

NEW YEAR CELEBRATION

新年音樂會

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周生生 (how Sang Sang)



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Samantha Chong
MEZZO-SOPRANO



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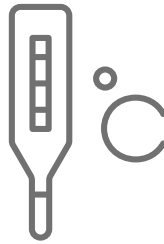
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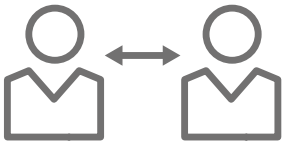
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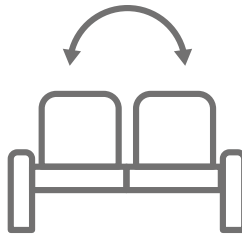
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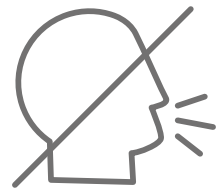
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the performance

新年音樂會 NEW YEAR CELEBRATION

- P. 5 **韋伯 CARL MARIA VON WEBER** 9'
- 《邀舞》 *Invitation to the Dance*
- 洛依 FREDERICK LOEWE** 5'
- 《窈窕淑女》：*My Fair Lady:*
其實我可以通宵跳舞 *I Could Have Danced All Night*
葉葆菁，女高音 Yuki Ip, soprano
- 小約翰·史特勞斯 JOHANN STRAUSS II** 3'
- 《喋喋不休》波爾卡 *Tritsch-Tratsch Polka*
- 王丹紅 改編 arr. DANHONG WANG** 6'
- 《我的祖國》 *My Motherland*
陸鞅文，二胡 Yiwen Lu, erhu
- 克萊斯勒 FRITZ KREISLER** 4'
- (麥雅理士達改編 arr. McALISTER)
《中國花鼓》 *Tambourin Chinois*
陸鞅文，二胡 Yiwen Lu, erhu
- 里夏 FRANZ LEHÁR** 8'
- 《金銀》圓舞曲 *Gold and Silver Waltz*
- 中場休息 INTERMISSION
- 小約翰·史特勞斯 JOHANN STRAUSS II** 3'
- 《雷電》波爾卡 *Thunder and Lightning Polka*
- 聖桑 CAMILLE SAINT-SAËNS** 14'
- 《參孫與大利拉》 *Samson and Delilah*
醉狂之舞 *Bacchanale*
我心在你聲中 *Mon cœur s'ouvre à ta voix*
張吟晶，女中音 Samantha Chong, mezzo-soprano

傅人長 FU RENCHANG

5'

《可愛的一朵玫瑰花幻想曲》(2019)

Fantasy on A Lovely Rose for Guitar and Orchestra (2019)

楊雪霏, 結他

Xuefei Yang, guitar

白寧 JOHN BRUNNING

8'

第三浪漫曲 (2009) 及第四浪漫曲 (2009) (世界首演)

Romance no. 3 (2009) & Romance no. 4 (2009) (World Premiere)

楊雪霏, 結他

Xuefei Yang, guitar

拉威爾 MAURICE RAVEL

13'

《波萊羅》

Boléro

P. 12

余隆 指揮

Yu Long Conductor

P. 14

葉葆菁 女高音

Yuki Ip Soprano

P. 15

陸軼文 二胡

Yiwen Lu Erhu

P. 16

張吟晶 女中音

Samantha Chong Mezzo-soprano

P. 17

楊雪霏 結他

Xuefei Yang Guitar

電台錄音 RADIO RECORDING

2021年12月29日晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及rthk.hk) 現場錄音, 將於2021年12月31日晚上8時播放, 2022年1月5日下午2時重播。The concert on 29 December 2021 is recorded live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk). It will be broadcast on 31 December 2021 (8pm), with a repeat on 5 January 2022 (2pm).



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新年音樂會

New Year Celebration

在大家快要對2021年說再見、準備邁向2022年的時候，就應該讓美妙的樂韻化作香檳佳餚，擺一席音響盛宴來慶祝一番！一如以往，港樂誠邀大家參加這一席音樂饗宴，獻上維也納的圓舞曲、閃爍的波爾卡、激動人心的進行曲和優美的情歌，並以美、法、西、英各國風情調味——當然也少不了大部分華人至愛。

不過開始之前，我們先要將特別的音樂邀請函送到各位手上——這封邀請函承蒙**韋伯**（1786-1826）提供。韋伯生於德意志地區呂貝克市，父親是個業餘樂師。韋伯既與莫扎特有姻親關係，也獲譽為當時最傑出的鋼琴家（說來巧合，他的結他造詣也一樣高），以及音樂浪漫主義運動的奠基者。《邀舞》寫於1819年，節目介紹由作曲家親撰：一位舞者（獨奏大提琴）走向心儀女士，邀請她做舞伴，跳一支艷麗的華爾滋；一曲既畢，他向舞伴道謝，然後很有風度地離開。



As we say goodbye to 2021 and prepare to usher in 2022 we are cracking open a bottle of musical champagne and serving up a sonic celebration banquet! As is our custom, we are inviting you to party with Viennese waltzes and sparkling polkas, stirring marches and beautiful love-songs, spiced up with flavours from America, France, Spain and England, as well as, of course, a generous helping of Chinese favourites.

But before all of that we are sending out our special musical invitation courtesy of **Carl Maria von Weber** (1786-1826). The son of an amateur musician in Lübeck, Germany, Weber was related by marriage to Mozart and was considered the greatest pianist of the age (and, incidentally, an equally accomplished performer on the guitar) as well as the founding father of the Romantic movement in music. He composed the *Invitation to the Dance* in 1819, and provided his own programme for it: a dancer (represented by the solo cello) approaches the lady of his choice and invites her to join him for a brilliant Waltz. Afterwards he thanks her and takes his leave with great courtesy.

We do not take our leave, however, and our next musical morsel reminds us that **“I Could Have Danced All Night”**. This wonderful

韋伯 Weber (Source: gallica.bnf.fr)

但我們不會跟著離開；音樂饗宴的下一道菜就提醒大家〈**其實我可以通宵跳舞**〉，這首美妙的歌曲選自音樂劇《窈窕淑女》，曲詞分別出自**洛依** (1901-1988) 和利納手筆。《窈窕淑女》1956年3月15日在百老匯首演，由茱莉安德絲和力士夏里遜主演，之後九年連續演出不輟，創下2,717場的演出紀錄（歌詞見第10頁）。

現在，品酒大師**小約翰·史特勞斯** (1825-1899) 為大家奉上第一杯香檳。19世紀下半葉，維也納的宴會廳都是史特勞斯家族的天下，小約翰更是當中最著名的成員。可是名稱古怪的《**喋喋不休**》**波爾卡**，卻是他1858年為自己的樂團而寫的，準備在聖彼得堡演出用。

現在回到鄰近的地方。新一代中國作曲家**王丹紅** (1981年生) 以糅合中西音樂傳統見稱，尤其擅長寫作中樂。根據指揮家劉沙接受《中國日報》訪問時表示，王丹紅「真的很熱衷為中國傳統樂器寫作音樂」。《**我的祖國**》是由幾首民歌改編而成的二胡協奏曲。下一首演出的樂曲寫於1910年，但裡面的中國元素卻沒那麼地道了。正如**克萊斯勒** (1875-1962) 本人寫道：「不怕跟你說，我很享受寫作《**中國花鼓**》。我到三藩市一所中國劇院後，就興起寫作這首樂曲的意念——不是說劇院的音樂讓我想起甚麼旋律主題，而是那裡讓我心血來潮，想寫作一首中國風的自由幻想曲。」克萊斯勒是當時技藝最高超的小提琴大師之一，樂曲當然能讓他大顯身手。今晚我們就為大家呈獻為二胡改編的版本。

song comes from the musical, **My Fair Lady**, with lyrics (P. 10) by Aaron Jay Lerner and music by **Frederick Loewe** (1901-1988). It was first staged on Broadway on 15 March 1956 and ran for a record-breaking 2,717 performances over nine years starring Julie Andrews and Rex Harrison.

And now for our first glass of true musical champagne served up by the master sommelier himself, **Johann Strauss II** (1825-1899). He was the most famous member of the family which dominated the Viennese ballroom scene throughout most of the latter half of the 19th century, but his quaintly-named **Tritsch-Tratsch Polka** was written for a visit he and his orchestra made to St Petersburg in 1858.

Now for something closer to home. **Wang Danhong** (b. 1981) is one of the newer generation of Chinese composers who combines Chinese and Western traditions. She is particularly adept at writing for traditional Chinese instruments and, according to the conductor Liu Sha in an interview for *China Daily*, she “really has the passion for traditional Chinese instruments”. In **My Motherland** she has arranged several traditional folk tunes as a concerto for erhu. The Chinese element in the next work, dating from 1910, is somewhat less authentic! As **Fritz Kreisler** (1875-1962) himself wrote: “I don’t mind telling you that I enjoyed very much writing my **Tambourin Chinois**. The idea for it came to me after a visit to the Chinese theatre in San Francisco – not that the music there suggested any theme, but it gave me the impulse to write a free fantasy in the Chinese manner.” It certainly provided Kreisler, who was one of the greatest violin virtuosos of his day, with a fabulous opportunity to celebrate his remarkable skill. Tonight



然後來兩首維也納黃金時代的舞曲。**里夏** (1870-1948) 原是軍樂手，隸屬奧地利第26步兵團。他所屬的兵團途經維也納之後繼續上路，但他卻留下來，後來不但成為作曲家，更是史特勞斯家族之後維也納最成功的輕歌劇作曲家。他的《**金銀**》圓舞曲寫於1902年，也就是他離開軍隊的一年。《**雷電**》波爾卡是小約翰·史特勞斯最受歡迎的舞曲之一。1868年，維也納將舉行一場向維也納藝術家協會致敬的夏日舞會，作曲家就為這次舞會寫作《雷電》波爾卡，當中提及7月份維也納天氣一大特色：雷暴。樂曲基本上是首活潑的典型波爾卡，不過卻有隆隆雷聲從定音鼓傳出；閃電劃過的時候，還經常伴以尖銳的短笛。

現在，讓我們到法國欣賞法國其中一位最優雅、最精緻的作曲家**聖桑** (1835-1921) 的作品——可是這首作品卻與他的形象格格不入。歌劇《**參孫與大利拉**》寫於1877年，由於內容根據《聖經》故事寫成，甚至是關於一個放浪女子無恥色誘聖人，結果把法國人嚇壞了，令這齣歌劇一直無法在法國演出；直至13年後，才在一個相對上沒甚麼名氣的城市羅恩上演。今天會為大家獻上兩個選段。興高采烈的《**醉**

里夏 Lehár (Source: gallica.bnf.fr)

we present you a special arrangement to showcase the Chinese instrument erhu.

Two more dances from the Golden Age of Vienna come next. **Franz Lehár** (1870-1948), a former military bandsman with the 26th Austrian Infantry Regiment, stayed in Vienna after his regiment moved on, and became one of the most successful operetta composers in the city after the Strauss family. His **Gold and Silver Waltz** was written the very same year that he left military service – 1902.

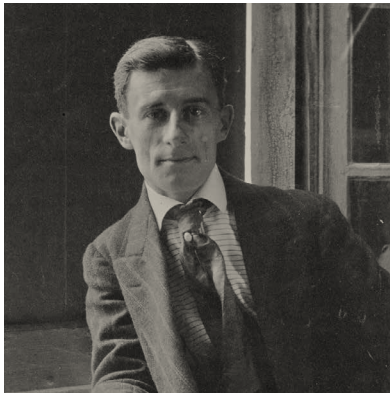
One of **Johann Strauss II's** most popular dances is the **Thunder and Lightning Polka**, composed for a summer ball held in 1868 in honour of the Artists' Association of Vienna. Strauss acknowledged a major aspect of July Viennese weather: thunderstorms. Rolling thunder, from the timpani, and sudden flashes of lightning, often reinforced by a piercing piccolo, are set among a typically energetic Polka.

To France now, to commemorate the centennial of the death of one of the country's most elegant and refined composers, **Camille Saint-Saëns** (1835-1921). He composed his opera **Samson and Delilah** in 1877, but the French were so shocked that a composer would even contemplate presenting an opera based on a Biblical story – especially one centred around a lascivious woman and her shameless seduction of a holy man – that it was never performed in France until 13 years later, when it was put on in the relatively obscure city of Rouen. We hear two extracts from the opera. In the spirited "**Bacchanale**" the Philistines are celebrating their victory over the Hebrews after Samson has been tricked by the seductive Delilah into revealing the secret of his superhuman strength. But while

狂之舞響起時，非利士人正在慶功——之前因為參孫抵受不住大利拉的引誘，透露了自己神力來源的秘密，非利士人才得以打敗希伯來人。可是這時非利士人醉意漸濃，參孫於是祈求上帝讓他再一次恢復神力，然後說服非利士人將他帶到支撐神殿頂部的兩根柱子之間；他就緊緊挨著柱子將柱子弄斷，令整座神殿隨即崩塌。大利拉唱出誘人的詠嘆調**〈我心在你聲中〉**（歌詞見第10頁），企圖施展混身解數迷惑參孫，動搖他保守秘密的決心，並透露了神力來源——他的長髮。

《**可愛的一朵玫瑰花幻想曲**》原是**傅人長**（1970年生）所寫的傳統中國風格旋律，他將這首旋律改編成結他與樂團合奏曲。儘管如此，樂曲開端的結他音型卻帶有濃厚的西班牙氣息。今晚的客席結他演奏家楊雪霏近來灌錄了這首作品，由Decca國際發行。她希望這首中國風格的改編曲，能「讓大家對中國音樂有新的看法，了解華夏文化，並為結他曲目打開一扇門。」

楊雪霏也對推廣英國結他演奏家兼作曲家**白寧**（1954年生）的作品不遺餘力。白寧為結他獨奏寫作了一系列浪漫曲，合共六首，今晚將為



the Philistines are getting more and more drunk Samson prays that God will restore his strength just one more time, persuades his captors to lead him between the two great pillars supporting the roof of the Temple, and leaning on them, brings the whole edifice crashing down. Delilah unleashes the power of her charms in the enticing aria **“Mon coeur s’ouvre à ta voix”** (My Heart opens to your Voice, please see P. 10 for lyrics) which helps break down Samson’s resolve not to reveal the secret of his immense strength (his long hair).

Although **Fantasy on A Lovely Rose** is actually an arrangement for guitar and orchestra of a traditional Chinese melody made by **Fu Renchang** (b. 1970), the opening guitar figure is powerfully evocative of Spain. Our guest guitarist, Xuefei Yang, recently recorded this piece on the international Decca label, and hoped this arrangement of music from her homeland “will bring a fresh perspective on Chinese music, an insight into Chinese culture, and open a door to new repertoire for guitar”.

Xuefei Yang has also been a keen advocate for the music of the English guitarist and composer **John Brunning** (b. 1954). He has written a series of six Romances for solo guitar, and today we hear the first live public performance of **Romance nos 3 and 4**. As the title suggests, these two short pieces are gentle and expressive; a welcome moment of calm amongst all the celebrations.

As a culmination of those celebrations, we hear one of the most famous pieces of all classical music. The French composer

拉威爾 **Ravel** (Source: gallica.bnf.fr)

大家獻上〈**第三浪漫曲**〉及〈**第四浪漫曲**〉。顧名思義，兩首短曲都非常溫柔抒情；在一片歡欣的氣氛中，大家肯定喜歡有這樣的寧靜時刻。

轉眼來到慶祝活動的高峰：現在將送上最著名的古典音樂作品之一。法國作曲家**拉威爾**（1875-1937）1928年寫作《**波萊羅**》。原本的計劃是將正宗的西班牙樂曲改編，作為芭蕾舞劇的配樂，但結果拉威爾以自家西班牙風格寫了一首原創舞曲。他形容這首舞曲「非常新派，旋律、和聲與節奏都非常統一」。他本人對樂曲評價不高，但《波萊羅》之所以成為了不起的管弦樂典範，正是由於他巧妙地配器，而且樂曲重頭到尾構成大型的漸強效果，最後才到達顛峰。這個極為生動的高潮時刻，為我們的新年音樂會畫上完美的句號。

樂曲剖析中譯：鄭曉彤

Maurice Ravel (1875-1937) wrote his *Boléro* in 1928. The original plan was to arrange some genuine Spanish music for a ballet, but in the end Ravel wrote his own Spanish-style dance which he described as “a dance in a very modern movement, completely uniform in melody as well as harmony and rhythm”. He did not think very highly of it, but what makes *Boléro* such a spectacular orchestral showpiece is Ravel’s ingenious use of orchestral instruments and the fact that the entire work is one big crescendo, building towards its climax at the very end. A truly vivid apex to round off our New Year celebrations.

All programme notes by Dr Marc Rochester



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Frederic Loewe
“I Could Have Danced All Night” from *My Fair Lady*

(Lyrics by Aaron Jay Lerner)

Bed, bed I couldn't go to bed
My head's too light to try to set it down
Sleep, sleep I couldn't sleep tonight
Not for all the jewels in the crown

* I could have danced all night
I could have danced all night
And still have begged for more
I could have spread my wings and done a thousand things
I've never done before
I'll never know what made it so exciting
Why all at once my heart took flight
I only know when he began to dance with me
I could have danced, danced, danced all night
I could have danced, danced, danced all night

*Repeat **

Camille Saint-Saëns
“*Mon cœur s'ouvre à ta voix*” from *Samson and Delilah*

Mon cœur s'ouvre à ta voix,
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila
Tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!

Ainsi qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler,
À ta voix qui m'est chère!
La flèche est moins rapide
À porter le trépas,
Que ne l'est ton amante
À voler dans tes bras!
Ah ! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!

My heart opens to your voice
Like the flowers open
To the kisses of the dawn!
But, oh my beloved,
To better dry my tears,
Let your voice speak again!
Tell me that you are returning
To Delilah forever!
Repeat to my tenderness
The promises of old times,
Those promises that I loved!
Ah! respond to my tenderness!
Fill me with ecstasy!

Like one sees the blades
Of wheat that wave
In the light wind,
So trembles my heart,
Ready to be consoled,
By your voice that is so dear to me!
The arrow is less rapid
In bringing death,
Than is your lover
To fly into your arms!
Ah! respond to my tenderness!
Fill me with ecstasy!

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2022

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余隆

YU LONG

指揮 Conductor

PHOTO: Xu Qing

獲《紐約時報》譽為「中國古典樂壇最具影響力的人物」，指揮大師余隆致力連結東西方古典音樂世界，同時積極於國際樂壇弘揚中國傑出作曲家和演奏家。余隆現時掌管中國三大樂團要職：中國愛樂樂團藝術總監（北京）、上海及廣州交響樂團音樂總監；同時擔任港樂首席客席指揮。他現為上海夏季音樂節聯合總監，並擔任北京國際音樂節藝術委員會主席；此年度盛會由余隆於1998年創辦，連續20年來他更擔任藝術總監。此外，余隆還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。

在2021/22樂季，余隆獲各地樂團邀約與不同頂尖演奏家合作演出，包括指揮法國愛樂電台樂團與小提琴家雲基洛夫同台、紐約愛樂與大提琴家卡普森合作、慕尼黑愛樂樂團、台灣愛樂等。在內地，他還與著名鋼琴家蒂博代和嘉斯坦等合作。德意志留聲機最近發行了《大地之歌》，由余大師指揮上海交響樂團和四位歌唱家；這張專輯連繫東西方樂壇，收錄了馬勒的當代作品以及葉小鋼深受中國古代詩歌所啟發的創作。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” Maestro Yu Long has devoted his career to steering China’s growing connection to classical music while familiarising international audiences with the country’s most eminent musicians and composers. Maestro Yu currently holds the top position in China’s three most prominent orchestras – Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of both the Shanghai and Guangzhou Symphony orchestras – as well as Principal Guest Conductor of the HK Phil. He is Co-Director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual event that he founded in 1998 and served as Artistic Director until 2017. He is currently Vice President of the China Musicians Association and Chairman of the League of China Orchestras.

In 2021/22, guest appearances bring Maestro Yu together with the Orchestre Philharmonique de Radio France and celebrated violinist Maxim Vengerov; New York Philharmonic and cellist Gautier Capuçon; Munich Philharmonic Orchestra; and Taiwan Philharmonic. At home, he performs with renowned pianists Jean-Yves Thibaudet and Kirill Gerstein, among many others. Recently, DG has released *The Song of the Earth* featuring Yu leading the Shanghai Symphony Orchestra and four vocalists. The album features complementary works by Mahler and Chinese composer Xiaogang Ye inspired by the centuries-old Chinese poetry, bridging the music of the East and the West.

YU LONG | TCHAIKOVSKY 5

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TRUMPET



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葉葆菁 YUKI IP

女高音 Soprano

葉葆菁是香港著名女高音之一，重點演出包括與卡拉斯在北京國家大劇院的開幕演出合唱；在意大利拉維納聖維塔勒教堂一場紀念東正教和羅馬天主教教會的歷史性會議的特別音樂會中，以佩高利斯的《聖母悼歌》作為她的歐洲首演；在意大利的維羅納和克雷莫納演唱維拉一羅伯士《第五巴西風格巴赫組曲》；在利靈指揮下分別演出巴赫B小調彌撒曲和海頓《創世紀》；上海世界博覽會與上海歌劇院樂團合作；以及紐約首演：為黃安倫《啟示錄》擔任女高音獨唱。

她經常以客席女高音身份參與不同藝團的製作，包括新加坡抒情歌劇團（《韓賽兒與葛麗特》、《街景》）、香港歌劇院（《波希米亞人》、《維特》、《卡門》、《羅密歐與茱麗葉》）、非凡美樂（《蝴蝶夫人》）、澳門國際音樂節（《修女安潔莉卡》）等。她亦與港樂、香港小交響樂團、澳門樂團和香港藝術節合作。其演出曾於電台及電視節目轉播。

葉葆菁在香港演藝學院畢業後，赴波士頓新英格蘭音樂學院修畢音樂碩士學位。現於香港演藝學院、香港中文大學及香港浸會大學兼職任教。

Yuki Ip is one of the foremost sopranos of her generation in Hong Kong. Her major credits include her performance with José Carreras in the inaugural season of Beijing's National Centre for the Performing Arts; her European debut at the Basilica di San Vitale in Ravenna, Italy, singing Pergolesi's *Stabat Mater* in a special concert commemorating the landmark meeting between the Orthodox Church and the Roman Catholic Church; Villa-Lobos' *Bachianas Brasileiras* no. 5 in Verona and Cremona, Italy; Bach's B Minor Mass and Haydn's *The Creation* under the baton of Helmuth Rilling; guest solo appearance at the Shanghai Expo with Shanghai Opera House Orchestra; Opera Hong Kong's *La Bohème*, *Werther*, *Carmen* and *Roméo et Juliette*; Musica Viva's *Madama Butterfly*; Singapore Lyric Opera's *Hansel and Gretel* and *Street Scene*; *Suor Angelica* at Macao International Music Festival; her New York debut concerts in Huang An-lun's *Revelation*; and concerts with the HK Phil, Hong Kong Sinfonietta, Macao Orchestra and the Hong Kong Arts Festival. Her performances have been featured on radio and TV.

Yuki Ip graduated from The Hong Kong Academy for Performing Arts (HKAPA) and obtained a Master of Music degree from the New England Conservatory of Music in Boston. She is currently an adjunct faculty member of HKAPA, The Chinese University of Hong Kong and Hong Kong Baptist University.



陸軼文 YIWEN LU

二胡 Erhu

陸軼文現為中國知名二胡演奏家、上海音樂學院二胡教師，兼中國民族管弦樂協會二胡學會理事。

她的主要獎項包括2012年第四屆文華獎二胡青年組金獎及2015年第十屆金鐘獎二胡比賽金獎。2014年獲中央電視台選為「中國新十大二胡演奏家」之一，2019年入選「上海青年文藝家」計劃及贏得「國家藝術基金青年藝術創作人才項目——舞台藝術表演」資助。

近年，陸軼文以獨奏家身份活躍於國內外音樂舞台，並積極在全世界推廣二胡。她曾受邀參加2016中埃文化年開幕式演出。合作過的樂團有中國愛樂樂團、上海交響樂團、法蘭克福電台交響樂團、比利時列日皇家愛樂樂團、以色列現代樂團、台灣廣藝愛樂管弦樂團、杭州愛樂樂團、深圳交響樂團、上海愛樂樂團、青島交響樂團、貴陽交響樂團、河北交響樂團、香港中樂團、新加坡華樂團、台北市立國樂團，以及上海、江蘇、吉林民族樂團等。演出足跡遍布南極長城站、美國、德國、瑞士、奧地利、比利時、以色列、新加坡、日本、埃及、台灣、香港等地。

One of the best-known erhu players in China, Yiwen Lu is Director of the Erhu Committee of the China Nationalities Orchestra Society, and currently teaches erhu at the Shanghai Conservatory of Music.

Her major awards include the Erhu Youth Group's highest performance award at the 4th Wenhua Prize in 2012 and the Gold Medal of the 10th Golden Bell Award Erhu Competition in 2015. She was also listed among "The Top Ten Chinese Erhu Players" by CCTV in 2014. In 2019 she was selected into the Training Programme for Young Writers and Artists in Shanghai, and won a subsidy from the National Art Foundation Supporting the Young Talents Programme – Performing Arts.

In recent years she has been active in performing and promoting the erhu all over the world. She was invited to perform at the Opening Ceremony of 2016 China-Egypt Cultural Year. As a soloist, she has extensively collaborated with major orchestras including Frankfurt Radio Symphony, Liège Royal Philharmonic, Israel Contemporary Players, China Philharmonic, Shanghai Symphony, Taiwan Quanta Philharmonic, Hangzhou Philharmonic, Shenzhen Symphony, Shanghai Philharmonic, Qingdao Symphony, Guiyang Symphony, Hebei Symphony Orchestras, and Hong Kong, Singapore, Taipei, Shanghai, Jiangsu and Jilin Chinese orchestras. She has given concerts in the Antarctic Great Wall Station, the US, Germany, Switzerland, Austria, Belgium, Israel, Singapore, Japan, Egypt, Taiwan and Hong Kong.



張吟晶 SAMANTHA CHONG

女中音 Mezzo-soprano

來自馬來西亞的張吟晶現為香港頂尖青年女中音之一，演出經驗豐富且多元化，涉獵早期音樂、神劇、歌劇及當代曲目。2015年榮獲馬來西亞第41屆全國聲樂比賽女生組冠軍及全場總冠軍，2016年榮獲新加坡抒情歌劇院舉辦的首屆東盟聲樂比賽冠軍。畢業後多次在港樂、香港歌劇院、非凡美樂及寰宇交響樂團的製作擔任主唱。2019年首次踏足意大利舞台，於皮特魯切利劇院演出《塞爾維亞理髮師》的女主角羅西娜。

近年更受意大利伊拉斯莫斯管弦樂團、香港藝術節、維港音樂節、吉隆坡城市歌劇團、新加坡歌劇院、馬來西亞Virama樂團、四川音樂學院、深圳莫扎特音樂節等，邀約擔任獨唱。

張吟晶也活躍於演唱各種全新作品，如《張保仔傳奇》、《美麗與哀愁》、交響詩《鳳凰傳奇》、舞台劇《羅生門》和《莎士比亞》的世界首演，以及聖樂作品《Magnificat from a Garden in the Antipodes》的亞洲首演。

張吟晶於2015至2018年是賽馬會香港歌劇院青年演唱家發展計劃的成員；現於香港演藝學院青少年音樂課程任教。

A native of Sabah, Malaysia, mezzo-soprano Samantha Chong's repertoire ranges from early music to contemporary works. She was the winner of the 1st ASEAN Vocal competition, organised by Singapore Lyric Opera in 2016, and also won the 1st prizes at both female and overall divisions of the 41st National Singing Competition of Malaysia in 2015. After graduating she started her career as a soloist with the HK Phil, Opera Hong Kong, Musica Viva and Global Symphony Orchestra, making her Italian debut in 2019 at the Teatro Petruzzelli singing Rosina in *Il Barbiere di Siviglia*.

Recently she has been invited to perform with the Erasmus Orchestra, the Hong Kong Arts Festival, Hong Kong – Vienna Music Festival, Kuala Lumpur City Opera, Singapore Lyric Opera, Ensemble Virama, Sichuan Music Conservatory and Mozart Festival in Shenzhen.

She has performed in newly composed operas and symphonic works, including the world premieres of *Legend of Zhang Baozai*, *Beauty and Sadness*, *Legend of Phoenix*, Cantonese dramas *Rashomon* and *Shake Shake Spear*, and *The Martyrdom of Saint Cecilia* and the Asian premiere of *Magnificat from a Garden in the Antipodes*.

Between 2015 and 2018, she was a member of The Hong Kong Jockey Club Opera Hong Kong Young Artist Development Programme. She is currently a faculty of Junior Music Programme at The Hong Kong Academy for Performing Arts.



楊雪霏 XUEFEI YANG

結他 Guitar

楊雪霏為全球享負盛名的古典結他演奏家，14歲時於馬德里的首演，已獲盧狄高親臨欣賞。約翰·威廉斯聽了她的演奏，更把自己的兩件樂器捐予北京中央音樂學院。她曾應邀出訪50多個國家，在倫敦威格摩、倫敦艾爾拔、柏林愛樂、荷蘭皇家、維也納、西班牙國家、巴塞隆拿、紐約卡奈基等著名音樂廳以及林肯藝術中心等場地演出。她亦曾參與多個大型音樂節，如BBC逍遙音樂節、愛丁堡藝術節、上海夏季音樂節、北京國際音樂節。楊雪霏定期與世界頂尖樂團合作，包括英國皇家愛樂樂團、倫敦愛樂樂團、皇家蘇格蘭國家樂團、皇家利物浦愛樂樂團、漢堡交響樂團、鹿特丹交響樂團、新西蘭交響樂團、底特律交響樂團、首爾愛樂樂團及中國愛樂樂團。

近期重大演出包括首度與北京交響樂團和中國國家交響樂團合作，更與後者一起演奏由作曲家高斯專門為楊氏創作的《亞爾貝尼茲協奏曲》（亞洲首演）；以及與墨爾本交響樂團合作展開澳洲巡演，並呈獻譚盾結他協奏曲的澳洲首演。

楊雪霏最新灌錄專輯為2021年11月推出的《Winters Song》及Decca於2020年發行的《Sketches of China》。

Xuefei Yang is acclaimed as one of the world's finest classical guitarists. Her debut in Madrid at the age of 14 was attended by Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing's Central Conservatoire. She has been invited to play in more than 50 countries at numerous prestigious venues such as Wigmore Hall and Royal Albert Hall in London, as well as the Philharmonie Berlin, Concertgebouw Amsterdam, Konzerthaus Vienna, Auditorio Nacional de Espana, Barcelona Auditorium, Carnegie Hall and Lincoln Center New York. She has also appeared at major music festivals including BBC Proms, Edinburgh, Shanghai MISA and Beijing International Music festivals. Yang has regularly collaborated with leading orchestras including Royal Philharmonic, London Philharmonic, Royal Scottish National, Royal Liverpool, Hamburg Symphony, Rotterdam Symphony, New Zealand Symphony, Detroit Symphony, Seoul Philharmonic and China Philharmonic orchestras.

Her recent highlights include debut performances with Beijing Symphony Orchestra, China National Orchestra giving the Asian premiere of the *The Albeniz Concerto* written for Yang by Stephen Goss, and an Australian tour with the Melbourne Symphony Orchestra which included performing the Australian premiere of Tan Dun's Guitar Concerto.

Her latest recordings include an EP, *Winters Song* (Nov 2021) and a CD *Sketches of China*, released in 2020 on Decca.

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21-23
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漢斯·森瑪
積及·斯雅
大衛·費雷明

Music by
Hans Zimmer
Jacob Shea
David Fleming



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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

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

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

「港樂奏此凱歌，的確實至名歸。」

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The HONG KONG PHILHARMONIC ORCHESTRA

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

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

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

Lio Kuokman was appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

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

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

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



PHOTO: Cheung Wai-lok

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

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

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

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

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余 隆
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李思熹, 低音大提琴
Victor Lee, double bass

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Alice Hui Ka-ching, flute

陳敬熙, 巴松管
Fox Chan King-hei, bassoon

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陳梓浩, 敲擊樂器
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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

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- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓀小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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為支持港樂首演《指環》四部曲，

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

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- Mr Steven Ying

Generously loaned by Mr and Mrs Y. S. Liu

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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李卡多·安東尼亞齊 (1910) 小提琴，由樂團第一副首席梁建楓先生使用

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For ages eight and above

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港樂中提琴小組將演奏全中提琴作品，包括香港大學作曲家陳聿銘世界首演新作。節目及購票詳情稍後公布。

An hour of all-violin music, including the world premiere of a work by HKU composer David Chan Yuet-ming. Stay tuned for programme and ticketing info.

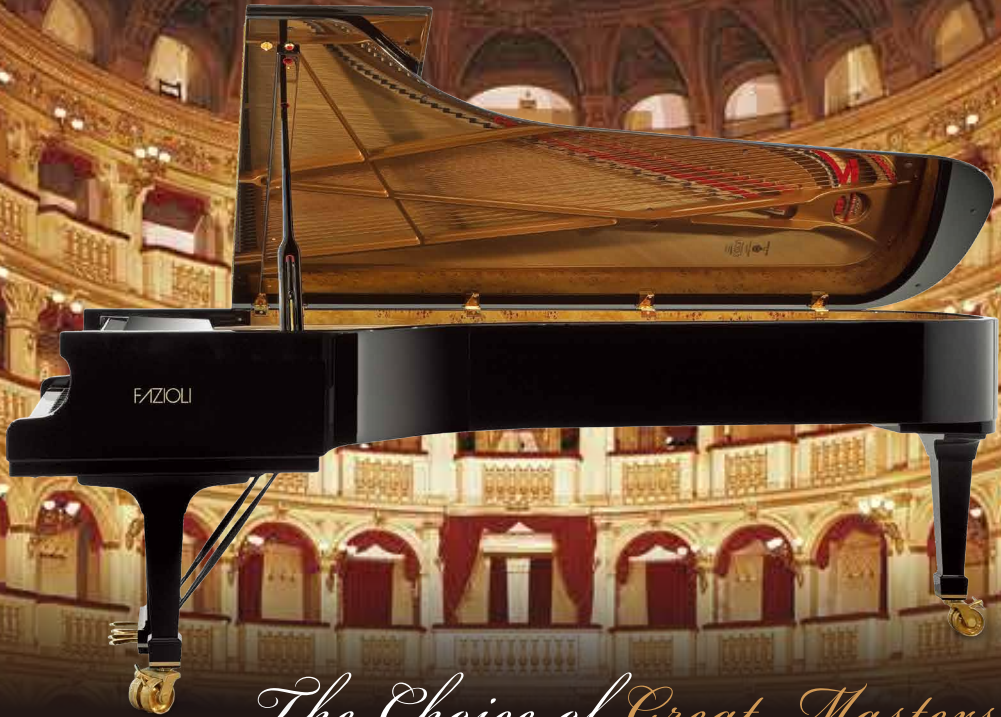
港樂中提琴小組
HK Phil Viola Section

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Nikita Magaloff

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