

飛躍幻響

世宗獨奏家合奏團與蘇飛雅

# Serenata de Cordas

Solistas de Sejong e Sophia Su

# Serenade of Strings

Sejong Soloists and Sophia Su



27/10



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# 飛躍幻響

世宗獨奏家合奏團與蘇飛雅



世宗獨奏家合奏團

小提琴：蘇飛雅





## 曲目

海頓 (1732 - 1809)

**C大調第一小提琴協奏曲 Hob. VIIa:1**

- I. 中庸的快板
- II. 柔板
- III. 終曲：急板

姜碩熙 (1934 - )

平昌的四季

- I. 春
- II. 夏
- III. 秋
- IV. 冬

中場休息

柴可夫斯基 (1840 - 1893)

**C大調弦樂小夜曲 作品48**

- I. 小奏鳴曲式小品：不太慢的行板 - 中庸的快板
- II. 圓舞曲：中板 - 圓舞曲速度
- III. 悲歌：悲哀的小廣板
- IV. 終曲（俄羅斯主題）：行板 - 精神飽滿的快板

## 曲目介紹

**海頓：C大調第一小提琴協奏曲 Hob. VIIa:1**

在西方音樂贊助體制的歷史上，古典主義大師海頓與匈牙利貴族埃斯特哈齊宮廷的關係一直被傳為佳話。海頓於1761年被埃斯特哈齊宮廷僱用為副樂長，在隨後三十多年的歲月裡先後服務於該家族的四任親王，不僅成長為全能型的偉大音樂家，而且讓埃斯特哈齊宮廷成為享譽歐洲的音樂重鎮，這個貴族家族也因慧眼識珠而在音樂史上留下一席之地。受惠於該家族藝術眼光的並不僅海頓一人，意大利人路易吉·托馬西尼（1741 - 1808）在1757年來到埃斯特哈齊宮廷時，不過是保羅·安東親王的貼身僕從，但親王很快發現他非凡的音樂才華，便將他送往威尼斯學習小提琴，學成歸來後成為宮廷樂隊中的小提琴手，並很快被任命為樂隊首席，直至去世。作為宮廷樂長與樂隊首席，海頓和托馬西尼始終保持著密切的友誼和合作關係。海頓為托馬西尼創作了多部作品，包括這首《第一小提琴協奏曲》。

海頓一生寫有多部協奏曲，但大多數已丟失。留存至今的協奏曲中有四部小提琴協奏曲，所有手稿也已遺失，此曲直至二十世紀中期才得到出版。在海頓去世之後，這些作品通常被用於訓練而非表演，如今也難得出現在音樂會的舞台上。或許一個主要原因在於，海頓的協奏曲中的獨奏缺少了後來聽眾所要求的宏大姿態和浮誇炫技鋪張的效果從不屬於海頓的藝術天性，也不屬於海頓生活其中的宮廷文化。相反，這些作品精緻、典雅、澄澈，有技巧展示但絕不過分張揚，這些特性使之比表面看來更難演奏。

《第一小提琴協奏曲》寫於十八世紀六十年代，具體創作年份不詳。第一樂章採用雙呈示部奏鳴曲式，主題頗具堂正莊重的皇家氣派，獨奏聲部則更富意大利風格，有著大跨度的旋律線條和頻繁的琶音進行。依照這一時期協奏曲的常規，華彩段由演奏家即興發揮或自主創作。第二樂章呈ABA三部曲式，以小提琴獨奏的歌劇式詠嘆為主，樂隊僅提供清淡的陪襯背景。第三樂章具有活潑的舞曲特色，對獨奏的演奏技巧提出更高的要求。

文：劉丹霓

## 曲目介紹

### 姜碩熙：平昌的四季

山上的四季更迭可以透過草的顏色和氣味辨別，雲、風和天地的能量隨季節而改變，這些變化皆是森林生命週期的一部分。萌芽、開花、結果，以及無私且必然的消逝，都是四季循環交替的自然現象。萬物緩緩萌芽的春季後，是變幻無常和活力澎湃的夏季，接著是寓意豐收的秋季，繼而進入充滿緊張和不安氣氛的冬季。冬季是最富感情色彩的季節，生命在其黑暗潮濕的環境中孕育著，蓄勢等待春暖時再次綻放。流動不懈的生命，循環不息的真理，同時是新起點的終點，全都蘊藏在冬季裡。

作品以泛音構建整首樂曲的音調。在某些情況是使用不同的調式和全音階，在別的情況則是使用複雜的十二音列調式。在某些時刻，重複的節奏貫穿整個樂章。其他部分則運用統一的節奏或以節奏來創造節奏時間差。

文：姜碩熙

### 柴可夫斯基：C大調弦樂小夜曲 作品48

作為一種小型器樂合奏體裁的“小夜曲”興起於十八世紀中葉，口吻抒情，輕盈精緻，由數目不等的多個相對短小的樂章鬆散集結而成。該體裁在十九世紀得到進一步發展，將古典風格的莊重典雅與浪漫主義的熾熱情懷融為一體。俄羅斯作曲家柴可夫斯基的《C大調弦樂小夜曲》寫於1880年，12月3日首演於莫斯科音樂學院的一場私人音樂會，次年10月30日在聖彼得堡舉行首次公演。根據作曲家本人所言，與同時期所寫的氣勢恢弘的委約作品《1812序曲》相比，這首作品“源於內心的衝動”，是“發自心底的誠摯之作”。作曲家起初將之構思為一首交響曲或弦樂四重奏，直到完稿之前才定名為弦樂小夜曲。

全曲由四個樂章組成。第一樂章為小奏鳴曲式（即無發展部的奏鳴曲式），作曲家意在以莫扎特的風格為典範，但音樂聽來依然是典型的浪漫時代的產物，從開頭行板引子的聖歌式齊聲詠唱便散發著熱烈情感的溫度。與引子相比，第一主題和第二主題均具有較為強烈的動力性和緊迫感。最後又以引子主題收尾，在形式和情緒上形成良好的拱形結構。G大調第二樂章採用了作曲家畢生格外鍾情的圓舞曲，曲調悠揚舒展，典雅柔美，和聲色彩持續變換，成為作曲家音樂創作中最著名的篇章之一。D大調第三樂章再次以聖詠般的姿態開始，那種哀傷悲情但又不失些許溫暖的情感特質是作曲家後期風格的一大典型特徵。樂章結尾逐漸消逝於愈加微弱的泛音和弦（力度一直減弱至pppp），意境悠遠，意味深長。第四樂章富於鮮明的俄羅斯情調，開頭的慢速引子由帶弱音器的弦樂奏出，建基於一首伏爾加船夫歌曲；隨後歡快的主部主題則運用了俄羅斯民間舞曲曲調，愈發熱情奔放。最後，第一樂章開頭莊嚴而深情的聖歌主題再次出現，首尾呼應，統一全曲。

文：劉丹霓

## 藝術家及團體簡介

### 世宗獨奏家合奏團

世宗獨奏家合奏團憑充滿動感的獨特演奏風格、集四重奏精準度和完整管弦樂團音色的演繹，成功躋身一流室內樂團之列，且獲美國有線電視新聞網譽為“當今頂級樂團之一”。它在全球一百二十多個城市獻演了五百多場音樂會，其多元化的演出、紀錄片、電視轉播和專輯皆備受讚譽。合奏團曾委約奧古斯塔·里德·湯馬斯、理察·丹尼爾波、長期合作伙伴姜碩熙、奧斯華多·哥利荷夫、譚盾等作曲家創作，亦曾與尤格·韋特文、艾格·麥爾、吉爾·沙漢和林恩·哈維爾等音樂家一同亮相。

合奏團於1996至2005年曾任美國阿斯本音樂節和學校的駐場樂團，2004至2010年曾任韓國大關嶺國際音樂節和學校的主場樂團。2018年3月獲跨西伯利亞藝術節邀請，於莫斯科柴可夫斯基音樂廳演出。亦曾於多個音樂節亮相，包括韓國仁川Hic et Nunc! 音樂節、波多黎各帕布羅·卡薩爾斯音樂節、英國曼徹斯特國際大提琴節。世宗獨奏家合奏團致力推動旗下音樂家的藝術才能和領導能力，八位前成員現於北美的樂團擔任樂團首席，如紐約愛樂樂團和大都會歌劇院管弦樂團。



### 蘇飛雅，小提琴

2001年出生於澳門，現就讀美國茱莉亞音樂學院，師從小提琴家林昭亮和川崎亞夫。曾參加多屆澳門青年音樂比賽，奪多個組別的冠軍及兩次“最具潛質獎”，更成為最年輕的“文化局大獎”得主。她曾於2009年慶祝澳門回歸祖國十周年文藝晚會、2015年奧地利布魯克納國際音樂節擔任獨奏，亦曾於第二十九屆澳門國際音樂節《藝萃菁英》音樂會演出。2017年獲美國青年音樂家室內樂比賽特別大獎，2019年於美國波特蘭奧勒岡州音樂節擔任獨奏。



# Serenata de Cordas

Solistas de Sejong e Sophia Su

## Solistas de Sejong

Sophia Su, Violino



## Programa

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J. Haydn (1732-1809)

### Concerto para Violino n.º1 em Dó Maior, Hob. VIIa: 1

- I. Allegro moderato
- II. Adagio
- III. Finale: Presto

Sukhi Kang (1934-)

### Quatro Estações de PyeongChang

- I. Primavera
- II. Verão
- III. Outono
- IV. Inverno

Intervalo

P. I. Tchaikovsky (1840-1893)

### Serenata para Orquestra de Cordas em Dó Maior, op. 48

- I. Pezzo in forma di sonatina: Andante non troppo – Allegro moderato
- II. Valse: Moderato – Tempo di Valse
- III. Elegia: Larghetto elegiac
- IV. Finale (Tema russo): Andante – Allegro con spirito











# Notas Biográficas

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## Solistas de Sejong

Aclamado pela CNN como “um dos melhores ensembles do momento”, os Solistas de Sejong são reconhecidos pelo seu extraordinário dinamismo e versatilidade, apresentando-se quer em formato de quarteto quer no de orquestra completa. Já realizaram mais de 500 concertos em cerca de 120 cidades por todo o mundo tendo sido altamente elogiados pela sua programação eclética, participação em documentários, transmissões de televisão e gravações. O ensemble encomendou obras a distintos compositores, como Augusta Read Thomas, Richard Danielpour e Sukhi Kang – com quem colabora regularmente – além de Osvaldo Golijov, Tan Dun e outros. Os Solistas de Sejong já actuaram com artistas de renome como Jörg Widmann, Edgar Meyer, Gil Shaham e Lynn Harrell.

O agrupamento Solistas de Sejong foi o ensemble-residente no Aspen Music Festival (1996 a 2005), e no Great Mountains International Music Festival da Coreia do Sul (2004 a 2010). Em Março de 2018 o grupo participou no Trans-Siberian Art Festival, actuando ainda na sala Tchaikovsky, em Moscovo. Outras participações em festivais incluem o Incheon Music Hic et Nunc!, o Festival da Coreia, o Festival Pablo Casals em Porto Rico, o Manchester International Cello Festival, entre outros. Empenhados em promover a qualidade e a prestação artística dos seus músicos, oito dos antigos membros deste agrupamento são concertinos em várias orquestras da América do Norte, incluindo a Filarmónica de Nova Iorque e a Orquestra da Ópera Metropolitana.



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**Sophia Su**, Violino

Nascida em Macau em 2001, Su estuda na Juilliard School com os violinistas Cho-Liang Lin e Masao Kawasaki. Participou várias vezes no Concurso para Jovens Músicos de Macau, tendo ganho o Primeiro Prémio em várias categorias e o Prémio Talento por duas vezes, sendo a mais jovem vencedora do Prémio Instituto Cultural. Su actuou como solista na Gala Comemorativa do 10.º Aniversário da Transferência da Soberania de Macau para a China e no Festival Internacional Bruckner, em Linz, em 2015. Também participou no concerto *Bravo Macau!* integrado no XXIX Festival Internacional de Música de Macau. Em 2017, Su ganhou o Grande Prémio do Concurso Nacional de Música de Câmara para Jovens Artistas. Em 2019 apresentou-se como solista no Festival de Música de Oregon.



# Serenade of Strings

Sejong Soloists and Sophia Su



**Sejong Soloists**  
**Sophia Su, Violin**





## Programme

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J. Haydn (1732-1809)

**Violin Concerto No. 1 in C Major, Hob. VIIa:1**

- I. Allegro moderato
- II. Adagio
- III. Finale: Presto

Sukhi Kang (1934-)

**Four Seasons of PyeongChang**

- I. Spring
- II. Summer
- III. Autumn
- IV. Winter

Interval

P. I. Tchaikovsky (1840-1893)

**Serenade for String Orchestra in C Major, op. 48**

- I. Pezzo in forma di sonatina: Andante non troppo – Allegro moderato
- II. Valse: Moderato – Tempo di Valse
- III. Elegia: Larghetto elegiac
- IV. Finale (Tema russo): Andante – Allegro con spirito

## Programme Notes

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J. Haydn: **Violin Concerto No. 1 in C Major, Hob. VIIa:1**

A composer known for his craftsmanship as well as prolific output, Joseph Haydn is regarded today as the “Father of the Symphony” due to his unparalleled contributions to the field of symphonic writing. Born in 1732 in Austria, Haydn composed more than 100 symphonies during his career, a staggering feat compared to the outputs of other symphonic luminaries, past and present. Already well-established as a composer in Austria, Haydn’s career reached another peak during the 1780s; many of his works were leaked and performed outside of his native Austria via pirated and unauthorised editions, spreading his name and music to the reaches of Italy, England, Spain, France, and Russia. His well-crafted compositions in every musical genre – from vocal writings to his well-known instrumental works and, of course, his symphonies – garnered him celebrity and fame during his lifetime as well as revered veneration well after his death.

Haydn himself was not a virtuoso performer like Mozart or Beethoven, and therefore he produced relatively few solo concertos, multi-movement works in which a single instrument is accompanied by an orchestra. Surveying Haydn’s immense instrumental output – 108 symphonies, 68 string quartets, and 47 piano sonatas – he only produced 17 concertos, and most have been lost (only a handful are performed regularly in today’s concert halls). A trained violinist, Haydn composed four violin concertos, of which three survived. The Violin Concerto in C Major, long thought to be lost, was rediscovered and republished in the mid-20<sup>th</sup> century. Written sometime in the 1760s (no manuscript or autographed score exists), the concerto was written for Luigi Tomasini, the concertmaster of Prince Esterházy’s court orchestra, of which Haydn was *Kapellmeister*.

The attractive concerto opens with regal and poised spirit rooted in the sunny tonality of C major. The violin soloist enters boldly with double-stopped gestures before tossing off melodic nuggets bridged by virtuosic and dazzling passagework. A quick turn to the minor key affords dramatic counterpoint to the radiant movement. The solo violin leads the second movement with a plaintive and simple motif, rising note by note, step by step, atop a bed of pulsing strings. The central passage offers softly-plucked accompaniment to the solo violin’s sweet and liltily-lyrical phrasing, before the opening, rising motif returns to conclude the charming movement. The vigorous finale begins with a tutti introduction, laying rhythmic and spirited groundwork for the solo violin. The technically-challenging solo passages – sprinkled between tutti sections – feature compelling double-stopped gestures, dazzling scalar work, and virtuosic arpeggiation across all four strings of the violin and explores extreme ranges of the solo instrument to dynamic effects. A last iteration of the main tune by the solo violin is quickly taken over by the final tutti, leading the charismatic concerto to a resolute and vitalised conclusion.

By **Jules Lai**



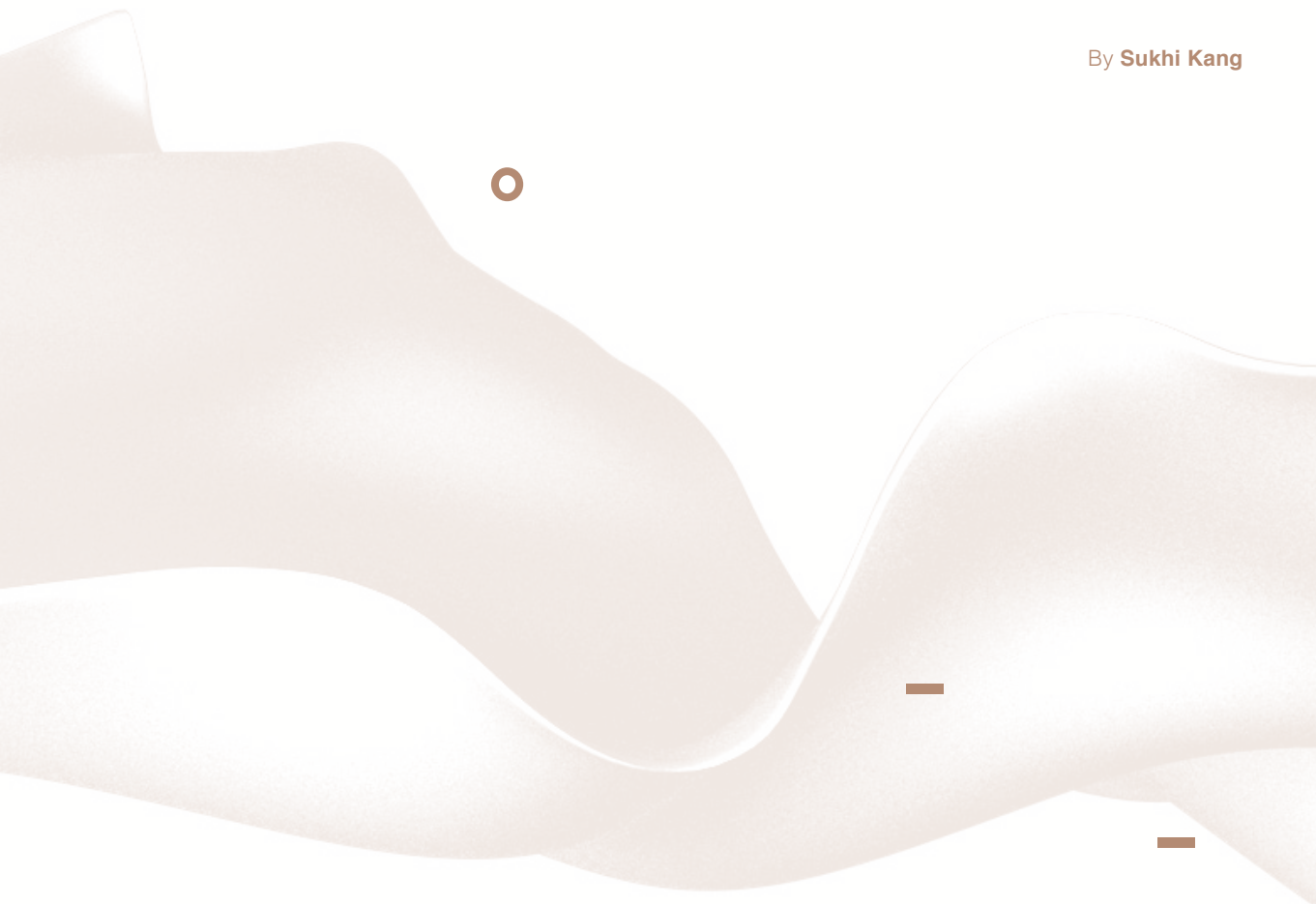
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Sukhi Kang: **Four Seasons of PyeongChang**

The four seasons in the mountains can be told simply by the colour and the scent of the grass. The clouds, winds, and energy of heaven and earth alter as the seasons change. The changes are all part of the life cycle of the forest. The budding, blooming, ripening, and the selflessly inevitable departure are all part of the inherent cycle of the four seasons. The slowly budding spring transforms into fickle and animated summer days. Autumn comes to us with a great sense of abundance, which then segues into winter full of intense tension and strain. Winter, the most emotionally charged season, contains all the potential of life in its dark and moist womb, waiting to burst into spring again. The tireless movement of life, the infinite cycles of truth, and the ending that is also the new beginning are all contained in the season of winter.

Of the notes used, the harmonics create the backdrop for the overall tone of the music. In some cases, different modes and whole tones are used and in others, complicated twelve-tone modes are used. At some points, the rhythmic repetitions make up the overall scheme. In other parts, the rhythms are used either in unison or to create rhythmic time differentials.

By **Sukhi Kang**



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P. I. Tchaikovsky: **Serenade for String Orchestra in C Major, op. 48**

Russian composer Pyotr Ilyich Tchaikovsky, born in 1840, stands as the first Russian composer to make a lasting mark on the international stage. Recognised for his vast compositional output – from ballets, operas, and symphonies to chamber music and even vocal settings of the Russian Orthodox liturgy – Tchaikovsky managed to assimilate a deeply-rooted, Russian national style with the compositional influences of Western musical greats, blending his personal, expressive voice with searingly descriptive and evocative programmatic materials set within uniquely-crafted and richly-colourful orchestrations.

In a letter dated October 22, 1880, to his confidant and friend Nadezhda von Meck, Tchaikovsky plainly references his Serenade for String Orchestra: “This is a piece from the heart and so, I venture to say, it is not lacking in real qualities.” The composer began sketches for the Serenade in September of 1880, initially planning to write either a full symphony orchestra or a string quartet. However, the composer ultimately settled on a suite for string orchestra, capturing the warmth and purity of a string quartet’s sound world with an enhanced depth and drama via the addition of double basses. Tchaikovsky indicates in the manuscript score: “The greater number of players in the string orchestra, the more this will be in accordance with the composer’s wishes.”

Completed in November of the same year – in the composer’s own words – the Serenade was crafted “from inner conviction”. A month later, students and colleagues from the Moscow Conservatory surprised Tchaikovsky with a private performance of the Serenade, and the composer recounts the moving experience, “At the moment I consider it the best of all that I have written so far.” The first official public performance of the Serenade took place in October of the following year to great acclaim. The orchestra even repeated the alluring waltz movement, offering it as an encore in response to the public’s enthusiasm and support.

The first movement begins with a dramatic introduction that bookends the movement in its entirety. Though Tchaikovsky referenced Mozart’s style and Classical form as a source of inspiration for this movement, the luxuriant soundscapes he managed to achieve with just five instrumental groups is awe-inspiring and wholly of Tchaikovsky’s own voice. In the sumptuous introduction, Tchaikovsky indicates for violins, violas and cellos to play double-stops, producing upwards of nine voices as opposed to five and resulting in introduction’s shimmering, complex and breathtaking fullness.

The second movement, the graceful *Valse* (“Waltz”) that became an encore at the premiere, boasts one of Tchaikovsky’s most elegant and gracious melodies. Sunny and comforting, Tchaikovsky’s craftsmanship shines when the tune is carried by the second violins and cellos, with the upper violins offering dazzling filigree atop the tune. The deeply expressive *Elegia* (“Elegy”) grows from the same upward scalar motif from which the waltz theme was developed. At its peak, the *Elegia* becomes as balletic and sweeping in gesture and scope as the *Valse*. For the *Finale*, the composer references two Russian folk melodies, one for the slow introduction and the second utilised for the spirited and skittish main tune of the movement. A return of the Serenade’s opening introduction, this grandiose theme reveals its close melodic relationship with the *Finale*’s spunky Russian folk tune and further exemplifies Tchaikovsky’s adroitness and ardour.

By **Jules Lai**





### **Sejong Soloists**

Hailed by CNN as “one of the top ensembles of today”, Sejong Soloists is a first-class chamber orchestra renowned for its exceptional dynamic style with ranges of quartet-like precision to full orchestra resonance. It has performed over 500 concerts in more than 120 cities throughout the world, and is highly praised for its eclectic programming, documentaries, television broadcasts and recordings. The ensemble has commissioned music by distinguished living composers such as Augusta Read Thomas, Richard Danielpour and Sukhi Kang – with whom Sejong has ongoing collaborations – as well as Osvaldo Golijov, Tan Dun and others. Sejong Soloists has appeared with renowned artists, including Jörg Widmann, Edgar Meyer, Gil Shaham and Lynn Harrell.

Sejong Soloists was ensemble-in-residence at the Aspen Music Festival and School from 1996 to 2005, and host ensemble for the Great Mountains International Music Festival and School in South Korea from its inception in 2004 through 2010. In March 2018, Sejong Soloists was presented by the Trans-Siberian Art Festival in Moscow’s Tchaikovsky Concert Hall. Additional festival appearances include Incheon Music, Hic et Nunc! in Korea, Pablo Casals Festival in Puerto Rico, Manchester International Cello Festival in England, etc. Sejong Soloists is committed to advancing the artistry and leadership of its musicians. Eight former Sejong leaders and members hold concertmaster positions throughout North America including the New York Philharmonic and the Metropolitan Opera Orchestra.



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**Sophia Su, Violin**

Born in Macao in 2001, Su is studying at The Juilliard School with violinists Cho-Liang Lin and Masao Kawasaki. She participated in the Macao Young Musicians Competition several times, winning the First Prize in various categories and the Talent Prize twice, and is the youngest recipient of the Cultural Affairs Bureau Prize. Su has performed as a soloist at the Variety Show in Celebration of the 10<sup>th</sup> Anniversary of Macao's Handover to China and the International Bruckner Festival Linz 2015. She has also participated in the concert *Bravo Macao!* at the 29<sup>th</sup> Macao International Music Festival. In 2017, Su won the Grand Prize of the 2017 National Young Artists Chamber Music and Ensemble Competition. In 2019, she performed at the Oregon Music Festival as a soloist.



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