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就職音樂會 貝托祺的馬勒八

The Inaugural Concert

Tarmo Peltokoski Conducts Mahler 8



貝托祺 指揮及音樂總監
Tarmo Peltokoski Conductor & Music Director

積奇蓮·華格納 女高音 (罪孽深重的女人)
Jacquelyn Wagner Soprano (Magna Peccatrix)

坎睿思 女高音 (贖罪的女人)
Chen Reiss Soprano (Una poenitentium)

鄺勵齡 女高音 (榮光聖母)
Louise Kwong Soprano (Mater Gloriosa)

莫莉森 女低音 (撒瑪利亞的女人)
Catriona Morison Alto (Mulier Samaritana)

菊克 女低音 (埃及的馬利亞)
Sasha Cooke Alto (Maria Aegyptiaca)

卡塔亞拉 男高音 (崇敬馬利亞的學者)
Tuomas Katajala Tenor (Doctor Marianus)

坎達寧修斯 男中音 (極樂神父)
Rinalds Kandalincevs Baritone (Pater Ecstaticus)

沈洋 男低音 (沉思神父)
Shenyang Bass (Pater Profundus)

香港管弦樂團合唱團
Hong Kong Philharmonic Chorus

學士合唱團
The Learners Chorus

倫敦愛樂合唱團
London Philharmonic Choir

聖保羅男女中學高級混聲合唱團
St. Paul's Co-educational College Senior Mixed-Voice Choir

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The Hong Kong Children's Choir

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Chow Sang Sang

十一月 NOV 2026 **7 & 8**

六 Sat 17:00 日 Sun 15:00

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貝托祺 Tarmo Peltokoski 音樂總監 Music Director

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獻辭 MESSAGE

羅淑佩
Miss Rosanna Law

香港特別行政區文化體育及旅遊局局長
Secretary for Culture, Sports and Tourism
Hong Kong Special Administrative Region

今天音樂盛會意義非凡，貝托祺大師首度以香港管弦樂團第九任音樂總監的身份隆重登場，領銜演繹馬勒氣勢恢宏的第八交響曲，為港樂譜寫歷史新篇。

貝托祺大師治樂嚴謹，造詣超群，兼具遠見卓識，定能引領港樂續創輝煌，進一步鞏固香港作為「中西薈萃」文化樞紐的地位。

港樂穩佔國際藝壇席位，香港與有榮焉。特區政府定當繼續鼎力支持，讓樂團綻放更璀璨的光芒，閃耀世界。貝托祺大師指揮技藝精湛，其動人演繹、澎湃熱忱與攝人風采，今天必能深深打動全場知音。

謹祝音樂會圓滿成功，各位樂迷盡享美樂盛宴。

Today's musical gala holds extraordinary significance. Making his grand debut as the ninth Music Director of the Hong Kong Philharmonic Orchestra, Maestro Tarmo Peltokoski takes the podium to conduct Mahler's monumental Symphony no. 8. This ushers in a new chapter in the Orchestra's history.

Maestro Peltokoski is revered for his rigorous artistry, exceptional virtuosity and visionary leadership. Under his assured direction, the HK Phil is poised to scale new heights, further reinforcing Hong Kong's status as an East-meets-West cultural hub.

A prominent fixture on the world stage, the HK Phil is a source of immense pride for Hong Kong. The HKSAR Government remains fully committed to supporting the Orchestra in shining brighter on the global arts scene. Today, Maestro Peltokoski is bound to sweep the audience off their feet, under a baton defined by stirring musicality, burning passion and arresting stage presence.

I wish the concert every success and all of you a magnificent musical feast.



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

歡迎蒞臨今天的「貝托祺的馬勒八」音樂會。我十分榮幸，謹此歡迎貝托祺大師出任香港管弦樂團音樂總監。

貝托祺大師履新，是港樂邁步向前的重要里程碑，亦標誌樂團展開振奮人心的新篇章。過去二十載，港樂在艾度·迪華特大師與梵志登大師帶領下成就斐然，躋身亞洲最優秀樂團之列。我深信，在貝托祺大師的領導下，樂團將繼續攀登音樂卓越的高峰。

我亦謹向周生生慷慨贊助是次就職音樂會致以衷心謝意。馬勒宏偉壯麗的第八交響曲，由貝托祺大師聯同國際及香港精英陣容演繹，必能深深打動各位。願今次演出，為我們攜手共創的音樂旅程揭開序幕。

Welcome to today's performance of Mahler's Eighth Symphony, conducted by Tarmo Peltokoski. It gives me great pleasure to welcome Maestro Tarmo Peltokoski as the Hong Kong Philharmonic Orchestra's new Music Director.

It is a very important moment for the HK Phil to be joined by one of today's most sought-after conductors, Tarmo Peltokoski, marking the beginning of an exciting new chapter. Over the past two decades, the HK Phil has flourished under Maestro Edo de Waart and Maestro Jaap van Zweden, becoming one of Asia's finest orchestras. I am confident that it will reach new levels of musical excellence under the leadership of Maestro Peltokoski.

I would like to thank Chow Sang Sang for sponsoring this inaugural concert. I trust you will enjoy the powerful performance of this monumental work by Maestro Peltokoski and an outstanding lineup of international and Hong Kong artists. May it herald many inspiring musical journeys together in the years ahead.



獻辭 MESSAGE

貝托祺
Mr Tarmo Peltokoski

香港管弦樂團音樂總監
Music Director
Hong Kong Philharmonic Orchestra

馬勒第八交響曲是人類最巍峨的成就之一。視乎觀點，它甚至可被視為二十世紀最具代表性的交響樂宣言。不少著名的馬勒詮釋者與重要指揮家，其實並不指揮這部作品，或對它並不特別鍾愛；在馬勒的整體創作中，它自成一格，堪稱其交響曲中最「不像馬勒」的一部。

這部作品創作於1906年夏天，正如馬勒所言：「不是人在作曲，而是作曲透過人而生。」它在靈感如潮的驚人狀態下一氣呵成，前後僅用了兩個月。馬勒慣見的標記大多不見蹤影：沒有諷刺，沒有怪誕的號角聲或荒誕的猶太克萊茲默音樂，沒有鳥鳴，也沒有無休止的進行曲。全曲洋溢著豐盈的正面能量與對生命的熱情。他在創作這部巨型作品時，曾致函門德爾伯格說：「試想像整個宇宙都開始響鳴、聲音不斷迴盪。那不再是人聲，而是旋轉中的行星與太陽。」當時正值他人生中較快樂的階段，尚未經歷1907年那三記「命運錘擊」般的重大打擊。1910年的首演，是馬勒一生中最輝煌的成功；然而他的人生卻已徹底崩塌——就在首演前幾個月，他才發現妻子不忠。

這部交響曲僅有兩個部分：第一部分以拉丁文寫成，可視為一首清唱劇或經文歌，充滿對位寫作，宜從宗教禮儀音樂的角度來聆賞。第二部分則採用歌德的德文詩篇，本質上是一部音樂會形式的歌劇。整部交響曲近乎單一主題貫穿，一切皆指向終點、指向高潮，指向救贖、永恆恩典與慈悲的核心主題，指向「永恆的女性」的力量，以及人類的復活。

Mahler's Eighth is one of humankind's most towering achievements. It might be the symphonic statement of the 20th century, depending on one's perspective. Many notable Mahlerians and significant conductors actually don't conduct it or aren't very fond of it; it stands apart in Mahler's œuvre as the "least Mahlerian" of his symphonies.

It was written (or as he said, "one doesn't compose — one is composed") in an incredible whirlwind of inspiration in the summer of 1906, with an unthinkable speed of just two months. Most of the Mahlerian trademarks are gone: no sarcasm, no grotesque fanfares or absurd Jewish klezmer, no birdcalls, and no endless marches. It is filled with overflowing positivity and enthusiasm for life: "Try to imagine the whole universe beginning to ring and resound. There are no longer human voices, but planets and suns revolving." Thus he wrote to Willem Mengelberg while composing the gigantic work, at a happy time of his life, before the great tragedies, the three "hammer blows" of 1907. Its premiere in 1910 was Mahler's greatest success, although his life was totally broken: just a couple of months before he had found out about his wife's adultery.

The symphony is only in two movements: the first is in Latin, and could be described as a cantata or a motet, full of counterpoint and should be approached as liturgical music. The second is in Goethe's German and is essentially a concertante opera. The symphony is almost monothematic, and all of it points to the end, to the climax, to the central theme of redemption, of eternal grace and mercy, the power of the "Eternal Feminine", the resurrection of humankind.



獻辭 MESSAGE

周永成
Mr Vincent Wing-Shing Chow

周生生集團國際有限公司主席兼集團總經理
Chairman & Group General Manager
Chow Sang Sang Holdings International Limited

馬勒視第八交響曲為畢生巔峰之作。作品氣勢恢宏，對演出陣容與藝術造詣要求極高，每次上演皆殊為難得。欣聞香港管弦樂團選擇以此作迎接貝托祺正式履任音樂總監，一部鉅作的呈現，恰為樂團新篇章揭開隆重序幕。

周生生曾贊助港樂歷時四年演繹華格納《指環》全套，今天能支持馬勒第八交響曲，為彼此多年的合作再添珍貴一頁，倍感榮幸。這份與港樂結下的情誼，對我個人亦深具意義。

期待港樂在貝托祺帶領下再創高峰，願彼此的合作繼續為香港以至更廣闊的文化舞台，帶來生生不息的喜悅與光彩。

Mahler's Symphony no. 8 was what the composer regarded as his magnum opus. Performing the work requires a lot of artistic resources of top-flight artistry, so performances of the work do not occur routinely. We are therefore elated to learn that the Hong Kong Philharmonic has chosen, with great symbolism, to perform the work to mark the occasion of Tarmo Peltokoski formally taking over as the Music Director.

Having previously sponsored the complete four-year concert performances of Wagner's *Der Ring des Nibelungen*, to be able to add Mahler's Eighth to the record is a matter of pride to us. We are happy to have had a long association with the Philharmonic, and for me on a personal level even more so.

The Hong Kong Philharmonic is poised to scale new heights under Tarmo Peltokoski. May the partnership bring joy and glory to the cultural scene in Hong Kong and beyond.

就職音樂會

貝托祺的馬勒八

THE INAUGURAL CONCERT

Tarmo Peltokoski Conducts Mahler 8

音樂會贊助 Concert Sponsor

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坎睿思 | 女高音（贖罪的女人）	**Chen Reiss** | Soprano (Una poenitentium)
鄺勵齡 | 女高音（榮光聖母）	**Louise Kwong** | Soprano (Mater Gloriosa)
莫莉森 | 女低音（撒瑪利亞的女人）	**Catriona Morison** | Alto (Mulier Samaritana)
菊克 | 女低音（埃及的馬利亞）	**Sasha Cooke** | Alto (Maria Aegyptiaca)
卡塔亞拉 | 男高音（崇敬馬利亞的學者）	**Tuomas Katajala** | Tenor (Doctor Marianus)
坎達寧修斯 | 男中音（極樂神父）	**Rinalds Kandalincevs** | Baritone (Pater Ecstaticus)
沈洋 | 男低音（沉思神父）	**Shenyang** | Bass (Pater Profundus)
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馬勒
降E大調第八交響曲

第一部分：求造物主聖神降臨
第二部分：《浮士德》最終場景

GUSTAV MAHLER 79'
Symphony no. 8 in E flat major

Part I: Veni, Creator Spiritus
Part II: Schlußszene aus „Faust" (Final Scene from *Faust*)

電台錄音 RADIO RECORDING
2026年11月7日及8日的音樂會由香港電台第四台（FM Stereo 97.6-98.9兆赫及radio4.rthk.hk）現場錄音，並將於2026年11月27日晚上8時播放，12月3日下午3時重播。The concerts on 7 & 8 Nov 2026 will be recorded by RTHK Radio 4 (FM Stereo 97.6–98.9 MHz and radio4.rthk.hk) and will be broadcast on 27 Nov 2026 at 8pm and 3 Dec 2026 at 3pm.


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港樂音樂總監介紹
Introducing HK Phil's Music Director

TARMO PELTOKOSKI

貝托祺

bui3 tok3 kei4

貝 —— 百家姓中位列110
Surname

托 —— 依靠、寄托
To hold up; To entrust, to rely

祺 —— 吉祥、安泰
Blessing with good fortune; Serene, poised

- The ninth Music Director of the Hong Kong Philharmonic Orchestra
  香港管弦樂團第九任音樂總監
- One of today's most sought-after conductors
  當今最炙手可熱的指揮家之一
- Music Director of the Orchestre National du Capitole de Toulouse
  Principal Guest Conductor of the Rotterdam Philharmonic Orchestra
  First-ever Principal Guest Conductor of The Deutsche Kammerphilharmonie Bremen
  Conductor Laureate of the Latvian National Symphony Orchestra
  Exklusivkünstler of Konzerthaus Dortmund
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  鹿特丹愛樂樂團首席客席指揮
  不來梅德意志室內愛樂樂團首名首席客席指揮
  拉脫維亞國家交響樂團桂冠指揮
  多蒙特音樂廳專屬藝術家
- Will make his highly anticipated debut at the Bayreuther Festspiele in summer 2027, conducting a new production of Wagner's *Lohengrin*
  將於2027年夏天首度亮相拜羅伊特音樂節，指揮華格納《羅恩格林》的全新製作，備受矚目
- Conducted his first full *Ring* Cycle at age 22 at the Eurajoki Bel Canto Festival
  年僅22歲時在歐拉河美聲音樂節上完成了音樂生涯首次華格納《指環》四部曲演出
- A 2023 OPUS Klassik winner, currently an exclusive DG artist
  2023奧普斯古典音樂獎得主，現為德意志留聲機獨家簽約藝術家
- Born in 2000 and studied at the Sibelius Academy, mentors include Jorma Panula, Sakari Oramo, Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen
  2000年出生，後入讀西貝遼士學院；曾師隨帕努拉、奧拉姆、連杜、沙華斯達及沙羅倫

馬勒 (1860–1911)
降E大調第八交響曲

第一部分：求造物主聖神降臨
第二部分：《浮士德》最終場景

只要曲目是馬勒第八交響曲，任何演出都是盛事。作曲家要求的演出陣容十分驚人——多個合唱團、八位獨唱，還有大型樂團——因此現場體驗這首樂曲的機會相對不多。對港樂來說，首次演出馬勒「第八」也別具意義：既是馬勒交響曲全集音樂會系列的完結篇，也是新任音樂總監貝托祺的就職音樂會。貝托祺相信，這首樂曲「理應留給最特別、最珍稀的場合」，形容樂曲的藝術構想「廣闊無垠，人人共鳴，神聖崇高，團結一致」。

馬勒本身的構思可謂浩瀚無垠，堪比宇宙。1906年夏天，他寫作「第八」時，速度快得驚人，不久已完成草稿，隨後就給指揮家同僚寫信道：「試想像整個宇宙都開始響鳴、聲音不斷迴盪。那不再是人聲，而是旋轉中的行星與太陽——太陽還不只一個。」

以交響曲探討有關「存在」的大哉問，對馬勒來說也不算新嘗試。他在第三交響曲已嘗試觸及「存在的核心」，想像「演化」是個以「愛」推動的過程。馬勒的交響曲固然首首傑作，但「第八」始終與別不同。連寫三首純器樂交響曲（「第五」、「第六」和「第七」）過後，作曲家也重拾人聲——人聲在「第二」、「第三」和「第四」都十分重要——可是「第八」的人聲卻是從頭唱到尾，而不是留待特定樂章才加入。獨唱與合唱團就是「第八」聲響世界的核心。

此外，「第八」也與大家熟悉的多樂章交響曲設計大相逕庭。全曲分為兩部分，每部分的規模都十分宏大，糅合了交響曲思維、聖樂合唱傳統，以及音樂劇場的表現潛力。第一部分以不斷迴盪的光明禮讚為主，後來還在第二部分結尾重現——許多人以為馬勒晚年既悲傷又悲觀，但從這裡可見，事情可沒那麼簡單。

「第八」的創作過程，對馬勒來說簡直是靈感大爆發。那時他在維也納宮廷歌劇院擔任總監；劇院工作繁重，因此他每年大概只有夏季的幾個月有空創作。1906年6月，他回到自己在邁亞尼格的湖畔別墅（位於奧地利南部）避暑時，心裡還在害怕靈感不濟。他太太艾瑪後來也提及馬勒面對「剝奪靈感的幽靈」時惴惴不安。

然而，事實正好相反。馬勒說，他走進別墅內的「作曲小屋」時，馬上覺得被一股力量逮住，而且正是自己打算在作品中刻劃的力量：「造物主聖神支配了我，控制了我，還訓斥我八星期，直至作品接近完成。」

這種體會就是第一部分的核心。第一部分將中世紀拉丁文讚美詩《求造物主聖神降臨》譜寫成曲，刻劃聖靈，傳統上也與五旬節有關。在馬勒筆下，「造物主聖神」成了隱喻，代表能產生藝術創作的火花。

馬勒在第二部分實踐了他另一個抱負——雖然與第一部分截然不同，但同樣在他縈繞心頭多年：也就是將歌德《浮士德》最後一場譜寫成曲。馬勒之所以欣賞歌德，不但因為他是個詩人，還因為他是位思想家與屬靈模範。《浮士德》原作創作時間跨越接近半世紀，篇幅長達12,000行，其宏大的規模，與馬勒本人對交響曲能容納哪些內容的宏大想法，不無共通之處。

一篇中世紀天主教讚美詩，一齣現代文學與哲學巔峰之作——要將兩者合而為一，膽量實在不少。馬勒本身是猶太人，1897年皈依天主教。當時維也納瀰漫著強烈的反猶太氣氛，因此普遍認為這是馬勒保障生計的必要舉措。可是據馬勒傳記作者費殊形容，馬勒「深受天主教神秘主義啟迪，但不是作為信徒，而是作為藝術家」，追求「至高無上的力量與無形的創造力」——一種超越任何單一宗教傳統的力量。

樂曲兩部分對「昇華」觀念的處理手法卻有所不同。歌德最後的〈神秘的合唱〉提及「永恆的女性」會將人性帶到更高境界。在馬勒看來，「永恆的女性」既關乎個人，也關乎哲學。他將「第八」題獻給太太艾瑪，並將艾瑪想像成自己的「榮光聖母」（也就是歌德筆下聖母馬利亞的化身），帶領自己走進「更高境界」。

樂曲的綽號「千人交響曲」並非馬勒授意而取。「第八」1910年準備在慕尼黑首演時，籌辦人抓住「龐大的演出陣容」大造文章——廣告聲稱參與歌手多達858位、樂手多達171位——繼而想出這個口號，但馬勒並不喜歡。不過那兩場音樂會，還是成了他作曲生涯裡公眾反應數一數二好的演出，連李察·史特勞斯和湯瑪士·曼也到場聆賞。

樂曲以爆炸般的管風琴降E大調和弦展開序幕，雄渾的合唱隨即呼應，唱出「求造物主聖神降臨」。在銅管樂的驅動下，開端雖然動力極強，卻在不久後退卻，讓沉思似的獨唱樂段和陰沉的色彩登場。馬勒大致跟隨奏鳴曲式的輪廓，同時吸收合唱清唱劇、軍隊進行曲以及精美對位法（包括大型雙重賦格曲）的元素。他明言，他為歌詞「求光照我三司五官」譜寫的樂段尤其重要：這裡預示了一個重要樂思，而且將會在第二部分重現。

第二部分不但篇幅幾乎是第一部分的三倍，還踏進了截然不同的情感領域。長篇管弦樂引子轉至降E小調，在人聲重現之前，營造出神秘與期待的氣氛。這時獨唱化身歌德劇本裡的個別角色，音樂本身也變得有點像歌劇。

馬勒的配器將歌德詩句裡形容的神秘景緻描繪得栩栩如生，色彩與聲響皆千變萬化，很是嫵媚動人。偌大的結構靠著重現的樂思緊緊扣在一起。音樂漸漸走向〈神秘的合唱〉以及靈性昇華的想像。樂曲始於刻劃創造之力，終於堅決認定引導人類超越自我的力量就是「愛」。《求造物主聖神降臨》在「第八」最後幾頁重現，將中世紀與現代世界融合，迸發出最後的光芒。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

五支長笛（其一兼短笛）、短笛、四支雙簧管、英國管、三支單簧管、兩支降E調單簧管、低音單簧管、四支巴松管、低音巴松管、八支圓號、八支小號（包括四支後台小號）、七支長號（包括三支後台長號）、大號、定音鼓、敲擊樂器、曼陀林琴、兩座豎琴、鋼琴、鋼片琴、簧風琴、管風琴及弦樂組。

GUSTAV MAHLER (1860–1911)

Symphony no. 8 in E flat major

Part I: Veni, Creator Spiritus
Part II: Schlußszene aus „Faust“ (Final Scene from *Faust*)

Any performance of Gustav Mahler’s Eighth Symphony is an event. Its extraordinary demands — multiple choirs, eight vocal soloists, and a vast orchestra — make opportunities to experience it live comparatively rare. For the HK Phil, this first performance of Mahler’s Eighth carries special significance: it completes the orchestra’s journey through all of Mahler’s symphonies and also marks Tarmo Peltokoski’s inaugural concert as Music Director. Peltokoski believes that this is a score that “should be saved for the most special, rare occasions,” describing its vision as “cosmic, universal, heavenly, uniting.”

Mahler himself imagined the work on an almost cosmic scale. Soon after sketching it out at extraordinary speed in the summer of 1906, he wrote to a conductor colleague: “Try to imagine the whole universe beginning to ring and resound. There are no longer human voices, but planets and suns revolving.”

The idea of using the symphony to probe the largest questions of existence was hardly new for Mahler. His Third Symphony had already attempted to reach “the very heart of existence”, imagining evolution as a process propelled by love. But the Eighth stands apart even within his remarkable symphonic cycle. After three purely instrumental symphonies — nos. 5 through 7 — Mahler returned to the human voice, which had played important roles in nos. 2 through 4. This time, however, voices are present throughout rather than reserved for particular movements. Soloists and choruses stand at the very centre of the work’s sound world.

The Eighth also departs radically from the familiar multi-movement symphonic plan. Its two immense parts combine symphonic thinking with traditions of sacred choral music and the expressive possibilities of music drama. And the resounding affirmation that dominates Part One and returns at the end of Part Two complicates the widespread image of Mahler in his later years as a tragic or pessimistic figure.

Its very creation seemed to Mahler like an eruption of inspiration. By this point,

his demanding duties as director of the Vienna Court Opera meant that composing was largely confined to the summer months. In June 1906, he returned to Maiernigg, his lakeside retreat in southern Austria, fearful that his inspiration might fail him. Alma Mahler later recalled his anxiety about confronting "the spectre of failing inspiration".

Instead, the opposite happened. Mahler described entering the small composing hut on the property and immediately feeling seized by the very force he was about to invoke in music: "The creator spiritus took possession of me, held me in its clutches, and chastised me for eight weeks, until the work was all but finished."

That experience lies at the heart of Part One, which sets the medieval Latin hymn *Veni, Creator Spiritus*, an invocation of the Holy Spirit traditionally associated with Pentecost. In Mahler's treatment, the "Creator Spirit" becomes a metaphor for the generative spark of artistic creation.

The second part realises a very different, long-held ambition — to set the final scene of Johann Wolfgang von Goethe's *Faust*. Mahler revered Goethe not merely as a poet but as a thinker and spiritual model. The vastness of *Faust*, written over roughly half a century and extending to more than 12,000 lines, had something in common with Mahler's own expansive idea of what a symphony could contain.

Bringing together these two texts — one a medieval Catholic hymn, the other the culmination of a modern literary and philosophical masterpiece — was an audacious choice. Mahler had been born Jewish and converted to Catholicism in 1897, a move widely understood as necessary to secure his post in Vienna's intensely anti-Semitic climate. Yet biographer Jens Malte Fischer describes him as "inspired by Catholic mysticism not as a believer but as an artist", seeking a "supreme force and invisible creative power" beyond any single religious tradition.

The two parts approach the idea of transcendence from different directions. Goethe's final Chorus Mysticus invokes *das Ewig-Weibliche* — "the Eternal Feminine" — as that which draws humanity upward toward a higher state. The idea was personal for Mahler as well as philosophical. He dedicated the Eighth to Alma and idealised her as his own "Mater Gloriosa", Goethe's personification of the Virgin Mary, calling him toward "loftier spheres".

The famous nickname "Symphony of a Thousand" was not Mahler's own. The promoter of the 1910 premiere in Munich seized on the enormous performing forces — 858 singers and 171 instrumentalists were advertised — and devised the slogan, which Mahler disliked. The two performances nevertheless became one of the great public triumphs of his career, before an audience that included Richard Strauss and Thomas Mann.

The Eighth announces itself with an explosive E flat major chord from the organ, immediately answered by the massed chorus with *Veni, Creator Spiritus*. The opening's tremendous, brass-driven momentum soon makes room for more introspective solo passages and darker colours. Mahler loosely draws on the outlines of sonata form while absorbing elements of the choral cantata, military march, and elaborate counterpoint, including a massive double fugue. He singled out his setting of *Accende lumen sensibus* ("Illuminate our senses") as especially important: its music anticipates a central idea that will return in Part Two.

Part Two, nearly three times as long as Part One, enters an entirely different expressive realm. An extended orchestral introduction shifts into E flat minor, creating an atmosphere of mystery and expectation before the voices return. The soloists now assume individual roles from Goethe's drama, and the music takes on something of the character of an opera in disguise.

Mahler's orchestration vividly suggests the mysterious landscape described by Goethe's verse, with a remarkably sensual palette of changing colours and sonorities. Recurring musical ideas bind this vast span together. Gradually the music moves toward the Chorus Mysticus and its vision of spiritual ascent. What began with an invocation of creative power now culminates in an overwhelming affirmation of love as a force drawing humanity beyond itself. The return of the *Veni, Creator* music in the final pages binds the Eighth's medieval and modern worlds together in a final eruption of light.

Programme notes by Thomas May

Instrumentation

Five flutes (one doubling piccolo), piccolo, four oboes, cor anglais, three clarinets, two E flat clarinets, bass clarinet, four bassoons, contrabassoon, eight horns, eight trumpets (including four offstage trumpets), seven trombones (including three offstage trombones), tuba, timpani, percussion, mandolin, two harps, piano, celesta, harmonium, organ and strings.

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求造物主聖神降臨

求造物主聖神降臨，
眷顧祢的信眾之心。
使祢所造的眾靈魂，
充滿上天聖寵甘霖。

祢被尊為安慰之神，
至高天主特殊寵恩，
祢是活泉神火聖愛，
眾善靈的聖德馥芬。

[求造物主……]

求光照我三司五官，
以祢聖愛充我心靈，
更以祢的超人力量，
堅我積弱補我諸短。

驅逐仇敵悉使遠遁，
惠賜我們諸事平順，
俾能避免諸般危害，
賴祢領導安穩前進。

祢是七神恩的施主，
全能天父堅強右臂。

使能藉祢獲識聖父，
與其唯一所生聖子，
祢是父子共發之神，
我虔信祢畢生不渝。

[求造物主……]

賜我歡愉應得賞報，
頒賜恩寵諸般恩賜；
解開紛爭重重枷鎖，
繫緊和平堅固盟約。

但願至尊天主聖父，
死而復活天主聖子，
偕同施慰天主聖神，
獲享光榮萬世無已。

Veni, Creator Spiritus

Veni, Creator Spiritus,
mentes tuorum visita.
imple superna gratia,
quae tu creasti pectora.

Qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

[Veni, Creator Spiritus...]

Infirma nostri corporis
virtute firmans perpeti.
Accende lumen sensibus,
infunde amorem cordibus.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne pessimum.

Tu septiformis munere,
dexterae paternae digitus.

Per te sciamus da Patrem,
noscamus [atque] Filium;
teque [utriusque] spiritum
credamus omni tempore.

[Veni, Creator Spiritus...]

Da gaudiorum praemia,
da gratiarum munera;
dissolve litis vincula,
adstringe pacis foedera.

Gloria Patri Domino,
Deo sit gloria et Filio
natoque, qui a mortuis
surrexit, ac Paraclito
in saeculorum saecula.

Come, Creator Spirit

Come, Creator Spirit,
visit the mind of your people.
Fill with divine grace
the hearts that you have created.

You who are the Paraclete,
gift of God most high,
living fount, fire, love
and spiritual unction.

[Come, Creator Spirit...]

Strengthen our weak body
with eternal power.
Light the light of our senses,
pour love into our hearts.

Drive further away the enemy
and forthwith grant peace;
under your guidance
let us avoid all harm.

You are the sevenfold gift,
the first finger of God's right hand.

Through you grant that we may know the Father
and recognise the Son,
you of each the Spirit
let us believe for ever.

[Come, Creator Spirit...]

Grant the rewards of joys,
grant the gifts of graces;
loosen the chains of law,
draw tighter the bonds of peace.

Glory be to the Father Lord,
glory be to God and to the Son,
the one born who from the dead
rose, and to the Paraclete
world without end.

《浮士德》最終場景

合唱與回聲

林木蕭條，
山岩嶕嶢，
樹根糾纏，
莖幹緊連。
飛泉濺噴，
深洞藏身。
獅子默然匍匐，
繞我以示親睦，
聖土請予珍視，
愛之幽居在此。

Schlußszene aus „Faust“

Chor und Echo

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

Final Scene from *Faust*

Chorus and Echo

Forest, that sways here,
Rocks that weigh down on it,
Roots that cling,
Trunks dense on trunks.
Wave sprays over wave,
The deepest cave shields us.
Lions that creep silently
Friendly about us,
Honour the sacred place,
The holy shrine of Love.

極樂神父
（飄上飄下）
永恆的喜悅之火，
熾燃的愛的繩索，
沸騰的胸中痛苦，
洋溢的神之歡娛。
箭矢，請將我射透，
戈矛，請將我痛毆，
棍棒，請把我打爛，
電閃，請把我貫穿！
好讓空幻的一切，
早早全都消滅，
讓恆星照明，
永恆的愛之核心！

Pater Ecstaticus
(auf und abschwebend)
Ewiger Wonnebrand,
Glühendes Liebeband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich!
Daß ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern.

Pater Ecstaticus
(floating above and below)
Eternal burning brand,
Glowing bond of Love,
Seething pain of the breast,
Foaming joy of God.
Arrows, pierce me,
Lances, subdue me,
Maces, beat me down,
Lightning thunder through me!
That now the worthless
Be cursed for ever
Shine forth the enduring star,
Eternal Love's centre.

沉思神父（身處低界）
像我足下的懸崖絕壁
沉重俯臨萬丈深淵，
像晶瑩飛瀉的千條清溪
形成泡沫四濺的可怕急湍，
像樹幹帶著健壯嫩枝
徑直向高空聳身而去，
全能的愛也是如此，
它創造萬物，它養育萬物。
我周圍有一陣狂亂的喧闐，
彷彿森林和岩壁澎湃奔騰。
盈滿的流水親切地潺湲，
忽而沖向了裂罅斷層，
正適於把山谷澆灌；
而那燃燒霹靂的雷電，
要把大氣澄清並改換，
只因它深處飽含著毒煙：
都是愛的使者！它們在通報
是什麼永遠創造著把我們包圍。
唯願我的內心也著火焚燒，
其中精神冰冷而狼狽，
為疲憊感官的局限所苦，
彷彿緊繫著痛楚的鎖鏈。
請緩和混亂的思想，哦天主！
請把我困乏的心點燃！

Pater Profundus (tiefe Region)
Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut,
Wie strack mit eignem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt;
So ist es die allmächt'ge Liebe,
Die Alles bildet, Alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wässern:
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug,
Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Innres mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

Pater Profundus (deep region)
As the rocky chasm at my feet
On the deep abyss weighs at rest,
As a thousand gleaming streams flow
To the terrible plunge of the flood's foam,
As with its own great strength
The trunk is born up into the air —
So is almighty Love
That forms all, preserves all.
There is about me a wild rushing,
As if forest and rocky ground shook,
And yet there rose, in lovely sound,
The waters to the abyss,
Called as it were to water the valley;
The lightning that flaming struck
To clear the atmosphere,
Took the poison and vapour in its bosom —
They are Love's messengers, they tell
What ever-creating surrounds us.
My inner being it too must charm
Where the spirit, confused, cold,
Tormented in the limits of dull senses,
Feels the sharp pain of chains.
O God! Quieten my thoughts,
Bring light to my needy heart!

眾天使（在更高的大氣中飄蕩，抬著浮士德的不朽部分）

靈界高貴肢體
已從邪惡得救：
凡人不斷努力，
我們才能濟度。
有愛來自天庭，
果能為他垂青，
那麼升天一群
對他衷心歡迎。

Engel (schwebend in der höhern Atmosphäre, Faustens Unsterbliches tragend)
Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Angels (hovering in the higher atmosphere, bearing what is immortal of Faust)
Saved is the noble limb
Of the spirits' world from the wicked:
"Who ever-striving takes pains,
Him can we redeem."
And if Love from above
Was shared by him,
The blessed host meet him
With heartfelt welcome.

升天童子合唱
(圍著最高峰飛翔)
手把手挽著，
跳起圓舞真高興，
跳著又唱著，
充滿神聖的感情！
你們要虔信
神明的教導；
你們崇敬的神，
你們將見到。

Chor Seliger Knaben
(um die höchsten Gipfel kreisend)
Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singe
Heil'ge Gefühle drein!
Göttlich belehret,
Dürft ihr vertrauen;
Den ihr verehret,
Werdet ihr schauen.

Choir of Blessed Boys
(circling in the highest heaven)
Join your hands
Joyful in a ring,
Up and sing
Holy feelings!
Taught by God
You may trust;
The one whom you revere,
You shall see.

年輕的天使們
那些玫瑰撒到了凡塵，
從慈愛而神聖的悔罪女手裡，
幫助我們贏得了勝利，
奪回了這個寶貝靈魂，
終於把這高尚的事業完成。
我們撒去，惡魔們逃遁，
我們投中，魔鬼們鼠竄。
不是那些慣受的地獄磨難，
惡靈們感到了愛的煩惱；
哪怕魔王頭兒老邁年高，
也會為尖銳痛楚貫穿全身。
歡呼吧！大功已告成。

Die Jüngeren Engel
Jene Rosen, aus den Händen
Liebend-heiliger Büßerinnen,
Halten uns den Sieg gewinnen
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister,
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es ist gelungen.

The Younger Angels
Those roses from the hands
Of loving holy penitents
Helped us to win victory,
To complete the holy work,
To take this soul's treasure as prize.
The evil drew back, as we strewed,
The Devil flew, when we smote.
Instead of the wonted pangs of Hell
The spirits felt the torment of Love;
The old Satan himself
Was afflicted with sharp pain.
Rejoice! We have succeeded.

功德圓滿的天使們
搬運塵世的骸骨
把我們累得不行，
即使它是不灰木，
它也不乾不淨。
如有強大精神力
把各種元素
在體內湊在一起，
沒有天使能夠拆開
這合二而一的雙重體；
只有永恆的愛
才能使二者分離。

Die Vollendeteren Engel
Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.

The More Perfect Angels
There remains for us earthly remains
To bear with difficulty;
And were he of matter indestructible
He is not pure.
When the strong force of the Spirit
The elements
Has snatched up to itself,
No angel could part
The united double nature
Of both soul and body,
Eternal Love only
May divide them.

年輕的天使們
岩石高處霧蒙蒙，
我方才已看清
附近在浮動
一個精靈似的生命。
煙雲已散盡：
只見移動著一群
升天童子
擺脫塵世的苦悶，
圍成了圓形，
興沖沖
欣賞上界新春
及其美景良辰。
為了登入圓滿境界
先且讓他交接
這升天的一群！

Die Jüngeren Engel
Ich spür' soeben,
Nebelnd um Felsenhöh',
Ein Geisterleben.
Regend sich in der Näh'
Seliger Knaben,
Seh' ich bewegte Schar
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

Younger Angels
I feel now
In the mist and rocky heights
A Spirit life
Dwelling near.
Of blessed boys
I see a throng.
Free from earth's pressure.
Gathered in a circle
They rejoice
In the new spring and beauty
Of the upper world.
Let him begin here
To win the fulness of life
As their companion!

崇敬馬利亞的學者
（在最高、最潔淨的石窟）
這裡眼界開闊，
精神何其昂揚。
忽見婦女經過，
正向上方飄蕩。
一位雍容華貴，
頭戴星冠煌煌，
我且透過彩輝，
瞻仰天國女王。

升天童子
我們欣然接見
這個蛹一樣的人；
我們就此實現
成為天使的保證。
一層繭殼裹著他，
快快把它剝下！
他將過著神聖生涯
變得美麗而又偉大。

崇敬馬利亞的學者
（在最高、最潔淨的石窟）
世上最高的女王！
讓我在這無所不包的
藍色天帳
窺望你的玄奧！
容我以神聖的愛慕
把男子心胸
誠摯溫柔的情愫
向你供奉。
你如發出崇高命令，
我們的勇氣不可阻遏；
只要你撫慰我們，
熱情又會突然緩和。

崇敬馬利亞的學者與合唱
最美意義上的純潔的處女，
為我們選出來的女王，
值得崇拜的聖母，
出身與天神相當。

合唱
你是不可接觸者，
但你並不禁止
那些易受誘惑者
親切地走近你。
一旦陷於意志薄弱，
她們就會難以救援；
誰憑自己力量打破
這情慾的堅固鎖鏈？
在傾斜平滑的坡地
誰個不會很快摔跤？

悔罪女合唱
你向永恆的靈境
高高地飛升；
請垂聽我們的哀懇，
你無與倫比者，
你大慈大悲者！

Doctor Marianus (in der höchsten, reinlichsten Zelle)
Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Frauen vorbei,
Schwebend nach oben,
Die Herrliche mitterin
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze.

Die Seligen Knaben
Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben!
Schon ist er schön und groß
Von heiligem Leben.

Doctor Marianus (in der höchsten, reinlichsten Zelle)
Höchste Herrscherin der Welt!
Lasse mich im blauen,
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
Ernst und zart beweget
Und mit heil'ger Liebeslust
Dir entgegen träget!
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

Doctor Marianus und Chor
Jungfrau, rein im schönsten Sinn,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Chor
Dir, der Unberührbaren,
Ist es nicht benommen,
Daß die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten;
Wer zerreißt aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuß
Schiefem, glattem Boden?

Chor Der Büsserinnen
Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnegleiche!

Doctor Marianus
(in the highest, purest cell)
Here the view is free,
The Spirit lifted up.
There pass women
Ascending above.
The glorious one among them
In crown of stars,
The Queen of Heaven
I see in splendour.

The Blessed Boys
Joyfully we take
This man into the state of chrysalis
So we receive
The angels' pledge.
Set loose the flakes of earth
That are about him!
Then he is fair and great
From holy life.

Doctor Marianus
(in the highest, purest cell)
Highest Lady of the world!
Let me in the blue
Extended tract of Heaven
See your mystery.
Approve what in man's breast
Grave and tender moves
And with holy joy of Love
Brings him to meet you.
Unconquered our courage
When you, sublime, command;
Suddenly wanes anger
If you grant us peace.

Doctor Marianus and Chorus
Virgin, pure in fairest mind,
Mother, worthy of reverence,
Our chosen Queen,
Equal to God.

Chorus
To you, the immaculate,
It is not denied
That the easily seduced
May come to you in consolation.
In weakness gathered in
They are hard to save;
Who tears apart through his own strength
The chains of lust?
How quickly does the foot slide
On the sloping, smooth ground?

Chorus of Penitents
You float up to the heights
Of the eternal kingdom;
Hear our pleading,
Full of grace!
Without peer!

罪孽深重的女人
（《路加福音》第七章）

憑著那份愛，它讓淚水滔滔
變成香膏灌澆
你聖子的雙腳
而不顧法利賽人的嘲笑；
憑著那隻瓶，它把香精
大量往下滴，
憑著那髮絲，它輕輕
抹乾神聖的肢體——

Magna Peccatrix
(Luke 7)

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen ließ zum Balsam fließen,
Trotz des Pharisäer-Hohnes:
Beim Gefäße, das so reichlich
Tropfte Wohlgeruch hernieder;
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder —

Magna Peccatrix
(Luke 7)

By the love that at the feet
Of your Son, enlightened by God,
Let tears flow as balsam
In spite of the scorn of the Pharisees;
By the box that so richly
Dropped down fragrance;
By the locks that so gently
Dried the sacred limbs —

撒瑪利亞的女人
（《約翰福音》第四章）

憑著那口井，亞伯蘭有一次
在這兒飲過家畜群，
憑著那隻水罐，它涼絲絲
接觸過救主的嘴唇；
憑著這潔淨、豐富的清泉，
它如今從那兒湧出，
把全世界流遍，
永遠明亮，無限豐富——

Mulier Samaritana
(John 4)

Bei dem Bronn, zu dem schon weiland
Abram ließ die Herde führen:
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren:
Bei der reinen, reichen Quelle,
Die nun dorther sich ergießet,
Überflüssig, ewig helle,
Rings durch alle Welten fließet —

Mulier Samaritana
(John 4)

By the well to which once
Abraham led the herds;
By the pitcher which coolly
Touched the Saviour's lips;
By the pure, rich source
That now there gushes,
Overflowing, ever clear
Flows throughout the world —

埃及的馬利亞（《聖徒行傳》）

憑著那塊聖地，
人們在那裡把主葬埋，
憑著那隻手臂，
它警告著把我拒之門外；
憑著四十年間
我在沙漠忠實堅持的苦修，
憑著那沙土上面
我死前寫下的臨別問候——

Maria Aegyptiaca (Acta Sanctorum)

Bei dem hochgeweihten Orte,
Wo den Herrn man niederließ:
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stieß,
Bei der vierzigjähr'gen Buße,
Der ich treu in Wüsten blieb:
Bei dem sel'gen Scheidegruße,
Den im Sand ich niederschrieb —

Maria Aegyptiaca (Acta Sanctorum)

By the sacred place
Where the Lord was laid;
By the arm that from the entrance
Warning pushed me back;
By the forty-year penitence
That I truly spent in the desert;
By the holy words of parting
That in the sand I wrote —

罪孽深重的女人、撒瑪利亞的女人與埃及的馬利亞

那些女罪人苦苦哀求，
你不拒絕她們向你走近，
還讓她們通過懺悔得救
並被提高到了永恆，
那麼也請眷顧這善良的靈魂，
她只是一時失於檢束，
才一失足成千古恨，
務祈予以適當的寬恕！

Magna Peccatrix, Mulier Samaritana, Maria Aegyptiaca

Die du großen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büßendes Gewinnen
In die Ewigkeiten steigerst:
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, daß sie fehle
Dein Verzeihen angemessen!

Magna Peccatrix, Mulier Samaritana, Maria Aegyptiaca

You who do not avert your gaze
From women who have sinned
Raise into eternity
The victory gained by repentance,
Grant also this poor soul,
Who only once forgot,
Who did not know that she erred,
Your forgiveness!

贖罪的女人
（原名格蕾琴，悄悄挨近）

你無與倫比者，
你光芒四射者，
請將慈顏傾側
垂顧我喜出望外！
往日的情人，
磨難方歷盡
他已經回來。

Una poenitentium (sonst Gretchen genannt, sich anschmiegend)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

Una poenitentium
(once called Gretchen, approaching)

Turn, turn,
You matchless one,
Rich in glory,
Your face in grace on my happiness!
The one I early loved,
No more troubled,
Comes back.

升天童子
（轉著圓圈走近）
他憑藉強壯肢體
長得比我們高大，
我們將他忠實護理，
定會得到重重報答。
我們早已告別
塵世芸芸眾生；
這位已經飽學，
他會教導我們。

Selige Knaben
(in Kreisbewegung sich nähernd)
Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Blessed Boys
(circling nearer)
He grows the greater
With his mighty limbs,
Will true redemption
Richly return.
We were early distanced
From the chorus of life;
Yet this man has learned,
He will teach us.

贖罪的女人（格蕾琴）
周圍是一群高貴的精靈，
這位新人似乎還不知情，
他好容易感到新鮮生命，
他因此可比神聖的一群。
看吧！他已掙脫舊日軀殼
在塵世的各種桎梏，
並從靈氣的微妙罩袍
將最初的青春之力顯出！
請允許我將他指點，
新的白晝還使他目眩。

Una poenitentium (Gretchen)
Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar
Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft,
Und aus ätherischem Gewande,
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag!

Una poenitentium (Gretchen)
By the noble choir of spirits surrounded,
The newly born scarcely knows,
He scarcely divines fresh life,
So he becomes like the holy host.
See! How he from every bond of earth
Tears aside the old veil
And from the clothing of the ether
Comes forth his first youthful strength!
Grant me to teach him,
Still blinded by the new day.

榮光聖母
來吧，請升到更高領域來！
他會追隨你，如果他感覺你的存在。

Mater Gloriosa
Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

Mater Gloriosa
Come, rise up to higher spheres!
If he is aware of you, he will follow.

崇敬馬利亞的學者
（五體投地，朝拜）
請仰望救主的眼睛，
感激地超脫凡塵，
來承受升天的命運！
每個悔改的心靈
都樂於為你效命！
處女，聖母，女神，
女王啊，永遠保佑我們！

Doctor Marianus
(auf dem Angesicht anbetend)
Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

Doctor Marianus
(prostrate in prayer)
Look up to the redeeming sight,
All you who repent,
That tries to bring you
To a blessed fate.
That every better sense
May serve you;
Virgin, Mother, Queen,
Goddess, be gracious to us!

神秘的合唱
萬象皆俄頃，
無非是映影；
事凡不充分，
至此始發生；
事凡無可名，
至此始果行；
永恆的女性
引我們飛升。

Chorus Mysticus
Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

Chorus Mysticus
All that passes away
Is only a likeness;
The inadequacy of earth
Here finds fulfilment;
The ineffable
Here is accomplished;
The Eternal Feminine
leads us up.

English lyrics translation
by Keith Anderson

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積奇蓮・華格納
JACQUELYN WAGNER

女高音 Soprano

Photo: Mary Duprie

積奇蓮・華格納為炙手可熱的女高音，曾獲邀於多個享負盛名的歌劇院及音樂節演出，包括巴黎歌劇院、米蘭斯卡拉大劇院、蘇黎世歌劇院、巴塞隆拿利塞奧大劇院、柏林德意志歌劇院及薩爾茨堡音樂節。

積奇蓮・華格納曾獲《紐約時報》稱讚擁有「優美、純淨而集中的聲音」。憑著大受好評的音色及實力，她演出莫扎特、韓德爾、威爾第及浦契尼等風格各異的曲目均取得巨大成功；當中她尤其專注演出德國聲樂體系曲目及華格納、史特勞斯與韋伯筆下的著名年輕戲劇女高音角色。其演藝生涯的重要里程碑之一，是於阿姆斯特丹荷蘭國家歌劇院的全新製作中飾演《阿拉貝拉》主角並大獲成功。她亦曾於蘇黎世歌劇院、明尼蘇達歌劇院及杜塞爾多夫萊茵德意志歌劇院演出相同角色。

積奇蓮・華格納曾就讀曼克頓音樂學院及密歇根州奧克蘭大學，於多項國際聲樂比賽勝出，包括弗朗西斯科・維尼亞斯國際聲樂大賽、雷娜塔・提芭蒂聲樂比賽，及於紐約愛麗絲・桃麗音樂廳舉行的松下聲樂大賽。她曾連續兩年於棕櫚灘歌劇院青年組比賽中獲特別表揚，兩度獲頒珍妮・林德協會獎學金，並曾獲富布萊特獎學金。她於柏林德意志歌劇院以獎學金學員身份展開其職業生涯，後來成為該院成員，演唱各式各樣的曲目。

Jacquelyn Wagner is in high demand by prestigious opera houses and festivals, including the Paris Opera, the Teatro alla Scala, the Zurich Opera House, the Gran Teatre del Liceu of Barcelona, the Deutsche Oper Berlin and the Salzburg Festival.

With her “lovely clean and focused sound” (*The New York Times*), the American soprano is enjoying resounding success in such diverse repertoire as Mozart, Handel, Verdi and Puccini, with a special focus on the German Fach and the iconic jugendlich-dramatische roles by Wagner, Strauss and Weber. A milestone of her career was her sensational success as Arabella in a new production at Dutch National Opera, a role she also interpreted at the Opernhaus Zürich, the Minnesota Opera and the Deutsche Oper am Rhein in Düsseldorf.

Jacquelyn Wagner studied at the Manhattan School of Music and at Oakland University in Michigan and won numerous international competitions including the International Voice Competition Francisco Viñas, the Voice Competition Renata Tebaldi and the Panasonic Voice Competition in New York in Alice Tully Hall. She received special mention in the junior division of the Palm Beach Opera Competition for two consecutive years, and was twice a recipient of the Jenny Lind Society Scholarship. She is also a recipient of a Fulbright Study Grant. Jacquelyn Wagner started her career at the Deutsche Oper Berlin as a scholarship holder and later as an ensemble member, singing a wide range of repertoire.



坎睿思
CHEN REISS

女高音 Soprano

Photo: Paul Marc Mitchell

女高音坎睿思成就卓越、風格獨樹一幟，獲形容「堪稱最完美的史特勞斯嗓音之一」(《Classical Source》)、「擁有如銀般明亮清澈的歌聲」(《Bachtrack》)及「純淨無瑕且極具吸引力的音色，音樂造詣卓越」(《Opera News》)，贏得觀眾一致讚譽。

坎睿思早年於巴伐利亞國家歌劇院嶄露頭角(時任音樂總監為梅塔)，其後成為維也納國家歌劇院駐院藝術家。她曾於巴黎香榭麗舍劇院、米蘭斯卡拉大劇院、德累斯頓森帕歌劇院、柏林德意志歌劇院、荷蘭國家歌劇院、維也納藝術節、佛羅倫斯五月音樂節、費城歌劇公司及以色列歌劇院演出，主演角色包括《魔笛》的柏美娜、《伊多美尼奧》的伊莉亞、楊納傑克《狡猾的小狐狸》主角，以至《弄臣》的吉爾達、《愛情靈藥》的艾丁娜及《阿拉貝拉》的茲登卡等。她的劇目亦涵蓋：卡瓦利《卡利斯托》同名主角(米蘭斯卡拉大劇院)、韓德爾《阿里歐唐德》的吉內芙拉(倫敦皇家歌劇院)、莫扎特《扎伊德》(羅馬歌劇院)、史達拉汶斯基《浪子的歷程》的特魯洛夫、《杜蘭朵》的柳兒，以及蒙台威爾第《波佩亞的加冕禮》主角。

坎睿思近期錄音包括與蘇黎世音樂廳樂團及巴孚·約菲合作的孟德爾遜《頌歌》(Alpha Classics發行)，與捷克愛樂及比卓哥夫合作的馬勒第四交響曲(Pentatone發行)，與艾遜巴赫及柏林音樂廳樂團合作的舒烈卡《論永恆生命》(德意志留聲機發行)，以及與古樂學院錄製的貝多芬詠嘆調及場景選段。

Soprano Chen Reiss has established a strongly acclaimed and distinctive career, enchanting audiences with “one of the most perfect Strauss voices one could wish for” (*Classical Source*), “a voice of silver brightness and clarity” (*Bachtrack*) with “immaculately produced and enticing tone matched by superb musicianship” (*Opera News*).

Coming to prominence as a member of the ensemble of the Bavarian State Opera under the music directorship of Zubin Mehta and subsequently resident artist at the Vienna State Opera, Chen Reiss has performed at the Théâtre des Champs-Élysées, Teatro alla Scala, Semperoper Dresden, Deutsche Oper Berlin, Dutch National Opera, Wiener Festwochen, Maggio Musicale Fiorentino, Opera Company of Philadelphia and the Israeli Opera, in leading roles ranging from Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), and the title role in Janáček’s *The Cunning Little Vixen*, to Gilda (*Rigoletto*), Adina (*L’elisir d’amore*), and Zdenka (*Arabella*). Her repertoire also encompasses the title role in Cavalli’s *La Calisto* (Teatro alla Scala, Milan), Ginevra (*Ariodante*, Royal Opera House Covent Garden), Mozart’s *Zaide* (Teatro dell’Opera di Roma), Anne Trulove (*The Rake’s Progress*), Liu (*Turandot*), and the title role in Monteverdi’s *L’Incoronazione di Poppea*.

Recent recordings include Mendelssohn’s *Lobgesang* with the Tonhalle-Orchester Zürich and Paavo Järvi (Alpha Classics), Mahler’s Fourth Symphony with the Czech Philharmonic and Semyon Bychkov (Pentatone), Schreker’s *Vom ewigen Leben* with Christoph Eschenbach and the Konzerthausorchester Berlin (Deutsche Grammophon), and Beethoven arias and scenas with the Academy of Ancient Music.

鄺勵齡
LOUISE KWONG

女高音 Soprano



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青。

國際舞台上，她在2018年於意大利羅馬歌劇院出演《波希米亞人》的咪咪一角，後再於羅馬卡拉卡拉浴場出演《卡門》中米卡拉一角。她的足跡遍布歐洲不同演出場地，包括阿姆斯特丹音樂廳及奧地利格拉茨歌劇院等。2017年，鄺氏首度於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，其中包括《蝴蝶夫人》的秋秋桑、《波希米亞人》的咪咪、《卡門》的米卡拉、《杜蘭朵》的柳兒、《鄉村騎士》的薩陶莎、《費加洛的婚禮》的伯爵夫人、《女人心》的費奧迪麗姬等。

鄺氏曾獲多個國際歌唱獎項，包括奧地利第十八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、2015年意大利柳金國際聲樂比賽第一名、以賽奧國際聲樂比賽第一名，以及比利時第七屆美藝國際聲樂比賽第二名。

Louise Kwong's musical achievements have been widely recognised. She received the Award for Young Artist (Music) from the Hong Kong Arts Development Council in 2014, and was named one of Hong Kong's Ten Outstanding Young Persons in 2019.

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



莫莉森
CATRIONA MORISON

女低音 Alto

Photo: Jeremy Knowles

莫莉森音色豐富多變，音樂表現力深刻，多才多藝，在國際舞台備受推崇。她的演出曲目廣泛，涵蓋巴洛克時期至晚期浪漫樂派，於音樂會及歌劇舞台同樣駕輕就熟；其溫暖音色、聲線豐潤與強烈表現力的獨特結合，贏得樂評高度讚譽。

在2026/27樂季，她將迎來多場重點演出，以及首演和再度合作演出。她於東京與東京交響樂團及維奧蒂合作，以法蘭茲·施密特的《七封印之書》揭開樂季序幕；隨後她在里昂音樂廳與里昂國家管弦樂團及舒普士–司奈達演出艾爾加《海之畫卷》。她其後與杜塞爾多夫音樂廳管弦樂團及亞當·費殊於西班牙巡演馬勒第三交響曲。莫扎特《安魂曲》亦是本季重點曲目，她將分別與薩爾斯堡莫扎特樂團（皮諾克指揮）及慕尼黑愛樂樂團（漢力克指揮）合作演出。此外，她將與巴孚·約菲及蘇黎世音樂廳樂團首度合作，演出貝多芬第九交響曲。

莫莉森生於愛丁堡音樂世家，以優異成績畢業於蘇格蘭皇家音樂學院，其後加入烏帕塔歌劇院駐院歌劇團，展開事業生涯，並在此期間大幅擴展抒情女中音的重要角色曲目。

Praised for her richly coloured voice and compelling musical expression, Catriona Morison has established herself as a versatile and sought-after artist on the international stage. Her wide-ranging repertoire spans from the Baroque to the late Romantic period, and she is equally at home on the concert platform and opera stage, where her distinctive combination of warmth, vocal richness, and expressive intensity has earned her critical acclaim.

The 2026/27 season brings a wealth of significant highlights, debuts, and eagerly anticipated returns. She opened the season in Tokyo with the Tokyo Symphony Orchestra and Lorenzo Viotti with Franz Schmidt's *Das Buch mit sieben Siegeln*, followed by Elgar's *Sea Pictures* with the Orchestre National de Lyon and Nikolaj Szeps-Znaider at the Auditorium de Lyon. She then toured Spain with the Tonhalle Düsseldorf and Ádám Fischer in Mahler's Symphony no. 3. Mozart's *Requiem* features prominently throughout the season, with performances alongside the Mozarteum Orchestra Salzburg under Trevor Pinnock and the Munich Philharmonic under Manfred Honeck. She also makes her debut with Paavo Järvi and the Tonhalle-Orchester Zürich in Beethoven's Symphony no. 9.

Born into a musical family in Edinburgh, Catriona Morison graduated from the Royal Conservatoire of Scotland with Distinction and started her career as a member of the ensemble of Oper Wuppertal where she expanded her repertoire with a range of key roles for lyric mezzo-soprano.



菊克
SASHA COOKE

女低音 Alto

Photo: Stephanie Girard

菊克曾兩度贏得格林美獎，獲《歌劇雜誌》讚賞其「靈活華麗的舞台魅力」，亦獲《紐約時報》譽為「耀眼出色」。菊克曾於紐約大都會歌劇院、三藩市歌劇院、英國國家歌劇院、西雅圖歌劇院、波爾多國家歌劇院及利塞奧大劇院等演出，並曾與全球各地超過90個交響樂團合作，經常演唱馬勒作品。2022年，她獲委任為美國西岸音樂學院的聲樂學院聯合總監。

於2026/27樂季，菊克將與世界多支頂尖樂團合作，演出類型廣泛的曲目，包括與明尼蘇達樂團演出艾爾加《海之畫卷》（蘇沙指揮），與侯斯頓交響樂團及聖地牙哥交響樂團演出拉威爾《天方夜譚》，與法國國家管弦樂團演出巴赫《聖誕神劇》（皮諾克指揮），與倫敦交響樂團演出福克魯爾的新作世界首演（巴班奴爵士指揮），與愛爾蘭國家交響樂團演出白遼士《浮士德的天譴》，以及與芝加哥交響樂團演出貝多芬第九交響曲（麥克勒指揮）。

菊克畢業於萊斯大學及茱莉亞學院，曾參與西岸音樂學院、阿斯本音樂節、拉維尼亞音樂節的夏季音樂學院、紐約大都會歌劇院林德曼青年藝術家培訓計劃，以及西雅圖歌劇院和中央城市歌劇院的青年藝術家培訓計劃。她曾於美國、澳洲及加拿大各地主持大師班。

Two-time Grammy Award winner Sasha Cooke has been praised for her “agile, glamorous presence” by *Opéra Magazine* and as a “luminous standout” by *The New York Times*. Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with over 90 symphony orchestras worldwide frequently in the works of Mahler. In 2022 Cooke was appointed at the Music Academy of the West as Co-Director of the Lehrer Vocal Institute.

In the 2026/27 season, Cooke appears with many of the world’s leading orchestras in a wide-ranging concert season that includes Elgar’s *Sea Pictures* with Minnesota Orchestra conducted by Dinis Sousa, Ravel’s *Shéhérazade* with Houston Symphony and San Diego Symphony, Bach’s *Christmas Oratorio* with Orchestre National de France conducted by Trevor Pinnock, a World Premiere by Bernard Foccroulle with London Symphony Orchestra conducted by Sir Antonio Pappano, Berlioz’s *La Damnation de Faust* with National Symphony Orchestra of Ireland, and Beethoven’s Symphony no. 9 with Chicago Symphony Orchestra and Klaus Mäkelä.

A graduate of Rice University and The Juilliard School, Sasha Cooke also attended the Music Academy of the West, the Aspen Music Festival, the Ravinia Festival’s Steans Music Institute, the Metropolitan Opera’s Lindemann Young Artist Development Program, and Seattle Opera and Central City Opera’s Young Artist Training Programs. Cooke has given masterclasses throughout the United States, Australia and Canada.



卡塔亞拉
TUOMAS KATAJALA

男高音 Tenor

Photo: Heikki Tuuli

芬蘭男高音卡塔亞拉是北歐最多才多藝及炙手可熱的男高音之一，於歌劇及音樂會領域均取得顯著成就。他音色明亮、高音區輕鬆自如，擅長演唱多元化的歌劇及音樂會曲目，尤以德語及斯拉夫語系作品見稱。

2026/27樂季，他的演出計劃包括於法國利摩日首度飾演《狄托的仁慈》的主角，以及與芬蘭電台交響樂團合作，演唱席曼諾夫斯基《羅傑王》中的埃德里西。他亦將於杭州愛樂樂團的音樂會中唱華格納《萊茵的黃金》的弗羅。本樂季其他重點演出，包括與香港管弦樂團及貝托祺合作演出馬勒第八交響曲、於芬蘭圖爾庫以及意大利都靈（雷西指揮）和巴勒莫（希遜指揮）演出貝多芬第九交響曲、於瑞典馬爾默演出威爾第《安魂曲》、於芬蘭拉赫蒂演出巴赫《馬太受難曲》，以及與赫爾辛基愛樂樂團呈獻一場意大利音樂會之夜，演唱浦契尼的詠嘆調及二重唱。

卡塔亞拉曾就讀於赫爾辛基西貝遼士音樂學院，並於羅馬與阿姆斯特丹進修。他於薩翁林納歌劇節以莫扎特《魔笛》的塔米諾一角，展開職業演唱生涯，現與赫爾辛基的芬蘭國家歌劇院及薩翁林納歌劇節保持長期緊密合作。

The Finnish tenor Tuomas Katajala is one of the most versatile and sought-after Scandinavian tenors, with notable successes in both the opera and concert fields. His vocal brilliance and effortless high register make him a popular singer for a diverse opera and concert repertoire, with a focus on German and Slavic works.

Projects in the 2026/27 season include his debut in the title role of *La Clemenza di Tito* in Limoges, as well as Edrisi in Szymanowski's *Król Roger* with the Finnish Radio Symphony Orchestra. He will also take on Froh (*Das Rheingold*) in a concert performance with the Hangzhou Philharmonic Orchestra. The season is filled with many prestigious concert projects, including Mahler's Symphony no. 8 with the Hong Kong Philharmonic Orchestra and Tarmo Peltokoski, Beethoven's Symphony no. 9 in Turku as well as in Turin (under Fabio Luisi) and Palermo (under Hartmut Haenchen), Verdi's *Requiem* in Malmö, Bach's *St Matthew Passion* in Lahti, and an Italian concert evening by the Helsinki Philharmonic Orchestra featuring arias and duets by Puccini.

Tuomas Katajala studied at the Sibelius Academy in Helsinki as well as in Rome and Amsterdam. He has a close and long-standing collaboration with the Finnish National Opera in Helsinki and the Savonlinna Opera Festival, where he made his stage debut as Tamino (*Die Zauberflöte*).



坎達寧修斯
RINALDS KANDALINCEVS

男中音 Baritone

Photo: Ginta Garuta

坎達寧修斯生於拉脫維亞西岸小鎮雲特史比斯，於拉脫維亞音樂學院畢業後，在2010年於挪威音樂學院取得表演藝術碩士學位。

2004年，坎達寧修斯參演拉脫維亞作曲家雅尼斯·卡爾尼什的歌劇《哈姆雷特》，展開演藝生涯。他隨即參與多個風格各異的音樂項目，當中與里加古樂團合作的早期音樂演出尤其重要。他曾在蒙台威爾第的《奧菲歐》及卡契尼的《尤麗迪采》中飾演奧菲歐，並在浦賽爾的《狄多與依尼阿斯》中飾演依尼阿斯等。

由挪威返回拉脫維亞後，他的演藝事業迎來真正的轉捩點。2018年，他首次踏足拉脫維亞國家歌劇院的舞台，以獨唱家身份演出浦契尼《波希米亞人》的馬塞羅一角，自此逐漸成為該歌劇院的主要獨唱家之一，演出角色包括威爾第《茶花女》的喬治·傑爾蒙及《唐卡洛》的羅德里戈、古諾《浮士德》中的梵倫坦、莫扎特《唐喬望尼》主角、里夏《風流寡婦》中的丹尼洛伯爵，以及於柯夫《布蘭詩歌》中演出男中音。他的最新歌劇角色包括威爾第《馬克白》與《拿布果》的主角，以及利安卡法洛《丑角》中的東尼奧。

Rinalds Kandalincevs was born in a small town called Ventspils on the west coast of Latvia. After first finishing studies at the Latvian Academy of Music, he obtained a master's degree in performing arts at the Norwegian Academy of Music in 2010.

His stage career started back in 2004, with a small part in Latvian composer Jānis Kalniņš's opera *Hamlet*. And soon after that many diverse musical projects followed, especially in the field of early music in cooperation with the baroque orchestra Collegium Musicum Riga. He interpreted the roles of Orpheus in Claudio Monteverdi's *L'Orfeo* and Giulio Caccini's *L'Euridice*, Aeneas in Henry Purcell's *Dido and Aeneas*, and many others.

But a real turning point in his career came after returning to Latvia from Norway. In 2018 he made his debut and became a soloist at the Latvian National Opera, with the role of Marcello in Giacomo Puccini's *La bohème*. Since then he has gradually become one of the leading soloists of the house, with roles like Georges Germont and Rodrigo in Giuseppe Verdi's *La traviata* and *Don Carlo* respectively, Valentin in Charles Gounod's *Faust*, title role in Wolfgang Amadeus Mozart's *Don Giovanni*, Count Danilo in Franz Lehár's *Die lustige Witwe*, also the baritone part in Carl Orff's *Carmina Burana*. The title roles of Giuseppe Verdi's *Macbeth* and *Nabucco*, along with Tonio in Ruggero Leoncavallo's *I Pagliacci*, are the latest additions to his operatic repertoire.



沈洋
SHENYANG

男低音 Bass

Photo: Gaoqiang Xia

沈洋於2007年勇奪BBC卡迪夫世界歌唱家大獎後，在國際樂壇備受矚目。他的歌唱以優雅和精準見稱，早期演出以莫扎特、羅西尼及韓德爾的作品為主，備受肯定；近年，他開始涉獵更具戲劇性及心理深度的曲目，演唱貝多芬、史特勞斯及華格納的作品。

最近幾個樂季，他在夸梅·賴恩指揮下，於華盛頓國家歌劇院首次飾演《阿依達》的阿蒙納斯羅，在佩特連科指揮下，於荷蘭國家歌劇院演出謝列布連尼科夫新製作的《鮑里斯·戈杜諾夫》，飾演瓦拉阿姆及米秋哈，其演出獲譽為「無可挑剔」且「極具力量」。他在杜達美指揮下與洛杉磯愛樂樂團，以及在巴孚·約菲指揮下與蘇黎世音樂廳樂團合作，演出《費黛里奧》的皮察羅，充分展現其歌唱力量與戲劇張力的重大蛻變。

在2026/27樂季，沈洋於兩個《漂泊的荷蘭人》的全新製作中演出：一齣在洛林南錫國家歌劇院上演，由西涅羅爾執導，雷蘭指揮；另一齣在加辛頓歌劇院上演，由休爾執導，波伊特指揮。沈洋亦經常亮相音樂會舞台，演出備受推崇，本季他將在張國勇指揮下，分別與貴陽交響樂團及青島交響樂團演出蕭斯達高維契第十四交響曲；並在斯蒂芬斯指揮下，重返中國國家交響樂團演出穆索斯基的《死之歌舞》。

From the moment Shenyang won the prestigious BBC Cardiff Singer of the World Competition in 2007, his ascent to international prominence was assured. His career, defined by the elegance and precision of his singing, was launched to early acclaim for interpretations of Mozart, Rossini, and Handel but in recent years, Shenyang has ventured into more dramatic and psychologically complex repertoire, embracing the works of Beethoven, Strauss, and Wagner.

Performances in recent seasons have included his debut as Amonasro (*Aida*) at Washington National Opera under Kwamé Ryan, and his “impeccable” and “distinctly powerful” portrayal of Varlaam and Mityukha in Kirill Serebrennikov’s new staging of *Boris Godunov* at Dutch National Opera under Vasily Petrenko. His performances as Don Pizarro (*Fidelio*) with Los Angeles Philharmonic under Gustavo Dudamel and Tonhalle-Orchester Zürich under Paavo Järvi, have marked a major evolution in both his vocal power and dramatic intensity.

As part of his 2026/27 season, Shenyang takes on the mighty *Der fliegende Holländer* in two new productions, at Opéra national de Nancy-Lorraine in Marie-Ève Signeyrole’s staging under David Reiland, and at Garsington Opera in Rachael Hewer’s interpretation under Douglas Boyd. An esteemed and frequent presence on the concert stage, this season Shenyang sings Shostakovich Symphony no. 14 with both Guiyang Symphony Orchestra and Qingdao Symphony Orchestra under Guoyong Zhang, and returns to Mussorgsky’s *Songs and Dances of Death* with the China National Symphony Orchestra under Karl-Heinz Steffens.



Photo: Desmond Chan

香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，是港樂的專屬合唱團。多年來，港樂合唱團與樂團一同為觀眾帶來各式各樣的合唱傑作。2013年，合唱團進行大型招募計劃，吸引逾450名合唱愛好者參與試音，重組後的首次演出為韓德爾《彌賽亞》，大獲好評。合唱團其後在加蒂、馬捷爾、貝托祺及梵志登等傑出指揮的棒下，演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒的重要合唱作品。

自2022/23樂季以來，港樂合唱團與澳門樂團合作演出多套節目，包括貝多芬第九交響曲、孟德爾遜《仲夏夜之夢》及BBC《七個世界，一個星球》等，彰顯港樂投入粵港澳大灣區內的文化交流。



黃日珩是得獎指揮家和歌劇男低中音歌唱家，曾贏得香港合唱指揮比賽冠軍、亞太青年合唱團大獎及棕櫚泉歌劇協會聲樂比賽冠軍。他以獨唱家及指揮身份活躍於多個國際文化重鎮，包括布達佩斯、倫敦、洛杉磯、東京、悉尼、馬德里、溫哥華，以及其家鄉香港。他自2018年起擔任香港管弦樂團合唱團團長，並自2005年起出任學士合唱團音樂總監。

HONG KONG PHILHARMONIC 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. In 2013, the chorus launched an extensive recruitment campaign that attracted over 450 singers to audition. The newly formed ensemble made its debut with a performance of Handel's *Messiah* and has gone on to sing major works by Bach, Beethoven, Brahms, Britten, Haydn and Mahler, under the direction of renowned conductors including Daniele Gatti, Lorin Maazel, Tarmo Peltokoski and Jaap van Zweden.

Since the 2022/23 season, the chorus has been collaborating with the Macao Orchestra on various programmes, including Beethoven's Symphony no. 9, Mendelssohn's *A Midsummer Night's Dream*, and the BBC's *Seven Worlds, One Planet*. This partnership highlights HK Phil's cultural exchange initiatives within the Greater Bay Area.

黃日珩 APOLLO WONG

合唱團總監 Chorus Director

Award-winning conductor and operatic bass-baritone Apollo Wong is a laureate of the Hong Kong Choral Conducting Competition, the Asia Pacific Youth Choir's Conductor Award and the Palm Springs Opera Guild Vocal Competition. He has then performed extensively as both a soloist and conductor at major international cultural hubs including Budapest, London, Los Angeles, Tokyo, Sydney, Madrid, Vancouver, and his native Hong Kong. Apollo has been serving as Chorusmaster of the Hong Kong Philharmonic Chorus since 2018 and Music Director of The Learners Chorus since 2005.

合唱團總監 CHORUS DIRECTOR

黃日珩 Apollo Wong

合唱團經理 CHORUS MANAGER

馮碧琪 Betty Fung

鋼琴伴奏 ACCOMPANISTS

嚴翠珠 Linda Yim
廖梓丞 Jason Liu Tsz-shing

女高音 SOPRANOS

陳姿霖 Chan Chi-lam
陳詩華 Stella Chan
陳泳妍 Chan Wing-yin
陳基望* Chen Chi-wang*
鄭罡宜 Connie Cheng
蔣珈莉 Sally Chiang Ka-li
蔡家賜 Brigitte Choi
周曉晴* Lora Chow Hiu-ching*
周樂希 Chow Lok Hei
何嘉雯 Ho Ka-man
何麗雯 Tracy Ho Lai-man
高艾思 Alice N. Ko
劉傲山* Claudia Lau*
劉淳欣 Sharen Lau
羅欣珮 Jessica Law
梁仲兒 Leung Chung-yee
李國楓 Johnathan Li Kwok-fung
廖穎珊 Yolanda Liu Wing-shan
廖穎琛 Cheryl Liu Wing-sum
盧樂文 Jocasta Lo Lok-man
羅允正 Erica Lowe
吳珏琳 Bonnie Ng Kwok-lam
單安妮 Annie Sin
蘇筱甯 So Dorothy Siu Ling
蔡可芸 Tsoi Ho-wan
徐可人 Amy Tsui
黃安恩 Jenna Wong
王樂欣 Sharon Wong
胡詠珊 Sandy Wu Wing-shan
彭梓瑜 Natalie Tyrwhitt-Drake
楊逸晴 Victoria Yeung Yat-ching
徐天蘊 Zee Tin Wan Tabitha

女低音 ALTOS

畢家敏* Carmen Bat*
陳嘉穎 Karen Chan Ka-wing
陳嶺琳 Phoebe Chan Wing-lam
陳莛心 Summer Chan
陳嘉杰 Yoyo Chen Jia-jie
陳珮姍 Chin Pui-shan
丁愷芹 Ruby Ding Hoi-kan
何毅詩 Elsie Ho
何妙芝 Ho Miu-chi
鄺旖靈 Elaine Kong
關學賢 Cynthia Kwan
郭錦如 Calina Kwok
林永欣 Vivian Lam Wing-yan
李海欣* Hoiyan Lee*
李思澔 Sharon Lee Sze-ho
梁子瑛* Angel Leung Tsz-ying*
梁淑嫻 Rita Leung
劉愛明 Amanda Liu Oi-ming
麥珮盈 Joyce Mak Pui-ying
柯家慧 Or Ka-wai
譚樂誼 Loritta Tam
譚詠嫻 Winnie Tam
王卓研 Wong Cheuk Yin, Anita
任永欣 Denise Yam Wing-yan
閻宇明 Julia Yan

男高音 TENORS

巴樂天 Bar Alvis Lok-tin
張愷彥 Cheung Hoi Yin
張子鋒 Cheung Tsz-fung
傅朗歌* Francisco Javier Fernández Díez*
何尚軒 Jimmy Ho Sheung-hin
郭文豪 Eric Kwok Man-ho
黎遨行* Rover Lai*
林浩恩+ Dominic Lam+
彭智軒 Pang Chi-hin
蘇子諤 Corey So Tsz-ngok
曾可正 Michael Tsang Ho-ching
温庭皓 Timothy Wan
黃家駿 Anthony Wong
王詠國 Keith Wong Wing-kwok
邱峙峰 Jack Yau Chi-fung

男低音 BASSES

陳柱焜* Chan Chu-kwan*
陳承禧 Harold Chan Shing Hei
鄭穎聰 Cyrus Cheng
張嘉笙 Artus Cheung Ka-sang
何文政 Rachael Boaz Man-ching Ho
李雲龍 David Li
梁池歡 Leung Chi-foon
梁立群 Cyrus Leung Lap-kwan
盧卓健 Lo Cheuk-kin
吳子謙 Dennis Ng Tsz-him
成耀華 Sing Yiu-wah
鄧杲康 Thomas Tang
鄧宇衡 Tang Yu Hang
曾樂麒 Tsang Lok-ki
許德 Hugh Tyrwhitt-Drake
黃正樑 Brendan Wong Ching-leung
黃鎮國 Jamie Wong Chun-kwok
黃啟迪 Truman Wong
邱子健 Nick Yeow
葉永茂 Yip Wing-mau
虞有成 David Yu Yau-sheng
余思慊 Yue Si-jun

*香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow
+客席團員 Guest Singer
以字母順序排列 Listed in alphabetical order



學士合唱團

學士合唱團由前香港大學學生會合唱團成員於1979年創立，現為香港主要的獨立合唱團之一，並與其正式合作夥伴學士管弦樂團在音樂總監黃日珩帶領下演出大型合唱作品。學士歷年委約香港作曲家創作新曲，藉此豐富本地的合唱曲目。

學士上一次演唱馬勒第八交響曲是在2016年的維港音樂節，聯同阿諾德勳伯格合唱團及維也納兒童合唱團演出。同年，學士於倫敦史密斯廣場聖約翰教堂首度亮相。2019年，學士首次踏足北美洲，參與洛杉磯國際合唱音樂節，並聯同洛杉磯夢想樂團演唱威爾第《安魂曲》；同年亦與深圳交響樂團於深圳一帶一路國際音樂季閉幕音樂會演出。學士亦曾應邀與澳門樂團合作，演唱巴赫《復活節神劇》及貝多芬第九交響曲。近年演出的主要作品包括沃爾頓《伯沙撒王的盛宴》、孟德爾遜《以利亞》及巴赫B小調彌撒曲；本年度曲目則包括貝多芬《莊嚴彌撒曲》及法蘭克·馬田的雙合唱團彌撒曲。

學士致力向年輕人推廣音樂，自2006年推行學生門票資助計劃，至今讓超過9,000名學生欣賞其音樂會。學士主辦的音樂會門票淨收益均撥捐慈善機構，用於區內食水、重建校舍及教育等項目。

THE LEARNERS CHORUS

The Learners Chorus was founded in 1979 by former members of the Hong Kong University Students' Union Choir, and is today one of Hong Kong's leading independent choirs, presenting large-scale choral repertoire with its orchestral partner, The Learners Orchestra, under Music Director Apollo Wong. Throughout its history, the Chorus has commissioned new works from Hong Kong composers, helping to expand the local choral repertoire.

Learners last performed Mahler's Eighth Symphony in 2016 at the Hong Kong-Vienna Music Festival, alongside the Arnold Schoenberg Choir and the Vienna Boys' Choir. It made its London debut the same year at St John's Smith Square. Further afield, Learners made its North American debut in 2019 at the Los Angeles International Choir Festival, performing Verdi's *Requiem* with the Dream Orchestra of Los Angeles, and appeared at the closing concert of the Shenzhen Belt & Road International Music Festival with the Shenzhen Symphony Orchestra the same year. The Chorus has also appeared as a guest with the Macao Orchestra, in Bach's *Easter Oratorio* and Beethoven's Ninth Symphony. Recent seasons have included Walton's *Belshazzar's Feast*, Mendelssohn's *Elijah* and Bach's Mass in B minor, and the Chorus's 2026 season includes Beethoven's *Missa solemnis* with Frank Martin's Mass for Double Choir.

Learners is committed to nurturing young musicians: since 2006 its Student Ticket Sponsorship Programme has brought over 9,000 students to its concerts. Net ticket proceeds from the concerts it presents are donated to charity, supporting clean water, school-building and education projects in the region.

音樂總監 **MUSIC DIRECTOR**
黃日珩 Apollo Wong

助理指揮 **ASSISTANT CONDUCTOR**
廖梓丞 Jason Liu

司琴 **PIANIST**
黃歷琛 Alexander Wong

女高音 **SOPRANOS**
老玉珊 Alice Lo
郝翎 Antonia Castilho
林琿素 Cheryl Lam
林綺君 Christine Lam
李芷君 Christine Lee
梁淑芬 Cynthia Leung
何沚箋 Eunice Ho
祁琦 Jade Ki
石卓琳 Jasmine Shek
葉潔怡 Mavis Ip
黃倩恒 Penelope Wong
霍沅琪 Vivien Fok

女低音 **ALTOS**
羅弋東 Alex Law
江章程 Amanda Kong
李卓婷 Cherie Li
陳卓愉 Cherry Chan
黃雅雯 Fate Wong
尤淑芬 Josephine Yau
列梓晴 Kath Lit
蔡仲景 Miriam Choi
梁巧瑩 Queenie Leung
胡蕙衡 Rebecca Wu
王宛璣 Rufina Wong
廖華玲 Valerie Liauw
曾琬晴 Wendy Tsang
沈悠 Yuko Shum

男高音 **TENORS**
張皓軒 Alvin Cheung
鄧志豪 Justin Tang
張浩然 Kennis Cheung
梁祖蔭 Kris Leung
李業輝 Richard Lee
黃子衡 Thomas Wong
曾旭暉 Wilson Tsang

男低音 **BASSES**
陳俊軒 Alex Chan
袁浩文 Alex Yuen
陳舜鴻 Andrew Chan
黃寶勳 Arthur Wong
梁礎堅 Bill Leung
李祉熙 Darrel Li
麥珀軒 Hinson Mak
陳卓琛 Jayden Chan
李晉彥 Jeffrey Li
朱家朗 Kenneth Chu
盧璟新 King Son Lo
梁文傑 Man Kit Leung
高琛 Sam Ko
帥健僖 Stephen Sui



倫敦愛樂合唱團

倫敦愛樂合唱團於1947年成立，為倫敦愛樂樂團的合唱團，獲譽為英國最優秀的合唱團之一。過去70年來，合唱團持續與頂尖指揮家合作演出，屢獲好評，並定期為電視及電台錄音。

倫敦愛樂合唱團與倫敦愛樂樂團關係密切，經常攜手在英國及海外演出。近年與倫敦愛樂樂團首席指揮愛德華·加德納合作的演出，包括拉赫曼尼諾夫《鐘》、馬勒第二交響曲、狄伯特《仲夏婚禮》及《我們時代的孩子》，及楊納傑克《格拉哥利彌撒曲》。其他重點演出包括與包列伊科合作演出蕭斯達高維契第十三交響曲；由合唱團主席艾爾達爵士指揮麥美倫《聖誕神劇》；以及與艾爾達爵士合作演出貝多芬《莊嚴彌撒曲》及馬勒第三交響曲。合唱團每年均參與BBC逍遙音樂節，演出曲目涵蓋約翰·路德·亞當斯、貝多芬、布梭尼、艾爾加、利格第、柯夫、佛漢威廉士及威爾第的作品，當然亦少不了廣受歡迎、令人樂在其中的《異世奇人》逍遙音樂節。

合唱團經常遠赴海外，曾到訪歐洲多國及世界各地演出。2017年12月，合唱團欣然遠赴巴黎香榭麗舍劇院，與倫敦愛樂樂團演出巴赫《聖誕神劇》。合唱團以其共融的文化為傲，團員來自社會各階層，全部均為志願者；在這樣多元的背景下，合唱團仍能呈現一流的演出。

LONDON PHILHARMONIC CHOIR

Founded in 1947 as the chorus for the London Philharmonic Orchestra, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs. For the last seven decades the Choir has performed under leading conductors, consistently meeting with critical acclaim and recording regularly for television and radio.

Enjoying a close relationship with the London Philharmonic Orchestra (LPO), the Choir frequently joins it for concerts in the UK and abroad. Recent concerts with LPO Principal Conductor Edward Gardner have included Rachmaninov's *The Bells*, Mahler's Symphony no. 2, Tippett's *The Midsummer Marriage* and *A Child of Our Time*, and Janáček's *Glagolitic Mass*. Other highlights have included Shostakovich's Symphony no. 13 with Andrey Boreyko; the UK premieres of James MacMillan's *Christmas Oratorio* with the Choir's President, Sir Mark Elder; and Beethoven's *Missa solemnis* and Mahler's Symphony no. 3 with Sir Mark Elder. The Choir appears annually at the BBC Proms, and performances have included works by John Luther Adams, Beethoven, Busoni, Elgar, Ligeti, Orff, Vaughan Williams and Verdi, not forgetting the greatly enjoyable *Doctor Who* Proms.

A well-travelled choir, it has visited several European countries as well as further afield. The Choir was delighted to travel to the Théâtre des Champs-Élysées, Paris, in December 2017 to perform Bach's *Christmas Oratorio* with the London Philharmonic Orchestra. The choir prides itself on its inclusive culture, achieving first-class performances from its members, who are volunteers from all walks of life.

合唱團總監 CHORUS DIRECTOR
Madeleine Venner

副合唱團總監
ASSOCIATE CHORUS DIRECTOR
Victoria Longdon

伴奏 ACCOMPANIST
Jonathan Beatty

主席 CHAIR
Alex Marshall

合唱團經理 CHOIR MANAGER
Natasha Sofla

語言指導 LANGUAGE COACH
Norbert Meyn

女高音 SOPRANOS
Ade Amusa
Amanda May
Annette Argent
Ashley Jordan
Danielle Roman
Elizabeth Ortiz
Hilary Bates
Holly Beckmyer
Ilona Lynch
Janey Maxwell
Jenni Cresswell
Katie Stuffelbeam
Linda Park
Mary Beth Jones
Meg McClure
Megan Cunnington
Penny Huang
Rachel Gibbon
Rachel Topham
Rebecca White
Roz Horton
Sally Morgan
Sarah Davies
Sarah Ellman-Brown
Sarah Leffler
Sasha Holland
Tessa Bartley

男高音 TENORS
Alex Marshall
Alexander Best
Andrew Chavez Kline
Chris Stuart
Daisy Rushton
Daniel Tighe
David Hoare
Kevin Cheng
Mikolaj Walczak
Ollie Clarke
Philippe Gosset
Tim Appleby
Tom Johnson

女低音 ALTOS
Andrea Easey
Andrei Caracoti
Andrea Lane
Angela Schmitz
Bethea Hanson-Jones
Catherine Travers
Ethel Livermore
Julia King
Kitty Howse
Laetitia Malan
Lisa MacDonald
Liudmila Pagis
Lottie Mitchell
Mia Hobson
Muriel Swijghuisen Reigersberg
Natasha Sofla
Nicola Prior
Noel Chow
Pat Dixon
Rachel Murray
Rima Sereikiene

男低音 BASSES
Alan Hardwick
Alex Thomas
Alex Walton-Keeffe
Anthony McDonald
Ellie Fayle
Gary Freer
Ian Frost
Johannes Pieters
Jonathon Bird
Joshua Schrijnen
Luke Hagerty
Marcus Daniels
Mark Hillier
Martyn Atkins
Myrddin Edwards
Nathan Chu
Oliver Walsh
Rylan Holey
Sam Watson



聖保羅男女中學高級混聲合唱團

聖保羅男女中學高級混聲合唱團成立於1949年，是該校歷史最悠久的校隊之一，70多年來一直是學校最具代表性的音樂團隊。

合唱團除了在一年一度的香港學校音樂節中屢獲殊榮外，亦曾參與許多重要的公開演出，包括1964年的奧運聖火儀式、多位前港督的公開告別儀式、1973年首屆香港藝術節的開幕典禮，以及國慶日和香港回歸紀念日的升旗儀式等。

1979年，合唱團於泰國曼谷舉行的巡迴演出廣受讚譽，為合唱團活躍於國際賽事拉開了序幕。自此，團員登上世界各地大大小小的音樂會舞台，足跡遍及澳洲、德國、中國、美國、奧地利及瑞典；並參與了世界合唱比賽、歐洲青少年合唱節以及耶魯大學音樂學院諾福克室內樂音樂節等音樂盛會。合唱團於2025年應中華全國青年聯合會秘書處邀請，參與香港中小學合唱團訪京團前往北京演出，並於京港青少年文化交流音樂會「同聲、同心、同夢」中，與其他合唱團共同演出。

聖保羅男女中學高級混聲合唱團於第十四屆世界合唱大賽取得優異成績，勇奪C10組別（無伴奏聖樂）及C13組別（當代音樂）兩項冠軍，並在其中一個組別獲得全場最高評分。

ST. PAUL'S CO-EDUCATIONAL COLLEGE SENIOR MIXED-VOICE CHOIR

Founded in 1949, the Senior Mixed-Voice Choir stands as one of the oldest school teams in the history of St. Paul's Co-educational College and has been the flagship musical group for over seven decades.

Aside from the many accolades in the annual Hong Kong Schools Music Festival, the Choir has appeared in many prominent public performances, from the Olympic Torch Ceremony in 1964 to several public farewell ceremonies for former governors, and from the opening of the inaugural Hong Kong Arts Festival in 1973 to the flag-raising ceremonies on National Day and Handover anniversaries.

The acclaimed performing tour to Bangkok, Thailand in 1979 marked the beginning of the Choir's international success. Its artistry has since taken the choristers to concert stages of all sizes in Australia, Germany, China, the United States, Austria and Sweden, appearing in festivals and prominent occasions such as the World Choir Games, and Europa Cantat and Yale School of Music Norfolk Chamber Music Festival. The Choir was invited by the Secretariat of the All-China Youth Federation to perform in a joint-concert with other national choirs in Beijing in 2025.

The Senior Mixed-Voice Choir recently achieved remarkable success at the 14th World Choir Games in Helsingborg, Sweden, winning two championships in Category C10 (Sacred Choral Music a cappella) and Category C13 (Contemporary Music), with one of their performances earning the highest score across all categories.

指揮 **CONDUCTOR**

黃日珩 Apollo Wong

女高音 **SOPRANOS**

陳若涵 Chan Yeuk Han
張雅縈 Cheung Katrina Nga Ying
章蕎恩* Cheung Kiu Yan*
張愛庭 Cheung Oi Ting Arlene
趙海晴 Chiu Hoi Ching
趙思澄 Chiu See Ching
何筱悠 Ho Siu Yau
黎懿 Lai Caitlin Gretchen
林臻彤 Lam Chun Tung
李欣禧 Lee Nikky Yen Hei
李欣霖 Lee Yan Lam Hayley
李穎趣 Li Wing Chui
林子晴 Lin Zi Qing
莫司勤 Mok Audrey See Kan
蕭洛婷* Siew Lok Ting*
湯允怡 Tong Wan Yi Rafaella
尹以晴 Wan Yee Ching
王晴俙* Wong Ching Hei*
謝欣彤 Xie Susan
顏海嫣 Yan Hoi Yin Claire
楊珮晴 Yeung Pui Ching
嚴梓彤 Yim Tsz Tung

男高音 **TENORS**

鄒卓熹* Chow Cheuk Hay*
林澔江 Lam Ho Kong Cyrus
林啟熙 Lam Kai Hei
羅千奕 Lon Chin Yik
莫司儉 Mok Archie See Kim
伍弘博 Ng Oliver Wang-Bok
潘上仁* Poon Leo Sy*
田雨暘 Tian Yu Yang Timothy
湯允錞 Tong Wan Shun Rafael
黃軍皓 Wong Kwan Ho
邱昫淳 Yau Hui Shun
余令軒 Yu Ling Hin Rafael

女低音 **ALTOS**

陳靜彤 Chan Ching Tung
陳悅 Chan Yuet
郭煦嵐 Kwok Hui Nam
林以安 Lam Anna Yee On
林希璇 Lam Hay Shuen Lucida
劉婥詩 Lau Cheuk Sze Charis
李愷琳 Lee Caitlyn Hoi Lam
李知言 Lee Chee Yin
梁心悠 Leung Sam Yau Webie
梁芷瀅* Leung Tsz Ying Sophia*
毛靄妍* Mo Oi Yin Emily*
王驤玲 Wong Sheung Yi
徐薇淇* Zee Wei Qi Natalie*
翟方語 Zhai Amy

男低音 **BASSES**

陳縉洛 Chan Chun Lok
陳浩塱 Chan Ho Long
陳泓逸 Chan Wang Yat
陳奕朗 Chan Yik Long
曹栢熙 Chao Pak Hei
趙宇鏗 Chiu Yu Heng
關孜珩 Kwan Ziheng Clayton
梁匡翹 Leung Hong Kiu
梁顥正 Leung Moses Ho Ching
文禮雍祈 Milas Trevor John
司徒晞* Seto Hei Daniel*
施博文 Sze Pok Man
謝梓翰 Tse Tsz Hon Rico
黃啟睿* Wong Kai Yui Marcus*
黃健朗 Wong Kin Long
邱孝然 Yau Hau Yin
嚴海亮 Yim Hoi Leong
朱俊熙 Zhu Chun Hei

*委員會成員 Committee Member



英華書院合唱團

英華書院合唱團成立於1930年代，早年稱為「詩班」。現時合唱團約有80位成員，分為歌詠團、中級合唱團及高級合唱團，並經常於校內外聚會及活動中獻唱。合唱團逾80年來積極參與宗教及聯校合唱活動，於本地及國際音樂比賽中屢獲殊榮。

除本地演出外，合唱團足跡遍及日本、芬蘭、美國、加拿大、荷蘭、英國、瑞典及挪威等地。近年，合唱團在許家臻先生的指揮下，於國際賽事中屢創佳績，除了在 2024 年台北國際合唱大賽及2025 年新加坡國際合唱節勇奪五項金獎外，更於2026年「世界合唱節——香港」脫穎而出，榮獲兩個組別冠軍，並於決賽贏得最高榮譽——「世界合唱團大獎」。

YING WA COLLEGE CHOIR

Ying Wa College Choir was founded in the 1930s. Originally established as the Chapel Choir, it has since expanded and now comprises three ensembles: the Chapel Choir, the Intermediate Choir, and the Senior Choir, with a total of around 80 members. The Choir regularly performs at school assemblies, services, and various public events. Over the past eight decades, it has participated in numerous religious and inter-school choral activities, earning multiple championships and awards at local and international music competitions.

Beyond Hong Kong, the Choir has performed and engaged in cultural exchanges in countries including Japan, Finland, Canada, the United States, the Netherlands, the United Kingdom, Sweden, and Norway. In recent years, under the baton of Mr Ernest Hui, the Choir has continued to excel on the international stage. Following its remarkable success at the Taipei International Choral Competition 2024 and the Singapore International Choral Festival 2025 — where it achieved Gold Awards across all five categories entered — the Choir attained further distinction at the World Choir Festival — Hong Kong 2026, winning two category championships and taking home the top honour: the Choir of the World Award.

合唱團指揮 CHOIR CONDUCTOR

許家臻 Ernest Hui Ka Chun

男高音 TENORS

陳承禮 Chan Shing Lai
陳煥仁 Chan Wun Yan
朱倬毅 Chu Cheuk Ngai
崔顥翔 Chui Ho Cheung
何政川 Ho Ching Chuen
何尚融 Ho Sheung Yung
許珽僖 Hui Ting Hei
劉焯鏗 Lau Cheuk Hang
劉致廷 Lau Chi Ting
陸彥希 Luk Yin Hei
吳承晞 Ng Shing Hei
吳逸峻 Ng Yat Tsun
黃錦韜 Wong Kam To Jonathan Bryan
余諾謙 Yue Nok Him

男低音 BASSES

陳毅恒 Chan Ngai Hang
鄭禧洋 Cheng Hei Yeung
莊恩樂 Chong Yan Lok
何栩濤 Ho Hui To Eton
黃逸駿 Huang Yijun
柳思行 Lau Sze Hang
李逸翹 Lee Yat Kiu
李睿謙 Lee Yui Him
吳鎧臻 Ng Hoi Tsun Keith
湯棟博 Tong Tung Pok
王靖凱 Wang Ching Hoi Nelson
黃柏鈞 Wong Pak Kwan
楊子博 Yeung Kenson
楊承晉 Yeung Shing Chun
翁碩駿 Yung Isaac





香港兒童合唱團

香港兒童合唱團（香兒）成立於1969年，為香港首隊兒童合唱團，並為註冊非牟利慈善團體。現時香兒已成為世界上人數最多、組織最龐大的兒童合唱團，擁有超過5,000名團員，更發展為一個多元兒童藝術團體。2014年更獲選為2013至2015年度「國際合唱聯盟大使」。在音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，團員進行饒富趣味的學習，並通過有系統的藝術訓練，了解到群體精神和處事嚴謹的重要性，為他們踏足社會作好準備。

香兒曾多次與香港管弦樂團合作，在大師馬捷爾、加蒂、艾度·迪華特及梵志登的指揮下演出。作為本港最具代表性的兒童合唱團，香兒經常在香港的歷史性時刻演出，包括1997年香港政權交接儀式、1998年香港國際機場開幕典禮、2008年一系列迎接北京奧運活動、2009年東亞運動會開幕禮，及多場慶祝香港回歸的文藝晚會及活動。

THE HONG KONG CHILDREN'S CHOIR

The Hong Kong Children's Choir (HKCC), founded in 1969, is the first and largest children's choir in Hong Kong with around 5,000 members. Registered as a non-profit-making charitable organisation, HKCC has grown into a diversified arts organisation. Under the supervision of Music Director and Principal Conductor Kathy Fok, along with over 100 professional tutors, choir members develop their artistic talents and learn the importance of team spirit through engaging rehearsals. In 2014, HKCC was selected by the International Federation for Choral Music (IFCM) as one of the IFCM Ambassadors for 2013 to 2015.

HKCC has collaborated with the Hong Kong Philharmonic Orchestra on numerous occasions, performing under the baton of maestros Lorin Maazel, Daniele Gatti, Edo de Waart, and Jaap van Zweden. As the children's choir best representing Hong Kong, HKCC has taken part in many historical moments, including the Ocean Park Opening Ceremony in 1977, the Hong Kong Handover Ceremony in 1997, the Hong Kong International Airport Opening Ceremony in 1998 and the Hong Kong Disneyland Grand Opening in 2005. Additionally, HKCC has participated in performances celebrating major national events, including the anniversaries of the Founding of the People's Republic of China and Hong Kong's reunification with China, the Beijing Olympic Games in 2008, and the East Asian Games.

音樂總監兼
首席指揮
霍嘉敏

MUSIC DIRECTOR /
PRINCIPAL CONDUCTOR
Kathy Fok

合唱指導
黃日珩

CHORUS MASTER
Apollo Wong

導師
許家臻
林菁
陳珮琦

TUTORS
Ernest Hui
Corina Lin
Peggie Chan

高級組團員 SENIOR SECTION MEMBERS

陳姿希 Chan Chi Hei
陳樂晞 Chan Lok Hei
陳子永 Chan Tsz Wing
陳彥心 Chan Yin Sum
陳琬靜 Chan Yuen Ching
鄭晴朗 Cheng Ching Ron
鄭朝匡 Cheng Chiu Hong
鄭采頤 Cheng Choi Yi
鄭鎧潼 Cheng Hoi Tung
張智朗 Cheung Chi Long
張靖晞 Cheung Ching Hei Caylee
張靖然 Cheung Ching Yin Clayton
張曉彤 Cheung Hiu Tung
張凱茵 Cheung Hoi Yan
張嘉樂 Cheung Ka Lok
張甯雅 Cheung Ling Nga
張若晞 Cheung Yeuk Hei Elly
蔡慧琦 Choi Wai Ki Caitlyn
周采嬴 Chow Choi Ying
周晞霖 Chow Hei Lam
周皓勤 Chow Ho Kan
周欣妤 Chow Yan Yu Evelyn
秦羽錡 Chun Yu Kei Ava
鍾卓君 Chung Cheuk Kwan
鍾幸頤 Chung Hang Yee
柯敬言 Cua King Yin
霍映曈 Fook Ying Tung
郝明澤 Hao Mingze
何子蔚 Ho Janice
何恩霖 Ho Yan Lam Alison
何彥蓁 Ho Yin Chun
許允祈 Hui Wan Ki
孔維靖 Hung Wai Jing
葉青嵐 Ip Ching Nam
葉毅謙 Ip Ngai Him
賈瑞寧 Jia Ruining
龔心儀 Kung Sum Yee
關培智 Kwan Pui Chi Clarence
郭善知 Kwok Sin Chi Cecilia
黎信希 Lai Shun Hei
黎詠熙 Lai Wing Hei
賴妍孜 Lai Yan Zi
黎玥騫 Lai Yuet Hin Scarlett
林卓渝 Lam Cheuk Yu
林學凜 Lam Hok Lam Moses
劉昭妤 Lau Chiu Yu
樓睿山 Lau Yui Shan Ethan
羅卓騫 Law Cheuk Hin
李汶蔚 Lee Amira
利卓翹 Lee Melissa Cheuk Kiu
梁子翹 Leung Tsz Kiu
梁恩齊 Leung Yan Chai
黎馨喬 Li Hing Kiu Laura
林楷智 Lin Kai Chi
廖詠晞 Liu Wing Hei
盧思曈 Lo Sze Tung
盧曜希 Lo Yiu Hei Haven
陸蔚淳 Lok Wai Shun
盧芊咏 Loo Chin Wing
馬晞情 Ma Hei Ching
馬芷澄 Ma Tsz Ching Olivia
馬悅芯 Ma Yuet Sum
麥凱雯 Mak Hoi Man
麥穎熙 Mak Wing Hei
麥倚藍 Mak Yee Lam
萬雪晴 Man Suet Ching
吳梓其 Ng Ashley
吳雯琪 Ng Man Ki
吳芷蕎 Ng Tsz Kiu
倪樂晴 Ngai Lok Ching
牛婧妤 Niu Jingyu
潘心蕎 Poon Sum Kiu Serene
蕭曉璇 Seow Hiu Shuen
夏沚聿 Singh Yuffy
蕭沁諾 Siu Tsam Nok
蘇萱 So Huen Annabelle
蘇梓晞 So Tsz Hei Hailey
蘇弘軒 So Wang Hin
宋嘉恩 Sung Ka Yan
譚熙彤 Tam Hei Tung
譚琛 Tam Jaden Sean
譚天 Tan Sky
鄧曉諭 Tang Hiu Yu
鄧浩唯 Tang Ho Wai Horace
陶樂珈 Tao Lok Ka Clara
杜伊靖 Tao Yi Jing
唐阡慧 Tong Chin Wai
曾晴頌 Tsang Ching Chung
謝沛怡 Tse Pui Yee
謝玗叡 Tse Tsz Yui
謝悅昕 Tse Yuet Yan
溫雋 Wan Justin Alexander
王夢菲 Wang Mengfei
王隽逸 Wang Tony
温鎧澄 Won Hoi Ching
黃千欣 Wong Chin Yan
黃頌懿 Wong Chung Yee
黃蒂芠 Wong Hei Man
黃凱澄 Wong Hoi Ching
黃海晴 Wong Hoi Ching
黃凱盈 Wong Hoi Ying
黃苡淳 Wong I Shun
黃雅雯 Wong Nga Man
黃淳依 Wong Shun Yee Alicia
黃蒨茼 Wong Sin Tung
黃穎桐 Wong Wing Tung
胡輊軒 Woo Vero Herald
楊學廷 Yeung Hok Ting
楊偲晴 Yeung Sze Ching
易芊彤 Yick Chin Tung Ashley
嚴美津 Yim Mei Chun
葉凱祈 Yip Hoi Ki Kate
饒倩維 Yiu Sin Wai
余謙柔 Yu Him Yau Hester
余詩雅 Yu Sze Nga
余昀歷 Yu Wan Lik
俞奕嘉 Yu Yik Ka
余詠桐 Yue Wing Tung
袁梓晴 Yuen Tsz Ching
張芮 Zhang Rui
張心懿 Zhang Sum Yi
趙英橋 Zhao Yingqiao

香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA


Photo: Keith Hiro

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。

貝托祺於2026/27樂季起出任港樂音樂總監。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。

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。樂團與德意志留聲機合作，發行由貝托祺指揮華格納（夫利格改編）的《指環》：管弦樂冒險。

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。港樂於第五十個職業樂季到歐洲、亞

「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 starts his tenure as Music Director in the 2026/27 season. Currently, Long Yu serves as Principal Guest Conductor and Lio Kuokman is Resident Conductor.

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 collaborated with Deutsche Grammophon and released Wagner's *The Ring*: An Orchestral Adventure, arranged by Henk de Vlieger and conducted by Tarmo Peltokoski.

The HK Phil has toured extensively across the Chinese Mainland. 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 toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50th anniversary. In the 2026/27 season, the orchestra will perform in Europe and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Stéphane Denève, Christoph Eschenbach, Daniele Gatti, Daniel Harding, Pietari Inkinen, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko,



洲及中國內地各地巡演，到訪十個國家的22個城市。在2026/27樂季，樂團將再次到訪歐洲及中國內地演出。

近年和港樂合作的指揮家和演奏家包括：丹尼夫、艾遜巴赫、加蒂、哈丁、恩紀寧、巴孚·約菲、奧羅斯科–埃斯特拉達、佩特連科、艾斯、貝爾、寧峰、藤田真央、考夫曼、郎朗、卡華高斯、拉特里、馬友友、安蘇菲·慕達、沈靖韜、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

Emanuel Ax, Joshua Bell, Ning Feng, Mao Fujita, Jonas Kaufmann, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma, Anne-Sophie Mutter, Aristo Sham, and Akiko 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



貝托祺
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

助理指揮/聯席藝術家
ASSISTANT CONDUCTOR/ ARTISTIC ASSOCIATE



斯塔菲基斯
Jānis Stafeckis

第一小提琴
FIRST VIOLINS



©Clara Evens

甘安妮
客席樂團首席
(11月7日及8日演出)
Anne Luisa Kramb
Guest Concertmaster
(7 & 8 Nov Performances)



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



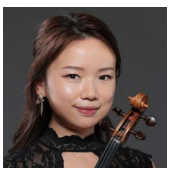
艾瑾
Ai Jin



把文晶
Ba Wenjing



程立
Cheng Li



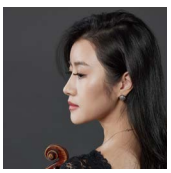
桂麗
Gui Li



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

第二小提琴 SECOND VIOLINS



●趙瀅娜
Zhao Yingna

Vincy and Samuel Leung 席位贊助
The Vincy and Samuel Leung Chair



■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

包陪麗及渡伸一郎伉儷席位贊助
The Cissy Pao and Shin Watari Chair



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
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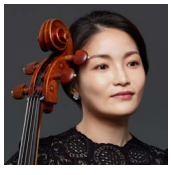
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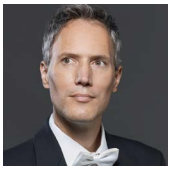

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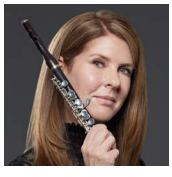
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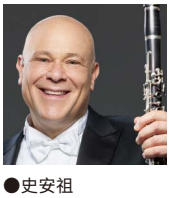

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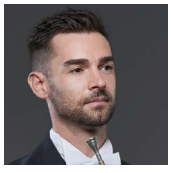
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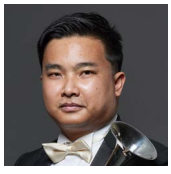


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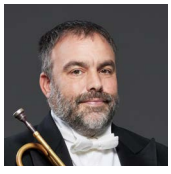
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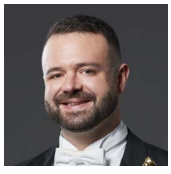
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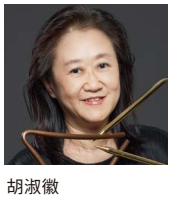
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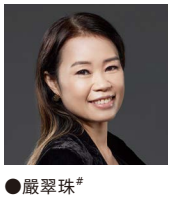
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