

A MIDSUMMER NIGHT'S DREAM WITH SYLVIA CHANG

張艾嘉的仲夏夜之夢



廖國敏 指揮
邱芷芊 女高音
張瀟丹 女高音
焦元溥
唱詞翻譯/劇本改編
香港管弦樂團
合唱團女聲部

Lio Kuokman CONDUCTOR
Vivian Yau SOPRANO
Dani Zhang Jingdan SOPRANO
Chiao Yuan-pu
LYRICS TRANSLATION AND DRAMATIC ADAPTATION
Ladies of the Hong Kong
Philharmonic Chorus

3&4 NOV 2023

FRI & SAT
8PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

張艾嘉 旁白
Sylvia Chang
NARRATOR
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Ladies of the Hong Kong Philharmonic Chorus

孟德爾遜

《仲夏夜之夢》劇樂

I. 序曲 — II. 詠諧曲 — III. 場景與精靈進行曲
— IV. 合唱曲 — V. 場景 — VI. 間奏曲

中場休息

VII. 場景 — VIII. 夜曲 — IX. 場景 —
X. 婚禮進行曲 — XI. 場景與葬禮進行曲 —
XII. 小丑之舞 — XIII. 場景 — XIV. 終曲

林俊浩 | 舞台指導

黃宇恒 | 燈光設計

吳嘉彥 | 影像設計

Pacific Projection | 視像工程

M Direction | 音響工程

曾逸林 | 字幕翻譯

郭珮穎 | 字幕控制員

Ben Lee | 張艾嘉髮型

Annie G. Chan & Jennifer Chan

@Annie G. Chan makeup centre | 張艾嘉化妝

FELIX MENDELSSOHN

58'

Incidental Music to *A Midsummer Night's Dream*

I. Overture – II. Scherzo – III. Melodrama and Fairy
March – IV. Song with Chorus – V. Melodrama –
VI. Intermezzo

INTERMISSION

VII. Melodrama – VIII. Nocturne – IX. Melodrama –
X. Wedding March – XI. Melodrama and Funeral
March – XII. Dance of the Clowns – XIII. Melodrama
– XIV. Finale

Ivanhoe Lam | Staging Advisor

Bert Wong | Lighting Designer

Darwin Ng | Video Designer

Pacific Projection | Visual Technical Support

M Direction | Audio Engineering

Zeng Yilin | Subtitle Translation

Kwok Pui-wing | Subtitle Operator

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Annie G. Chan & Jennifer Chan

@Annie G. Chan makeup centre | Sylvia Chang's Make-up Artist



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孟德爾遜 (1809-1847)

《仲夏夜之夢》劇樂，

op. 61

I. 序曲 — II. 詠諧曲 — III. 場景與精靈進行曲 —
IV. 合唱曲 — V. 場景 — VI. 間奏曲 — VII. 場
景 — VIII. 夜曲 — IX. 場景 — X. 婚禮進行曲 —
XI. 場景與葬禮進行曲 — XII. 小丑之舞 — XIII.
場景 — XIV. 終曲

人間仙界共歡喜：

莎士比亞與孟德爾遜的《仲夏夜之夢》

對西方世界，特別是英語系國家而言，2014年和2016年都是莎士比亞年：前者歡樂慶祝他450歲生日，後者隆重紀念大師辭世400載。當時的相關出版與研究，至今餘威不減，讓我們不時領略這位巨擘的豐富與偉大。他的遣詞用字已是英文辭語之源，譬喻涵義之深更成不朽典範。莎翁作品被一次次搬演，又被一次次改編：迪士尼《獅子王》是非洲草原上的《哈姆雷特》，黑澤明《蜘蛛巢城》則是日本戰國版的《馬克白》。正因莎士比亞已成經典，所以他永遠年輕，成為各類藝術的靈感，甚至日常生活的話語。他的作品真切影響我們，中文世界也無法脫離他的力量。

莎士比亞的《仲夏夜之夢》

和莎士比亞有關的音樂作品，數目可比希臘羅馬神話與聖經故事。論及最家喻戶曉的創作，孟德爾遜為《仲夏夜之夢》寫下的序曲與劇樂，絕對當之無愧。《仲夏夜之夢》是莎士比亞約於1595年至1596年間創作的浪漫喜劇，以雅典大公提修司 (Theseus) 和非洲女王喜波麗達 (Hippolyta) 婚禮出發，開展彼此交纏的三條軸線。主角包括四名雅典戀人和六位業餘演員，以及陰錯陽差鬧出諸多趣事的精靈仙子，是莎士比亞最受歡迎的作品之一。故事大意如下：

雅典大公要和非洲女王結婚，兩人開心籌劃宴會，轄下貴族青年則談起四角戀愛：大臣伊吉斯 (Egeus) 想把女兒赫米雅 (Hermia) 許配給狄米區 (Demetrius)，赫米雅芳心卻屬於萊珊德 (Lysander)。兩人戀曲不受伊吉斯允諾，決意趁夜私奔，討論時遇上來訪的海蓮娜 (Helena)。海蓮娜和狄米區曾經要好，狄米區卻移情別戀赫米雅，因此海蓮娜向他通風報信，希望使狄米區重新愛上她。這下子四人夜裡全都在森林裡奔走追逐，累了就在林中入睡。

但林子裡還有其他事正在發生：仙王奧伯龍 (Oberon) 和仙后譚妮亞 (Titania)，為了一個印度侍童大吵一架。盛怒之下，奧伯龍要精靈帕克 (Puck) 取來相思花，趁譚妮亞入睡時施法，讓她瘋狂愛上醒來初見的對象。另一頭，城裡有群工匠為慶祝大公結婚，自告奮勇要演《最苦的喜劇：皮拉摩先生和瑟斯貝小姐的千苦遺恨》。日出後他們到林裡排戲，呆頭笨腦又大聲吵鬧，帕克於是把紡織工波頓 (Bottom) 變成驢頭，嚇跑其他五人。驢頭不慎吵醒仙后，仙后旋即和波頓陷入熱戀。

仙王在森林裡見到海蓮娜苦苦追求狄米區，要帕克以相思花助其一臂之力。誰知帕克搞錯人物，導致萊珊德和狄米區都愛上海蓮娜，無人去愛赫米雅。赫米雅認為海蓮娜勾引萊珊德，海蓮娜卻覺得大家都在作弄她。最後兩位男士要決鬥，兩位小姐大打出手。發現大事不妙，奧伯龍要帕克支開四人，再以相思花與解藥草重新配對。他和仙后也言歸於好。

仲夏夜森林一番喧鬧，最後竟得三對佳偶。萊珊德和赫米雅，狄米區與海蓮娜，雅典大公以及非洲女王，婚禮後一起欣賞匠人們誠心誠意卻錯誤百出的《皮拉摩先生和瑟斯貝小姐》，開懷大笑中各自回房。仙王和仙后召喚精靈為情人獻上祝福，全劇在帕克的收場白裡歡喜落幕。

孟德爾遜的《仲夏夜之夢》序曲及劇樂

和《仲夏夜之夢》有關的音樂作品不少，德布西在鋼琴《前奏曲》第一冊中寫了〈帕克之舞〉，浦賽爾依此作成《仙后》，布烈頓將其譜成同名精彩室內歌劇，但影響力最大的，相信仍是孟德爾遜的音樂會序曲與戲劇音樂。作曲家先是在十七歲那年，因著迷此劇，提筆寫下約十二分鐘長的《仲夏夜之夢》音樂會序曲。人間仙界兩相對照，燦爛美麗又縱觀全局，莎士比亞的靈光四濺，一位少年竟能盡得精妙，在洗鍊輕盈的旋律與音響中娓娓道來此劇種種，有精靈天籟也有驢頭嘶叫，還有工人戲班的滑稽舞蹈，穠纖合度到無法增減一分。就算是仙王奧伯龍親自下筆，大概也無法媲美孟德爾遜的才情。十七歲就寫出如此成熟之作，洋溢青春幻想又功底扎實，完美結合浪漫情韻和古典奏鳴曲式，不可不謂之奇蹟。

更讓人驚訝的，是十六年之後孟德爾遜應普魯士國王威廉四世之邀，為《仲夏夜之夢》演出再度提筆，譜寫十三段戲劇音樂，包含膾炙人口的〈詼諧曲〉、〈仙后搖籃曲〉，還有無論聽不聽古典音樂都會知道的〈婚禮進行曲〉。從神童到大師，此時已是萊比錫布業大廳樂團音樂總監的孟德爾遜，寫作技巧已達爐火純青，可就音樂風格而言，新作竟讓人無法察覺十六年來的變化。畢竟這十三段戲劇音樂，許多元素皆從當年序曲而來，包括開頭的和弦運用、精靈飛舞主題、工人跳舞主題等等。如此手法，確實能使劇樂首尾呼應且風格統一，前後不見扞格。

不過歲月還是有其助益。〈詼諧曲〉神乎其技的木管調度與弦樂設計，〈仙后搖籃曲〉如夢似幻的聲樂編寫，〈夜曲〉優美至極的圓號運用，還有〈婚禮進行曲〉那在古典句法、浪漫樂思，大小調裡悄悄遊走的旋律與和聲：歌頌情人結合，又道出愛情無明，樂曲本身就是一則寓言——這就不見得是那十七歲少年所能懂的。

關於本次演出

由於孟德爾遜的《仲夏夜之夢》戲劇音樂，部分段落必須搭配劇情（作曲家在譜上有清楚指定），因此演出或錄音時往往省略不奏。藉由將莎士比亞《仲夏夜之夢》劇本改以單人方式呈現，筆者得以濃縮原本長達三小時的戲劇，並且完整呈現孟德爾遜為此劇譜寫的所有音樂。演出除了少數場景將重複使用部分音樂外，音樂完全按照孟德爾遜樂譜以及劇情順序，依次見頁7。

感謝張艾嘉女士願意接下苦差，一人挑戰十四角。從台北到上海，她不厭其煩又精益求精，不斷思考並錘鍊聲音表現，相信在香港與港樂的合作，我們能見證張姐最淋漓盡致的藝術表現。這是部歡樂喜劇，願它為各位觀眾帶來祝福。也讓我們持續探索孟德爾遜的豐富美好，莎士比亞的精彩巧妙。

樂曲介紹由焦元溥撰寫

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、三支小號、三支長號、奧菲克萊德號、定音鼓、敲擊樂器及弦樂組。

FELIX MENDELSSOHN

(1809–1847)

Incidental Music to *A Midsummer Night's Dream*, op. 61

I. Overture – II. Scherzo –
III. Melodrama and Fairy March –
IV. Song with Chorus – V. Melodrama –
VI. Intermezzo – VII. Melodrama –
VIII. Nocturne – IX. Melodrama –
X. Wedding March – XI. Melodrama
and Funeral March – XII. Dance of the
Clowns – XIII. Melodrama – XIV. Finale

Humans and Fairies Share the Joy: *A Midsummer Night's Dream* by Shakespeare and Mendelssohn

In 2014, the world joyfully celebrated Shakespeare's 450th birthday, while two years later, in 2016, the 400th anniversary of his death was solemnly commemorated. The ongoing research and publications about Shakespeare have an enduring legacy, allowing us to appreciate the richness and greatness of his literary achievements. His choice of vocabulary has become a cornerstone of the English language, and his profound metaphors have set timeless examples. Shakespeare's works have been restaged and adapted again and again. Just two of many examples: Disney's *The Lion King* is *Hamlet* set on the African savannah, while Akira Kurosawa's *Throne of Blood* is a Japanese feudal version of *Macbeth*. Shakespeare himself has become a classic icon.

He will remain forever young, serving as inspiration for various art forms and even everyday conversation. His oeuvre has profoundly influenced all of us, extending its influence even to the Chinese-speaking community.

The number of music compositions inspired by Shakespeare is comparable to those inspired by Greek and Roman mythology, as well as stories from the Bible. Among the many compositions, the most famous one is undoubtedly Mendelssohn's *A Midsummer Night's Dream*, one of Shakespeare's most beloved works. Written around 1595–1596, this romantic comedy starts with the wedding of Theseus, the Duke of Athens, and Hippolyta, the Queen of the Amazons, and later develops into three intertwined plots. The main characters include four Athenian lovers, six amateur actors, and mischievous fairies who accidentally cause a series of amusing events. The story can be summarised as follows:

The Duke of Athens and the Queen of the Amazons are joyously planning their wedding, while young nobles under their rule find themselves entangled in a love quadrangle: the nobleman Egeus wants to marry his daughter Hermia to Demetrius, yet Hermia is in love with Lysander. The two lovers decide to elope after dark against Egeus' wishes. They encounter Helena, Demetrius' former lover, while discussing their plan. Since Demetrius has fallen in love with Hermia, Helena tells him about Hermia's plan to run away, hoping to win his heart again.

Wandering through the forest and chasing each other at night, the four of them get exhausted and eventually fall asleep in the woods.

Meanwhile, other plots unfold in the forest: Oberon and Titania, the King and Queen of the fairies, are fighting over an Indian changeling boy. To get revenge on Titania, Oberon orders the mischievous fairy Puck to fetch a flower called “love-in-idleness”, which could make Titania fall head over heels in love with the first creature she sees upon waking. On the other hand, a group of craftsmen in the city volunteer to perform the play *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe* in celebration of the Duke’s wedding. As the bumbling craftsmen get too loud during the rehearsal in the forest after sunrise, Puck plays a prank on one of the weavers, Bottom, and transforms his head into a donkey’s head, scaring the other five people away. Titania wakes up to see Bottom with the donkey’s head, and she immediately falls in love with him.

The Fairy King finds Helena desperately chasing after Demetrius in the forest, so he asks Puck to use the magic flower to help her. Puck mistakenly uses the flower on Lysander and Demetrius, causing both of them to fall in love with Helena, and leaving Hermia unloved. Hermia believes that Helena is seducing Lysander, while Helena thinks everyone is making fun of her. The men end up fighting over the same girl, while the women also

come to blows. Realising the couples are mismatched, Oberon commands Puck to restore peace and order with the flower and the antidote. Eventually, Oberon himself also reconciles with Titania.

The chaotic mishaps happening in the forest on a midsummer night unexpectedly bring three pairs of couples together: Lysander and Hermia, Demetrius and Helena, and the Duke of Athens and the Queen of the Amazons. After the wedding, all of them gather to watch the sincere yet comically flawed performance of *Pyramus and Thisbe*, bursting into laughter and then returning to their own rooms. The Fairy King and Queen summon their fairies to bless the lovers. The play concludes merrily for all with Puck’s closing monologue.

Mendelssohn’s *A Midsummer Night’s Dream*

There are countless music works inspired by *A Midsummer Night’s Dream*: Debussy included *Puck’s Dance* in his first book of *Préludes* for solo piano; Purcell wrote *The Fairy-Queen* based on the play; and Britten turned it into a brilliant chamber opera of the same name. Among them, however, Mendelssohn’s overture and incidental music remain the most influential work. The composer was so obsessed with the play that he wrote a 12-minute overture for it at the age of 17. This remarkable piece exquisitely highlights the contrast between the human and fairy realms

in a big-picture perspective. The creative genius of Shakespeare was translated into music by the young Mendelssohn, who used concise and lighthearted melodies and sounds to vividly tell a story, illustrating various details such as the angelic vocals of the fairies, the braying of the donkey's head, and the hilarious dances of the craftsmen. The orchestration is so lush and precise that not a single note could be added or removed. Even if the Fairy King Oberon were a composer, he could not outshine the talented Mendelssohn. Being able to complete such a mature piece filled with youthful fantasy and notable virtuosity, while perfectly combining romance and classical sonata, is nothing less than a miracle.

What's even more astonishing is that, 16 years later, Mendelssohn was invited by Frederick William IV of Prussia, to compose once again, writing 13 pieces of incidental music for a performance of *A Midsummer Night's Dream*. This included the famous Scherzo, "Titania's Lullaby", and the universally popular "Wedding March", which is easily recognisable even to a listener who is not a classical music lover. At that time, Mendelssohn was no longer a prodigy but a master, serving as music director of the Leipzig Gewandhaus Orchestra, whose composition skills had reached their peak. In terms of musical style, however, the incidental music is not drastically different from his previous overture completed 16 years ago. After all, many elements were borrowed

from the overture, including the use of chords at the beginning, as well as the dance themes of fairies and craftsmen. Such composition techniques certainly ensure that the style is consistent from beginning to end.

Still, the passage of time brings maturity. The extraordinary orchestration of woodwinds and strings in the Scherzo, the dreamlike vocal arrangement of the "Lullaby", the graceful use of the horn in the "Nocturne", the melodies and harmonies of the "Wedding March" that seamlessly switch between major and minor, along with classical syntax and romantic expressions, all exemplify Mendelssohn's ability to craft a musical piece into a fable. It celebrates the reunion of lovers and reminds us of the blindness of love with profundity that might not have been easily achieved by Mendelssohn as a 17-year-old.

In Mendelssohn's incidental music to *A Midsummer Night's Dream*, certain parts are designed to accompany specific scenes, as clearly noted by the composer in his score. Consequently, these parts are often omitted in performances or recordings. By adapting the original three-hour play into a one-person performance, I have been able to incorporate all pieces written by Mendelssohn into my version. Except for a few scenes that reuse some melodies, the music in my adaptation faithfully adheres to Mendelssohn's original score and the sequence of the storyline, as indicated on page 7.

I would like to thank Sylvia Chang for taking on the monumental challenge of portraying all 14 characters. She has put relentless effort into honing her acting skills, staying dedicated to perfecting her vocal expressions for the performances previously held in Taipei and Shanghai. I believe that we can witness Sylvia's impeccable artistic performance in her collaboration with the Hong Kong Philharmonic Orchestra. I hope that

this cheerful comedy will bestow its blessings upon our audience. Let us continue to explore the beauty of Mendelssohn's work and the brilliance of Shakespeare.

Programme notes by Chiao Yuan-pu
(translated by Nichol Chau)

Instrumentation

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

《仲夏夜之夢》劇情及唱詞

I. 序曲

II. 詠諧曲

描寫精靈奔走飛舞場景，
接著帕克和精靈登場。

III. 場景與精靈進行曲

仙王隊伍出現場景，
之後仙王和仙后大吵一架。

IV. 合唱曲

如夢似幻的仙后入睡場景，
有仙后念白、搖籃曲和精靈合唱：

譚妮亞：

來呀，來跳圓圈舞，來唱精靈歌；
然後，在一分鐘的第三段，
你，去消滅玫瑰花苞裡的害蟲，
你，去和蝙蝠討他們皮衣翅膀，
為我的小妖精們剪裁衣裳，
再來幾個，去趕走吵鬧的貓頭鷹，
他夜夜啼叫，張眼望著小精靈。

現在，唱歌讓我安歇，
之後你們各自差遣，我可要美夢香甜。

精靈一：

雙舌尖花蛇，長尖刺的箭豬，
你們可別露面；
壁虎與水蛇，也都聽從叮囑，
別來仙后身邊。
快離開！

眾精靈合唱：

夜鶯，乘著旋律，
和我們唱著甜美的搖籃曲；
睡呀，睡呀，好睡吧；
咒語、巫法和損傷，
全都離開我們的仙后娘娘。
晚安啦，晚安。

Plot and Text of *A Midsummer Night's Dream**

*Shakespeare's original English text has been modified to align with the Chinese text.

I. Overture

II. Scherzo

A group of fairies dance and frolic.
Then Puck arrives with the fairies.

III. Melodrama and Fairy March

Oberon, the King of the fairies, arrives with his procession, and later has a quarrel with Titania, the Queen of the fairies.

IV. Song with Chorus

Titania falls asleep in this dreamlike scene featuring her monologue, lullaby and the Chorus of Fairies.

Titania:

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits.

Sing me now asleep;
Then to your offices and let me rest.

First Fairy:

You spotted snakes, with double tongue,
thorny hedgehogs, be not seen;
newts, and blindworms, do no wrong;
come not near our fairy queen.
Hence away!

Chorus of Fairies:

Philomel, with melody,
sing in our sweet la lullaby,
never harm, nor spell nor charm,
come our lovely lady nigh.
So, so good night,
so good night with la lullaby!

Erster Elfe:

Bunte Schlangen, zweigezüngt,
Igel, Molche, fort von hier!
Daß ihr euren Gift nicht bringt
In der Königin Revier!
Fort von hier!

Chor der Elfen:

Nachtigall, mit Melodei
Sing in unser Eiapopei!
Eiapopei! Eiapopei!
Daß kein Spruch, kein Zauberfluch
Der holden Herrin schädlich sei.
Nun gute Nacht mit Eiapopei!

精靈二：

織網的蜘蛛，可別過來；
長腳紡織娘，也快走開。
黑色的甲蟲，請勿徘徊；
蚯蚓與蝸牛，全都離開。
快離開！

眾精靈合唱：

夜鶯，乘著旋律……等。

精靈一：

留個精靈在枝頭看哨當差。
這裡沒事了，大家離開！

V. 場景

仙王以相思花施展迷情咒。

VI. 間奏曲

赫米雅焦急地尋找愛人；
之後接以工人排戲的森林場景。

VII. 場景

從帕克捉弄紡織工，
到四男女大打出手，對應諸多情節。

VIII. 夜曲

四人在森林中的入睡場景。
帕克將相思花汁點在有情人的眼上。
天亮後，一切將皆大歡喜。

IX. 場景

大公到森林打獵，
號角聲喚醒四青年男女。

X. 婚禮進行曲

慶祝大公與女王，以及新加入的兩對
佳偶。樂曲分成諸多段落，描寫浪漫
心事與未來憧憬。

XI. 場景與葬禮進行曲

《皮拉摩先生和忒斯貝小姐》的背景
音樂。

XII. 小丑之舞

六位工人演完他們啼笑皆非的好戲後，
應大公提議所跳的舞蹈。

XIII. 場景

仙王祝福新人。

XIV. 終曲

熱鬧精采的戲劇終景，我們又回到序曲，
夢幻奇妙的精靈世界。

奧伯龍：

廳堂閃爍奇妙火焰，
幽暗不明光影點點，
我奧伯龍歡迎各路神仙，
大家舞姿翩翩，
我們也來舉辦歡樂酒宴！

Second Fairy:

Weaving spiders, come not here;
hence, you long-legg'd spinners, hence;
beetles black, approach not near,
worm, nor snail, do no offence.
Hence away!

Chorus of Fairies:

Philomel, with melody, etc.

First Fairy:

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

V. Melodrama

Oberon casts a love spell with the love-in-idleness flower.

VI. Intermezzo

Hermia anxiously searches for her lover. A group of
craftsmen rehearse a play in the forest.

VII. Melodrama

It corresponds to several plots, from Puck playing a joke
on Bottom to the brawl between the four lovers.

VIII. Nocturne

It illustrates the scene of the four lovers falling asleep in
the forest. Puck drops the love-in-idleness flower juice to
the eyes of the lovers. As dawn breaks, things end happily
for everyone.

IX. Melodrama

The Duke of Athens and his hunting party arrive at the
forest, with the sounds of horn awakening the four young
lovers.

X. Wedding March

It celebrates the wedding of the Duke and the Queen,
joined by the two pairs of reunited lovers. Composed
of multiple parts, it blends romantic sentiments and
aspirations for the future.

XI. Melodrama and Funeral March

It serves as incidental music for the performance of
Pyramus and Thisbe.

XII. Dance of the Clowns

After the six craftsmen perform their comical play, they
dance as suggested by the Duke.

XIII. Melodrama

Oberon bestows blessings upon the newlyweds.

XIV. Finale

The jubilant final scene brings back the overture, taking
the audience to the enchanting world of the fairies.

Oberon:

Through the house give glimmering light,
Dim and shadowy glints of fire.
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

Zweiter Elfe:

Schwarze Käfer, uns umgibt
Nicht mit Summen! Macht euch fort!
Spinnen, die ihr künstlich webt,
Webt an einem andern Ort!
Mocht euch fort!

Chor der Elfen:

Nachtigall, mit Melodei, usw.

Erster Elfe:

Alles gut, nun auf und fort!
Einer halte Wache dort!

眾精靈合唱：

廳堂閃爍奇妙火焰，
幽暗不明光影點點，
我奧伯龍歡迎各路神仙，
大家舞姿翩翩，
我們也來舉辦歡樂酒宴！

精靈一：

先把歌調排練好，
音音字字都唱牢，
手牽著手，展現仙姿曼妙，
齊聲歌唱，祝福宅主安好。

眾精靈合唱：

廳堂閃爍奇妙火焰……等。

奧伯龍：

從午夜到黎明之前，
我們再去拜訪新人的屋簷，
精靈們採集田野的仙露，
為佳偶獻上真心的祝福。
願他們相親相愛，歲歲年年，
孩子們眉清目秀，開懷笑臉。
不祥的災禍，全都消滅。
難得的好運，永遠不缺。

走遍房舍，穿廊繞戶，
仙子們請繼續跳舞。
為房子主人祈願看顧，
恬靜安詳，一路散布。
祝福，祝福，永遠祝福。

快溜，快走，莫停，莫留。
精靈們！待東方天亮，
大夥兒和我碰頭！

眾精靈合唱：

快溜，快走，莫停，莫留。
精靈們！待東方天亮，
大夥兒和我碰頭！

帕克：

咱們這些精靈，雖有冒犯之處，
結尾皆大歡喜，多少也能彌補。
世事多變，滄海桑田；
夢幻泡影，如露如電。
大家看了好戲一場，
如有怠慢，還請原諒。
我叫帕克，向來真實無欺，
若能僥倖，得到各位好評，
大恩大德，我會牢記在心。
晚安了，親愛的各位，
如果您願意「高抬貴手」，
為台上的大家拍拍手，
那麼，帕克我，
永遠會是你知恩圖報的好朋友。

Chorus of Fairies:

Through the house give glimmering light,
Dim and shadowy glints of fire.
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing and dance it trippingly.

First Fairy:

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

Chorus of Fairies:

Through the house give glimmering light, etc.

Oberon:

Now, until the break of day,
Through this house each fairy stray.
With this field-dew consecrate,
Every fairy take his gait.
So shall all the couples three
Ever true in loving be.
And the issue there create
Ever shall be fortunate.
Ominous woes, all have ceased.
Fortunate turns, never decrease.

And each several chamber bless,
Through this palace with sweet peace.
And the owner of it blessed
Ever shall in safety rest.
Fortune be with thee, forever blessed.

Trip away;
make no stay;
Meet me all by break of day.

Chorus of Fairies:

Trip away;
make no stay;
Meet me all by break of day.

Puck:

If we shadows have offended,
Think of the joyful ending, and all is mended.
The world is ever-changing.
Dreams and visions, as dew, fleeting.
Gentles, do not reprehend.
If you pardon, we will mend.
And, as I am an honest Puck,
In fortune smiles and our play dost please,
I'll hold thy kindness in high degrees.
So, good night unto you all.
Give me your hands, if we be friends,
And Puck shall restore amends.

Chor der Elfen:

Bei des Feuers mattem Flimmern,
Geister, Elfen, stellt euch ein!
Tanzet in den bunten Zimmern
Manchen leichten Ringelreihn
Singt nach meiner Lieder Weise
Singet, hüpfet lose, leise!

Erster Elfe:

Wirbelt mir mit zarter Kunst
Eine Not' auf jedes Wort,
Hand in Hand, mit Feengunst,
Singt und segnet diesen Ort!

Chor der Elfen:

Bei des Feuers mattem Flimmern, usw.

Chor der Elfen:

Nun genug,
Fort im Sprung,
Treff mich in der Dämmerung!

 SWIRE

PRINCIPAL
PATRON
SINCE 2006

BLOOM


港樂
HKPhil



IN HARMONY

廖國敏 LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang



廖國敏現為香港管弦樂團駐團指揮、澳門樂團音樂總監兼首席指揮，以及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；參與韓國平昌音樂節、台灣NTSO十場巡演等。其他合作樂團包括底特律交響樂團、法國電台愛樂樂團、馬賽愛樂樂團、首爾愛樂樂團、NHK交響樂團、廣島交響樂團、東京都交響樂團、京都市交響樂團、俄羅斯國家交響樂團、莫斯科愛樂樂團、拉脫維亞國家交響樂團等。

廖國敏畢業於香港演藝學院，再赴美國入讀茱莉亞音樂學院、寇蒂斯音樂學院、新英格蘭音樂學院深造。他是澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就；2021年獲選為香港十大傑出青年；2022年獲香港藝術發展局頒發藝術家年獎及獲香港特別行政區政府委任為太平紳士。

Currently Resident Conductor of the Hong Kong Philharmonic Orchestra, Music Director and Principal Conductor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang festival. Other orchestras with which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both Hong Kong and Macao. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16th Hong Kong Arts Development Awards and appointed a Justice of the Peace by the HKSAR Government.

張艾嘉 SYLVIA CHANG

旁白 Narrator



張艾嘉，1953年生於台灣嘉義，中港台著名演員、編劇、導演及監製。

七十年代開展電影生涯，1976年憑《碧雲天》獲頒金馬獎最佳女配角，1981年再以《我的爺爺》摘下金馬獎最佳女主角。曾任新藝城駐台總監，策劃及演出了台灣新電影作品。歷年參演逾百部電影，憑《最愛》(1986)獲得金馬獎及香港電影金像獎最佳女主角；2022年憑《燈火闌珊》再奪金馬獎影后殊榮。編導作品《心動》(1999)和《相愛相親》(2017)則獲香港電影金像獎最佳編劇。曾連任四屆金馬影展執行委員會主席(2014-18)。2018年獲頒亞洲電影大獎終身成就獎。2023年獲馬來西亞國際電影節頒發終身成就獎。

自2008年起與「非常林奕華」合作演出舞台劇，曾創作《華麗上班族之生活與生存》劇本並擔任主演。2015年及2023年4月先後與NSO和上海交響樂團合作演出交響樂劇《仲夏夜之夢》。

Born in 1953 in Chiayi, Taiwan, Sylvia Chang is a renowned actress, screenwriter, director, and producer in Mainland China, Hong Kong and Taiwan.

Chang embarked on an acting career in the 1970s and has since appeared in over a hundred films. She earned the Golden Horse Award for Best Supporting Actress in 1976 for *Posterity and Perplexity*, and the Golden Horse Awards for Best Leading Actress three times for her roles in *My Grandfather* (1981), *Passion* (1986), and *A Light Never Goes Out* (2022). For *Passion*, she also won the Hong Kong Film Award for Best Actress. As screenwriter, she won the Best Screenplay awards at the Hong Kong Film Awards for *Tempting Heart* (1999) and *Love Education* (2017), both directed and written by herself. She served as production director at Cinema City's Taiwanese branch, playing key roles during the Taiwan New Cinema era. She also served as the Chairperson of the Golden Horse Film Festival Executive Committee for four consecutive years (2014-2018). She was honoured with Lifetime Achievement Awards at the Asian Film Awards 2018 and the Malaysia International Film Festival 2023.

Since 2008, Chang has collaborated with Edward Lam Dance Theatre, taking on the roles as playwright and lead actress in *Design for Living*. In 2015, she performed with the Taiwan Philharmonic in *A Midsummer Night's Dream*, a symphonic drama that she restaged with the Shanghai Symphony Orchestra in April 2023.

邱芷芊 VIVIAN YAU

女高音 Soprano

PHOTO: David Noles



被譽為「輕盈、閃亮、銀鈴般的女高音，並擁有令人讚嘆的花腔」（美國《阿斯彭時報》），香港女高音邱芷芊剛於2023年香港藝術節，在英國寂靜歌劇團的沉浸式環境歌劇《小狐狸》中主演小狐狸，大獲好評。近期重要演出包括在香港管弦樂團及香港芭蕾舞團2022年的《布蘭詩歌》中擔任女高音獨唱；2021年香港藝術節，在意大利作曲家華田朗尼的《愛麗絲夢遊仙境》世界首演中主演愛麗絲一角；在地中海藝術節節目、阿斯彭歌劇院的《塞維爾理髮師》中擔任羅西娜；還有以獨唱身份首度亮相於紐約卡奈基音樂廳，與塞西莉亞合唱團合作演出巴赫《聖誕神劇》。其他參演歌劇角色有《蝙蝠》的阿黛拉、《愛情靈藥》的阿蒂娜、《卡普里特與蒙塔古家族》的茱麗葉、《蒂蕾西亞的乳房》的蒂蕾西亞，以及《塔默拉諾》的阿斯特里婭。

邱芷芊經常與世界各地的作曲家合作，首演他們的歌劇、聯篇歌曲等新作品。邱芷芊先後畢業於紐約茱莉亞學院及三藩市音樂學院，分別獲音樂學士及音樂碩士學位，2011年獲選為香港電台「我最喜愛的樂壇新秀」。

Hailed as “a light, silvery, bright soprano with impressive coloratura” (*The Aspen Times*), Hong Kong soprano Vivian Yau has collaborated with the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Macao Orchestra, and West Edge Opera. Her career highlights include performing the role of Rosina in *The Barber of Seville* with both Aspen Opera Center and Mediterranean Opera Festival, title role of Silent Opera UK’s immersive production *Vixen* at the 2023 Hong Kong Arts Festival, and title role in the world première of Pierangelo Valtinoni’s *Alice in Wonderland* at the 2021 Hong Kong Arts Festival. She also made her Carnegie Hall debut in Bach’s *Christmas Oratorio* with the Cecilia Chorus of New York. Other operatic roles include Adele (*Die Fledermaus*), Adina (*L’elisir d’amore*), Giulietta (*I Capuleti e i Montecchi*), Tirésias (*Les Mamelles de Tirésias*), Asteria (*Tamerlano*).

An active advocate for opera as a powerful art form in modern times, Yau emphasises her passion for contemporary works. Yau has been voted “My Favourite Young Music Maker” on Radio Television Hong Kong by the public audience. She holds a Bachelor of Music degree from The Juilliard School, and a Master of Music degree from the San Francisco Conservatory of Music.

張瀨丹

DANI ZHANG JINGDAN

女高音 Soprano



女高音張瀨丹畢業於香港演藝學院並獲得碩士學位，師從著名女高音阮妙芬教授。她曾與世界頂級歌唱家們學習，包括戴安娜·丹姆勞、曹秀美、芭芭拉·邦妮、奈莉·米里西奧、沈洋、莫華倫與達里爾·愛德華茲等。

作為香港電台樂壇新秀2019的獲獎者之一，張瀨丹錄製了一系列電視和廣播節目，且獲邀參與香港藝術博物館舉辦的《藝術之聲》和香港電台《大灣區音樂廳》系列音樂會的錄製。2021年，她與何博文指揮的香港巴赫合唱團合作演出巴赫B小調彌撒曲，擔任女高音獨唱。她在2022年首次與香港管弦樂團合作，在余隆指揮下擔任佛瑞安樂曲女高音，節目由港大繆思樂季合辦。最近她首度在香港歌劇院節目亮相，演出唐尼采蒂《唐·帕斯夸雷》的諾麗娜，以及浦契尼《波希米亞生涯》的慕瑟塔。

在香港演藝學院，她曾演唱的歌劇角色包括莫扎特《伊多美尼奧》的伊莉亞、韓德爾《朱利奧·凱撒》的克蕾奧帕特拉，以及列卡華洛《丑角》的妮達。她亦曾在歌劇選段中演出《老實人》的庫娜恭德、《卡門》的米凱拉、《法斯塔夫》的納內塔，以及《女人皆如此》的朵拉貝拉。她曾獲邀與演藝交響樂團合作，於35周年香港演藝學院節呈獻協奏曲盛宴中演唱莫扎特音樂會詠嘆調。

Soprano Dani Jingdan Zhang received her master's degree at the Hong Kong Academy for Performing Arts (HKAPA) under the tutelage of soprano Nancy Yuen. She has attended masterclasses with world-renowned singers, including Diana Damrau, Sumi Jo, Barbara Bonney, Nelly Miricioiu, Shenyang, Warren Mok and Darryl Edwards.

Zhang is one of the winners of the 2019 RTHK Young Music Makers and has recorded a series of TV productions and radio broadcasts for RTHK. In 2020, she took part in the recording of *The Sound of Art* which was hosted by the Hong Kong Museum of Art and an online concert series *The GBA Concert Hall*. In 2021, she performed Bach's Mass in B minor as the soprano soloist with the Hong Kong Bach Choir, conducted by Jerome Hoberman. In 2022, she made her debut with Hong Kong Philharmonic Orchestra, singing the soprano solo in Fauré Requiem under the baton of Long Yu in collaboration with HKU MUSE. Recently, she debuted at the Opera Hong Kong as Norina in Donizetti's *Don Pasquale* and appeared as Musetta in Puccini's *La bohème*.

At HKAPA, Zhang's operatic roles include Ilia in Mozart's *Idomeneo*, Cleopatra in Handel's *Giulio Cesare* and Nedda in Leoncavallo's *Pagliacci*. She has also performed in Opera Scenes as Cunégonde from *Candide*, Micaela from *Carmen*, Nannetta from *Falstaff* and Dorabella from *Così fan tutte*. She was invited to perform Mozart's concert arias in the 35th Anniversary Academy Festival Presents *Concerto Feast* with the Academy Symphony Orchestra.

焦元溥

CHIAO YUAN-PU

唱詞翻譯/劇本改編
Lyrics translation and
dramatic adaptation



倫敦國王學院音樂學博士，大英圖書館愛迪生研究員，美國佛萊契爾學院 (Fletcher School) 法律與外交碩士，台大政治學系國際關係學士。著有《聽見蕭邦》、《樂之本事》與《遊藝黑白：世界鋼琴家訪問錄》(中、日文版) 等專書十餘種，莎士比亞/孟德爾頌《仲夏夜之夢》(張艾嘉演出)、易卜生/葛利格《皮爾金》劇本改編(王耀慶演出)，也擔任香港大學 MUSE「音樂與文學」、台中國家歌劇院「瘋歌劇」和台灣愛樂「焦點講座」系列策劃與主講，台中國家歌劇院影片「表演 Chill 什麼」音樂篇策劃與編劇等等。近期製作並主講 SAT. Knowledge/聯經「故事、聆賞、生活—焦元溥的 37 堂古典音樂課」。曾獲台灣金鐘獎最佳非流行音樂廣播節目獎 (2013)，並以《樂讀普希金》獲金曲獎傳統藝術類最佳專輯製作人 (2022)。

Chiao Yuan-pu earned his PhD in Musicology from King's College London and was an Edison Fellow at the British Library. He also holds a Master's degree in Law and Diplomacy from the Fletcher School, and a Bachelor's degree in International Relations from National Taiwan University. He has penned over twelve books, including *Listening to Chopin*, *A Road to Classical Music*, and *The Colors between Black and White* (available in Chinese and Japanese versions). He also wrote adapted screenplays for *A Midsummer Night's Dream* by Shakespeare/Mendelssohn, starring Sylvia Chang, and *Peer Gynt* by Ibsen/Grieg, starring Wang Yao-qing. He has organised and presented several lecture recital series, including "Music and Literature" for the University of Hong Kong's MUSE programme, "Fun Opera" for the National Taichung Theater, and "Keynote Lectures" for the Taiwan Philharmonic. He planned and scripted the Music-themed episodes for the National Taichung Theater's video series "What's Chill About Performance". Recently, he produced and delivered a lecture series, "Stories, Appreciation, Life – Chiao Yuan-pu's 37 Classical Music Lessons" for SAT. Knowledge and Linking Publishing. Chiao took home the Golden Bell Award for Best Non-Popular Music Broadcast Programme in 2013, and the Golden Melody Award for Best Album Producer under the Traditional Arts category for *Pushkin in Music* in 2022.



PHOTO: Ka Lam

香港管弦樂團合唱團

HK PHIL CHORUS

香港管弦樂團合唱團早於1980年成立。歷年，合唱團以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾450名熱愛合唱音樂人士參與面試，重組後的首次演出為韓德爾《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。2020/21樂季成立合唱訓練計劃。

The Hong Kong Philharmonic Chorus (HK Phil Chorus) was established in 1980. Over the years, it has collaborated with the HK Phil to perform a wide range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers including Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors Lorin Maazel, Nicholas McGegan and Jaap van Zweden, amongst others. The Fellowship programme was launched in the 2020/21 Season.



黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

黃日珩為香港土生土長指揮家及男低中音歌唱家。他曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監、香港兒童合唱團及聖保羅男女中學高級組合唱團指揮。

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

合唱團團長

黃日珩

CHORUSMASTER

Apollo Wong

合唱團經理

林穎芝

CHORUS MANAGER

Gigi Lam

**香港管弦樂團合唱團
女聲部**

LADIES OF THE HK PHIL CHORUS

女高音

何麗雯
梁仲兒
蔡家賜
王樂欣
羅康怡
吳珪琳
錢麗文
謝瑞明
楊雪筠
文賜安
曾麗婷[^]
鄧旭婷[^]

SOPRANOS

Tracy Ho Lai-man
Leung Chung-yee
Brigitte Choi
Sharon Wong
Connie Law
Bonnie Ng Kwok-lam
Cloris Chin Lai-man
Nelly Tse
Shirley Yeung
Angel Man
Kenix Tsang[^]
Rosella Tang[^]

女低音

李思滢
梁淑嫻
陳穎琳
譚樂誼
麥珮盈
丁愷芹
譚詠嫻
陳麗詩
何毅詩
蔣頌恩[^]
朱彥如[^]

ALTOS

Sharon Lee Sze-ho
Rita Leung
Phoebe Chan Wing-lam
Loritta Tam
Joyce Mak Pui-ying
Ruby Ding Hoi-kan
Winnie Tam
Alice Chan Lai-sze
Elsie Ho
Grace Chiang[^]
Agnes Chu Yen-yu[^]

[^] 客席團員 Guest Singer



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雲絲 女高音
Elizabeth Watts
SOPRANO
© Marco Borggreve

美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。
For our 50th anniversary season house programmes, we have created this special column, “Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades related to our current exciting performances.

香港管弦樂團上演過好幾遍孟德爾遜《仲夏夜之夢》，除了演序曲及為香港芭蕾舞團作伴奏外，1985年更曾於音樂會呈獻劇樂版的《仲夏夜之夢》。1985年9月27日及28日，兩場音樂會分別在荃灣大會堂演奏廳及大專會堂舉行，由香港管弦協會分別與區域市政署及市政局合辦。當年的獨唱家，包括來自美國的女高音李黛蓮 (Catherine Laidler-Lau) 及香港的女中音鄭慧芊，同時由香港演員黃浩義擔任英語朗誦。

The Hong Kong Philharmonic Orchestra has performed Mendelssohn's *A Midsummer Night's Dream* several times. Besides playing the overture and accompanying the Hong Kong Ballet, the orchestra presented a theatrical version of *A Midsummer Night's Dream* in 1985. Co-presented by the Regional Services Department and the Urban Council, the two concerts were held at the Tsuen Wan Town Hall Auditorium and the Academic Community Hall on 27–28 September 1985. The concerts featured American soprano Catherine Laidler-Lau and Hong Kong mezzo-soprano Anne Cheng, with English narration by Hong Kong actor Wong Ho-yi.



1985年《仲夏夜之夢》音樂會海報。
Poster for *A Midsummer Night's Dream* concert in 1985.
(HK Phil Archive)



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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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。

梵志登是現今樂壇最炙手可熱的指揮之一，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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡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。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立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。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

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

— Gramophone

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

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of 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 well received, 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. 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. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、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、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「管弦樂精英訓練計劃」，由太古慈善信託基金「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。

港樂獲香港特別行政區政府慷慨資助，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

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, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, and 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

Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



王敬

樂團首席
Jing Wang
Concertmaster

梁建楓

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



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

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



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

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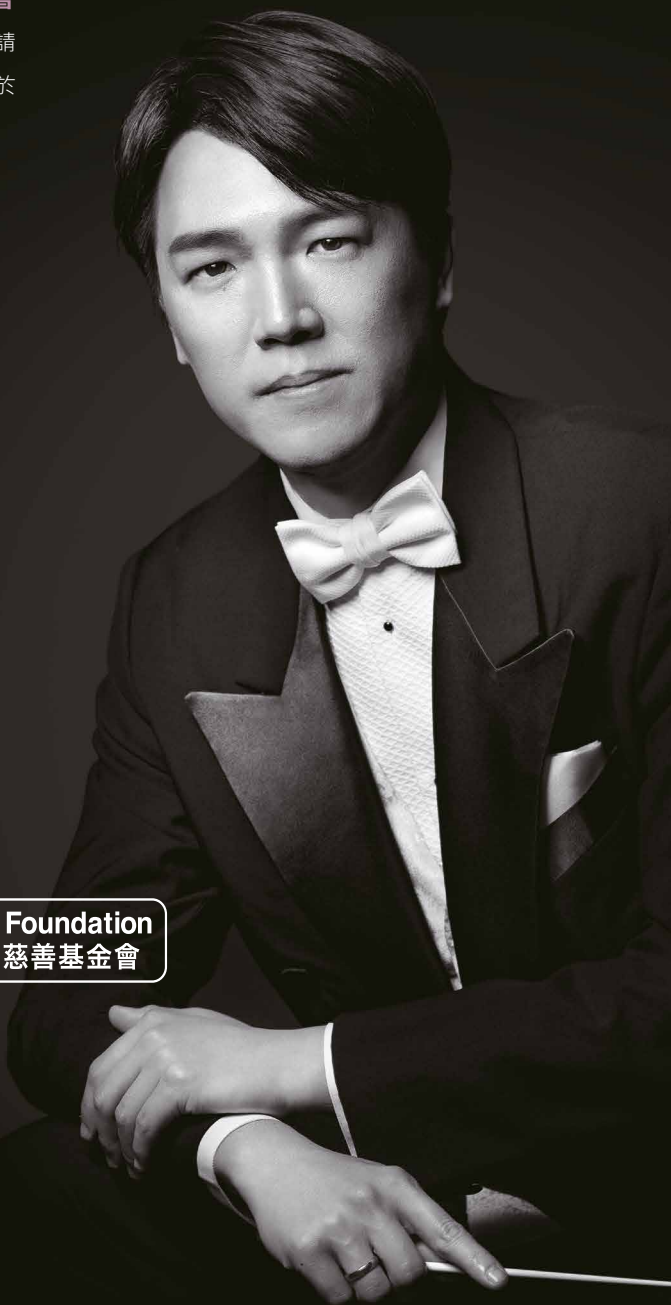
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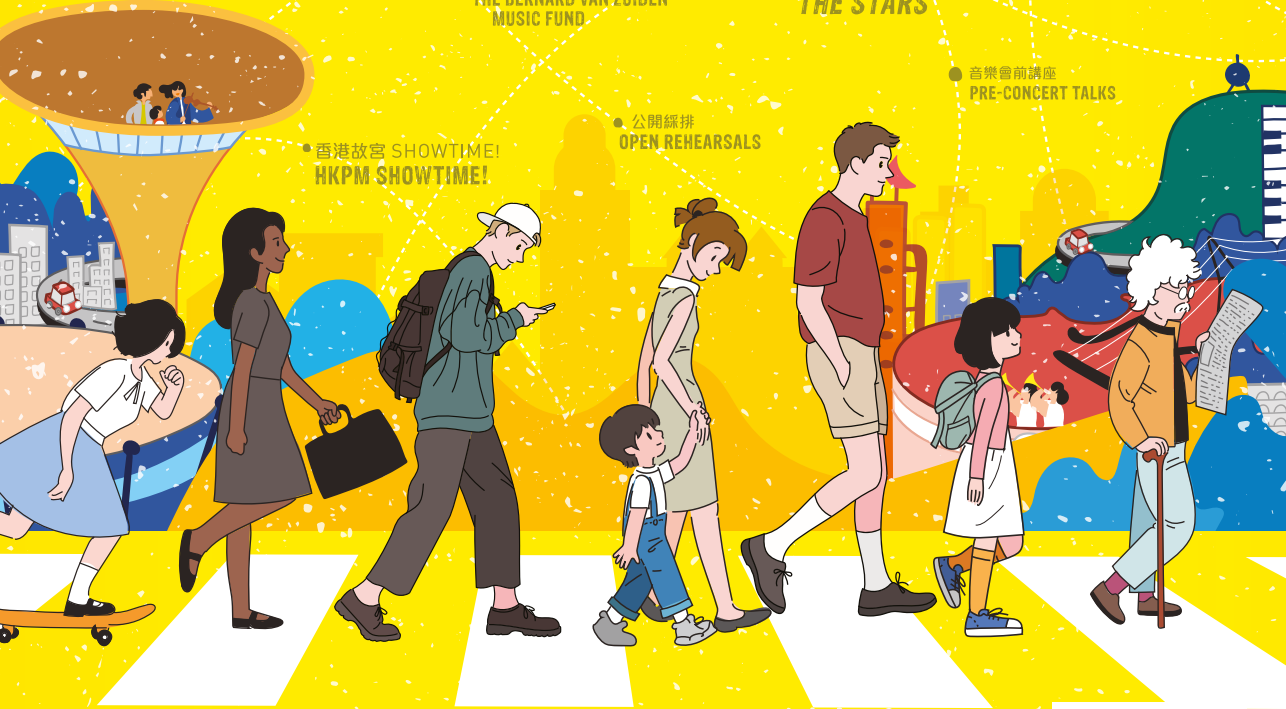
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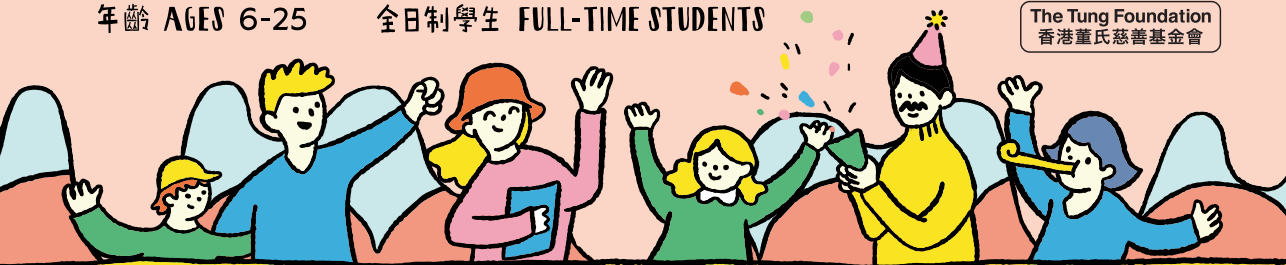


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樂團事務助理經理

Apple Li
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

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支持港樂
為香港呈獻美樂

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ANNUAL FUND



常年經費基金讓港樂為香港觀眾呈獻國際水準的音樂節目，邀請世界各地卓越非凡的指揮家及演奏家來港同台演出。您的捐款為香港的文化氣象加添色彩。

The Annual Fund allows us to present world-class music to Hong Kong audiences, and to invite internationally renowned conductors and soloists to perform with the orchestra. Your donation helps enhance the vibrancy of the cultural scene in Hong Kong.



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港樂
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



SWIRE Symphony Under The Stars

太古「港樂·星夜·交響曲」

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廖國敏 指揮/鋼琴
鄺勵齡 女高音
鮑力卓 大提琴
邱芷芊 女高音
朱凱婷 主持
姬素孔尚治 主持/歌唱
盧洛達 主持/歌唱

Lio Kuokman CONDUCTOR / PIANO
Louise Kwong SOPRANO
Richard Bamping CELLO
Vivian Yau SOPRANO
Heidi Chu PRESENTER
Crisel Consunji PRESENTER / VOCALIST
Roy Rolloda PRESENTER / VOCALIST

18
NOV 2023

SAT
7:30PM

中環海濱
Central
Harbourfront

節目詳情
Programme Details



媒體伙伴及電視廣播
Media partner and TV live broadcast



消毒服務機構
Official Sanitization Service Partner



視頻技術合作機構
Official Video Technology Partner



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梵志登 音樂總監
Jaap van Zweden MUSIC DIRECTOR

香港管弦樂團由香港特別行政區政府資助
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region



香港管弦樂團保留更改節目及表演者之權利
The Hong Kong Philharmonic Orchestra reserves the right to change the programme and artists

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

8
NOV 2023

WED 8PM
CC
\$1980 \$1480 \$980 \$480

香港中文大學60周年呈獻：馬友友與港樂 CUHK 60th Anniversary: Yo-Yo Ma & HK Phil

貝多芬
柴可夫斯基
德伏扎克
BEETHOVEN
TCHAIKOVSKY
DVOŘÁK

《蕾奧諾拉》第三序曲
《意大利隨想曲》
大提琴協奏曲
Leonore Overture no. 3
Capriccio italiano
Cello Concerto

梵志登，指揮
馬友友，大提琴
Jaap van Zweden, conductor
Yo-Yo Ma, cello

1 & 2
DEC 2023

FRI & SAT 8PM
CC
\$680 \$540 \$400 \$260

\$50

佩特連科與辻井伸行 Vasily Petrenko & Nobuyuki Tsujii

白遼士
拉威爾
拉威爾
BERLIOZ
RAVEL
RAVEL

《本章努托·切利尼》序曲
鋼琴協奏曲
《達夫尼與克羅依》(足本芭蕾舞音樂)
Benvenuto Cellini Overture
Piano Concerto
Daphnis et Chloé (complete ballet music)

佩特連科，指揮
辻井伸行，鋼琴
Vasily Petrenko, conductor
Nobuyuki Tsujii, piano

8 & 9
DEC 2023

FRI & SAT 8PM
CC
\$580 \$460 \$340 \$220

\$50

佩特連科的馬勒四 Vasily Petrenko | Mahler 4

李察·史特勞斯
李察·史特勞斯

小夜曲
五首藝術歌曲：《玫瑰花環》、《歇息，我的靈魂》、
《冬之呈獻》、《清晨》、《西西莉亞》
第四交響曲

馬勒
R. STRAUSS
R. STRAUSS

Serenade
Five Lieder: *Das Rosenband, Ruhe, meine Seele, Winterweihe, Morgen!, Cécilie*
Symphony no. 4

MAHLER

佩特連科，指揮
雲絲，女高音
Vasily Petrenko, conductor
Elizabeth Watts, soprano

15 & 17
DEC 2023

FRI 8PM & SUN 3PM
CC
\$1,480 \$1,080 \$780 \$480

\$50

梵志登與郎朗 Jaap & Lang Lang

巴赫/貝里奧
貝多芬
柯普蘭

第十九對位，選自《賦格的藝術》
第三鋼琴協奏曲
第三交響曲
Contrapunctus XIX from *The Art of Fugue*
Piano Concerto no. 3
Symphony no. 3

BACH/BERIO
BEETHOVEN
COPLAND

梵志登，指揮
郎朗，鋼琴
Jaap van Zweden, conductor
Lang Lang, piano

22 & 23
DEC 2023

FRI & SAT 8PM
CC
\$480 \$380 \$280 \$200

怪誕城之夜電影音樂會 The Nightmare Before Christmas Live in Concert

葉夫曼
Danny ELFMAN

《怪誕城之夜》(電影放映，現場音樂演奏)
The Nightmare Before Christmas
(film screening with live music)

畢克，指揮
Nicholas Buc, conductor

23
DEC 2023

SAT 3PM
CC
\$480 \$380 \$280 \$200

適合三歲以上大小朋友
Suitable for ages 3
and above

太古周六家+賞系列 怪誕城之夜電影音樂會 Swire Saturday Family Series The Nightmare Before Christmas Live in Concert

葉夫曼
Danny ELFMAN

《怪誕城之夜》(電影放映，現場音樂演奏)
The Nightmare Before Christmas
(film screening with live music)

畢克，指揮
Nicholas Buc, conductor

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