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Symphony of  交響聖誕天使
CHRISTMAS ANGELS

音樂嘉年華 SoundFest
交響聖誕天使
Symphony of Christmas Angels

23&24 · 12 · 2011

Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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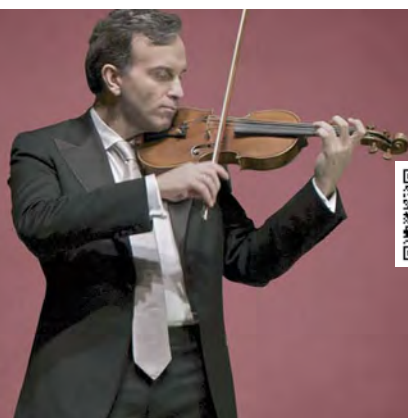
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SERIES

交響聖誕天使 Symphony of Christmas Angels

《聖誕嘉年華》	<i>A Christmas Festival</i>
《拯救我們，大海的星星》 / 《喜樂》	<i>Salva Nos Stella Maris / Gaudete</i> +
《歡度聖誕》	<i>Ding Dong Merrily on High</i> +
《光明的天使》	<i>Let the Bright Seraphim</i> *#
《讚美上主》	<i>Laudate Dominum</i> **
《聖嬰誕生》	<i>Il est né le divin enfant</i> +
《阿萊城的姑娘》：法朗多爾舞曲	<i>L'arlésienne: Farandole</i>
《聽啊！天使高聲唱》	<i>Hark! The Herald Angels Sing</i> **

中場休息 interval

《聖誕佳音》	<i>The First Nowell</i> **
《聖堂頌歌》	<i>Coventry Carol</i> **
《快樂無憂的鐘聲》	<i>Blithe Bells</i>
《瑪麗亞的搖籃曲》	<i>Maria Wiegenlied</i> *
《啊！聖善夜》	<i>Oh Holy Night</i> **
《阿萊城的姑娘》：鐘樓	<i>L'arlésienne: Carillon</i>
《平安夜》	<i>Silent Night</i> **
《齊來，信主聖徒》	<i>O Come, All Ye Faithful</i> **



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ARTISTS

28 勞實 指揮 / Guy Noble conductor

28 弗蒂高娃 女高音 / Elvira Fatykhova* soprano

29 丹迪莊 小號 / Jon Dante# trumpet

30 香港兒童合唱團 / The Hong Kong Children's Choir*

弦
諾

A Sound Commitment



香港管弦樂團
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Principal Patron 首席贊助




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歡迎大家蒞臨香港管弦樂團的「交響聖誕天使」音樂會。今晚港樂既會為大家獻上聖誕經典，也會演繹平常難得一聽的精彩樂曲。

1950年，波士頓流行樂團委約安德森〔1908-1975〕為該團的聖誕節目創作新曲。新曲的長度要能佔用45轉黑膠唱片的兩面，好用來製作特別為聖誕節發行的唱片。安德森投入了聖誕節的精神，樂曲寫得太長，但他後來把《聖誕嘉年華》剪裁過，修改成今晚演出版本的長度。安德森糅合了多首膾炙人口的聖誕頌歌〔其中有些今晚稍後也會完整地演奏〕，以有名的《普世歡騰》掀開序幕。《普世歡騰》原是羅維·梅森〔1792-1872〕模仿韓德爾風格寫成的作品，但由於模仿得太神似，所以時至今日仍有許多人以為《普世歡騰》真的出自韓德爾手筆。《普世歡騰》過後是幾首頌歌的片段，包括《裝飾禮堂》、《天賜歡樂》、《好國王溫徹拉斯》、《聽啊！天使高聲唱》、《平安夜》、《聖誕鐘聲》和最後的《齊來，信主聖徒》。

 Welcome to our “Symphony of Christmas Angels” concert, in which we’ll explore Christmas favourites and rarities.

In 1950 the Boston Pops Orchestra commissioned **Leroy Anderson** (1908-1975) to compose something for Christmas programme. It needed to be long enough to fill both sides of a 45rpm record, so that it could be the orchestra’s special Christmas release that year. Anderson got into the spirit of Christmas, and supplied a work which was too long. But later he reduced ***A Christmas Festival*** to the length we hear this evening. Anderson interweaves a number of popular Christmas carols – some of which we’ll be hearing in full a little later in the concert. The work opens with the famous *Joy to the World*. It was originally composed by Lowell Mason (1792-1872) in the style of Handel, so successfully that many still believe Handel to be the true composer. Next come glimpses of *Deck the Halls*, *God Rest Ye Merry, Gentlemen*, *Good King Wenceslas*, *Hark! The Herald Angels Sing*, *Silent Night*, *Jingle Bells* and, finally, *O Come, All Ye Faithful*.

如果安德森給大家的
是現今聖誕的
簡要印象，以下幾首樂
曲就帶大家時光倒流八
百年。先是中世紀頌歌
《拯救我們，大海的星
星》。「星星」是指「瑪
利亞」，而這首頌歌似乎
源自諾曼第。《喜樂》則
是另一首古老作品。雖然
《喜樂》最早見於1582
年出版的《虔誠歌集》，
但樂曲本身卻幾乎可以肯
定比曲集古老得多。這些
樂曲處理聖誕故事時，手
法生動活潑得多！

If Anderson gives us a
snapshot of Christmas
today, our next pieces take
us back in time almost 800
years. First is the medieval
carol **Salva Nos Stella Maris**
(Save us Star of the Sea). The
Star refers to Mary, and the
carol seems to be of Norman
origin. **Gaudete** (Rejoice),
is another early work. It first
appeared in a publication of
Pious Songs (Piae Cantiones)
in 1582, although it is almost
certainly much older. These
pieces give an impression of a
much more spirited approach
to the Christmas story!

Salva Nos Stella Maris

Salva nos stella maris, et regina celorum.
Salva nos stella maris, et regina celorum.
Que pura deum paris, salva nos, stella maris.
Et per rubum signaris, nesciens viri thorum.
Salva nos stella maris, et regina celorum.
Salva nos stella maris, et regina celorum.

O Virgo specialis, salva nos stella maris,
Sis nobis salutaris, imperatrix celorum.
Salva nos stella maris, et regina celorum.
Salva nos stella maris, et regina celorum.

Tu mater expers paris, salva nos stella maris.
Manna celeste paris, et panem angelorum.
Salva nos stella maris, et regina celorum.
Salva nos stella maris, et regina celorum.

Save Us Star Of The Sea

Save us star of the sea, and queen of heaven!
Save us star of the sea, and queen of heaven!
Who is pure and bore God, save us star of the sea.
You were signaled in the burning bush having known no man.
Save us star of the sea, and queen of heaven!
Save us star of the sea, and queen of heaven!

O special Virgin, save us star of the sea.
Be our salvation, empress of heaven.
Save us star of the sea, and queen of heaven!
Save us star of the sea, and queen of heaven!

You mother without equal, save us star of the sea.
Like heavenly manna, and bread of angels.
Save us star of the sea, and queen of the heaven!
Save us star of the sea, and queen of the heaven!

Gaudete

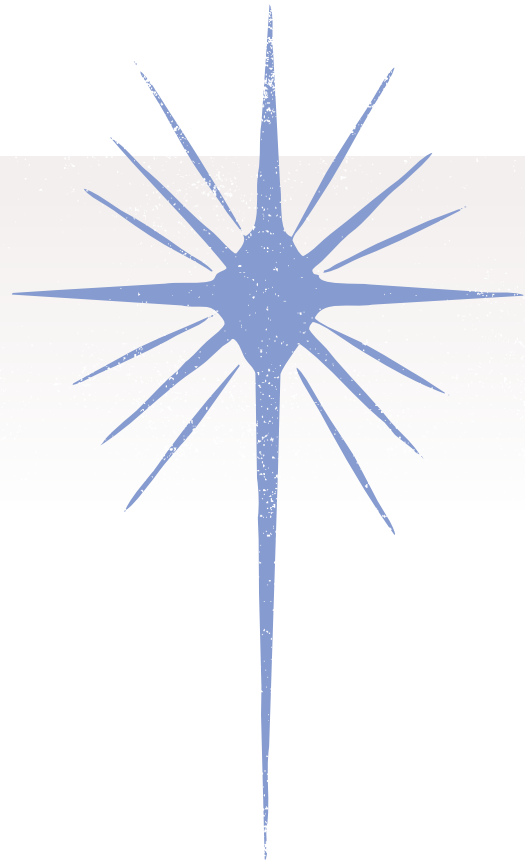
Gaudete! Gaudete!
Christus est natus ex Maria Virgine: Gaudete!

Tempus adest gratiae,
hoc quod optabamus.
Carmina laetitiae devote redamus.

Deus homo factus est, natura mirante.
Mundus renovatus est,
a Christo regnante.

Ezechielis porta clausa pertransitur.
Unde lux est orta,
salus invenitur.

Ergo nostra concito psallat iam in lustris.
Benedicat Domino:
Salus Regi nostro.



Rejoice

Rejoice! Rejoice!
Christ is born of the Virgin Mary: Rejoice!

The time of grace has come,
that we have desired.
Verses of joy, let us devoutly sing out.

God has become man, nature marvelling.
The world has been renewed,
by the reigning Christ.

The closed gate of Ezechiel is passed through.
Whence the light is born,
salvation is found.

Therefore let us sing in brightness now.
Praise to the Lord:
Greeting to our King.





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精彩 8 年
OUR GREAT JOURNEY WITH EDO

同樣在1580年代，討論舞蹈的
 法文專著《舞蹈學》出現了，
 圖文並茂地說明某些舞蹈該
 如何演出，又為所提及的舞蹈
 提供舞曲配合，港樂將為大家
 獻上其中一首—《布蘭烈舞
 曲》。布蘭烈舞是「僕人和侍
 婢所跳，但有時出身高貴的青
 年男女也會扮成農民或牧羊人
 跳」。這首布蘭烈舞的旋律，
 正是大家認識的《歡度聖誕》
 的旋律。

Also in the 1580s, a French
 treatise on dancing appeared.
 Called *Orchésographie*, it was
 lavishly illustrated and gave
 instructions on how certain
 dances should be performed.
 The book also provided the
 music to go with the dances,
 and one of these became our
 next piece. It was called the
Branle l'Officiel, to be danced
 by "lackeys and serving wenches
 and sometimes by young men
 and maids of gentle birth
 masquerading as peasants
 and shepherds". We know it
 today as the tune associated
 with ***Ding Dong Merrily on High***.

Ding Dong Merrily on High

Ding dong merrily on high,
 in heav'n the bells are ringing.

Ding dong verily the sky
 is riv'n with angels singing.

Gloria Hosanna in excelsis.

Hark, how here below, below,
 let steeple bells be swungen,
 and i-o, i-o, i-o,

by priest and people sungen.

Gloria Hosanna in excelsis.

Pray you dutifully prime
 your matin chime, ye ringers.

May you beautifully rime

Your eve time song ye singers.

Gloria Hosanna in excelsis.



韓德爾（1685-1759）大概是史上第一位「歐洲作曲家」。他生於德國，定居倫敦後為英國人寫作意大利風格歌劇，發了大財〔也蝕過大錢！〕。後來當潮流改變，韓德爾也隨機應變，創出一種新曲式—神劇。神劇其實是以英語演唱音樂會作品，取材自重要的聖經故事，推出後大受歡迎。1733年至1757年間，他創作的的神劇竟多達廿五齣。《參孫》1743年2月18日在倫敦首演。劇中最著名的詠嘆調要算是壯麗的〈光明的天使〉。女高音與小號在曲中爭妍鬥麗，難度極高。

George Frideric Handel (1685-1759) might well be the first European composer. Born in Germany, he settled in London and made (and lost!) several fortunes, composing Italian-style operas for the English to enjoy. Later, when fashions changed, Handel effectively invented a new musical form: the oratorio. These concert works, sung in English and featuring great stories from the Bible, were hugely successful. Between 1733 and 1757 he composed an astonishing 25 of them. *Samson* was premièred in London on 18th February 1743. Possibly its most famous aria is the glorious **Let the Bright Seraphim**, a bravura duel between soprano and trumpet.

Let the Bright Seraphim

Let the bright Seraphim in burning row,
their loud uplifted angel-trumpets blow.

Let the Cherubic host, in tuneful choirs,
touch their immortal harps with golden wires.



Laudate Dominum

Laudate Dominum omnes gentes,
 laudate eum omnes populi.
 Quoniam confirmata est
 super nos misericordia eius
 et veritas Domini manet in aeternum.

Gloria Patri et Filio
 et Spiritui Sancto.
 Sicut erat in principio,
 et nunc et semper,
 et in saecula saeculorum.
 Amen.

Praise the Lord

Praise the Lord all ye nations,
 praise him all ye peoples.
 For his mercy is
 is confirmed upon us
 and the truth of the Lord remaineth
 forever.

Glory be to the Father and to the Son
 and to the Holy Ghost.
 As it was in the beginning,
 is now and ever shall be,
 world without end.
 Amen.

韓 德爾擅長創作聲樂莫扎特
 (1756-1791) 也同樣
 深明此道。《讚美上主》乃為女
 高音獨唱和合唱團而寫，歌詞是
 《詩篇第一百一十七篇》。樂曲
 原為較大型作品《莊嚴晚禱》的
 一部份，寫於1780年—莫扎特
 當時仍受聘於薩爾斯堡大主教。

Like Handel, **Wolfgang
 Amadeus Mozart (1756-
 1791)** knew how to compose for
 singers. The sublime ***Laudate
 Dominum*** is a setting of Psalm 117
 for solo soprano and chorus. This
 piece is part of a larger *Solemn
 Vespers* which Mozart composed in
 1780, when he was employed by the
 Archbishop of Salzburg.



傳統歌曲《聖嬰誕生》源自法國，時間大概是十七世紀。正如許多民歌一樣，此曲出處不詳，但似乎是由諾曼第的古老獵歌演變而來。管風琴家格羅尚把此曲收錄在自己的洛林歌曲集裡——但洛林與諾曼第正好位於法國的兩端。這可能因為他首次聽到《聖嬰誕生》時身在洛林，又或者想別人認為此曲是自己家鄉的產物！

〈法朗多爾舞曲〉是普羅旺斯一種舞蹈，舞者排成平行的兩行，邊跳邊穿過村中的大街小巷，村民沿途加入，舞者便越來越多。由於傳統上這種舞蹈是在聖誕才跳，因此今晚演奏法朗多爾舞曲就很適合了。樂曲出自比才（1838-1875）《阿萊城姑娘》。

The traditional tune **Il est né le divin enfant** (The Divine Child is Born) originated in France, probably in the Seventeenth century. Like so many folk tunes, its origins aren't completely clear, but it seems to have evolved out of an old hunting song from Normandy. The organist R. Grosjean included it in his book of songs from Lorraine, which is on the other side of France from Normandy – either because he first heard it in Lorraine, or because wanted to claim it for his home region!

The **Farandole** is a Provençale dance in which two parallel lines wind their way through streets and alleyways of a village. The villagers join in and the dance gathers more and more people along the way. Since it was traditionally danced at Christmas time, the Farandole makes an appropriate appearance in this concert, courtesy of *L'arlesienne* by **Georges Bizet** (1838-1875).



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重拾大家久違了的
天真幻想

Il est né le divin enfant

Il est né le divin enfant,
jouez hautbois, résonnez musettes,
il est né le divin enfant,
chantons tous son avènement.

Depuis plus de quatre mille ans,
nous le promettaient les prophètes,
depuis plus de quatre mille ans,
nous attendions cet heureux temps.

Ah! Qu'il est beau, qu'il est charmant,
ah! Que ses grâces sont parfaits.
Ah! Qu'il est beau, qu'il est charmant,
qu'il est doux le divin enfant.

Une étable est son logement,
un peu de paille est sa couchette,
une étable est son logement,
pour un Dieu quel abaissement.

The Divine Child is Born

The divine child is born,
play oboe, resonate musette,
the divine child is born,
let's all sing his accession.

For more than four thousand years,
we've promised by the prophets,
for more than four thousand years,
we've been waiting for this happy time.

Ah! It is beautiful, he is charming,
ah! That his grace is perfect.
Ah! It is beautiful, he is charming,
the sweet divine child.

A stable is his lodging,
a bit of hay is his little bed.
a stable is his lodging,
for a God such a humble thing.



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大家也許不知道大衛·威覺斯是誰，但應該一定聽過他的作品。威覺斯1957至1973年出任劍橋大學國王學院音樂總監，在任期間策劃了該院合唱團一年一度的盛事—著名的「聖誕節誦禱與頌歌」彌撒廣播節目。威覺斯為這個彌撒而改編的樂曲風行全球，包括孟德爾遜的著名旋律《聽啊！天使高聲唱》。

You might not know the name David Willcocks, but you've almost certainly heard his work. He was the Director of Music at King's College, Cambridge, from 1957 until 1973, and while he was there, he masterminded the choir's famous annual broadcast service of Nine Lessons and Carols. His arrangements for that service are performed around the world, including the famous tune by Mendelssohn – ***Hark! The Herald Angels Sing.***



Hark! The Herald Angels Sing

Hark! The herald angels sing:
 Glory to the newborn King!
 Peace on earth and mercy mild,
 God and sinners reconciled.
 Joyful all ye nations rise,
 join the triumph of the skies,
 with the angelic host proclaim:
 Christ is born in Bethlehem.
 Hark! The herald angels sing:
 Glory to the newborn King!

Christ by highest heav'n adored,
 Christ the everlasting Lord!
 Late in time behold him come,
 offspring of a virgin's womb.
 Veiled in flesh the Godhead see,
 hail the incarnate Deity.
 Pleased as man with man to dwell,
 Jesus, our Emmanuel.
 Hark! The herald angels sing:
 Glory to the newborn King!

Hail the heav'n-born Prince of Peace!
 Hail the Sun of Righteousness!
 Light and life to all he brings,
 Ris'n with healing in his wings.
 Mild he lays his glory by
 born that man no more may die,
 born to raise the sons of earth,
 born to give them second birth.
 Hark! The herald angels sing:
 Glory to the newborn King!

下半场第一首頌歌講述天使先後向牧羊人、東方三博士和世人宣揚聖誕佳音。《聖誕佳音》最初見於威廉·山迪所編曲集《古代及現代聖誕歌曲》（1833年在倫敦出版）。

We open our second half with a carol telling the stories of the angels spreading the news of Christmas to shepherds, wise men and finally the whole world. **The First Nowell** first appeared William Sandy's collection of *Christmas Carols Ancient and Modern* which was published in London in 1833.



The First Nowell

The first Nowell, the angels did say,
was to certain poor shepherds in fields as they lay.
In fields where they lay keeping their sheep,
on a cold winter's night that was so deep.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
shining in the East beyond them far.
And to the earth it gave great light,
and so it continued both day and night.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

And by the light of that same star,
three wise men came from country far.
To seek for a king was their intent,
and to follow the star wherever it went.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

This star drew nigh to the northwest,
O'er Bethlehem it took its rest.
And there it did both stop and stay,
right o'er the place where Jesus lay.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Then entered in those wise men three,
full reverently upon their knee.
And offered there in his presence,
their gold and myrrh and frankincense.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Isrel!

Then let us all with one accord,
sing praises to our heavenly Lord.
That hath made heaven and earth of naught,
and with his blood mankind hath bought.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

《**聖堂頌歌**》出現於約三百年前。當時裁縫商會在英國考文垂市上演露天歷史劇，以聖誕故事為題材，《聖堂頌歌》就是為這次演出而寫的，在劇中由伯利恒城的婦女唱出，之後就是聖誕故事裡的陰暗情節—希律王找不到嬰孩耶穌，於是派士兵前來屠殺所有兒童。

Dating from almost 300 years earlier, the **Coventry Carol** was originally written for a pageant (held in the English city of Coventry) put on by the Guild of Shearmen and Tailors to tell the Christmas story. It was sung in that pageant by the women of Bethlehem just before King Herod's soldiers came to slaughter all the young children in their vain search for the Christ child – a darker part of the Christmas story.

Coventry Carol

Lully, lulla, thou little tiny child,
by, by, lully, lullay,
thou little tiny child,
by, by, lully, lullay.

O sisters too, how may we do,
for to preserve this day,
this poor youngling,
for whom we do sing,
by, by, lully, lullay.

Herod the King, in his raging,
charged he hath this day,
his men of might,
in his own sight,
all young children to slay.

That woe is me, poor child, for thee,
and ever morn and day,
for thy parting,
neither say nor sing,
by, by, lully, lullay.





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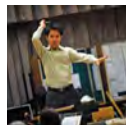
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很少作曲家像澳洲作曲家格蘭傑（1882-1961）那麼古怪，跟自己的學生說：「史上最偉大的三位作曲家分別是巴赫、戴流士和艾靈頓公爵。」這番話當時鬧得沸沸湯湯—雖然大部分人都會同意他名單上的第一人。巴赫是格蘭傑心目中的音樂偉人，最少曾把巴赫六首作品改編成各種合奏曲。說「改編」，其實已是太保守了一—事實上格蘭傑寧願說他把這些作品「盛在碟子端上桌」。《快樂無憂的鐘聲》根據著名詠嘆調《羔羊得以安心放牧》〔出自巴赫《第二百零八清唱劇》〕寫成，寫於1931年。格蘭傑形容《快樂無憂的鐘聲》是「自由隨筆」，為巴赫原作塗上一抹濃豔的浪漫派色彩，加上豐富的和聲〔這種和聲巴赫應該連造夢也沒想過〕，用上各式各樣叮噹噹的聲響，刻劃綿羊在原野自由閒蕩的景象。

Few composers were as eccentric as the Australian **Percy Grainger (1882-1961)** who told his students that “the three greatest composers who ever lived are Bach, Delius and Duke Ellington.” That remark caused a furore at the time, although most would agree about the first name on the list. Bach was one of Grainger’s musical heroes. Grainger arranged no fewer than six Bach works for various ensembles. “Arranged” is an understatement – actually Grainger preferred to say that he had ‘dished up’ these works. He described ***Blithe Bells*** as being “a Free Ramble” on the famous aria “Sheep may safely graze” from Bach’s Cantata No.208. Dating from 1931, *Blithe Bells* throws a rich romantic gloss over Bach’s original, adding luxuriant harmonies (the like of which Bach could never have dreamed), introducing all kinds of tinkling effects to create an image of sheep wandering around freely in a field.



1903年至1912年間，德國作曲家雷格（1873-1916）創作了一系列「簡單歌曲」，總數六十首。《瑪麗亞的搖籃曲》是其中第五十二首，刻劃母親唱歌安撫愛兒，音樂迷人而溫柔。《瑪麗亞的搖籃曲》現在成了不朽名曲，而且大概是作曲家最有名的作品。亞當（1803-1856）作品數量遠少於雷格，但同樣靠一首樂曲聞名於世——聖誕歌曲《啊！聖善夜》寫於1847年，歌詞出自法國酒商卡堡手筆。

Between 1903 and 1912 the German composer **Max Reger (1873-1916)** composed a series of 60 "Simple Songs". The **Marie Wiegenlied** (Mary's Cradle Song), no.52 in the set, has gained immortality for its charming and gentle evocation of a mother's soothing song to her baby. It stands today as probably his best known work. **Adolphe Adam (1803-1856)** wrote far less music than Reger, but is still remembered mostly for just one small piece, the Christmas song **O Holy Night**, which he wrote in 1847 to a text by a French wine-seller, Placide Cappeau.

Marie Wiegenlied

Maria sitzt am Rosenhag
und wiegt ihr Jesuskind,
durch die Blätter leise
weht der warme Sommerwind.

Zu ihren Füßen singt
ein buntes Vögelein:
Schlaf', Kindlein, süße,
schlaf' nun ein.

Hold ist dein Lächeln,
holder deines Schlummers Lust,
leg' dein müdes Köpfchen
fest an deiner Mutter Brust.
Schlaf', Kindlein, süße,
schlaf' nun ein.

Mary's Cradle Song

Mary sits amid the roses
and cradles her baby Jesus,
the leaves quietly
sighs the warm summer breeze.

Sings at her feet
a colourful bird:
Sleep, sweet baby,
sleep now.

Pleasing is your laughter,
more pleasing is your slumber's delight,
lay your tired little head
on your mother's breast.
Sleep, sweet baby,
sleep now.

O Holy Night

O Holy Night! The stars are brightly shining,
it is the night of the dear Saviour's birth.
Long lay the world in sin and error pining.
Till he appeared and the soul felt its worth.
A thrill of hope the weary world rejoices,
for yonder breaks a new and glorious morn.
Fall on your knees! Oh, hear the angel voices!
O night divine, o night when Christ was born.
O night divine, o night o night divine.

Led by the light of faith serenely beaming,
with glowing hearts by his cradle we stand.
So, led by light of a star sweetly gleaming,
here came the wise men from the Orient land.
The King of Kings lay thus lowly manger,
in all our trials born to be our friend.
He knows our need, to our weakness no stranger.
Behold your King! Before him lowly bend!
Behold your King! Before him lowly bend!

Truly he taught us to love one another,
his law is love and his gospel is peace.
Chains he shall break, for the slave is our brother,
and in his name all oppression shall cease.
Sweet hymns of joy in grateful chorus raise we,
let all within us praise his holy name.
Christ is the Lord! Then ever, ever praise we.
His power and glory ever more proclaim.
His power and glory ever more proclaim.





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鐘聲現在又響起了，樂曲也是比才的作品《阿萊城的姑娘》劇樂。〈鐘樓〉以開端的三音型，代表盛事舉行時歡快地響起的教堂大鐘。

格羅伯（1787-1863）是奧地利奧本多夫聖尼格老教堂音樂總監。1818年平安夜，摩爾神父去找格羅伯，請他為自己兩年前寫的一段詩詞譜曲，準備在教堂午夜彌撒時唱出。於是格羅伯就寫了一個簡單旋律，當晚由唱詩班唱出，摩爾彈結他伴奏。本來故事就該到此為止—可是由於聖誕節時教堂的管風琴壞了（因此才要摩爾彈結他伴奏），往後幾個月就找人來修理。這時管風琴製造者毛拉赫來訪，看見樂曲的手抄樂譜，就拿了回家，把樂曲交給當地合唱團在音樂會演出一不但在德國境內，還遠赴美國。就這樣，簡簡單單的奧本多夫頌歌《平安夜》，就成為膾炙人口的聖誕頌歌了。

《齊來，信主聖徒》的歌詞原是拉丁文詩句，在十九世紀由奧克利翻譯。旋律—也許是所有聖誕頌歌裡最家傳戶曉的一首—的作者莫衷一是：有說是韓德爾、格魯克或幾位葡萄牙作曲家。有好多年，此曲都被稱為「葡萄牙聖詩」。時至今日，此曲很可能出自音樂家魏德（1711-1786），寫作時他離開了英國，正在法國流亡。

Now we set the bells ringing with another extract from Bizet's incidental music to the play *L'arlésienne*. The **Carillon** begins with a three-note figure representing the joyful ringing of church bells in glorious celebration.

Franz Xavier Gruber (1787-1863) was the director of music at the church of St Nicholas in Oberndorf, Austria. On Christmas Eve 1818, the priest, Fr. Josef Mohr called on him and asked him to set some words he had written two years previously to music so that it could be sung in the church at Midnight service. Gruber came up with a simple tune which was duly sung by the choir, to the accompaniment of Mohr's guitar that very night. That might have been the end of the story; but repairs on the church's organ, which had not been working at Christmas (hence the need for Mohr's guitar accompaniment) were carried out during the following months. On a visit to the church, the organ builder, Karl Mauracher, saw a manuscript copy of the piece, and took it home with him. He in turn passed it on to a local choir who performed it at concerts not only in Germany but in the USA as well. Thus the simple Oberndorf carol ***Stille Nacht*** (Silent Night) became one of the most famous of all Christmas Carols.

The words of ***O Come, All Ye Faithful*** are a translation of Latin verses made by Frederick Oakeley in the 19th century. The tune – perhaps the best known of all Christmas carols – was attributed to many different composers, including Handel, Gluck and several Portuguese composers. It was known for many years as 'The Portuguese Hymn'. It now seems likely that the musician **John Francis Wade (1711-1786)** composed the hymn, while he was living exiled from his native England, in France.

Silent Night

Silent night, holy night.
All is calm, all is bright.
Round yon Virgin Mother and Child,
Holy Infant so tender and mild,
sleep in heavenly peace,
sleep in heavenly peace.

Silent night, holy night.
Shepherds first see the sight.
Glories stream from heaven afar,
heavenly hosts sing Alleluia.
Christ the Saviour is born,
Christ, the Saviour is born.

Silent night, holy night.
Son of God, love's pure light.
Radiance beams from thy holy face,
with the dawn of redeeming grace.
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.



O Come, All Ye Faithful

O come all ye faithful,
joyful and triumphant,
o come ye, o come ye to Bethlehem.
Come and behold him,
born the King of angels.

O come, let us adore him,
o come, let us adore him,
o come, let us adore him,
Christ the Lord.

God of God,
light of light,
Lo! He abhors not the Virgin's womb.
Very God, begotten,
not created.

See how the shepherds,
summoned to his cradle,
leaving their flocks, draw nigh with lowly
fear.
We too will thither
bend our joyful footsteps.

Lo! Star-led chieftains,
Magi, Christ adoring,
offer him incense, gold and myrrh.
We to the Christ Child,
bring our hearts' oblations.

Child, for us sinners,
poor and in the manger,
fain we embrace thee, with awe and love.
Who would not love thee,
loving us so dearly?

Sing, choirs of angels,
sing in exultation,
sing, all ye citizens of heaven above.
Glory in the highest.

Yea, Lord, we greet thee,
born this happy morning,
Jesus, to thee be glory given.
Word of the Father, now in flesh appearing.



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香港管弦樂團

Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在藝術總監兼總指揮艾度·迪華特領導下，港樂的藝術水平屢創高峰。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手作跨界演出。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. The HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of Artistic Director and Chief Conductor Edo de Waart, the HKPO continues to scale new heights in musical excellence.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.

The HKPO stays in tune with our city by presenting the Orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. The Orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



勞寶 GUY NOBLE

指揮 CONDUCTOR

勞寶是澳洲其中一位最多才多藝的指揮，曾與澳洲所有主要樂團合作，演繹古典、音樂劇、歌劇、流行樂及爵士樂。他先於悉尼音樂學院習琴，後來贏得獎學金前往倫敦跟隨著名伴奏柏斯遜斯學習。1992年返回澳洲前，他曾於達丁頓學院修讀夏季課程、為BBC歌唱家及BBC合唱團伴奏，以及擔任BBC電台第三台的節目主持，節目包括阿爾拔廳的BBC逍遙音樂節廣播。

在澳洲，勞寶參與不同的鋼琴及指揮演出，並擔任澳洲歌劇院的音樂指導。1994年成為音樂劇《我愛紅娘！》的副音樂總監，帶領劇團巡迴演出，自此經常擔任不同主要音樂劇場製作的音樂總監或監督。他曾與不同藝人合作，如小哈利康尼、班弗茲、戴安瑞芙、克萊夫詹士、奧莉花紐頓莊、海灘男孩及蘭迪紐曼。2012年，他將與米高帕健遜巡迴演出電影音樂。

勞寶曾主持及指揮多個大型戶外古典音樂會，與不同澳洲樂團合作，如有八萬觀眾參與的「悉尼交響樂區」、八千觀眾的「塔斯曼尼亞星空下的交響樂」及萬五觀眾的「西澳城市中的交響樂」。他現時是昆士蘭樂團「星期日音樂」系列的主持及指揮，並曾經為 ABC Classics 及 Universal Australia 錄製九張唱片。

Guy Noble is one of Australia's most versatile conductors working in the classical, musical theatre, opera, pop and jazz genres with all of Australia's major orchestras. He studied piano at the Sydney Conservatorium before taking up a scholarship to continue his studies in London with renowned accompanist Geoffrey Parsons. Before returning to Australia in 1992, he studied conducting at the Dartington Summer School and worked with the BBC Singers, the BBC Chorus as accompanist, and joined BBC Radio 3 as an announcer, including broadcasting from the BBC Proms at the Albert Hall.

In Australia he freelanced as a pianist and conductor, joining the music staff as a repetiteur for Opera Australia. In 1994 he became Associate Musical Director of the professional touring production of *Hello Dolly!* and has since been Musical Director or Musical Supervisor of a number of major musical theatre productions. He has toured with Harry Connick Jr, Ben Folds, Dianne Reeves, Clive James, Olivia Newton John, The Beach Boys and Randy Newman. In 2012 he will tour Australia conducting movie music hosted by Michael Parkinson.

Guy has hosted and conducted many major outdoor performances of classical music with Australian orchestras, including Sydney Symphony in the Domain (80,000 audience), *Tasmanian Symphony Under the Stars* (8,000 audience) *West Australian and Symphony In The City* (15,000 audience). He is also host and conductor of the Queensland Orchestra's *Music on Sunday* series, and has recorded nine CDs with ABC Classics and Universal Australia.



弗蒂高娃生於俄羅斯巴什基爾縣的烏法，她最先於烏法藝術學校學習聲樂，其後入讀烏法藝術學院繼續進修。1995年，她榮獲格林卡歌唱大賽的特別獎，1996年贏得烏法艾爾梅漢密托夫歌唱大賽大獎，2002年入圍德累斯頓國際歌劇聲樂大賽意大利歌劇組別的總決賽。

1997年起弗蒂高娃成為巴什基爾國家歌劇院的首席歌唱家，1999年加入土耳其安卡拉國家歌劇及芭蕾舞團，並一直擔任該團的首席歌唱家直至2007年，現為該團的客席首席歌唱家。她同時是克羅地亞國家歌劇院的首席客席藝術家。她於2002年獲瑞典指揮家魯德納邀請首次到澳洲與塔斯曼尼亞交響樂團合作，飾演《茶花女》的薇奧列達。2004年，她首次與澳洲歌劇院合作，於冬季樂季中領銜主演馬斯奈的《曼儂》。

其他近期的精彩演出包括與以下樂團的合作：澳洲歌劇院、昆士蘭歌劇院、NBR紐西蘭歌劇院、薩爾斯堡歌劇院、克羅地亞歌劇院及馬其頓歌劇及芭蕾舞團。2010年，她於澳洲歌劇院的悉尼夏季樂季演唱《茶花女》的薇奧列達，並於2011年到墨爾本飾演同一角色。未來的演出包括：與澳洲歌劇院合演《費加羅的婚禮》的伯爵夫人，以及在倫敦與荷蘭公園歌劇院合作，飾演《嵐嶺痴盟》的主角。

弗蒂高娃

ELVIRA FATYKHOVA

女高音 SOPRANO



PHOTO Cheung Chi Wai

丹迪莊

JON DANTE

小號 TRUMPET

Born in Ufa, in the province of Bashkiria, Russia, **Elvira Fatykhova** began her singing studies at the Ufa College of Arts and continued at the Ufa Institute of Arts. In 1995 she was awarded a special prize at the Glinka Singing Competition, and in 1996 the Grand Prix at the Almuhametov Singing Competition in Ufa. In 2002 she was a finalist at the Competizione dell'Opera international singing contest of Italian opera in Dresden.

Elvira became a principal singer at the Bashkirian State Opera House in 1997 and joined the Ankara State Opera and Ballet Company in 1999, where she was a principal singer with the ensemble until 2007 and remains a guest principal. She is also a principal guest artist with the Croatia State Opera. She made her Australian debut in 2002, invited by Swedish conductor Ola Rudner, performing Violetta in *La Traviata* in a concert with the Tasmanian Symphony Orchestra. In 2004 she made her debut at Opera Australia's Sydney winter season singing the title role in Massenet's *Manon*.

Her engagements in recent seasons have included performances with Opera Australia, Opera Queensland, NBR New Zealand Opera, Salzburg Opera, Croatia State Opera and Macedonian Opera and Ballet. In 2010 she sang Violetta in *La Traviata* at Opera Australia's Sydney Summer season and in 2011 returns to perform the role in Melbourne. Future engagements include Countess in *The Marriage of Figaro* with Opera Australia and the title role in *Lucia di Lammermoor* with Opera Holland Park in London.

生於美國波士頓的丹迪莊於2011年11月獲艾度·迪華特委任為香港管弦樂團的首席小號，之前五年於馬來西亞愛樂擔任首席小號。自2006年起，他分別於新加坡、泰國、澳門、香港、中國、日本及台灣等地任教及演出。

1999年，他獲委任為新墨西哥交響樂團的首席小號，其後獲委任為聖達菲交響樂團的首席小號。他曾於世界各享負盛名的音樂廳演出，如卡奈基音樂廳、林肯中心及台北的國家音樂廳。他於2009年以獨奏身份和曼谷交響樂團首演，並曾經與各著名藝術家合作，如巴伐洛堤、范克萊本、貝爾、維托寶吉、雅尼和尼斯達托利斯。

丹迪莊為鋼琴及銅管五重奏編曲及作曲，作品大部份收錄於其創辦及擔任獨奏小號的合奏組合Paramount Brass。Paramount Brass 每季大約演出125場音樂會，曾獲頒不同獎項，並迅速發展成為北美最突出的銅管合奏團之一。除了小號演奏，他亦喜歡打高爾夫球、攝影、蘋果電腦、設計網頁及騎電單車。

A native Bostonian, **Jon Dante** was appointed by Maestro Edo de Waart as Principal Trumpet of the Hong Kong Philharmonic Orchestra in November 2011. For the previous five years he was Principal Trumpet of the Malaysian Philharmonic, and since moving to Asia in 2006 he has taught and performed in Singapore, Thailand, Macau, Hong Kong, China, Japan and Taiwan.

In 1999 he was appointed Principal Trumpet of the New Mexico Symphony Orchestra and was later appointed Principal Trumpet of the SantaFe Symphony Orchestra. He has performed on some of the world's most prestigious concert stages including those of the Carnegie Hall, the Kennedy Center, and National Theatre Concert Hall in Taipei. In 2009 he made his solo debut with the Bangkok Symphony Orchestra, and has performed with distinguished artists ranging from Pavarotti, Van Cliburn and Joshua Bell to Victor Borge, Yanni and Nestor Torres.

He has arranged and composed works for both piano and brass quintet, many of which have been recorded by Paramount Brass, an award-winning ensemble of which he is the founder and solo trumpeter. The Paramount Brass has quickly become one of the most prominent brass ensembles in North America, performing an average of 125 concerts a season. Away from the trumpet he enjoys golf, photography, Apple computers, web design and fast motorcycles.



香港兒童合唱團 The Hong Kong Children's Choir

香港兒童合唱團（簡稱香兒）成立於1969年，為政府註冊非牟利慈善團體，多年來積極推動藝術教育，為香港音樂及文化界培育不少人才。現時香兒已成為世界上人數最多、組織最龐大的兒童合唱團，更發展為一個多元兒童藝術教育團體。

香兒每年均獲不同團體邀請到外地演出，把愛與和平的訊息傳遍世界，更獲冠以「小小音樂親善大使」和「世界最傑出兒童合唱團之一」的美譽。香兒於2003年獲選為中國十大少年合唱團，2006年於匈牙利Vivace國際合唱節中奪得最高殊榮的最受觀眾歡迎大獎，而2008年更獲上海國際童聲合唱展演頒贈金杯獎。

除外地演出，香兒亦積極參與各項慈善表演，包括2003年聯同護幼教育基金為沙士孤雛籌募教育經費而舉辦的「全賴愛：護幼音樂會」、2006年為香港中文大學籌款的「萬眾童心籌款音樂會」、2008年為聯合國兒童基金會募捐以幫助四川大地震受災兒童的「童聲傳千里·愛心暖蜀童馬拉松音樂會」及2010年為香港世界宣明會募捐以協助青海地震災民的「青海地震籌款音樂會」。

作為本港最具代表性的兒童合唱團，香兒經常於香港的歷史性時刻演出，包括1997年香港政權交接儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮、2007年多場慶祝香港回歸十周年的活動、2008年一系列迎接北京奧運活動、2009年多場慶祝建國六十周年系列活動及東亞運動會開幕禮等。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization and has since made a tremendous contribution to children's arts education in Hong Kong. The HKCC is now the biggest choir in the world and has grown into a diversified arts education organization for children.

Each year the HKCC is invited to perform overseas, spreading the message of love and peace to different parts of the world. The Choir has been well received and appreciated in many countries, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". The HKCC was named "China's Top Ten Children Chorus" in 2003, and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary. In 2008 the choir was awarded the "Gold Cup" at the Shanghai International Children's Chorus Festival.

Apart from touring abroad HKCC also actively participates in local charitable events, including the 2003 *All for Love* fundraising concert for We Care Education Fund (established for children who lost their parents in SARS), the 2006 fundraising concert for the Chinese University of Hong Kong, the 2008 fundraising music marathon for UNICEF to help children after the Sichuan earthquake, and the 2010 *Qinghai Earthquake Relief Fundraising Concert* for World Vision Hong Kong.

As the children's choir that best represents Hong Kong, HKCC has taken part in many historical events. These have included the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, various performances to commemorate the 10th Anniversary of Hong Kong's reunification with China in 2007, a series of performances celebrating the 2008 Beijing Olympic Games, the celebrations for the 60th Anniversary of the Founding of the People's Republic of China, and the East Asian Games in 2009.

區珮慈	Au Pui Chi	郭禮健	Kwok Lai Kin	蕭殷祈	Shiu Yan Ki Faith
區玳榕	Au Toi Yung	鄺芷晴	Kwong Tsz Ching	冼家朗	Sin Ka Long
陳廷頌	Chan Cambridge	鄺逸晴	Kwong Yat Ching	沈卓瑤	Sum Cheuk Yiu
陳綽晞	Chan Cheuk Hei Cheri	黎祖怡	Lai Cho Yi Charlotte	司徒柏瑜	Szeto Pak Yu
陳凱恩	Chan Hoi Yan	黎家楠	Lai Ka Nam Adrian	戴柏熙	Tai Pak Hei
陳萱桐	Chan Huen Tung	賴明萱	Lai Ming Huen	譚凱凌	Tam Hoi Ling Tiffany
陳樂融	Chan Lok Yung Ally	林卓毅	Lam Addison Zhuo Yi	丁仕朗	Ting Shi Long Haaron
陳明丰	Chan Ming Fung	林晞揚	Lam Hei Yeung Hadrian	曾昊晴	Tsang Ho Ching Tiffany
陳詠琳	Chan Rachel	林慧昕	Lam Natalie Wai Yan	曾善瑜	Tsang Sin Yu Cynthia
陳錫康	Chan Sik Hong	劉澄曦	Lau Ching Hei	曾詠瑤	Tsang Wing Yiu
陳兆場	Chan Siu Yeung	劉君澤	Lau Kwan Chak	曾悅晴	Tsang Yuet Ching Michelle
陳思蓓	Chan Sze Pui Cybill	劉穎頤	Lau Wing Yi	徐朗軒	Tsui Long Hin
陳蔚欣	Chan Wei Yan Sharon	羅芷芊	Law Tsz Chin	董皓禮	Tung Ho Lai Horace
陳恩悅	Chan Yan Yuet	李曦晴	Lee Hei Ching	溫詠之	Wan Wing Chi
黃詩華	Chasnov Miriam Shihua	李曼瑩	Lee Katie Man Ying	黃紀欣	Wong Gei Yan
周珈瑩	Chau Ka Ying	李梓灝	Lee Tsz Ho	黃凱輝	Wong Hoi Fai
陳明慧	Chen Ming Wai Sophia	李穎琳	Lee Wing Lam	黃愷彤	Wong Hoi Tung
鄭巧柔	Cheng Hau Yau Zofeyah	梁遠昊	Leong Yuen Ho Ivan	黃君諾	Wong Kwan Nok Adrian
鄭曉惠	Cheng Hiu Wai	梁雪盈	Leung Betsy	王心悅	Wong Sum Yuet
鄭凱莉	Cheng Hoi Lee	梁雋謙	Leung Chun Him	王鐵森	Wong Tit Sum
鄭嘉希	Cheng Ka Hei	梁俊傑	Leung Chun Kit	王子琳	Wong Tsz Lam
鄭倩怡	Cheng Sin Yee	梁巧靈	Leung Hau Ling	黃慧婷	Wong Wai Ting
鄭泓孜	Cheng Wang Chi	梁凱晴	Leung Hoi Ching	王詠敏	Wong Wing Man Ashley
張瀾之	Cheung Lan Chi	梁斯晴	Leung Sze Ching	王詠欣	Wong Wing Yan Jasmine
章天詠	Cheung Tin Wing Jessie	梁譽鋒	Leung Yu Fung	黃睿琦	Wong Yui Kei Nathalie
張苑庭	Cheung Yuen Ting	李韞琦	Li Miankie Venus	胡晉謙	Wu Chun Him
趙苡寧	Chiu I Ning	李沛悠	Li Pui Yau Yoyo	任蕙翹	Yam Wai Kiu
周思穎	Chow Sze Wing	李沛盈	Li Pui Ying	甄子蕎	Yan Chi Kiu
鍾瑋妤	Chung Wai Yu Chelsea	李穎翹	Li Wing Kiu	游昊嵐	Yau Ho Laam
何思慧	Ho Audrey See Wai	李苡翹	Li Yi Kiu	邱樂晞	Yau Lok Hei
何焯瑩	Ho Cheuk Ying	勞嘉彥	Lo Ka Yin	邱悅珊	Yau Yuet Shan Cassandra
何曉琳	Ho Hiu Lam Michelle	陸紀瑜	Luk Nicole	楊綽婷	Yeung Cheuk Ting Serena
何天生	Ho Tin Seng Manfred	馬心蕎	Ma Sum Kiu Keona	楊欣熹	Yeung Yan Hei Vanessa
何祉程	Ho Tsz Ching Christine	馬心美	Ma Sum Mei Sammi		Yim Constance Scarlett
何梓名	Ho Tsz Ming	麥逸澄	Mak Yat Ching	姚心怡	Yiu Sum Yee
睦柏瑤	Hui Pak Yiu	毛晉謙	Mo Chun Him	余愷恩	Yu Hoi Yan
孔德鎔	Hung Tak Yung Jasmine	吳海寧	Ng Hoi Ning	余紫淳	Yu Tsz Ting Tiffany
葉凱瑩	Ip Hoi Ying Anika	伍健銘	Ng Kin Ming	阮浚璋	Yuen Chun Wai
江丞軒	Kong Shing Hin Oscar	吳卓頤	Ng Rachel Cheuk Yi	袁浩峰	Yuen Ho Fung
古樂甄	Koo Lok Yan	顏潤淇	Ngan Yun Ki	袁鈺婷	Yuen Kimberly
古穎思	Koo Wing Sze Vangie	余承祐	Sheir Shing Yao Geoffrey	曾天玥	Zeng Tianyue

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

藝術總監兼總指揮
ARTISTIC DIRECTOR AND
CHIEF CONDUCTOR

第一小提琴 First Violins



梁建楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



王思恆
Wong Sze-hang
第二副團長
Second Associate
Concertmaster



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冨田中知子
Tomoko Tanaka
Mao



方潔
Fang Jie



何珈樑
Gallant Ho
Ka-leung



簡宏道
Russell Kan
Wang-to



冨異國
Mao Yiguo



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Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



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Zhou Tengfei



* 賈舒晨
Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
Liu Boxuan



* 張劭楠
Zhang Shaonan



PHOTO Lawrence Chan

蘇柏軒
Perry So

副指揮
ASSOCIATE CONDUCTOR

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



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崔宏偉
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Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
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陳怡君
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Yalin Song



* 潘燮
Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



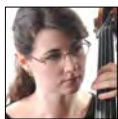
費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehberg



鮑爾菲
Philip Powell

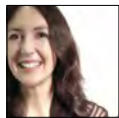


羅莉安
Julianne Russell



范戴克
Jonathan
Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
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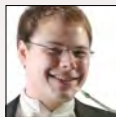
● 史安祖 (休假)
Andrew Simon
(On sabbatical leave)

低音單簧管
Bass
Clarinet



簡博文
Michael Campbell

巴松管
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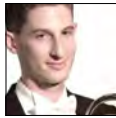


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Christopher
Moyse



華達德
Douglas
Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



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Maciek Walicki

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Bass
Trombone



韋彼得
Pieter Wyckoff

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Tuba



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巴伯的小提琴協奏曲原先為獨奏家布里塞利而寫，其終樂章被誤稱為「無法演奏的樂章」，這爭論始於布里塞利要求巴伯重寫終曲，可是當作曲家拒絕此要求後，布里塞利便拒絕演奏此協奏曲。而出版商為了面子，便誣捏是因為布里塞利無法演奏最後的樂章，故此首演並非由布里塞利演出，這個趣味性的背景令作品更具吸引力，可是這對布里塞利卻帶來極大的傷害。想為他平反，請參加星期四晚的音樂會前講座，講者高德儀會為你解構事實的真相。

The final movement of Samuel Barber's Violin Concerto was wrongly known as "the unplayable movement". The controversy began when the intended soloist, Iso Briselli, requested the composer to rewrite the final movement and, when Barber refused, withdrew from the work's début. For the publisher a face-saving story was needed to explain why the artist, for whom the work was written, did not première it. Perhaps it was easier to fabricate a story about the soloist's inability to perform the piece, but to find out the truth behind it all, please join the pre-concert talk on Wednesday held by Synthia Ko.

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何鴻毅家族基金駐團學員培訓計劃的成立，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席中提琴凌顯祐的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身為專業交響樂團的成員。過去六年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2011/12樂季的駐團成員分別有來自北京中央音樂學院的小提琴手賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。



凌顯祐
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Principal Viola

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Scheme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under his guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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史葛·羅蘭士先生 捐贈
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of
the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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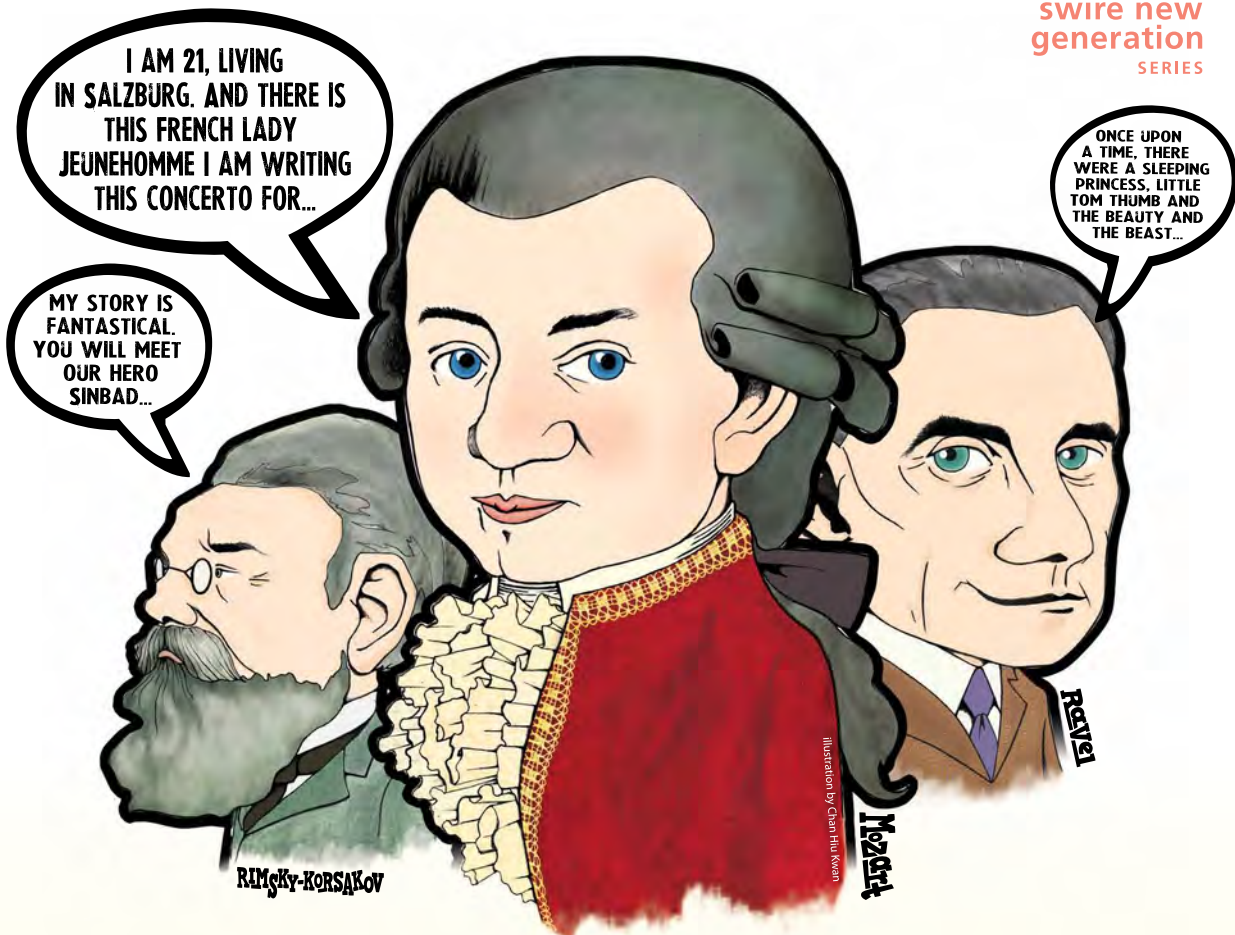


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