

LONG YU
AARON ZIGMAN'S
ÉMIGRÉ

余隆
齊格曼上海!上海!



余隆 指揮
Long Yu conductor

懷特
男高音 (飾 奧托·巴德爾)

基斯
男高音 (飾 約瑟夫·巴德爾)

朱慧玲
女中音 (飾 宋麗)

于冠群
女高音 (飾 宋麗娜)

田浩江
男低音 (飾 宋偉)

布魯嘉
女高音 (飾 托娃·奧德斯卡)

杜雲
低男中音 (飾 雅哥夫·巴德爾)

香港管弦樂團合唱團
蘭州音樂廳合唱團

Matthew White
tenor as Otto Bader

Arnold Livingston Geis
tenor as Josef Bader

Zhu Huiling
mezzo-soprano as Li Song

Yu Guanqun
soprano as Lina Song

Tian Haojiang
bass as Wei Song

Janai Brugger
soprano as Tovah Odesska

Andrew Dwan
bass-baritone as Yaakov Bader

Hong Kong Philharmonic Chorus
Lanzhou Concert Hall Choir

26 APR 2025

Sat 8pm

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Concert Hall

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《圓舞曲》
《悼念公主的帕凡舞曲》
《波萊羅》

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La valse
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節目詳情 Programme Details



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余隆 | 齊格曼上海!上海!

Long Yu | Aaron Zigman's Émigré

作詞: 甘寶; 補充作詞: 禾殊

Lyricist: Mark Campbell; Additional Lyricist: Brock Walsh

余隆 | 指揮

懷特 | 男高音 飾 奧托·巴德爾

基斯 | 男高音 飾 約瑟夫·巴德爾

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Hong Kong Philharmonic Chorus

Lanzhou Concert Hall Choir

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Pacific Projection

林國浩 Lam Kwok-ho

齊格曼

《上海!上海!》(2023)

(香港首演)

第一幕

中場休息

第二幕

AARON ZIGMAN

Émigré (2023)

(Hong Kong Premiere)

Act I

INTERMISSION

Act II

60'

40'



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齊格曼 (1963年生)

《上海！上海！》 (2023)

(香港首演)

作曲家齊格曼和指揮家余隆合作多年，而且成果甚豐；合作初期，作曲家曾多次到中國去，指揮家也多次到美國來。余隆在2019/20樂季委約齊格曼為清唱劇《上海！上海！》編寫劇本時，適逢齊格曼剛剛完成前一首委約作品《探戈》鋼琴協奏曲不久：2019年《探戈》在中國首演，2020年2月由三藩市交響樂團舉行美國首演——是次演出更獲提名角逐普立茲獎。

緣起

筆者分別在《探戈》美國首演前後訪問過作曲家。齊格曼說，這齣清唱劇事關余隆故鄉（上海）歷史上辛酸的一頁，對方也明言希望怎樣將故事說出，並強調歐美人士和華人之間的深厚友誼由來已久。齊格曼的目標是「寫一部關於猶太人與華人之間文化交流的作品——二戰期間，華人熱烈歡迎猶太人。要不是上海、要不是中國的善意，我好些祖輩、還有一位跟我很親近的人，二戰時大概就會死於納粹之手。戰爭前後，華人與猶太人都面對過類似的迫害；因此我一直覺得，要用音樂將這件事說出來，這很重要。」

齊格曼多次前往中國，在上海猶太難民紀念館鑽研史料，之後以真人真事基礎，漸漸設計出劇中幾位要角。作曲家參考過的文獻包括以第一身敘述的《回憶中的上海：猶太人逃難上海的故事》（法爾賈著，2009

年）、《逃難上海：中國的猶太社區》（羅斯著，1994年），以及《我從前名叫莎拉：上海回憶錄》（格列本史哥夫著，1993年）。齊格曼寫道：「我選擇以跨文化愛情故事將雙方聯繫起來。目標是寫一部作品，表達1930和1940年代華人與猶太人共同經歷的美與痛，以及對美好明天未來的憧憬。兩種文化當中堅定不移的精神，也會繼續代代相傳。」

1930年代上海最動人的華歐（歐裔男子迎娶華裔女子）通婚例子包括來自奧地利的猶太難民索卡爾與楊珍珠。楊珍珠是寧波富家千金，與索卡爾在上海聖約翰大學唸生物學時認識並墮入愛河。儘管雙方家族都反對這樁婚事，兩人終究還是結成眷屬。（參見：史蒂芬·舒曼著，《最後的避難地——上海：索卡爾和楊珍珠的愛情故事》，慕尼黑黑海納出版社，2008年，52至64頁）。另外兩個重要例子分別是德國猶太畫家布洛赫與華裔妻子程狄秀（譯音），以及德國猶太醫生麥札與當護士的華裔妻子（參見：潘光著，《艱苦歲月的難忘記憶：來華猶太難民回憶錄》，北京時事出版社，2015年）。這些通婚例子反映出猶太難民對華夏文化的接受程度，以及對融入華人社區的嘗試。《上海！上海！》也跟隨同樣軌跡，通過一對不幸戀人來說故事：雙方都背負著偏見（由來已久的有，源自戰爭浩劫的也有），而且雙方家族都希望守護傳統。

合作

齊格曼先生和筆者花了四個月時間物色撰寫劇本的人選（那是新冠疫情初期，得靠Zoom會面）。齊格曼選擇了讓普立茲獎得主、歌劇劇本作家甘寶來推敲劇情。甘寶是紐約最出色的歌劇及神劇劇本作家：不但寫過十多部歌劇及音樂會唱詞劇本，還出資設立獎項，獎勵提攜年輕的美國作家。作曲家十分欣賞甘寶的詩才，「完整奏過一次當代歌劇《平安夜》過後，我就知道他是合適人選。到了2021年3月，甘寶就把《上海！上海！》大半劇本交了給我。」創作劇本期間，作曲家一直參與其中——大多數古典神劇和歌劇（就像韓德爾、貝多芬、威爾第和華格納等）都採用這種做法。2021年底，資深歌曲製作人暨錄音室樂手禾殊加入團隊，為其中七個場景寫作歌詞——因為這些場景要用上流行曲曲式（指針姊妹合唱團、克里斯蒂娜·阿奎萊拉和艾瑞莎·弗蘭克林好些大熱歌曲的歌詞都出自禾殊手筆，因此這裡也以同類風格為主）。

歷史

歐洲人移居華夏國土，最早可上溯至千多年前；而在百多年前，上海法租界和公共租界開始容許純歐洲式的音樂場所成立。華夏國土上第一隊「爵士樂隊」（主要演出散拍音樂，樂手是白俄羅斯人和法國人），上海巴黎咖啡館早在1919年已經提及過。兩年後，就在中國共產黨成立的同一月份，影響力巨大的麗茲咖啡館開張。歐洲商人出資興建多所偌大的舞廳，地點在禮查飯店（1923年，備有宏偉的「孔雀開屏」圓形樂隊席）、法國俱樂部（1925-26）、大華飯店（1926-27）、華懋飯店（1928-29）和百樂門舞廳（1933）；到了1930年代末，這些舞廳全部備有現場樂隊伴奏，也容許不同種族的客人光顧。1927年，上海音樂學院成立，摩西會堂也在同年落成。隨著第一批說意第緒語和德語的猶太人到達上海（26個



上海猶太難民紀念館

Shanghai Jewish Refugees Museum

Photo: SSYoung (Wikimedia Commons)

家庭，之後陸續有來），由巴格達猶太人擁有的沙遜大廈也在1929年啟用。

1930至1941年間，移居上海的歐洲猶太人多達三萬餘；紐倫堡法案1935年通過後，種族隔離更趨嚴重，許多猶太人失去德國公民身分，猶太會堂被推倒（到了1930年末，已有千多所猶太會堂被拆毀）。同一時間，上海公共租界1937年正式成立，歐洲式咖啡館文化興起。猶太報章如《上海猶太紀事報》、輕歌劇社、猶太會堂、學校、籌款活動等，在上海意第緒語及英語圈子越來越普遍。1937年末至1938年初的冬季，日本入侵中國幾個主要人口中心，包括上海和附近的南京，侵華期間對百姓的暴行持續至二戰尾聲，被稱為「亞洲的猶太人大屠殺」。《上海！上海！》中的逃難家庭宋家，在當時的上海隨處可見。本地難民為逃避日軍暴行而離開，結果上海市中心就被破碎的家庭和孤兒淹沒。

1938年11月10日，德國發生「碎玻璃之夜」，隨後更有系統地將猶太人關到集中營，這時新一波緊急的移居人潮經海路到達上海（1938年1374人，1939年增至12,089人）。移民配額令猶太人很難進入大部分國家（包括美國），但上海和公共租界

則維持開放，入境簽證也沒什麼限制。周青陽2019年在《賓夕凡尼亞州歷史評論》發表文章〈二戰期間上海華人與猶太難民的互動〉，概括了上海英美租界結束、猶太人被遷移到虹口猶太人居住區之後，猶太社區如何繼續運作。許多人選擇再度移居他國，令美國西岸的亞洲人口上升。隨著二戰終結，日軍撤退，擁有獨立法律、報章與警察的法租界，也在1946年結束。

靈感來源

猶太領唱讚美詩旋律與吟誦，是《上海！上海！》每一幕的開端。第二幕開端那令人難忘又熱情的傳統旋律（後來以變奏處理），正是布拉克的組曲《猶太生活》（1924，為荷裔美國大提琴家健德勒（1892-1949）而寫）中引用的旋律，只是《上海！上海！》第二幕採用的是新版本。

齊格曼以豐富多彩的配器向上海交響樂團致敬。上海交響樂團成立於1879年，是中國第一個按歐洲規格組成的交響樂合奏團。第一任總監是法國長笛演奏家雷慕薩，其他樂師則是菲律賓人，早期觀眾是來自各租界、不同國籍的歐洲人。樂團最初名叫「上海公共樂隊」，1907年擴充成滿編制樂團，指揮由布克出任。布克從德國和奧地利帶了八位樂師來華擔任樂器首席。《上海！上海！》第一幕裡，在刻劃海上航程與到達上海時，就將這些聲響世界共冶一爐，又將調式樂段（靈感來自德布西）配搭真

正的中國旋律與樂器技巧（留意滑奏、裝飾音以及五聲音階主題的發展）。

1919年，布克被驅逐出境，梅百器招募了一批米蘭樂師，將樂團培養成「亞洲最佳」。到了1923年，樂團開始有華裔樂師，所以露天音樂會的選曲還包括時下流行的曲調（例如改編經典爵士樂曲和中國流行曲）。1942至1945年期間，日軍接管樂團；隨著歐洲樂師離開上海，華裔樂師漸漸獲得器重，當中大部分都是在新成立的音樂學院受訓，老師也是歐洲移民。清唱劇《上海！上海！》中較古典的元素，旨在向這批音樂家致敬，包括濃厚、多層重疊的合唱聲部（令人想起拉赫曼尼諾夫）、精緻的弦樂寫法（威爾第），樸素的獨奏配搭不協和和聲（蕭斯達高維契），華麗的和弦隨著不斷的節奏運動起起伏伏（拉威爾）。

樂曲介紹由 Laura Stanfield Prichard 撰寫，

鄭曉彤翻譯

編制

三支長笛（其一兼中音長笛及短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、四支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴、銅片琴及弦樂組。



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AARON ZIGMAN (b. 1963)**Émigré** (2023)

(Hong Kong Premiere)

Composer Aaron Zigman and conductor Long Yu have enjoyed a long a fruitful collaboration, beginning with visits of the composer to China and of the conductor to the US. Yu commissioned him to develop the scenario for this work in 2019-20, right after completing a commission for his *Tango Manos* Piano Concerto – which was premiered in China (2019) and the American premiere was nominated for the Pulitzer Prize (San Francisco Symphony, February 2020).

GENESIS

When I interviewed the composer before and after the American premiere of *Tango Manos*, he described how Long Yu wanted this story told to present a poignant chapter of his city's history, and to emphasis the strong historical friendship that has existed between Europeans, Americans, and the Chinese. His goal was "to write a work about the cultural exchange between the Jews – who were welcomed by the Chinese people during World War II with open arms – and the people

of China. If not for Shanghai and the goodwill of China, some of my ancestors and someone very close to me would have perished at the hands of the Nazis during World War II. The Chinese and the Jewish people shared similar types of persecution, both before and after the war, and that has always made me feel that the telling of this story in some way with music would be important."

After multiple trips to China and research at the Shanghai Refugees Museum, Zigman developed leading characters based on historical examples. First person narratives consulted by the composer include *Shanghai Remembered: Stories of Jews who escaped to Shanghai* by B. Falbaum (2009), *Escape to Shanghai: A Jewish Community in China* by J. Ross (1994), and *Once My Name was Sara: A Shanghai Memoir* by B. Grebenschikoff (1993). Zigman writes: "I chose the idea of a multicultural love story to bridge the divide. My aim was to write a piece that expressed the beauty, yet also the pain and hope for a better future, that both the Chinese and

Jews experienced together during the 1930s and 1940s. The indomitable spirit of both cultures will live on for generations to come.”

The most poignant example of inter-racial marriage in Shanghai in the 1930s between European men and Chinese women include Robert Renven Sokal, an Austrian Jewish refugee, who developed a love affair with Julie Chenchu Yang, daughter of a wealthy Chinese family in Ningbo, when they both studied biology at St. John’s University in Shanghai. The couple eventually married each other despite disapproval from their respective families (See: S. Schomann, *Letzte Zuflucht Shanghai: Die Liebesgeschichte von Robert Reuven Sokal und Julie Chenchu Yang*, Munich: Heyne Verlag, 2008, 52-64). Two other important examples are that of German Jewish painter David Ludwig Bloch and his Chinese wife Lilly Disiu Cheng, and that of German Jewish physician Wilhelm Mainzer, who married a Chinese nurse (See: Guang Pan, *Jewish Refugees Memoirs: Their Experience in Wartime China*, Beijing: Current Affairs Publishing House, 2015). These intermarriages demonstrate the extent to which Jewish refugees accepted Chinese culture and attempted to integrate into Chinese communities. *Émigré* follows the same trajectory through a tale of star-crossed lovers burdened by prejudices – some long-held, some resulting from the ravages of war – and families trying to hold on to traditions.

COLLABORATION

Mr. Zigman and I conducted a four-month search for librettists (meeting by Zoom during the first days of the COVID-epidemic), and he chose Pulitzer-prize winning opera librettist Mark Campbell to hone and shape the scenario. Campbell is the most prominent operatic and oratorio librettist in New York City: he has written dozens of operatic and concert libretti and funds his own prize to encourage young American writers. The composer has praised Campbell’s poetic gifts and “knew that it would be a good fit after playing through the contemporary opera *Silent Night*. Most of Mark Campbell’s libretto for *Émigré* was submitted to me by March 2021.” The composer was involved with the text throughout, as is typical for most classical oratorios and operas (after the manner of Handel, Beethoven, Verdi, and Wagner). Longtime song producer and studio musician Block Walsh joined the team in late 2021 to add lyrics for seven scenes that required popular song forms (based on the style of his hit lyrics for the Pointer Sisters, Christina Aguilera, and Aretha Franklin).

HISTORY

Europeans have been emigrating to China for over a thousand years. A century ago, Shanghai’s French concession and International Settlement neighborhoods began to allow the creation of uniquely European musical venues. The first “jazz band” in China

(featuring mostly ragtime, played by Byelorussians and French musicians) is mentioned in 1919 at Shanghai's Café Parisien. Two years later, in the same month that the Communist Party of China was founded, the influential Ritz Café opened. European businessmen funded a series of large dance halls in the Astor House Ballroom (with its huge majestic "peacock" bandshell, 1923), the French Club (1925-26), the Majestic Hotel (1926-27), the Cathay Hotel (1928-29), and the Paramount (1933), all of which hosted orchestral dances and allowed an inter-racial clientele by the late 1930s. The Shanghai Conservatory of Music was founded in 1927, and the large Ohel Moishe Synagogue was completed in the same year. The first wave of Yiddish- and German-speaking Jews arrived in Shanghai (26 families, followed by whole congregations), and the Sassoon House, owned by Baghdadi Jews, opened in 1929.

Between 1930-41, over 30,000 European Jews emigrated to Shanghai. After the Nuremberg Laws were passed (1935), further segregating races and stripping many of German citizenship, synagogues began to be destroyed (over 1,000 by the end of the decade). Meanwhile, Shanghai's International Settlement was officially established in 1937, and European café culture thrived. Jewish newspapers like the *Shanghai Jewish Chronicle*, operetta societies, shuls, schools, and fundraising events

flourished among the increasingly Yiddish- and English-speaking locals. By the winter of 1937-38, the Japanese moved to invade several major Chinese population centers, including Shanghai and nearby Nanjing. Atrocities against the Chinese population during the Japanese occupation of the country, which lasted through the end of World War II, have been called the Asian Holocaust. Shanghai was filled with refugees like the Song family of *Émigré*. Local refugees fled the violence, inundating Shanghai's center with broken families and orphans.

A new, urgent wave of émigrés arrived by ship in 1938 after Kristallnacht (Night of Broken Glass, 10 November) in Germany, and the ensuing systematic internment of Jews in concentration camps (1,374 émigrés in 1938, increasing to 12,089 in 1939). Immigrant quotas made it difficult to enter most countries around the world (including the United States), but Shanghai and its International Settlement were open, with little control over entrance visas. Qingyang Zhou's 2019 article in the *Penn History Review*, "Interactions Between the Chinese and the Jewish Refugees in Shanghai During World War II", summarises the ways that Shanghai's Jewish community continued to function after removal to the Hongkew ghetto, when the British and American concessions ended. Many chose to emigrate again, growing the

Asian population in many cities of the American West Coast. With the end of World War II, the Japanese occupation ended, and the French concession, with its separate laws, press, and police force, ended in 1946.

SOURCES OF INSPIRATION

Jewish cantorial melody and cantillation begin each act of *Émigré*. The haunting, fervent traditional melody treated in variation at the beginning of Act II is a new version of the traditional tune quoted by Ernest Bloch in his 1924 suite *From Jewish Life*, written for the Dutch-American cellist Hans Kindler (1892-1949).

Zigman's rich and colourful orchestration also pays homage to the Shanghai Symphony Orchestra, founded in 1879 as the first Chinese symphonic ensemble after the European manner. Its first director was French flautist Jean Rémusat, leading a group of Filipino players. Its early audiences were diverse Europeans from the concessions. Originally called the Shanghai Public Band, it expanded in 1907 to a full orchestra under conductor Rudolf Buck. He brought eight musicians from Germany and Austria to serve as section leaders. The musical depictions of the Act One ocean voyage and arrival in Shanghai combine these sound worlds, blending Debussy-inspired modal passages with authentic Chinese melodies and instrumental

techniques (note esp. the slides, ornaments, and development of pentatonic themes).

After Buck's expulsion from China in 1919, Mario Paci recruited Milanese musicians and built the group into "the best in the Far East." Chinese musicians began to play in the ensemble by 1923, so open-air concerts featured popular tunes of the day (including arrangements of both jazz standards and Chinese popular songs). From 1942-45, the Japanese took over the orchestra, and as European musicians left Shanghai, Chinese musicians stepped up, often trained in the new Conservatory by European émigrés. The more classical elements of this oratorio honour the contributions of all these musicians, including dense, highly-doubled choral voicings (recalling Rachmaninov), delicate string writing (Verdi), austere solos over dissonant harmonies (Shostakovich), and lush chords undulating through rhythmic motors (Ravel).

Programme notes by Laura Stanfield Prichard

Instrumentation

Three flutes (one doubling alto flute and piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, four trumpets, two trombones, bass trombone, tuba, timpani, percussion, two harps, piano, celesta and strings.



齊格曼 Aaron Zigman

Photo: Dario Acosta

齊格曼 AARON ZIGMAN

艾美獎得主齊格曼創作的舞台作品獲獎無數，並為逾70部電影創作配樂。他的音樂風格源自在荷里活擔任多年錄音室鋼琴家的豐富經驗，及師承作曲家貝斯曼和於加州大學洛杉磯分校接受的古典配器訓練。他獲中國愛樂樂團、法國廣播電台及三藩市交響樂團聯合委約，為國際知名鋼琴家蒂博代創作《探戈》鋼琴協奏曲，並憑此獲提名角逐2021年普立茲音樂獎。其《上海！上海！》以1930年代上海的歐洲難民族群為背景，分別於上海（2023年）、柏林（2024年）及紐約（2024年）首演，座無虛席。

其管弦樂委約作品包括《印象》（南加州大學交響樂團，2004年）、《無弦》（加州大學洛杉磯分校圓號六重奏，2007年）及為美國海軍陸戰隊樂隊編曲的作品。部分電影配樂選段曾在音樂會上演出，包括為小提琴家貝爾、合唱團及女高音三重唱創作的《紫羅蘭色的女人》（選自電影《有色女孩》，2010年），以及榮獲艾美獎的《祈求平安》（選自Showtime電視網的《皇冠高地》，2004年）。

齊格曼生於加州，早期以編曲、製作及與當代藝人合寫歌曲為主，合作對象包括昆西·鍾斯、約翰·傳奇及艾瑞莎·弗蘭克林。其作品贏得18個BMI電影音樂獎，曾為《忘了、忘不了》（2004年）、《尋找仙境之橋》（2007年）、《愛情限時簽》（2009年）、兩部《色慾都市》電影，以及《失蹤人生》（2017年，拜仁·鈞士頓主演）等影視作品創作廣受歡迎的配樂。近年與著名導演安東尼·奎克合作，及為泰勒·派利執導的歷史劇情片《爵士情未了》（2022年）譜曲。

Emmy Award-winning composer Aaron Zigman has created award-winning works for the concert stage. As the composer of over seventy feature film scores, his musical style is rooted in years of experience as a studio pianist in Hollywood, combined with training in classical orchestration with composer George Bassman and at UCLA. Written for international pianist Jean-Yves Thibaudet, his *Tango Manos* piano concerto, co-commissioned by the China Philharmonic, Radio France and the San Francisco Symphony, was nominated for the 2021 Pulitzer Prize in Music. His *Émigré*, set in the 1930s European refugee community in Shanghai, China, premiered to sold-out houses in Shanghai (2023), Berlin (2024) and New York (2024).

Other orchestral commissions include *Impressions* (USC Symphony Orchestra, 2004), *No Strings Attached* (UCLA Horn Sextet, 2007), and arrangements for the U.S. Marine Corps Band. Excerpts from his film music have been presented on the concert stage, including *La Donna in Viola* from *For Colored Girls* (for Joshua Bell, choir and soprano trio, 2010) and the Emmy Award-winning *Sim Shalom* from *Crown Heights* (Showtime TV, 2004).

Born in California, Zigman focused his early career on arranging, producing and co-writing songs with contemporary artists such as Quincy Jones, John Legend and Aretha Franklin. His music has won eighteen BMI Film Awards, with favourites include *The Notebook* (2004), *Bridge to Teribithia* (2007), *The Proposal* (2009), *Sex and the City* (both films) and *Wakefield* (with Bryan Cranston, 2017). Zigman recently collaborated with acclaimed director Antoine Fuqua and completed Tyler Perry's compelling historical drama *A Jazzman's Blues* (2022).

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余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



指揮家余隆被《紐約時報》稱為「中國古典樂壇最具影響力的人物」，其藝術人生因引領中國古典音樂事業的縱深發展而熠熠生輝。在中國芸芸交響樂團之林，余隆擔任中國愛樂樂團藝術總監、上海交響樂團音樂總監等，為多支中國頂級樂團的「掌門人」。他也身兼香港管弦樂團首席客席指揮、上海夏季音樂節聯合總監及北京國際音樂節藝術委員會主席，並擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

2005年，余隆率領中國愛樂樂團展開規模空前的環球世界巡演，歷時40多天，跨越北美和歐洲，這在中國樂團出訪史上前所未有。2008年，余隆與麾下的中國愛樂樂團，在教宗本篤十六世親臨現場見證下，首登梵蒂岡保羅六世禮堂演出；2014年，他帶領中國愛樂樂團在倫敦皇家阿爾伯特音樂廳的BBC逍遙音樂節獻演。

2018年，余隆與德意志留聲機公司（DG）簽訂獨家代理合約，成為DG旗下首位中國指揮家，為上海交響樂團取得全球發行與供應的合作關係，並分別在2019年1月及6月發行專輯《奧爾夫：布蘭詩歌》（DG 120周年北京紫禁城太廟音樂會現場錄音）及《門道》、2021年7月發行專輯《大地之歌》，以及在2024年6月發行專輯清唱劇《上海！上海！》。在執掌廣州交響樂團長達20年之後，余隆於2023年卸任樂團音樂總監，並繼續擔任終身榮譽音樂總監及藝術委員會主席，以及YMCG（粵港澳大灣區（廣東）國際青年音樂周）藝術委員會主席。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene”, the conductor Long Yu has devoted his career to steering China’s growing connection to classical music. He currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra, and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra, co-director of Shanghai’s Music in the Summer Air festival, and Chair of the Artistic Committee of the Beijing Music Festival. He is currently Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

In 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day tour in 22 cities throughout North America and Europe. He also led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008, and at the BBC Proms at London’s Royal Albert Hall in 2014.

In 2018, Yu became the first Chinese conductor to sign an exclusive contract with Deutsche Grammophon, leading to the recording releases of *Orff: Carmina Burana* (Live From the Forbidden City) (January 2019), *Gateways* (June 2019), *The Song of the Earth* (July 2021) and *Aaron Zigman: Émigré* (June 2024) with the Shanghai Symphony Orchestra. After 20 years as Music Director of the Guangzhou Symphony Orchestra (GSO), he stepped down in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of the GSO and YMCG (Youth Music Culture The Greater Bay Area).

懷特 MATTHEW WHITE

男高音 Tenor

Photo: Just Jami Photography



男高音懷特曾獲《紐約古典樂評》讚譽「擁有獨特的男高音聲線，深沉有力、情感豐富」。在2024/25樂季，他於丹麥皇家劇院主演《唐卡洛》，並於薩爾斯堡復活節音樂節演出沙羅倫指揮的《霍凡斯基之亂》中的戈里津王子。他還與柏林德意志交響樂團及香港管弦樂團合作演出《上海！上海！》。

懷特曾於溫哥華歌劇院飾演《卡門》的唐荷西，在侯斯頓大歌劇院飾演《茶花女》的阿菲度，於蒙特利爾歌劇院飾演《蝴蝶夫人》的平克頓，並在猶他歌劇院演唱《弄臣》的曼圖亞公爵。他的歐洲首演是在奧地利聖瑪格麗特露天歌劇院音樂節出演《卡門》的唐荷西。他曾與侯斯頓交響樂團合作演出史達拉汶斯基的《伊底帕斯王》，並與納什維爾交響樂團及安納波里斯的美國海軍學院合作演出韓德爾的《彌賽亞》。

懷特屢獲殊榮，曾贏得格爾達利絲納國際聲樂大賽大獎、科爾芝國際聲樂大賽冠軍、大都會歌劇院中大西洋州賽區亞軍、馬里奧·蘭扎國際聲樂比賽大獎，以及佐治·倫敦歌唱家協會鼓勵獎，並獲頒阿方索·卡法列獎。此外，他曾受小提琴訓練，熱愛衝浪，並經營個人衝浪板品牌，客戶遍及全球。

Matthew White, whom the *New York Classical Review* called a “distinctive tenor (with a) dark and powerful lyric sound”, performs in the 2024/25 season the title role in *Don Carlo* at the Royal Danish Theatre and Prince Vassily Galitsin at the Salzburg Easter Festival in Khovanshchina, conducted by Esa-Pekka Salonen. In concert, White joins the Deutsches Symphonie-Orchester Berlin and Hong Kong Philharmonic in *Émigré*.

In previous seasons, Matthew White performed Don José in *Carmen* at Vancouver Opera, Alfredo in *La traviata* at Houston Grand Opera, Pinkerton in *Madama Butterfly* at Opéra de Montréal, Duca in *Rigoletto* at Utah Opera, and made his European debut as Don José in *Carmen* at Oper im Steinbruch in Austria. On the concert stage, he sang the Shepherd in Stravinsky's *Oedipus Rex* at the Houston Symphony, and Handel's *Messiah* at the Nashville Symphony and the US Naval Academy in Annapolis.

A favourite in competitions, White was awarded the Grand Prize of the Gerda Lissner International Vocal Competition, 1st place in the Deborah Voigt International Vocal Competition, 2nd place in the Metropolitan Opera Mid-Atlantic region, the Grand Prize in the Mario Lanza Vocal Competition, an Encouragement Award from the George London Foundation, and is the recipient of the Alfonso Cavaliere Award. A trained violinist, White is also an avid surfer and runs his own surfboard business, which currently serves clients around the world.

基斯 ARNOLD LIVINGSTON GEIS

男高音 Tenor



男高音基斯曾獲《今日歌劇》讚譽「擁有豐厚、富抒情性的嗓音」，並且「在所有音域皆流露蜜糖般的音色」。在2024/25樂季，他再度參演齊格曼的《上海！上海！》，在柏林德意志交響樂團及香港管弦樂團的演出上飾演約瑟夫·巴德爾一角。此外，他與美國卡羅來納歌劇院合作，在《波希米亞人》中飾演羅多夫，並於衛奇塔大歌劇院演唱《仙履奇緣》中王子一角，在辛辛那提歌劇院的《錦繡良緣》飾演年輕裁縫師，以及在地歌劇院首度飾演《拉美莫爾的露琪亞》中的艾加多。

基斯曾參與上海交響樂團及紐約愛樂的《上海！上海！》演出，飾演約瑟夫·巴德爾，與鳳凰城交響樂團及伊利交響樂團合作演出《布蘭詩歌》。此外，他曾參與洛杉磯愛樂製作的《最後的日子》，飾演摩門教徒及室友，與洛杉磯大師合唱團於和路迪士尼音樂廳演出海頓《創世記》，並在格林斯伯勒歌劇院及太平洋歌劇製作的《波希米亞人》中飾演羅多夫。他亦曾與波士頓青年交響樂團合作，主演《浮士德的譴責》，並於肖陶擴歌劇院演唱《魔街理髮師》的倍耐力一角。

基斯曾為華盛頓國家歌劇院的卡費茲青年藝術家計劃學員、肖陶擴歌劇院的實習藝術家、阿瓦隆歌劇團的青年藝術家，以及紐約卡洛摩美聲合唱團的實習藝術家。他持有南加州大學桑頓音樂學院音樂碩士學位及拜歐拉大學音樂學士學位。

Praised by *Opera Today* for his “sizable lyric instrument” and “honeyed tone on all registers”, in the 2024/25 season tenor Arnold Livingston Geis returns to the role of Josef Bader in Zigman’s *Emigré* with Deutsches Symphonie-Orchester Berlin and the Hong Kong Philharmonic Orchestra. He also joins Opera Carolina for Rodolfo in *La bohème*, Wichita Grand Opera for Ramiro in *La cenerentola*, Cincinnati Opera for Motel in *Fiddler on the Roof*, Opera in the Heights for his first performances of Edgardo in *Lucia di Lammermoor*.

Other credits include: Josef Bader in *Emigré* (Shanghai Symphony Orchestra, New York Philharmonic); *Carmina Burana* (Phoenix Symphony, Erie Symphony); Mormon/Housemate in *Last Days* (LA Philharmonic); Haydn’s *Creation* (LA Master Chorale at Walt Disney Hall); Rodolfo in *La bohème* (Greensboro Opera, Pacific Opera Projects); the title role in *La damnation de Faust* (Boston Youth Symphony Orchestra); Pirelli in *Sweeney Todd* (Chautauqua Opera); and his Lincoln Center debut creating the role of Mr Marks in Ricky Ian Gordon’s *Intimate Apparel*.

Geis is a graduate of the Cafritz Young Artist Program, has been an Apprentice Artist with Chautauqua Opera, a Young Artists with Opera on the Avalon, and an Apprentice Artist with Bel Canto at Caramoor. He received his Master of Music from the Thornton School of Music at the University of Southern California and his Bachelor of Music from Biola University.

朱慧玲

ZHU HUILING

女中音 Mezzo-soprano

Photo: Lin



旅歐女中音歌手朱慧玲畢業於上海音樂學院附中、德國漢堡國立音樂學院和德國斯圖加特國立音樂學院。中國最受矚目的聲樂藝術家之一，朱慧玲定期與各主要樂團和歌劇院合作，演出《湯豪舍》、《西班牙時光》、《卡門》等歌劇，以及馬勒第二、第三及第八交響曲、《大地之歌》、威爾第《安魂曲》，及首演葉小綱的《草原之歌》、《魯迅》、《創世秘符》等作品。

2017年以來，朱慧玲應邀參加日內瓦聯合國「世界人權日」和聯合國主辦的「絲路之路」系列音樂會巡演。2018年，她與慕尼黑愛樂合作世界首演譚盾的《慈悲頌》，隨後在洛杉磯（由杜達美指揮）、墨爾本及香港等地巡演，並自2021年起，攜手鋼琴家薛穎佳和李堅開啟藝術歌曲專場音樂會的巡演。朱慧玲在2022/23樂季擔任深圳交響樂團駐團藝術家，此外，她還擔任公益組織德國漢堡新生代藝術家基金會的藝術總監。2021年8月起，於香港中文大學深圳音樂學院擔任教授，兼任同濟大學藝術與傳媒學院特聘教授。

A Shanghai-born mezzo-soprano, Zhu Huiling graduated from the High School affiliated to the Shanghai Conservatory of Music, Hochschule für Musik und Theater Hamburg, and Musikhochschule Stuttgart. As one of the most high-profile vocal artists in China, Zhu regularly collaborates with all major orchestras and operas houses, performing operas such as *Tannhäuser*, *L'Heure Espagnole*, *Carmen*, as well as Mahler's Symphonies no. 2, no. 3 and no. 8 and *Das Lied von der Erde*, Verdi's *Requiem*, the world premiere of Ye Xiaogang's Symphony no. 4 *Songs from the Steppe*, no. 5 *Lu Xun*, among others.

Since 2017, she was invited to participate in the Gala concerts tour of "World Human Rights Day" and the "Silk Road" organised by the United Nations in Geneva, Switzerland, and other countries. In 2018, Zhu joined the world premiere of Tan Dun's *Buddha Passion* with Munich Philharmonic, in Los Angeles (under Gustavo Dudamel) and toured in Melbourne and Hong Kong. From 2021, she started her lieder recital tour in China with pianists Xue Yingjia and Li Jian. In the 2022/23 season, she was the Artist in Residence with Shenzhen Symphony. Zhu is also the artistic director of the charity association Stiftung Chinesische Nachwuchskünstler in Germany. Since August 2021, Zhu has joined the School of Music, The Chinese University of Hong Kong (Shenzhen) as Professor, while also serving as Distinguished Visiting Professor at the College of Arts & Media, Tongji University.

于冠群 YU GUANQUN

女高音 Soprano

Photo: Jiyang Chen



女高音于冠群常獲邀赴歐美的歌劇院獻藝。她在2024/25樂季的演出包括於加拿大歌劇團的古諾《浮士德的天譴》新製作中首演瑪格麗特一角，於柏林及香港獻唱齊格曼《上海！上海！》，並於意大利巴里的皮特魯切利劇院首演威爾第歌劇《海盜》中的米朵拉。

于冠群擅於飾演莫扎特筆下的主角，如維特利雅、埃萊特拉、公爵夫人、費奧迪麗姬、安娜及艾維拉，亦擅於演繹意大利歌劇。她曾於紐約大都會歌劇院、洛杉磯歌劇院、博洛尼亞市立劇院，以及漢堡國家歌劇院新製作的《遊唱詩人》演繹萊奧諾拉，在柏林德意志歌劇院及法蘭克福歌劇院演唱《阿依達》主角，於布雷根茨音樂節首演《埃爾納尼》中的艾維拉，並在蘇黎世歌劇院新製作的《波希米亞人》詮釋咪咪一角。另外，她擅長演繹法國歌劇曲目，曾演唱《卡門》的米凱拉及《威廉泰爾》中的瑪蒂爾德，且憑後者於漢堡國家歌劇院的新製作中廣獲好評。

于冠群曾贏得美景宮國際聲樂大賽及著名的杜鳴高世界歌劇大賽；於山東及上海畢業後，曾參與博洛尼亞市立劇院歌劇工作室。

Soprano Yu Guanqun is a regular guest at international opera houses in Europe and America. Her engagements in the 2024/25 season include her role debut as Marguerite in the new production of Gounod's *Faust* at the Canadian Opera Company Toronto. In Berlin and Hong Kong, she takes on the soprano part in Aaron Zigman's *Emigré*. The soprano makes another role debut this season at the Teatro Petruzzelli in Bari, singing Medora in Verdi's *Il Corsaro* for the first time.

In addition to the major Mozart roles such as Vitellia, Elettra, Contessa, Fiordiligi, Donna Anna and Donna Elvira, Yu's repertoire particularly highlights Italian works. She has already sung Leonora (*Il trovatore*) at the Metropolitan Opera New York, the Los Angeles Opera, the Teatro Comunale di Bologna and in a new production of State Opera Hamburg; Aida at Deutsche Oper Berlin and Oper Frankfurt; she made a very successful role debut as Elvira (*Ernani*) at the Bregenz Festival and sang Mimì (*La bohème*) in a new production at the Zurich Opera House. Yu is also familiar with the French repertoire, having sung Micaëla (*Carmen*) and Mathilde (*Guillaume Tell*) – a role which brought her a great personal triumph in a new production at Hamburg State Opera.

Yu is a winner of the Belvedere singing competition and the renowned Operalia competition. After studying in Shandong and Shanghai, she was a member of the opera studio at the Teatro Comunale di Bologna.

田浩江 TIAN HAOJIANG

男低音 Bass



田浩江是首位與美國紐約大都會歌劇院連續簽約20年的中國歌唱家，並與世界各地三十多個重要歌劇院合作，演出超過1,400場次，飾演過50多個歌劇角色，是在東西方歌劇界享有國際聲譽的歌劇表演藝術家。

田浩江合作過的歌劇院包括：柏林國家歌劇院、德國科隆歌劇院、法國里昂歌劇院、意大利佛羅倫斯歌劇院、維羅納歌劇院、西班牙彼爾堡歌劇院、美國芝加哥歌劇院及香港歌劇院等。他也長期與北京國家大劇院、北京國際音樂節等以及中國主要的交響樂團合作。

田浩江生於北京，1987年獲丹佛大學聲樂表演碩士學位，2008年獲格林美獎提名，2014年獲丹佛大學終身成就獎，2019年3月在俄國《Bra-Vo》藝術大獎評選中獲得「最佳歌劇男聲」獎，2021年獲美國曼哈頓音樂學院聲樂藝術博士學位。田氏英文自傳《歌劇人生》由美國約翰威立出版社以美國林肯表演藝術中心書籍系列正式發行，他寫作的中文散文集《角鬥場的圖蘭朵》由三聯書店和活字文化出版，已連續五次加印發行。

田浩江擔任iSING國際青年歌唱家藝術節的創辦者兼藝術總監，參與策劃和製作了《唐詩的迴響》世界首演，五次與國際著名的美國費城交響樂團合作，在紐約林肯中心、北京國家大劇院舉行公演，來自14個國家30位iSING藝術節歌唱家參加了演出並用中文演唱。

Tian Haojiang has appeared at the Metropolitan Opera for 20 years in 26 operas and is highly praised for his over 1,400 performances on international stages such as the Staatsoper Berlin, Teatro Comunale in Florence, and opera houses in France, Belgium, Spain, Netherlands, Portugal, Chile, Russia, Japan, as well as Beijing's National Centre for the Performing Arts, Opera Hong Kong and all major opera houses and symphony orchestras in China.

His roles in modern Chinese operas include Tan Dun's *The First Emperor* and Stewart Wallace's *The Bonesetter's Daughter* based on Amy Tan's novel, as well as the title role in Guo Wenjing's *Poet Li Bai*. Tian's autobiography, co-authored with Lois B. Morris, *Along the Roaring River, My Wild Ride from Mao to the Met*, was published by Wiley & Sons, and a 2009 PBS special based on this book was aired nationwide. CNN featured Tian and his one-man show *Sing Brother Sing* in *Talk Asia* in 2012. His honours include a Lifetime Achievement Award from Denver University (2014) and an Honorary Doctorate from the Manhattan School of Music (2021).

Tian's first book in Chinese, *Turandot at the Arena*, was published in June 2022 and has been reprinted five times since. He is the founder and artistic director of the iSING! International Young Artists Festival and has produced five concerts of "Echoes of Ancient Tang Poems" with the legendary Philadelphia Orchestra in New York and Beijing since 2023.

布魯嘉 JANAI BRUGGER

女高音 Soprano

Photo: Dario Acosta



布魯嘉於2024/25樂季的演出包括於紐約大都會歌劇院飾演海基《白鯨記》中的皮普一角，以及由余隆指揮，與柏林德意志交響樂團及香港管弦樂團合作演出齊格曼《上海！上海！》等。近期重點演出包括於美國聖路易歌劇院演出卡萊爾·弗洛伊德的《蘇珊娜》、於拉維尼亞音樂節飾演《狄托的仁慈》中的塞維莉亞、《唐喬望尼》中的雪麗娜，以及《魔笛》中的柏美娜——此角她曾於倫敦皇家歌劇院及紐約大都會歌劇院演出。

布魯嘉曾於荷蘭國家歌劇院及洛杉磯歌劇院飾演《伊多美尼奧》的伊莉亞。她於侯斯頓大歌劇院飾演海基的《情報》世界首演中飾演瑪莉·珍·鮑爾一角，獲得巨大成功。她其後重返紐約大都會歌劇院舞台，飾演凱魯比尼《美狄亞》中的格勞斯，再於加拿大歌劇團演出該角色。此外，她在洛杉磯歌劇院飾演《費加洛的婚禮》中的蘇珊娜、於芝加哥抒情歌劇院飾演《杜蘭朵》中的柳兒，並遠赴波蘭，在阿爾索普指揮下演繹馬勒第二交響曲。她亦首次踏足格萊德伯恩音樂節及BBC逍遙音樂節的舞台，演出《卡門》中的米凱拉。

布魯嘉以演繹馬勒及莫扎特作品享譽國際。未來演出計劃包括兩個角色首演：於紐約大都會歌劇院飾演《唐喬望尼》的艾薇拉，以及於洛杉磯歌劇院飾演《波希米亞人》的咪咪。

Janai Brugger's 2024/25 season engagements include the role of Pip in Jake Heggie's *Moby-Dick* at The Metropolitan Opera of New York, alongside international concert engagements including Aaron Zigman's *Émigré* conducted by Long Yu with Deutsches Symphonie-Orchester Berlin and with Hong Kong Philharmonic. Recent highlights include Carlisle Floyd's *Susannah* at Opera Theatre of St Louis; *Servilia (La Clemenza di Tito)*, *Zerlina (Don Giovanni)* and *Pamina (The Magic Flute)* at Ravinia Festival, a role she previously sang at the Royal Opera House Covent Garden, London and at the Metropolitan Opera of New York.

Brugger appeared at Dutch National Opera and at Los Angeles Opera as Ilia (*Idomeneo*). She won outstanding success as Mary Jane Bower in Houston Grand Opera's world premiere of Jake Heggie's *Intelligence*. Returning to The Met, she sang Glauce in Cherubini's *Medea*, a role she took to Canadian Opera Company. She appeared as Susanna (*Le Nozze di Figaro*) at Los Angeles Opera, Liu (*Turandot*) at Lyric Opera of Chicago and she travelled to Poland to sing Mahler's Symphony no. 2 under the baton of Marin Alsop. She also made her Glyndebourne Festival debut and her BBC Proms debut as Michaela (*Carmen*).

Brugger is celebrated on international concert stages for her performances in Mahler and Mozart. Future engagements include two role debuts: as Donna Elvira (*Don Giovanni*) at The Met, and as Mimi (*La bohème*) at Los Angeles Opera.

杜雲 ANDREW DWAN

低男中音 Bass-baritone



杜雲是一位多才多藝的歌唱家，以迷人的舞台表現深受好評。他以喜劇角色演出著稱，曾飾演莫扎特《費加羅的婚禮》的主角、唐尼采弟《愛情靈藥》中的杜卡馬拉醫生、莫扎特《魔笛》中的帕帕基諾，以及羅西尼《灰姑娘》中的丹迪尼。

杜雲熱衷表演及推廣當代音樂，曾於上海交響樂團及紐約愛樂首演齊格曼《上海！上海！》，其演出獲《紐約時報》稱讚「聲音壯健動人，戲劇演繹堅定而莊重」。他於2019及2021年為「梅洛拉歌劇計劃」成員，期間曾飾演《浮士德的天譴》中的梅菲斯托佛勒斯，並獲《灣區報導》讚揚「音色豐富靈活，演技具說服力」，而《綵排錄音室》亦評價其演繹「歌聲穩健，深知如何以戲劇性力量塑造每句樂句」。本樂季，杜雲首度與柏林德意志交響樂團、香港管弦樂團及北京交響樂團合作，擔任獨唱。

Andrew Dwan is a versatile performer praised for his magnetic stage presence. He is known for his comedic roles, including Figaro in Mozart's *Le nozze di Figaro*, Dulcamara in Donizetti's *l'Elisir d'Amore*, Papageno in Mozart's *The Magic Flute*, and Dandini in Rossini's *Cenerentola*.

An avid performer and advocate of contemporary works, he premiered Aaron Zigman's *Émigré* with the Shanghai Symphony and New York Philharmonic, where *The New York Times* noted an "attractive, healthy voice, committed soberly to the drama". Dwan is a 2019 and 2021 alumnus of the Merola Opera Program, where his Mephistopheles was praised for "rich, flexible tone and convincing acting" (*Bay Area Reporter*) and for having a "constantly secure voice knew how to shape every phrase with dramatic significance" (*Rehearsal Studio*). This year he looks forward to making his solo debuts with Deutsches Symphonie Berlin, Hong Kong Philharmonic Orchestra, and Beijing Symphony.

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指揮
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conductor



香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，現有超過150位團員，為港樂的專屬合唱團。港樂合唱團歷年來在馬捷爾、梵志登、余隆、廖國敏等傑出指揮的棒下，與樂團演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒等重要合唱作品。港樂合唱團由2020/21樂季起設立合唱訓練計劃，為有志成為專業歌唱家的團員提供演出及培訓機會。



黃日珩為香港土生土長指揮家及男低中音歌唱家。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唱團指揮。

HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) has been delighting audiences since its inception in 1980. Over the years, it has showcased a diverse range of choral masterpieces in exclusive collaboration with the HK Phil. With more than 150 current members, HK Phil Chorus has gone on to sing major works by Bach, Beethoven, Brahms, Britten, Haydn, and Mahler, under the direction of renowned conductors like Lorin Maazel, Jaap van Zweden, Long Yu, and Lio Kuokman. Notably, the Chorus' Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. 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

林穎芝

鋼琴伴奏

嚴翠珠

卜心歌

香港管弦樂團合唱團

HK PHIL CHORUS

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歐陽思棋

陳泳妍

陳基望*

戚芷君*

錢麗文

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^ 客席團員 Guest Singer

以字母順序排列 Listed in alphabetical order



蘭州音樂廳合唱團

LANZHOU CONCERT HALL CHOIR

蘭州音樂廳合唱團成立於2017年5月，是甘肅歷史上第一個職業合唱團，目前擁有演員70名。成立之初，便得到了中國音樂家協會以及社會各界人士的關心與支持，並受到觀眾的一致好評。特邀中央音樂學院指揮系教授陳冰任音樂總監。特邀中央音樂學院聲歌系教授王傳越任聲樂總監。

合唱團成立至今已成功演出歌劇《鄉村騎士》音樂會版、貝多芬第九交響曲、歌劇《杜蘭朵》、《卡門》、《茶花女》、《波西米亞人》舞台版、中央電視台《經典詠流傳》第二季特別節目——「回到延安共唱經典」音樂會、中國交響樂團2018-2019音樂季暨紀念《黃河大合唱》首演80周年音樂會、慶祝中華人民共和國成立70周年音樂舞蹈史詩《奮鬥吧 中華兒女》文藝晚會。此外合唱團也參演了李海鷹《六祖頌》、譚盾《敦煌·慈悲頌》、葉小綱《英雄頌》、張千一《南梁頌》、鄒野《空海》等中國當代作曲家作品的重大演出，以及由作曲家齊格曼創作的清唱劇《上海！上海！》世界首演及DG全球發行唱片錄制。

Established in May 2017, Lanzhou Concert Hall Choir is the first professional choir in the history of Gansu, currently with 70 professional singers. Since its establishment, the choir has received care and support from the Chinese Musicians Association and various sectors of society, earning unanimous praise from the audience. Current Music Director is Dr Chen Bing, professor at the Conducting Department of the Central Conservatory of Music, and Mr Wang Chuanyue, professor at the Vocal Voice & Opera Department of the same institution, is Vocal Music Director of the Choir.

Since its establishment, the Choir has highly acclaimed in its performance including the concert version of *Cavalleria Rusticana*, Beethoven's Symphony no. 9, operas *Turandot*, *Carmen*, *La Traviata* and *La bohème*. The choir has been invited to many important performances, including a broadcasted performance on CCTV of the 23 May Music Festival Opening Ceremony "Return to Yan'an", the 80th Anniversary of *Yellow River Cantata* celebration concert with Chinese Symphony Orchestra, and a celebration gala for the 70th Anniversary of the Founding of the People's Republic of China "Music and Dance Epic Fighting! Chinese People".

The Choir has actively performed major works by Chinese composers including *Praise to the Six Patriarch* by Li Haiying, *Buddha Passion* by Tan Dun, *Song For Hero* by Xiaogang Ye, *Song For Nan Liang* by Zhang Qianyi, and *Kūkai* by Zou Ye in the Japan tour. Most recently the Choir has joined the world premiere of the *Émigré* by composer Aaron Zigman, conceived by Long Yu and co-commissioned by Shanghai Symphony and New York Philharmonic that recorded and released world-wide by DG.

音樂總監
陳冰

MUSIC DIRECTOR
Chen Bing

聲樂總監
王傳越

VOCAL DIRECTOR
Wang Chuanyue

團長
馬媛

GENERAL DIRECTOR
Ma Yuan

副團長
李書亮

DEPUTY GENERAL DIRECTOR
Li Shuliang

鋼琴排練
鄭璐

PIANO ACCOMPANIST
Zheng Lu

樂務
張心華

MUSIC COORDINATOR
Zhang Xinhua

統籌
張潔、陳兵

COORDINATORS
Zhang Jie & Chen Bing

蘭州音樂廳合唱團

LANZHOU CONCERT HALL CHOIR

女高音 I

高雪
李丹
李夢瑤
梁敏
羅文靜
田露
王春蕾
喻馨
朱莎莎

SOPRANOS I

Gao Xue
Li Dan
Li Mengyao
Liang Min
Luo Wenjing
Tian Lu
Wang Chunlei
Yu Xin
Zhu Shasha

男高音 I

程龍
董冠奇
顧天義
姜姬看
王科鋒
王耀杰
吳彬
趙興財

TENORS I

Cheng Long
Dong Guanqi
Gu Tianyi
Jiang Jikan
Wang Kefeng
Wang Yaojie
Wu Bin
Zhao Xingcai

女高音 II

陳春
郝雅雯
康麗君
祁燕楠
邵曉俐
王婕睿
翁藝瑗
楊歡

SOPRANOS II

Chen Chun
Hao Yawen
Kang Lijun
Qi Yannan
Shao Xiaoli
Wang Jierui
Weng Yiyuan
Yang Huan

男高音 II

郭宇
劉龍龍
劉鵬
劉鵬
南化勇
牛軍紅
徐竟峰
張安
張鵬飛

TENORS II

Guo Yu
Liu Longlong
Liu Peng
Liu Peng
Nan Huayong
Niu Junhong
Xu Jingfeng
Zhang An
Zhang Pengfei

女中音 I

馬佳宜
宋進進
王國蘭
王麗媛
楊一帆
張婧
趙敏文

ALTOS I

Ma Jiayi
Song Jinjin
Wang Guolan
Wang Liyuan
Yang Yifan
Zhang Jing
Zhao Minwen

男低音 I

高宇鵬
潘波
邱照國
司凱
萬博
王敬
張博
張鉅

BASSES I

Gao Yupeng
Pan Bo
Qiu Zhaoguo
Si Kai
Wan Bo
Wang Jing
Zhang Bo
Zhang Bo

女中音 II

陳璇宇
方喬
李緣園
凌佳星
田韻涵
王博雅
王旭菲
張佳

ALTOS II

Chen Xuanyu
Fang Qiao
Li Yuanyuan
Ling Jiaxing
Tian Yunhan
Wang Boya
Wang Xufei
Zhang Jia

男低音 II

陳濤
高曉強
李小強
馬宏濤
王俊
于偉
張濤
趙岩

BASSES II

Chen Tao
Gao Xiaoliang
Li Xiaoliang
Ma Hongtao
Wang Jun
Yu Wei
Zhang Tao
Zhao Yan

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管弦樂團之一。在為期44周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。港樂於2023/24樂季慶祝五十周年，

「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 regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. 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.

Tarmo Peltokoski will become the HK Phil’s Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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 well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler’s Symphony no. 10, Shostakovich’s Symphony no. 10, and Tchaikovsky’s Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across Mainland China. The orchestra 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. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會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。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra 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

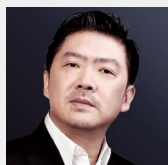
(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基
Tarmo Peltokoski

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR

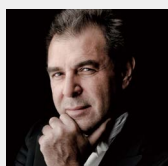


廖國敏
Lio Kuokman, JP

邱啟楨紀念基金及
香港董氏慈善基金會席位贊助
The C. C. Chiu Memorial Fund
& The Tung Foundation
Resident Conductor

藝術伙伴

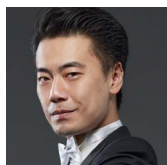
ARTISTIC PARTNER



加蒂
Daniele Gatti

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster
新鴻基慈善基金席位贊助
The Sun Hung Kai & Co.
Foundation Chair



梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



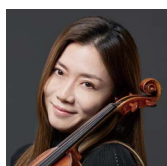
許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster



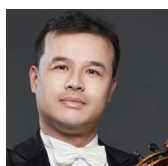
王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster



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



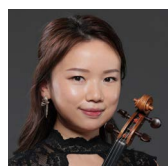
艾瑾
Ai Jin



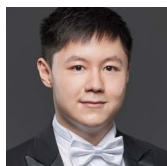
把文晶
Ba Wenjing



程立
Cheng Li



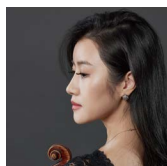
桂麗
Gui Li



賈舒晨*
Jia Shuchen*



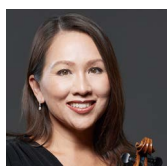
李智勝
Li Zhisheng



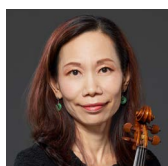
劉芳希
Liu Fangxi



毛華
Mao Hua



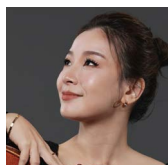
梅麗芷
Rachael Mellado



張希
Zhang Xi

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



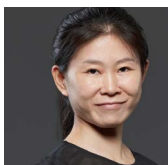
▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



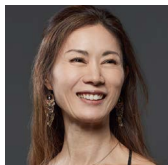
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



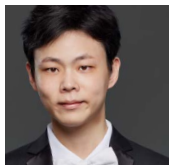
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



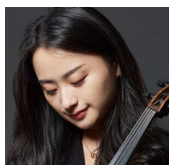
周騰飛
Zhou Tengfei

包陪麗及凌仲一郎伉儷
席位贊助
The Cissy Pao and
Shin Watari Chair

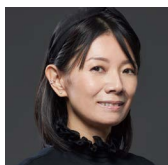
中提琴 VIOLAS



●凌顯祐
Andrew Ling
萬花筒慈善基金席位贊助
The Kaleidoscope
Charitable Foundation Chair



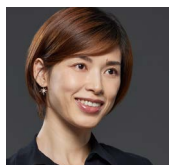
■李嘉黎
Li Jiali



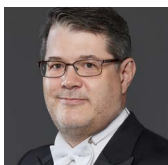
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping
邱啟楨紀念基金席位贊助
The C. C. Chiu Memorial
Fund Chair



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

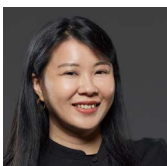
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



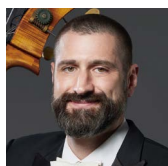
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

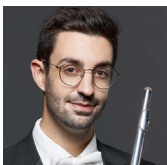
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



浦翹飛
Josep Portella Orfila

短笛 PICCOLO



◆施家蓮
Linda Stuckey

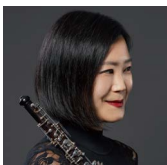
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

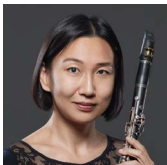
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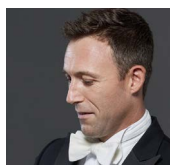


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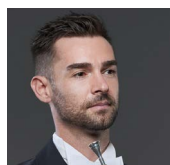
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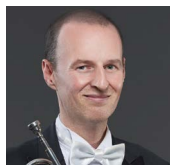


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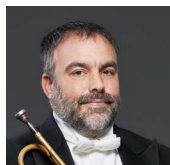
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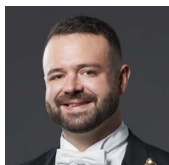
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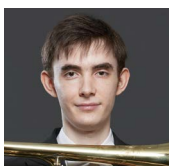
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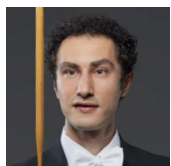


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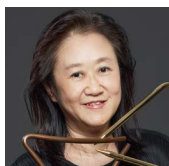
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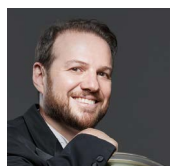
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「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

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The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

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Jing Wang was appointed
Concertmaster of the HK Phil in 2013.
As Concertmaster, Jing is leader of the
first violins and contributes to the overall
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The HK Phil is grateful to the
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凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝**萬花筒慈善基金**
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Andrew Ling has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



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鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝邱啟楨紀念基金
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Richard Bamping has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



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for **Tomoko Tanaka** is sponsored by

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田中知子來自日本熊本，於1997年加入香港管弦樂團小提琴部。
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

Tomoko Tanaka, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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In alphabetical order. The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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String Quartet No. 8, Op. 110

Piano Concerto No. 4 (arr. for piano & string quintet)

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