

JOCKEY CLUB TUTTI PROGRAMME

JOCKEY CLUB MASTERS SERIES

CHORAL FESTIVAL DVOŘÁK & THE AMERICAN SPIRITUAL

賽馬會齊奏音樂夢計劃

賽馬會音樂巨匠系列

合唱節 | 德伏扎克與美國靈歌



愛
樂
合
唱
團
布
拉
格

Prague Philharmonic Choir

法斯陸 Lukáš Vasilek 指揮 conductor

杜錫克 Jan Dušek 鋼琴 piano

曾偉奇 Ricky Tsang 旁白 narrator

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

Share the Stage 青年合唱團團員

Share the Stage Young Choristers

9 NOV 2024

Sat 8:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall



香港管弦樂團首席贊助：太古集團

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

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香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。

馬會是全港最大的單一納稅機構，其慈善信託基金是位居世界前列的慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society.

Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling.

The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's leading charity donors.



獻辭 MESSAGE

梁卓偉博士 Dr Gabriel Leung

香港賽馬會慈善及社區事務執行總監
Executive Director, Charities and Community,
The Hong Kong Jockey Club

音樂不單可以陶冶性情，亦有助青年人表達情感，激發創意，促進他們的全人發展。因此，香港賽馬會慈善信託基金多年來支持不同的音樂項目。其中，馬會與香港管弦樂團（港樂）一直合作無間，包括於2024年捐助推行「賽馬會齊奏音樂夢計劃」。

這項為期三年的計劃將邀請國際音樂巨擘來港，舉辦一系列音樂會和音樂教育活動，包括大師班、同台演奏、講座、工作坊和學生大使計劃等，旨在培育本港年輕音樂人才，並普及優質的音樂表演和音樂教育項目。此外，該計劃亦推出全年的外展和教育項目，例如學校專場音樂會和室樂小組到校表演，以豐富基層學生的音樂知識和體驗。

「賽馬會音樂巨匠系列」正正是計劃的其中一項重頭戲，邀請享譽全球的音樂家來港獻藝，並與本地新進音樂人才攜手合作。由指揮大師艾遜巴赫和著名的布拉格愛樂合唱團擔綱演出的兩場音樂會，將會為本系列打響頭炮。獲選的音樂新秀更有機會得到世界音樂大師的指導，一同綵排，同台演出。

展望未來，馬會將繼續透過其慈善信託基金，積極推動藝術、文化及保育發展，支持各類型藝術文化教育項目，栽培更多藝術菁英，長遠為香港發展成為中外文化藝術交流中心，出一分力。

馬會得以持續支持藝文保育的慈善項目，有賴獨特的綜合營運模式，當中本會透過提供世界級的賽馬運動及娛樂，帶來重要的稅款和慈善捐款，同時創造就業機會，建設更美好的社會。

在此衷心感謝香港管弦樂團的不懈努力，以及所有表演者和參與學校的鼎力支持。祝願音樂會圓滿成功，齊奏音樂夢的願景成真。

Music can inspire creativity and emotional expression, and enrich character development among the young. It's why The Hong Kong Jockey Club Charities Trust has supported so many musical projects over the years. Among them is our steadfast partnership with the Hong Kong Philharmonic Orchestra ("HK Phil"), through which we launched the Jockey Club TUTTI Programme (Turning Up Talents, Transforming Individuals) earlier this year.

To nurture young local talent and provide access to high-quality music and education programmes, this three-year initiative will bring world-class masters to Hong Kong for a series of concerts and activities including masterclasses, shared stage performances, talks, workshops and a student ambassador programme. It features year-round outreach and learning experiences such as school concerts and ensemble visits for underprivileged students.

A standout feature of the TUTTI programme is the Jockey Club Masters Series, through which we invite internationally acclaimed musicians to Hong Kong to showcase their expertise and to work with young local talent. The series is set to open with two concerts featuring distinguished conductor Christoph Eschenbach and the prestigious Prague Philharmonic Choir. Budding musicians will get the chance to learn from and rehearse with world-renowned maestros and perform on stage.

Looking ahead, the Trust will continue to promote artistic, cultural and conservation endeavours. By supporting a wide variety of arts and cultural projects, we hope to nourish a new generation of artistic leaders and reinforce Hong Kong's position as an East-meets-West centre for international cultural exchange over the long term.

Our support for charity and community projects is made possible by the Club's unique integrated business model. Through this it provides world-class racing and entertainment and channels resultant wagering demand into tax contributions, charity donations and employment opportunities for the betterment of society.

We extend our heartfelt thanks to HK Phil for its dedication, as well as to all performers and participating schools for their commitment. We hope sincerely that the concerts achieve their lofty aims and that the Jockey Club TUTTI Programme realises its ambition to inspire young talent as well as a greater love of music.

SUPPORT THE HK PHIL'S FINEST MUSIC MAKING

支持港樂 為香港呈獻美樂

捐款支持常年經費基金
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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增添色彩。

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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查詢 ENQUIRIES

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獻辭 MESSAGE

霍品達 Benedikt Fohr

香港管弦協會行政總裁
Chief Executive
The Hong Kong Philharmonic Society Limited

「賽馬會齊奏音樂夢計劃」乃香港賽馬會慈善信託基金獨家贊助的全新旗艦教育項目。計劃將在未來三年支持港樂為本地社區提供最高質素的音樂教育，舉行逾140場活動，惠及超過13萬名學生及其家人、教師、及公眾。

今天，非常歡迎大家出席「賽馬會齊奏音樂夢計劃」的賽馬會音樂巨匠系列。

賽馬會音樂巨匠系列將世界知名大師帶到香港。大師艾遜巴赫將指揮系列中的首場音樂會，香港管弦樂團更邀請著名的布拉格愛樂合唱團聯袂演出。這系列的音樂會不僅為香港觀眾帶來卓越的演出，也是一連串的優質免費教育活動，包括互動工作室、公開練排、指揮大師班、藝術家講座，還給予100名學生與大師艾遜巴赫和布拉格愛樂合唱團同台演出的機會。項目將通過親身指導、分享和講座，從中啟發本地音樂人才，創造使人蛻變的難忘經驗。這個獨一無二的國際交流平台讓學生從中提昇個人音樂技巧、開拓全球視野和增強自信心。

港樂衷心感謝香港賽馬會慈善信託基金的支持，讓港樂能夠持續為香港學生提供頂級的音樂教育項目。項目促進港樂致力弘揚和培育音樂新秀的承諾，從而推動香港成為國際文化藝術交流中心。

祝大家享受這別具意義的音樂會！

The Hong Kong Philharmonic Orchestra (“HK Phil”) presents the Jockey Club TUTTI Programme (Tuning Up Talents, Transforming Individuals) – a new flagship education initiative, exclusively sponsored by The Hong Kong Jockey Club Charities Trust. The three-year programme is expected to benefit more than 130,000 students and their family members, teachers, and the general public through over 140 events, enabling the HK Phil to bring the highest quality of music education to the local community.

Today, it is with great pleasure that we welcome you to the Jockey Club Masters Series concerts, under the Jockey Club TUTTI Programme.

The Jockey Club Masters Series concerts bring world-renowned maestros to Hong Kong. Maestro Christoph Eschenbach will lead the first concert featuring the esteemed Prague Philharmonic Choir and the Hong Kong Philharmonic Orchestra. These special concerts offer not only exceptional performances, but also a series of high-quality free educational activities that will take place during the week including an interactive workshop, an open rehearsal, a 100-student choir sharing the stage with the Prague Philharmonic Choir, a public working session with Maestro Christoph Eschenbach, a conducting masterclass and artist talk. The programme aims to inspire our music talent through coaching, sharing and talks, creating a memorable and transformative experience. This unique international exchange platform will help students refine their performance techniques, broaden their global perspective and boost their confidence.

The HK Phil is deeply grateful to The Hong Kong Jockey Club Charities Trust for their unwavering support, allowing the HK Phil to continue delivering top-tier musical education to Hong Kong students. The programme reinforces the HK Phil’s commitment to celebrating and fostering budding musicians, contributing to the development of Hong Kong as an international cultural exchange centre.

Please enjoy this meaningful concert!

賽馬會齊奏音樂夢計劃

賽馬會音樂巨匠系列

合唱節 | 德伏扎克與美國靈歌

Jockey Club TUTTI Programme

Jockey Club Masters Series

Choral Festival | Dvořák & The American Spiritual

法斯陸 | 指揮

杜錫克 | 鋼琴

曾偉奇 | 旁白

Lukáš Vasilek | Conductor

Jan Dušek | Piano

Ricky Tsang | Narrator

德伏扎克

《大自然的國度》

I. 歌聲融入我靈魂

ANTONÍN DVOŘÁK

In Nature's Realm

I. Songs Fell Into My Soul

傳統民歌 (道森改編)

〈每當我感受到聖靈〉

TRADITIONAL (arr. WILLIAM L. DAWSON)

“Ev’ry Time I Feel the Spirit”

傳統民歌 (貝利改編)

〈我的主啊，多美的早晨〉

TRADITIONAL (arr. HARRY BURLEIGH)

“My Lord, What a Morning”

傳統民歌 (賀根改編)

〈輕輕搖吧，可愛的馬車〉

TRADITIONAL (arr. MOSES HOGAN)

“Swing Low, Sweet Chariot”

德伏扎克

《聖經之歌》

V. 我要向你唱新歌

ANTONÍN DVOŘÁK

Biblical Songs

V. I Will Sing New Songs of Gladness



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲
Please reserve your applause until
the end of the entire performance



請勿拍照、錄音或錄影
No photography, recording or filming



請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking



此音樂會為香港文化中心三十五周年誌慶節目之一
This concert is one of the Hong Kong Cultural Centre
35th Anniversary Celebration Programmes



香港文化中心
Hong Kong
Cultural Centre



布拉格愛樂合唱團
香港管弦樂團合唱團
Share the Stage 青年合唱團團員

Prague Philharmonic Choir
Hong Kong Philharmonic Chorus
Share the Stage Young Choristers

德伏扎克
《聖經之歌》
X. 你們要向耶和華唱新歌

ANTONÍN DVOŘÁK
Biblical Songs
X. Sing Ye a Joyful Song

德伏扎克 (賀爾改編)
〈念故鄉〉

ANTONÍN DVOŘÁK (arr. ROSALIND HALL)
“Goin’ Home”

傳統民歌 (湯馬士改編)
〈前往我差遣你的地方〉

TRADITIONAL (arr. ANDRÉ THOMAS)
“Go Where I Send Thee”

傳統民歌 (賀根改編)
〈前行吧，耶穌君王〉

TRADITIONAL (arr. MOSES HOGAN)
“Ride On, King Jesus”

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德伏扎克 (1841-1904) 《大自然的國度》，op. 63：I. 歌聲融入我靈魂

傳統民歌 (道森改編) 〈每當我感受到聖靈〉

傳統民歌 (貝利改編) 〈我的主啊，多美的早晨〉

傳統民歌 (賀根改編) 〈輕輕搖吧，可愛的馬車〉

德伏扎克 (1841-1904) 《聖經之歌》，op. 99：V. 我要向你唱新歌

德伏扎克 (1841-1904) 《聖經之歌》，op. 99：X. 你們要向耶和華唱新歌

德伏扎克 (1841-1904) (賀爾改編) 〈念故鄉〉

傳統民歌 (湯馬士改編) 〈前往我差遣你的地方〉

傳統民歌 (賀根改編) 〈前行吧，耶穌君王〉

一國之聲

今晚音樂會頌揚的是兩種音樂文化，頌揚交匯的一刻，也頌揚能連結所有音樂的共有的人性。第一種是歐洲捷克語地區的西方古典音樂。德伏扎克來自波希米亞鄉郊地區，出身低微，大家相信他有段時間還在肉店當過學徒，但到頭來卻成了歐洲（乃至世界）首屈一指的作曲家。然而他深知自己植根捷克文化，對此一直保持敏銳觸覺。他的作品與民間音樂（也就是捷克平民的歌舞）息息相關——一方面會從民間音樂汲取創作靈感，另一方面也會直接從中取材。

那年頭古典音樂都被德語區作曲家壟斷，德伏扎克實在是個異數。他早年在布拉格的樂團當過中提琴手，當上作曲家後希望一展抱負，繼而成了蜚聲國際的作曲家——這一切之後，他的出版商嘗試將他的名字「Antonín」拼成「Anton」，讓名字看起來更像德語，令德伏扎克怒不可遏。終其一生，他都堅持：「我從前是怎麼樣，以後也是怎麼樣——就是簡簡單單的捷克音樂人。」

自由之歌

另一種文化在大西洋彼岸、環境壞得難以想像的地方演化——艱苦、殘酷，但同時充滿

勇氣，充滿韌力。「靈歌」十九世紀在美國南部黑奴圈子萌芽、演化。第一批歌者被當成可買可賣的財物，被迫做苦工——他們的生命就這樣被耗掉，而且通常無法得到樂器。

雖然如此，但他們還能唱歌：用音樂激情地、強烈地表達自己的痛苦與盼望。這種合唱音樂的根脈也有很多——其中包括福音派基督教會（他們似乎向信徒許諾，即使現世得不到自由，在死後的世界還是能自由的）聖詩和旋律，還有西非啟應式聲樂傳統——因為許多歌者的祖先都來自西非，當年被強制運走的。即使1865年美國解放黑奴、廢除奴隸制，但歌唱傳統卻延續下去，繼續蓬勃發展，繼續演化。非裔美國作曲家、歌手兼學者貝利(1866-1949)這樣定義「靈歌」：

在大農場唱的歌曲稱為「靈歌」，是強烈宗教熱忱的自然迸發，源頭主要是營會、奮興大會和其他宗教活動。靈歌從來不會事先寫好，只會在長時間的聚會中，在營地或教堂內，在宗教熱忱的激情下，隨興之所至，突然迸發，是簡樸、狂熱的表達方式，源自完全沒受過訓練的心靈，實際上是美國音樂裡，唯一符合「民歌」的科學定義。

新世界

貝利就站在這兩個世界的交匯處。霍伯夫人（她父親來自丹麥，後來移居美國）夢想訓練新一代美國音樂家，於是創辦了國家音樂學院，1883年在紐約成立。學院接受任何種族和性別的學生——這在當時來說十分罕見——但霍伯夫人還有更高遠的構思：她希望延攬世界知名的作曲家擔任院長，而且準備好付出豐厚的報酬：她以年薪15,000美元（大約等於現在年薪25萬英鎊）聘請德伏扎克，任期四年。1892年9月，德伏扎克適時到達紐約。

貝利正是德伏扎克的學生，而且當上德伏扎克的音樂助理。德伏扎克這人顧家、慷慨，思想也很活潑；他與貝利兩人看來是教學相長，互相都很渴望從對方身上學習。貝利為德伏扎克彈唱的音樂，也讓德伏扎克深深著迷；德伏扎克也深信自己這一刻接觸的，都是真正的美國聲音。1893年5月，德伏扎克接受《紐約先驅報》訪問，說了一番令美國公眾大感驚訝的話：

在美國黑人的旋律裡，我發現了一切足以成為偉大高尚的音樂流派的元素。悲傷、溫柔、熱情、憂鬱、莊嚴、虔誠、大膽、歡欣、快活，應有盡有。任何情緒、任何目的都合用。一切音樂寫作，都可以從中找到合適的主題。美國音樂家了解了這些曲調，這些曲調就都能打動他。

這是非裔美國人文化史上關鍵時刻，也是德伏扎克生命裡的關鍵時刻。大名鼎鼎的歐洲作曲家告訴美國人，要發展有美國特色的音樂，所需條件都已在他們手上，而且這種創造力的來源，竟是上一輩還在遭受非人對待的文化和種族。在美國白人和歐洲人圈子裡，「靈歌」絕對不是沒沒無聞；非裔美國人合唱團（例如菲斯克歡樂合唱團）自1870年代起已經巡迴演出，而且大受歡迎。但德伏扎克的說法，在一個種族隔離實際上仍然存在的國家，卻是一石激起千重浪。

希望與悲傷之歌

後來，貝利斷言德伏扎克有好幾首在美國寫作的作品，都襲用了靈歌——最著名的就是第九交響曲，「新世界」。德伏扎克熱愛民歌（尤其群眾所唱的），於是在聲樂作品裡經常以民歌點綴，例如《大自然的國度》（1882）裡聖詩似的歌曲。這一點十分明顯。德伏扎克1894年3月離開美國前不久，開始寫作《聖經之歌》；大家當然很想聽聽貝利的想法對這套作品的影響力有多大。顯然，這些歌曲都是根據捷克文文本譜寫的——德伏扎克在美國的體驗也許影響他的樂思，但內心已開始朝向自己的根、自己的家了。

可是大家可以一邊聽這六首靈歌選曲，一邊判斷。靈歌的宗教歌詞經常向被奴役的歌者傳遞隱藏的信息：「家」的意思，可能是自由，或者天堂（「天家」）；歌詞提到航海、馬車或火車，則常常在暗示「地下鐵道」——那是十九世紀的美國非法路線網絡，用以幫助南部黑奴逃到北部洲分。歌曲〈我的主啊，多美的早晨〉由貝利親自改編；當然，〈念故鄉〉以德伏扎克的原創旋律為基礎——那就是《新世界交響曲》的〈緩板〉。〈緩板〉旋律的靈感，也許來自貝利推介給德伏扎克的旋律。一種文化擁抱另一種文化；相得益彰。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯



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ANTONÍN DVOŘÁK (1841-1904)

In Nature's Realm, op. 63: I. Songs Fell Into My Soul

TRADITIONAL (arr. WILLIAM L. DAWSON)

“Ev’ry Time I Feel the Spirit”

TRADITIONAL (arr. HARRY BURLEIGH)

“My Lord, What a Morning”

TRADITIONAL (arr. MOSES HOGAN)

“Swing Low, Sweet Chariot”

ANTONÍN DVOŘÁK (1841-1904)

Biblical Songs, op. 99: V. I Will Sing New Songs of Gladness

ANTONÍN DVOŘÁK (1841-1904)

Biblical Songs, op. 99: X. Sing Ye a Joyful Song

ANTONÍN DVOŘÁK (1841-1904) (arr. ROSALIND HALL)

“Goin’ Home”

TRADITIONAL (arr. ANDRÉ THOMAS)

“Go Where I Send Thee”

TRADITIONAL (arr. MOSES HOGAN)

“Ride On, King Jesus”

THE VOICE OF A NATION

This concert celebrates two musical cultures, a moment of meeting, and the shared humanity that unites all music. The first culture is that of western classical music in Czech-speaking Europe. Antonín Dvořák came from a humble family in rural Bohemia (it was believed at one time that he had been trained as a butcher). In time, he would become one of Europe’s (and the world’s) leading composers. But he was always acutely aware of his Czech roots, employing folk music – the songs and dances of the ordinary

Czech people – as both inspiration and source material for his own works.

In an era when classical music was dominated by German speakers, that was unusual. After Dvořák had become first a viola player in the orchestras of Prague, then an aspiring composer, and finally a world-famous one, his publisher once tried to print his name as “Anton” rather than Antonín – to make him sound more German. Dvořák was furious. He maintained to the end of his life that “I remain what I always have been – just a simple Czech musician”.

FREEDOM SONGS

The other culture evolved on the other side of the Atlantic ocean in conditions of unimaginable hardship, cruelty, courage, and resilience. The songs known as Spirituals emerged and evolved among the enslaved African-Americans of the southern USA during the 19th century. Their first singers were treated as property to be bought and sold; their lives were spent in forced labour and in most cases they were denied musical instruments.

Nonetheless, they sang: creating a musical voice that spoke passionately and powerfully of their own suffering and hope. The roots of this choral music were many – among them, the hymns and melodies of the Evangelical Christian churches (which seemed to promise freedom in the next life, if not this) and the call-and-response vocal traditions of West Africa: from where many of the singers' ancestors had been forcibly transported. Even after the end of slavery in the United States in 1865, the tradition continued to flourish and evolve. The African-American composer, singer, and scholar Harry T. Burleigh (1866-1949) defined Spirituals in the following terms:

The plantation songs known as Spirituals are the spontaneous outpourings of intense religious fervour and have their origin chiefly in camp-meetings, revivals, and other religious exercises. They were never composed but sprang into life ready made from the heat

of religious fervour during some protracted meeting in camp or church, as the simple and ecstatic utterance of wholly untutored minds, and are practically the only music of America which meets the scientific definition of folk-song.

NEW WORLDS

Burleigh stands at the meeting point of these two worlds. Jeannette Thurber – the daughter of a Danish immigrant to the United States – dreamed of training a new generation of American musicians, and her National Conservatory of Music opened in New York 1883. It accepted students of all races and both sexes (very unusual at the time), but Mrs Thurber was thinking even bigger: she wanted a world-famous composer to head her college, and she was prepared to pay well. She offered Dvořák \$15,000 per year to come to New York for four years (the equivalent of £250,000.00 per year today), and he duly arrived in New York in September 1892.

There, among his students, he met Burleigh. Burleigh worked as Dvořák's musical assistant, though it seems that Dvořák – a family man with a generous spirit and a lively mind – was as keen to learn from Burleigh as Burleigh was from him. Dvořák was fascinated by the music that Burleigh sang and played him; convinced, too, that he was hearing the true voice of America. In May 1893, in an interview with the *New York Herald*, he told an astonished American public that:

In the Negro melodies of America I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay or what you will. It is music that suits itself to any mood or purpose. There is nothing in the whole range of composition that cannot be supplied with themes from this source. The American musician understands these tunes and they move sentiment in him.

It was a defining moment in the history of African-American culture, and in Dvořák's own life. An eminent European composer had told Americans that they had it within their hands to create a distinctly American music of their own – and that the source of that creativity was a culture, a race, that less than a generation previously had been treated as subhuman. Spirituals were far from unknown in white American and European circles; African-American choirs such as the Fisk Jubilee Singers had been touring, to great enthusiasm, since the 1870s. But Dvořák's statement – in a nation where racial segregation was still a reality – made a powerful impact.

SONGS OF HOPE AND SORROW

Burleigh, in later years, asserted that Dvořák had incorporated Spirituals into several of his own American compositions – most famously his Ninth Symphony (*From the New World*). What's clear is

that Dvořák's love of folk music (and particularly massed singing) coloured his own vocal compositions such as the hymn-like songs of *In Nature's Realm* (1882). It's certainly very tempting to hear the influence of Burleigh's ideas on the *Biblical Songs* that Dvořák composed in March 1894, shortly before leaving the United States. Tellingly, Dvořák composed them in Czech – his ideas might have been influenced by his American experiences, but his heart was turning towards his own roots and home.

But judge for yourself when listening to this selection of six Spirituals. The religious words of Spirituals often contained a coded message for their enslaved singers: "home" could mean freedom as well as Heaven, and references to voyages, chariots or trains often alluded to the Underground Railroad – the illegal network that helped slaves in the southern America escape to freedom in the northern states. "My Lord, What a Morning" was arranged by Burleigh himself. And "Goin' Home", of course, is actually based on a melody by Dvořák – the largo of his *New World* symphony, which might itself have drawn inspiration from a melody introduced to him by Burleigh. One culture embraces another; and both are enriched.

All programme notes by Richard Bratby

ANTONÍN DVOŘÁK *In Nature's Realm* I. Songs Fell Into My Soul

歌聲融入我靈魂，
自發的，沒有召喚，
像露水落在綠草如茵的山坡上，
在捲曲的葉片上，細細的。

我周圍的珍珠開始閃爍，
氣息是那麼清新，那麼鮮明，
我不知道那是我的喜悅，
還是靜夜裡靈魂在低沉地啜泣。

可是露水從月亮而生，
靈魂裡的歌聲無法久留；
像氣息一樣流動，我潸然淚下，
破曉時分快要來到。

Napadly písně v duši mou,
nezavolány, znenadáni,
jako když rosy napadá
po stěblokadeřavé stráni.

Kol se to mihá perlami,
i cítím dech tak mladý, zdravý,
že nevím, zda jsou radost má,
či plác mé duše usedavý.

Však rosu luna zrodila,
a není písniím v duši stáni:
tekou cos last a slza má,
a den se chystá ku svítání.

Songs have fallen into my soul,
Unbidden, without a call,
Like dew falls on a grassy slope,
On blades with curls, so small.

Around me pearls begin to gleam,
I feel a breath so fresh and bright,
I cannot tell if it's my joy,
Or the soul's deep sob in quiet night.

Yet the dew was born from the moon,
And songs in the soul will not stay;
They flow like breath, and my tears fall,
As dawn prepares to break the day.

傳統民歌 (道森改編) 〈每當我感受到聖靈〉

TRADITIONAL (arr. WILLIAM L. DAWSON) "Ev'ry Time I Feel the Spirit"

每當我感受到聖靈
在我心中運行，就會禱告。
是的，每當我感受到聖靈
在我心中運行，就會禱告。

在山上，我的主發了話，
他口中吐出的卻是火與煙。
我看著身邊的一切，看著都很美好，
直至我問主，是否全部屬於我。

每當我感受到聖靈
在我心中運行，我會禱告。
是的，每當我感受到聖靈
在我心中運行，我會禱告。

約旦河又寒又冷，
但寒冷的只是身體，不是靈魂。
路軌上只有一列火車。
奔向天堂，再馬上回程。

每當我感受到聖靈
在我心中運行，我會禱告。
是的，每當我感受到聖靈
在我心中運行，我會禱告。

Ev'ry time I feel the Spirit
moving in my heart I will pray.
Yes, ev'ry time I feel the Spirit
moving in my heart I will pray.

Upon the mountain my Lord spoke,
out of His mouth came fire and smoke.
Looked all around me, it looked so fine,
till I asked my Lord if all was mine.

Ev'ry time I feel the Spirit
moving in my heart I will pray.
Yes, ev'ry time I feel the Spirit
moving in my heart I will pray.

Jordan River, chilly an' cold,
it chills the body but not the soul.
There ain't but one train upon this track.
It runs to heaven an' right back.

Ev'ry time I feel the Spirit
moving in my heart I will pray.
Yes, ev'ry time I feel the Spirit
moving in my heart I will pray.

傳統民歌 (貝利改編) 〈我的主啊，多美的早晨〉

TRADITIONAL (arr. HARRY BURLEIGH) "My Lord, What a Morning"

我的主啊，多美的早晨
我的主啊，多美的早晨
噢，我的主啊，多美的早晨
當星宿開始墜落，
當星宿開始墜落。

我已全部捨棄世俗之路，
我已全部捨棄世俗之路，
加入天國的隊伍
噢！

我的主啊，多美的早晨
我的主啊，多美的早晨
噢，我的主啊，多美的早晨
當星宿開始墜落，
當星宿開始墜落。

My Lord, what a mornin'
My Lord, what a mornin'
Oh, my Lord, what a mornin'
When de stars begin to fall,
When de stars begin to fall.

Done quir all my worl' ly ways,
Done quit all my worl' ly ways,
Jine dat hebbbenly ban'
Oh!

My Lord what a mornin'
My Lord, what a mornin'
Oh my Lord what a mornin'
When de stars begin to fall,
When de starts begin to fall.

傳統民歌 (賀根改編) 〈輕輕搖吧, 可愛的馬車〉

TRADITIONAL (arr. MOSES HOGAN) "Swing Low, Sweet Chariot"

輕輕搖吧, 可愛的馬車,	Swing low, sweet chariot,
來接我回家,	Comin' for to carry me home,
輕輕搖吧, 可愛的馬車	Swing low, sweet chariot
來接我回家,	Coming for to carry he home
來接我回家,	Coming for to carry he home
我朝向約旦河看過去, 看到甚麼	I looked over Jordan and what did I see
來接我回家	Coming for to carry he home
一群天使跟在我身後	A band of angels coming after me
來接我回家	Coming for to carry me home
輕輕搖吧, 可愛的馬車,	Swing low, sweet chariot
來接我回家,	Coming for to carry me home
輕輕搖吧, 可愛的馬車,	Swing low, sweet chariot
來接我回家,	Coming for to carry me home
要是你比我先到那裡	If you get there before I do
來接我...	Coming for to carry me...

德伏扎克《聖經之歌》V. 我要向你唱新歌

ANTONÍN DVOŘÁK *Biblical Songs V. I Will Sing New Songs of Gladness*

神啊! 一首新歌 我要拿著薩泰里琴向你歌唱, 傾盡心意為你唱出詩篇。 每天向你唱出欣喜, 永遠讚頌你的名。 主的大能定是至高無上的, 配得上所有讚美, 主的偉大很明顯, 也實在難以形容。 我會傳揚你的光榮、 輝煌與高貴, 還有你奧秘的作為。 你所行的大事令人懼怕, 全都在宣告你的奇妙, 我會讚美你的榮耀與高貴。	Bože! Bože! píseň novou zpívati budu Tobě na loutně a žalmy Tobě prozpěvovati. Na každý den dobrořečiti budu Tobě a chváliti jméno Tvé na věky věků. Hospodin jistě veliký jest a vši chvály hodný, a velikost jeho nemůž vystižena býti. O slávě a krásě a velebnosti Tvé i o věcech Tvých předivných mluviti budu. A moc přehrozných skutků Tvých všichni rozhlášovati budou. I já důstojnost Tvou budu vypravovati.	God! Oh God! A song that is new will I sing aloud unto Thee with a psaltery, and psalms with all my heart to Thee I'll sing. On ev'ry day exaltations to Thee will I sing and will praise Thy glorious name forever and ever. The Lord is surely of greatest pow'r and worthy of all praise, and His manifest greatness, it is unutterable. Of Thy glory and splendour and great nobility and of Thy works mysterious will I speak. And the might of Thy terrible acts shall all declare with wonder, and I Thine honour and dignity will glorify. © David Beveridge
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德伏扎克《聖經之歌》X. 你們要向耶和華唱新歌

ANTONÍN DVOŘÁK *Biblical Songs X. Sing Ye a Joyful Song*

你們要向耶和華唱新歌, 因為他行了奇妙的神跡。 歡喜喧鬧, 高聲唱歌; 但願詩篇響徹雲際! 轟鳴吧, 海洋與海裡的一切, 全世界與世上的一切。 河流, 你要歡欣拍手, 還要與高山一起唱出歡快的歌! 歌頌, 你的田野與裡面的一切; 全地都要高高興興, 海洋與海裡的一切, 都要轟鳴!	Zpívejte Hospodinu píseň novou, nebot' jest divné věci učinil. Zvuk vydejte, prozpěvujte a žalmy zpívejte. Zvuč, moře, i to, což v něm jest, okršlek světa, i ti, což na něm bydlí. Řeky rukama plesejte, spolu s nimi i hory prozpěvujte. Plesej, pole, a vše, což na něm, plesej, země, zvuč i moře, i což v něm jest.	Sing to the Lord of hosts a song, a new song, for He hath wondrous marvels performed. Make a joyful noise and sing out; may psalms resound aloud! Roar, ye ocean and all that is within it, the whole world and those that in it dwell. Rivers, oh clap your hands exulting, and with them together ye mountains sing aloud with joy! Celebrate, ye field and all within it; rejoice all the earth and roar ye ocean and what in it dwells! © David Beveridge
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德伏扎克 (賀爾改編) 〈念故鄉〉

ANTONÍN DVOŘÁK (arr. ROSALIND HALL) "Goin' Home"

念故鄉，念故鄉，
我在歸途上；
安靜得像某些寂靜的日子，
只是在歸途上。

不遠處，在附近，
穿過大開的門；
工作完成，無憂又無慮，
不會再畏懼。

母親盼著我，
父親也等著我，
許多親屬聚首一堂，
我所有朋友都在。

沒有失，只有得，
再也沒有恐懼與痛苦，
再也不會跌跌撞撞，
再也不用渴望這天來臨，
再也不用遊遊蕩蕩。

晨星照亮道路，
躁動的夢想全部造完；
影子消散，破曉來臨，
真正的生活開始了。

沒有休息，沒有結束，
唯有繼續過日子
醒來了，笑一笑
繼續下去。

念故鄉，念故鄉，
我在歸途上；
不遠處，在附近，
穿過大開的門。

我在歸途上。
只是在歸途上。

Goin' home, goin' home,
I'm a goin' home;
Quiet like, some still day,
I'm just goin' home.

It's not far, just close by,
Through an open door;
Work all done, care laid by,
going to fear no more.

Mother's there 'specting me,
Father's waitin' too;
Lots of folk gather'd there,
All the friends I knew.

Nothin's lost, all's gain,
No more fear or pain,
No more stumbling by the way,
No more longing for the day,
Going to roam no more.

Morning star lights the way,
Restless dreams all done;
Shadows gone, break of day,
Real life has begun.

There's no break, there's no end,
just a living on
Wide awake, with a smile
Goin' on and on.

Goin' home, goin' home,
I'm a goin' home.
It's not far, just close by,
Through an open door.

I'm a goin' home.
I'm just goin' home.

傳統民歌 (湯馬士改編) 〈前往我差遣你的地方〉

TRADITIONAL (arr. ANDRÉ THOMAS) "Go Where I Send Thee"

孩子，前往我差遣你的地方！
我會怎樣差遣？
我會逐一差遣。
一是小嬰孩。
他誕生了！誕生了！誕生在伯利恆。

我會逐一差遣。
一是小嬰孩。
二是保羅和西拉。
三是希伯來兒童。
他誕生了！誕生了！誕生在伯利恆。

四在敲門。
四在敲門。
有人在敲門！

噢！罪人哪，
你為甚麼不應門？
有人在敲你的門！
噢！我應該差遣你。
我要五個又五個地差遣。

Children, go where I send thee!
How shall I send thee?
I'm gonna send thee one by one.
One for the little bitty baby.
He was born! Born! Born in Bethlehem.

I'm gonna send thee one by one.
One for the little bitty baby.
Two was for Paul and Silas.
Three was the Hebrew children.
He was born! Born! Born in Bethlehem.

Four came knockin at the door.
Four came knockin at the door.
Somebody's knockin at the door!

Oh sinner,
Why don't you answer?
Somebody's knockin at your door.
Oh I shall send thee.
I shall send thee five by five.

五是福音的傳道者。
噢！我應該差遣你。
我該六個又六個地差遣。
六就是那解決不了的六個。

七上了天堂。
八站在大門前。
九落在後面！
十就是十戒。
他誕生了！誕生了！
前往我差遣你的地方！我會怎樣差遣？
他誕生了！誕生了！誕生在伯利恆！

Five for Gospel preachers.
Oh I shall send thee.
I shall send thee six by six.
Six was the six that couldn't get fixed.

Seven went up to Heaven.
Eight was eight that stood at the gate.
Nine was the nine that got left behind!
Ten by ten 'cause ten was the ten commandments.
He was born! He was born!
Go where I send thee. How shall I send thee!
He was born! He was born! Born in Bethlehem!

傳統民歌 (賀根改編)〈前行吧, 耶穌君王〉

TRADITIONAL (arr. MOSES HOGAN) "Ride On, King Jesus"

前行吧, 耶穌君王,
前行吧, 得勝的君王。
噢, 前行吧, 耶穌君王, 前行吧。
沒有人, 沒有人, 能阻擋你。
我開始時, 還很年輕。

沒有人, 沒有人, 能阻擋你。
但現在我的種族快要沒了。
沒有人, 沒有人, 能阻擋你。
噢, 前行吧, 耶穌君王, 前行吧,
得勝的君王。
噢, 前行吧, 耶穌君王, 前行吧。
沒有人, 沒有人, 能阻擋你。
耶穌君王騎著乳白色的馬。
沒有人, 沒有人, 能阻擋你。

他的確過了約旦河。
沒有人, 沒有人, 能阻擋你。
噢, 前行吧, 耶穌君王, 前行吧,
得勝的君王。
噢, 前行吧, 耶穌君王, 前行吧。
沒有人, 沒有人, 能阻擋你。

他是君王, 他是主,
萬有之主。
沒有人, 沒有人, 能阻擋你。
他是開始, 也是終結。
耶穌是開始, 也是終結。
他是萬主之主。
耶穌是和平之君。
沒有人, 沒有人, 能阻擋你。
噢, 前行吧, 耶穌君王, 前行吧, 只管前行, 耶穌。
前行吧, 耶穌君王, 前行吧。
沒有人, 沒有人, 能阻擋你。
噢, 前行吧, 耶穌君王, 前行吧, 只管前行, 耶穌。
前行吧, 耶穌君王, 前行吧, 只管前行, 耶穌。

耶穌, 前行吧, 耶穌君王, 前行吧, 前行吧, 前行吧, 耶穌。
前行吧, 耶穌!

Ride on, King Jesus,
ride on, the conquering king.
Oh, Ride on, King Jesus, ride on.
No man, no, can a hinder thee.
I was but young when I begun.

No man, no, can a hinder thee.
But now my race is almost done.
No man, no, can a hinder thee.
Oh, Ride on, King Jesus, ride on,
the conquering king.
Oh, Ride on, King Jesus, ride on.
No man, no, can a hinder thee.
King Jesus rides a milk white horse.
No man, no, can a hinder thee.

The ribber of Jordan he did cross.
No man, no, can a hinder thee.
Oh, Ride on, King Jesus, ride on,
the conquering king.
Oh, Ride on, King Jesus, ride on.
No man, no, can a hinder thee.

He's the King and the Lord.
Lord of all.
No man, no, can a hinder thee.
He's the first and last.
Jesus in the first and he's the last.
He's the Lord of Lords.
Jesus is the Prince of peace.
No man, no, can a hinder thee.
Oh, Ride on, King Jesus, ride on, just ride on, Jesus.
Ride on, King Jesus, ride on.
No man, no, can a hinder thee
Oh, Ride on, King Jesus, ride on, just ride on, Jesus.
Ride on, King Jesus, ride on, just ride on, Jesus.

Jesus. Ride on, King Jesus, ride on, ride on, ride on, Jesus.
Ride on, Jesus!

法斯陸 LUKÁŠ VASILEK

指揮 Conductor

Photo: Daniel Havel



這是法斯陸擔任布拉格愛樂合唱團首席指揮兼藝術總監的第17個樂季。無論是探索無伴奏合唱曲目，還是指揮大型清唱劇或由樂器伴奏的神劇，法斯陸在每一場演出都注入他對合唱音樂的深刻理解和敏銳直覺。他與布拉格愛樂合唱團定期與捷克及國際的頂級樂團和指揮家合作。

他與布拉格愛樂合唱團演繹馬勒、德伏扎克和楊納傑克等多套合唱曲目傑作，並且獲廣讚譽，重點演出包括布烈頓的《戰爭安魂曲》和浦朗克的聖母悼歌。此外，法斯陸對非傳統曲目亦相當熟悉，曾與布拉格愛樂合唱團共同探索爵士樂和靈歌。

法斯陸在布拉格表演藝術學院學習指揮，並於查理大學修讀音樂學。他有时回歸到管弦樂指揮領域，與布拉格愛樂樂團合作，參與他們與布拉格愛樂合唱團共同舉辦的合唱系列音樂會，這段合作關係已有四年之久。他也曾指揮捷克愛樂樂團和基輔交響樂團的音樂家。

除了與布拉格愛樂合唱團合作外，他還與馬丁努之聲合作，該合唱組合由他於2010年創立，專注於演繹十九至二十一世紀的室內作品。法斯陸同時也在布拉格表演藝術學院教授合唱指揮。

This season marks Lukáš Vasilek's 17th as the Prague Philharmonic Choir (PPC)'s Principal Choirmaster and Artistic Director. Whether exploring acapella repertoire or larger cantatas and oratorios with instruments, Vasilek brings his innate knowledge and understanding of choral music to everything he does. Together with the PPC, he regularly collaborates with leading Czech and international orchestras and conductors.

He has won particular recognition with the PPC for their outstanding interpretations of the greatest choral works by Mahler, Dvořák and Janáček. Highlights include Benjamin Britten's *War Requiem* and Francis Poulenc's *Stabat Mater*. He is also no stranger to less conventional programming and has also presented jazz and spirituals with the PPC.

Vasilek studied conducting at the Academy of Performing Arts in Prague and musicology at Charles University. He sometimes returns to his orchestral conducting roots when collaborating with the Prague Philharmonia in their joint choir cycle concerts with the PPC, a relationship they have enjoyed for four years now. He has also led the musicians of the Czech Philharmonic and Kyiv Symphony Orchestra.

In addition to the PPC, he works with the vocal ensemble Martinů Voices, which he founded in 2010, focusing on chamber works from the 19th to 21st centuries. Vasilek also teaches choir conducting at the Academy of Performing Arts in Prague.

杜錫克 JAN DUŠEK

鋼琴 Piano

Photo: Pavel Kalina



杜錫克曾就讀於特普利采音樂學院，主修鋼琴及作曲。2004年至2012年，他於布拉格演藝學院師從哈努斯巴頓學習作曲，並於2012年取得博士學位，主修作曲。畢業後他任教該學院的作曲系。作為鋼琴家，他曾參加卡薩里斯、奧西波娃、希維特、基里歌莉安、皮耶絲等多個大師班，於2013/14樂季在維也納隨萊爾鮑默習琴，2015年在巴黎跟隨朱曉玫學藝，2016年起在倫敦師從費格斯湯臣。曾在多個大賽贏得獎項及榮譽獎，如布拉格協奏曲大賽、斯美塔那國際鋼琴比賽、費北斯國際大賽（通俗劇演繹組）。他定期為捷克電台錄製當代捷克音樂，於2019年完成魯道夫卡雷爾鋼琴全集的錄音。2015年，他與女高音伊莉娜杜魯波娃聯手推出專輯，收錄烏爾曼為女高音與鋼琴而作的作品全集。他常參與國際音樂節，如布拉格之春國際音樂節、永恆的希望音樂節、拜洛特青年藝術家音樂節等。其作品常由捷克的一流獨奏家，如單簧管家艾雲芬尼斯及打擊樂演奏家瑪佳妲馬卓羅娃；以及室樂團和管弦樂團演出，如荷蘭木管小組、時代四重奏、BERG樂團、布拉格管弦樂團及布拉格管弦樂團合唱團。2021年，杜錫克共同成立Lieder Company協會，致力推廣藝術歌曲獨唱會及藝術歌曲曲目。

Jan Dušek studied piano and composition at the Conservatory in Teplice. From 2004 to 2012, he studied composition under Hanuš Bartoň at the Academy of Performing Arts in Prague, where he finished his doctoral studies in the same field in 2012. Since then, Dušek has taught at the composition department of the Academy. As a pianist, he participated in the master courses of Cyprien Katsaris, Irina Ossipova, Angela Hewitt, Lilit Grygorian, and Maria João Pires. In the 2013/14 season, he studied piano under Robert Lehrbaumer in Vienna, in 2015 with Xiao-Mei Zhu in Paris, and since 2016 with Gordon Fergus-Thompson in London. He won awards and honorable mentions in competitions, including Concertino Praga, the International Piano Competition B. Smetana Competition of Conservatories, and International Zdeněk Fibich Competition in the interpretation of melodrama. He periodically captures contemporary Czech music recordings for Czech Radio. In 2019, Dušek finished the recording of complete piano works by Rudolf Karel. In 2015, he released together with soprano Irena Troupová the CD with the complete songs for soprano and piano by Viktor Ullmann. He repeatedly performs at international music festivals, such as Prague Spring, Věčná naděje, and Festival junger Künstler Bayreuth, among others. His compositions are performed by leading Czech soloists such as the clarinetist Irvin Venyš and the percussionist Markéta Mazourová; chamber ensembles and orchestras such as Nederlands Blazers Ensemble, Epoque Quartet, BERG Orchestra, Prague Philharmonia, and Prague Philharmonic Choir. In 2021, Dušek co-established Lieder Company association which aims to promote lieder recitals and lieder repertoire.

曾偉奇 RICKY TSANG

旁白 Narrator



曾偉奇是一位經驗豐富的藝術行政人員和活動監製，同時兼任寫作與翻譯，曾任職拿索斯唱片與香港管弦樂團等機構。他於2019年創立 Attacca Projects，以提供綜合表演藝術管理服務和統籌跨平台藝術活動製作，近年參與的項目包括「文物時尚·荷李活道」、「香港國際機場文化藝術節」，以及「譚盾WE-音樂節」等。

曾氏於香港中文大學修讀英文及音樂，期間師從陳少君進修聲樂。他經常以獨唱或合唱團團員身份於歌劇或音樂會中演出。2023年，他獲香港電台第四台邀請，客席主持介紹傳奇女高音卡拉絲的節目。

Ricky Tsang is a seasoned arts administrator, events producer, and writer/translator, with experience at Naxos Records and the Hong Kong Philharmonic Orchestra, among others. In 2019, he founded Attacca Projects to offer to bespoke performing arts administration services and to produce innovative cross-platform collaborative events. His recent projects include “Heritage Vogue · Hollywood Road”, “HKIA Arts & Culture Festival” and “Tan Dun WE-Festival”.

Ricky studied English and Music at The Chinese University of Hong Kong, where he majored in vocal performance under soprano Chan Siu Kwan. He has performed extensively in operas, concerts, and recitals, both as a chorus member and as a soloist. In 2023, he was invited by RTHK Radio 4 to present a series of programmes on the life and artistic journey of Maria Callas.

今晚由曾偉奇演繹的評論，由定居於捷克的美國音樂學者貝弗利治所撰寫，現時他正進行全面的德伏扎克生平及作品研究。

The spoken commentary presented tonight by Ricky Tsang was written by David Beveridge, an American music scholar living in Czechia and currently working on a comprehensive study of Dvořák's life and works.



Photo: Petrá Hajská

布拉格愛樂合唱團

布拉格愛樂合唱團由合唱團指揮兼教師庫恩於1935年創立，現已進入第90個樂季，是捷克共和國歷史最悠久的專業合唱團，在國外同樣享有盛譽，尤其以演唱神劇和清唱劇而廣受推崇。法斯陸自2007年起擔任首席指揮兼藝術總監，科蘇比克則出任合唱團第二指揮。在法斯陸的帶領下，布拉格愛樂合唱團已經成為國際頂尖樂團的首選合作夥伴，在捷克國內則經常與捷克愛樂樂團合作，並與布拉格愛樂樂團合作舉行合唱音樂會。在國際舞台上，布拉格合唱團曾與柏林愛樂樂團、德累斯頓愛樂樂團、維也納交響樂團和德國北部電台易北愛樂樂團等著名樂團同台演出，並與世界頂尖指揮家包括比卓哥夫、胡薩、力圖爵士、哈丁、梅達和艾森巴赫等緊密合作。

PRAGUE PHILHARMONIC CHOIR

The Prague Philharmonic Choir (PPC) was founded in 1935 by choirmaster and teacher Jan Kühn. Now in its 90th season, it is the oldest professional choir in the Czech Republic. The Choir is celebrated too beyond the Czech borders, especially for its interpretations or oratorios and cantatas. Lukáš Vasilek became Principal Conductor and Artistic Director in 2007, and he is joined by Lukáš Kozubík as the Prague Philharmonic Choir's second main Choirmaster. Under Lukáš Vasilek, the choir has built its reputation as a highly respected performing partner of leading international orchestras. At home, the ensemble collaborates regularly with the Czech Philharmonic and for its own choral concerts, with the Prague Philharmonia. Internationally, the PPC has worked, amongst others, with the Berlin and Dresden Philharmonikers, Wiener Symphoniker, and NDR Elbphilharmonie Orchestra. The PPC has also gained much experience working with the world's top conductors including Semyon Bychkov, Jakub Hrůša, Sir Simon Rattle, Daniel Harding, Zubin Mehta, and Christoph Eschenbach.



Photo: Petrá Hajská

合唱團首席團長及指揮
法斯陸

**PRINCIPAL CHOIRMASTER
AND CONDUCTOR**
Lukáš Vasilek

合唱團總經理 GENERAL MANAGER
Anna Moravcová

合唱團製作總監 HEAD OF PRODUCTION
Hana Barylová

合唱團作統籌 PRODUCTION COORDINATOR
Kateřina Zikmundová

女高音 SOPRANOS

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Lenka Audolenská
Michaela Babák Šrůmová
Gražyna Biernot
Barbora Ďubeková
Věra Eichlerová
Eliška Grohová
Veronika Hajičová Vojířová
Romana Hýžová
Jana Karfusová
Martina Kritznarová
Pavla Mašková Rychtářová
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Yveta Matoušková
Klára Mikulová
Michaela Paterová
Hana Rychetská
Barbara Solazzo
Andrea Soukupová
Jana Sováková
Zuzana Veverková
Dagmar Williams

女低音 ALTOS

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Agáta Hauserová
Zuzana Hirschová
Lucie Hubená
Lenka Jančíková
Inka Kořínková
Ludmila Kromková
Jana Kuželová
Nadia Ladkany
Dagmar Novotná
Štěpánka Pýchová
Dana Sedmidubská
Romana Soukupová
Kateřina Špičková
Michaela Štefáčková
Dita Stejskalová
Iva Táborská
Jana Tolašová

男高音 TENORS

Jan Bochňák
Viktor Byčok
Tomáš Fiala
Michal Foršt
Zdeněk Haas
Tomáš Hinterholzinger
Iaroslav Iarikov
Ondřej Maňour
Rudolf Medňanský
Bronislav Palowski
Miloslav Pelikán
Martin Slavík
Petr Svoboda
Jan Tejkal
David Ullrich
Ivan Vychytil

男低音 BASSES

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Vladimír Hambálek
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Tomáš Hanzl
Lukáš Hynek-Krämer⁺
Martin Kalivoda*
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Peter Poldauf
Lukáš Sládek
Ondřej Štefáček
Petr Svoboda^o
David Vaňáč

以字母順序排列 Listed in alphabetical order

⁺ 長笛獨奏〈輕輕搖吧，可愛的馬車〉 Flute solo in "Swing Low, Sweet Chariot"

^{*} 獨唱〈前往我差遣你的地方〉 Solo in "Go Where I Send Thee"

^o 獨唱〈前行吧，耶穌君王〉 Solo in "Ride On, King Jesus"



香港管弦樂團合唱團

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



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

HK PHIL CHORUS

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

黃日珩

APOLLO WONG

合唱團團長 Chorusmaster

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

合唱團團長

黃日珩

合唱團經理

林穎芝

鋼琴伴奏

嚴翠珠

卜心歌

香港管弦樂團合唱團

HK PHIL CHORUS

女高音

歐陽思棋

陳基望*

鄭罡宜

錢麗文

陳珮珊

周曉晴*

何嘉雯

何麗雯

劉傲山*

羅康怡

梁仲兒

廖穎珊

吳珏琳

單安妮

王樂欣

胡詠珊

楊雪筠

女低音

陳嘉穎

陳麗詩

陳穎琳

丁愷芹

何毅詩

林永欣

李海欣

李思濤

梁子瑛*

梁淑嫻

李黃楚蘭

羅何慧雲

麥珮盈

譚詠嫻

SOPRANOS

Suki Au Yeung See-kee

Chen Chi-wang*

Connie Cheng

Cloris Chin Lai-man

Chin Pui-shan

Lora Chow Hiu-ching*

Ho Ka-man

Tracy Ho Lai-man

Claudia Lau*

Connie Law

Leung Chung-yee

Yolanda Liu Wing-shan

Bonnie Ng Kwok-lam

Annie Sin

Sharon Wong

Sandy Wu Wing-shan

Shirley Yeung

ALTOS

Karen Chan Ka-wing

Alice Chan Lai-sze

Phoebe Chan Wing-lam

Ruby Ding Hoi-kan

Elsie Ho

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Rita Leung

Nancy Li

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Joyce Mak Pui-ying

Winnie Tam

CHORUSMASTER

Apollo Wong

CHORUS MANAGER

Gigi Lam

ACCOMPANISTS

Linda Yim

Bu Xinge

男高音

鄭希文

張子鋒

鍾志榮

傅郎歌*

郭文豪

黎遨行*

盧國軒

羅章

吳智明

彭智軒

蘇子諤

曾樂麒

溫庭皓

黃天寶

男低音

陳柱焜*

張嘉笙

林宇軒

劉桓銘

梁池歡

李日昇

盧卓健

沈博文*

成耀華

許德

黃正樑

余思僑

TENORS

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Cheung Tsz-fung

Andrew Chung Chi-wing

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Eric Kwok Man-ho

Rover Lai*

John Lo Kwok-hin

John Lowe

Aaron Ng Chi-ming

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Corey So Tsz-ngok

Tsang Lok-ki

Timothy Wan

David Wong

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Artus Cheung Ka-sang

Gary Lam

Jim Lau Wun-ming

Leung Chi-foon

Li Yat-sing

Lo Cheuk-kin

Ximple Shum Pok-man*

Sing Yiu-wah

Hugh Tyrwhitt-Drake

Brendan Wong Ching-leung

Yue Si-jun

以字母順序排列 Listed in alphabetical order

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

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

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

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

— Gramophone

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

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

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

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



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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

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

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

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

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Suwani. 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

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

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

港樂弦樂器薈萃圈

THE HK PHIL STRING INSTRUMENTS CIRCLE

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

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

— Jing Wang, HK Phil's Concertmaster

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

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

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

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



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

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

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家 J & A Beare 合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

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

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衷心感謝 邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



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港樂衷心感謝 **新鴻基慈善基金**
對樂團首席席位的鼎力支持。

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

港樂衷心感謝 **萬花筒慈善基金**
慷慨支持首席中提琴的席位。

Andrew Ling has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

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



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

港樂衷心感謝 **邱啟楨紀念基金**
慷慨支持首席大提琴的席位。

Richard Bamping has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

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



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

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

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

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



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港樂即將上演的音樂會 HK PHIL UPC

16 & 17
NOV 2024

Sat 7:30pm
Sun 6:30pm
CHF

憑票免費入場，
密切留意登記詳情
Free admission with
tickets. Stay tuned for
registration details.

太古「港樂·星夜·交響曲」 *Swire Symphony Under the Stars*

全港最大型戶外交響音樂會太古「港樂·星夜·交響曲」今年首次演出兩場，希望讓更多樂迷能夠在璀璨夜色下欣賞美妙的音樂。

In view of the overwhelming enthusiasm from music fans, a second performance has been added this year to share the magic of music with an even larger audience.

陳以琳，指揮
王致仁，鋼琴
江蘭，圓號
鄧家禮，主持

Elim Chan, conductor
Chiyan Wong, piano
Lin Jiang, horn
Vincent Tang, presenter

22 & 23
NOV 2024

Fri & Sat 8pm
CC
\$520 \$420 \$320
\$220 \$50

陳以琳與艾尼斯 Elim Chan & James Ehnes

李一葦

《燼》(作品由香港管弦樂團「何鴻毅家族基金
作曲家計劃」委約創作)(世界首演)

柴可夫斯基
浦羅哥菲夫

小提琴協奏曲
第五交響曲

Angus LEE

... *aux cendres*, Commissioned by the
Hong Kong Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation
Composers Scheme (World Premiere)
Violin Concerto
Symphony no. 5

TCHAIKOVSKY
PROKOFIEV

陳以琳，指揮
艾尼斯，小提琴

Elim Chan, conductor
James Ehnes, violin

29 & 30
NOV 2024

Fri 8pm
Sat 5pm
CC
\$250

現代經典：史達拉汶斯基與陸博文 *Classics for the Modern Era: Stravinsky & Brad Lubman*

陸博文

《倒影》(亞洲首演)

史達拉汶斯基

《詩篇交響曲》

史達拉汶斯基

《管樂交響曲》(1947)

貝多芬

第二交響曲

Brad LUBMAN
STRAVINSKY
STRAVINSKY
BEETHOVEN

Reflections (Asia Premiere)
Symphony of Psalms
Symphonies of Wind Instruments (1947)
Symphony no. 2

陸博文，指揮
香港管弦樂團合唱團

Brad Lubman, conductor
Hong Kong Philharmonic Chorus

6 & 7
DEC 2024

Fri & Sat 8pm
CC
\$680 \$540 \$400 \$260

加蒂與藤田真央 Daniele Gatti & Mao Fujita

孟德爾遜

《平靜的海與順風的航行》

莫扎特

第二十三鋼琴協奏曲

貝多芬

第六交響曲，「田園」

MENDELSSOHN
MOZART
BEETHOVEN

Calm Sea and Prosperous Voyage
Piano Concerto no. 23
Symphony no. 6, *Pastoral*

加蒂，指揮
藤田真央，鋼琴

Daniele Gatti, conductor
Mao Fujita, piano

8
DEC 2024

Sun 3pm
HKU
\$320 \$220

港樂 × 港大繆思樂季 藤田真央與港樂管樂首席 HK PHIL × HKU MUSE Mao Fujita & HK Phil Winds

蕭邦
莫扎特

24 首前奏曲
降E大調五重奏，為鋼琴和木管而作，K. 452

CHOPIN
MOZART

24 Preludes
Quintet in E-flat for Piano and Winds, K. 452

藤田真央，鋼琴
韋爾遜，雙簧管
史安祖，單簧管
莫班文，巴松管
江蘭，圓號

Mao Fujita, piano
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

COMING CONCERTS

12
DEC 2024

Thu 8pm
CC
\$520 \$420 \$320 \$220

太古輕鬆樂聚系列

廖國敏與侯夫

Swire Denim Series

Lio Kuokman & Stephen Hough

塞伊

聖桑

白遼士

Fazil SAY

SAINT-SAËNS

BERLIOZ

《大市集》

第五鋼琴協奏曲，「埃及人」

《幻想交響曲》

Grand Bazaar

Piano Concerto no. 5, Egyptian

Symphonie fantastique

廖國敏，指揮

侯夫，鋼琴

Lio Kuokman, conductor

Stephen Hough, piano

20 & 21
DEC 2024

Fri 8pm
Sat 5pm
CC
\$420 \$340 \$260
\$180 \$50

拉德曼 | 韓德爾 / 莫扎特彌賽亞

Hans-Christoph Rademann |

Handel/Mozart Messiah

韓德爾 (莫扎特改編)

《彌賽亞》

HANDEL (arr. MOZART) Messiah

拉德曼，指揮

法克絲，女高音

莫利森，女中音

范尼古拉斯，男高音

鮑爾，男低音

香港管弦樂團合唱團

Hans-Christoph Rademann,

conductor

Valentina Farcas, soprano

Catriona Morison, mezzo-soprano

Nicholas Phan, tenor

Thomas E. Bauer, bass

Hong Kong Philharmonic Chorus

29 & 30
DEC 2024

Sun 3pm
Mon 8pm
CC
\$520 \$420 \$320 \$220

中國人壽 (海外) 榮譽呈獻

新年音樂會：夢中之城維也納

China Life (Overseas) Proudly Sponsors

New Year Celebration: Vienna, City of Dreams

在「夢中之城」維也納，旋律彷彿瀰漫於空氣之中。齊來以維也納新年音樂會的方式迎接新的一年，曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的浪漫樂章、康高特精妙絕倫的電影配樂，還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段，為你送上一場如夢似幻的醉人音樂盛宴。

They call Vienna the “city of dreams” – a place where melody fills the very air. The HK Phil celebrates the New Year in traditional Viennese style, with waltzes by Strauss, opera from Mozart, and fabulous film scores by Korngold. Australian soprano Siobhan Stagg will grace the stage with her luminous voice, performing opera and operetta favourites. Join us for a concert that sparkles like champagne!

羅菲，指揮

施塔格，女高音

Benjamin Northey, conductor

Siobhan Stagg, soprano

3 & 4
JAN 2025

Fri 8pm
Sat 3pm & 8pm
CC
\$520 \$420 \$320
\$220 \$50

太古輕鬆樂聚系列

臥虎藏龍電影音樂會

Swire Denim Series

Crouching Tiger, Hidden Dragon

Live in Concert

譚盾

TAN Dun

《臥虎藏龍》(電影放映，現場音樂演奏)

Crouching Tiger, Hidden Dragon

(Film Screening with Live Music)

羅菲，指揮

Benjamin Northey, conductor

門票於城市售票網公开发售

AVAILABLE AT URBTIX www.urbtix.hk

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

CHF = 中環海濱 Central Harbourfront

HKU = 香港大學李兆基會議中心大會堂 Grand Hall, HKU

