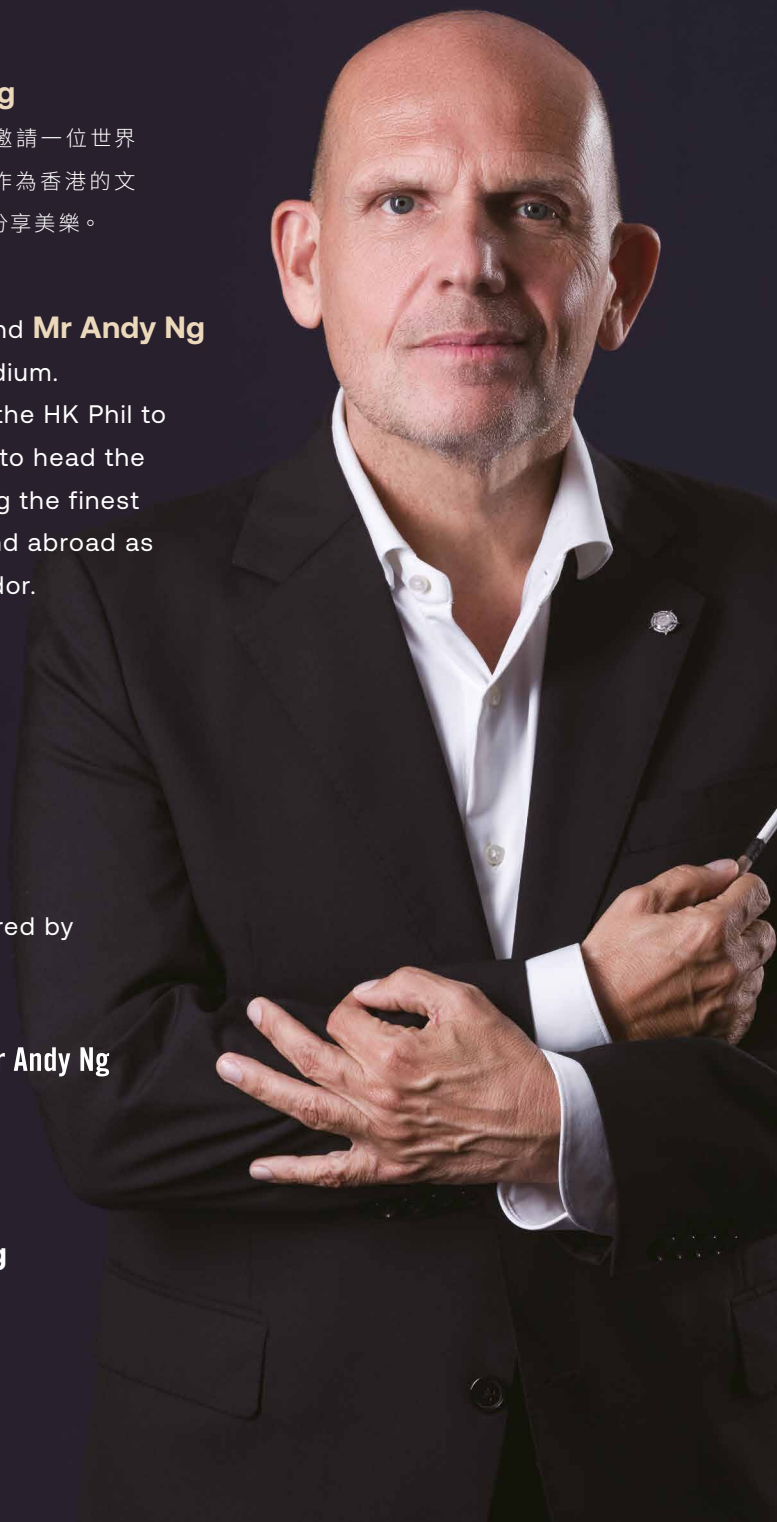
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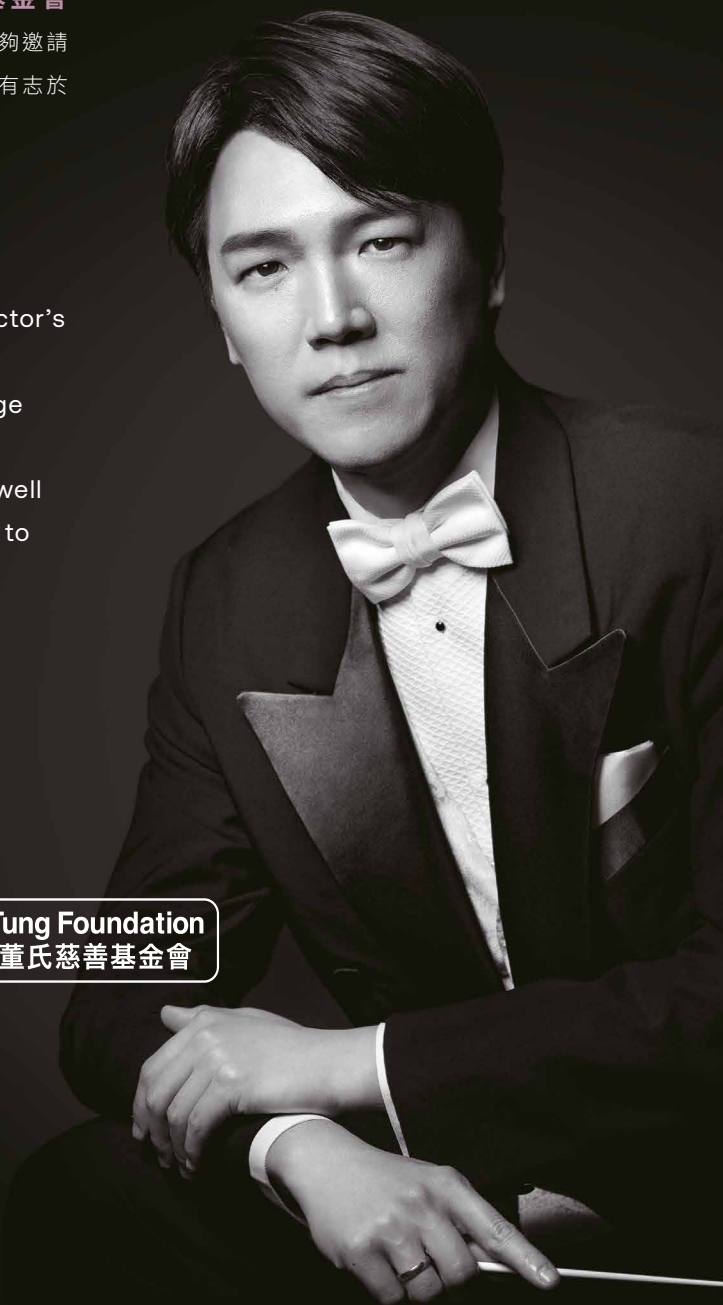
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HK Phil × HK Ballet Co-Present:
Carmina Burana

港樂與港芭聯合呈獻：衛承天的芭蕾舞劇《布蘭詩歌》的亞洲首演，以及胡頌威《最後的歌》的世界首演，現場演出柯夫的《布蘭詩歌》，以及巴赫的音樂。
The HK Phil and Hong Kong Ballet (HKB) join forces to present the Asia premiere of HKB Artistic Director Septime Webre's choreography of Carl Orff's *Carmina Burana* and the world premiere of *The Last Song* by HKB Choreographer-in-Residence Ricky Hu Songwei set to music by J. S. Bach.

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Septime Webre, choreographer
Ricky Hu Songwei, choreographer
Hong Kong Ballet
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21 & 22
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阿爾卑斯——交響曲再想像
An Alpine Symphony In Images

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Festliches Präludium
Violin Concerto
An Alpine Symphony (with images by Tobias Melle)

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麥利，影像及現場投映
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Alena Baeva, violin
Tobias Melle, photography & live projection

4
NOV 2022

FRI 8PM
TW

5
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