

AN ALPINE SYMPHONY IN IMAGES

阿爾卑斯
交響曲再想像

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廖國敏 指揮
Lio Kuokman
CONDUCTOR

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鮑雅蓮娜 小提琴
Alena Baeva
VIOLIN

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麥利 影像及現場投影
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阿爾卑斯——交響曲再想像

AN ALPINE SYMPHONY IN IMAGES

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P. 3 **李察·史特勞斯 RICHARD STRAUSS** 12'
《節日序曲》
Festliches Präludium

P. 6 **康高特 ERICH WOLFGANG KORNGOLD** 24'
小提琴協奏曲
Violin Concerto
高貴的中板 Moderato nobile
浪漫曲：行板 Romance: Andante
終曲：活潑的甚快板 Finale: Allegro assai vivace

中場休息 INTERMISSION

P. 8 **李察·史特勞斯 RICHARD STRAUSS** 47'
《阿爾卑斯交響曲》(配上麥利影像)
An Alpine Symphony (with images by Tobias Melle)

P. 14 **廖國敏** 指揮 **Lio Kuokman** Conductor
P. 15 **鮑雅蓮娜** 小提琴 **Alena Baeva** Violin
P. 16 **麥利** 影像及現場投影 **Tobias Melle** Photography & Live Projection



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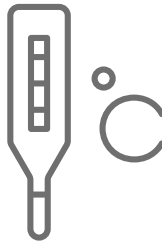
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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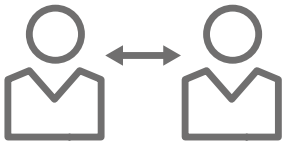
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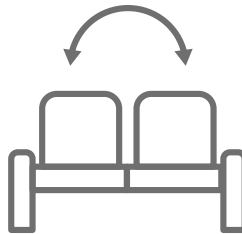
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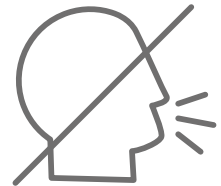
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1864-1949

李察·史特勞斯

RICHARD STRAUSS

《節日序曲》

Festliches Präludium

作曲家

李察·史特勞斯漫長的音樂生涯裡，創作方向出現過幾次重大的轉變。在他的少年時代，布拉姆斯還是古典音樂界人人仰望的神明。史特勞斯十來歲時寫成的早慧之作，就甚有布拉姆斯的影子。後來他發現了先進派領袖華格納，又與激進派的馬勒有交情，這時就寫作了一系列反傳統但精彩絕倫的交響詩。然而到了20世紀，他卻轉攻歌劇和聲樂作品，寫出既大膽又惹爭議的歌劇《莎樂美》和《深宮情仇》，再將昔日的浪漫與古典風格重新糅合，寫成壯麗的《玫瑰騎士》和《納克索斯島上的阿莉雅德》。但他最後一批大型作品，卻被部分人貶抑為「老套得無可救藥」；時至今日，《最後四首藝術歌曲》（也就是他的絕筆之作）卻同時獲得廣大樂迷與樂評人推崇。

背景

1913年10月，新建的豪華音樂廳「維也納音樂廳」開幕，儼然城中盛事，《節日序曲》正是為此而寫。當時維也納已經有一所很好的音樂廳「音樂之友會堂」，但這幢新的建築物規模卻大得多，以「大音樂廳」為中心，「大音樂廳」本身更能容納4,000觀眾之多。史特勞斯一向以擅長駕馭龐大樂團見稱，因此邀請他為新建音樂廳作曲，炫耀一下新場地的優勢也合情合理。此外也有點歷史傳承的因素——維也納是個很保守的地方，向來善於守護歷史

THE COMPOSER

During his very long career Richard Strauss' musical output saw several big changes in direction. When he was growing up, Brahms was still the god to which the classical music world looked up, and Strauss' precocious teenage compositions are composed in Brahms' shadow. Then he discovered the arch-progressive Wagner, befriended the radical Mahler, and composed a series of brilliant, convention defying orchestral tone poems. But it was to opera and vocal music that he turned pre-eminently in the 20th century, producing the bold, provocative operas *Salome* and *Elektra*, then re-engaging magnificently with the romantic and classical past in such opulent masterpieces as *Der Rosenkavalier* and *Ariadne auf Naxos*. His last major works were condemned by some as hopelessly old-fashioned, yet today his musical epitaph, *Four Last Songs*, is revered by the musical public and honoured by critics.

THE BACKGROUND

The *Festliches Präludium* (Festive Prelude), was composed to mark a very important public event: the opening of a lavish new concert hall, the Konzerthaus, in Vienna in October 1913. Vienna already had a fine concert hall, the Musikverein, but the new building was on a significantly grander scale, built around a Grand Hall capable of seating up to 4,000 people. Strauss was famous for his mastery of huge orchestral forces, and so asking him to compose something to show off the new hall made

傳承。約100年前，貝多芬寫作了宏偉的《大樓獻禮》序曲，為當時新建的約瑟夫城劇院開幕誌慶。現在，史特勞斯也獲邀跟隨貝多芬的步伐，為新音樂廳誌慶——時人也希望這個新場地能成為世上首屈一指的音樂廳。

音樂

《節日序曲》篇幅或許只有13分鐘，但從其他方面來說都是鉅製。樂團規模宏大，包括木管20支、銅管17支，定音鼓兩組，最後加入在舞台以外演奏的小號；不過這一切華麗音響的核心卻是管風琴——新音樂廳號稱擁有一座特別好的管風琴。為全曲掀開序幕的，也正是這種樂器——一段絕妙的管風琴獨奏，充滿令人驚喜的轉調；然後樂團加入，銅管樂寫法類似號角曲，弦樂則奏出綿長的如歌旋律，最終推進至氣勢如虹、洋洋得意的結尾。樂曲初時以三拍子寫成，稍後變成四拍，這時弦樂奏出另一個抒情旋律；最後四拍子與三拍子共冶一爐，交織成豐富的對位織體——貝多芬從前在《大樓獻禮》序曲也有類似寫法，而且效果極為出色。史特勞斯寫作《節日序曲》時，《阿爾卑斯交響曲》也準備動筆了；《節日序曲》好些樂段也常常令人想起《阿爾卑斯交響曲》裡較宏偉壯麗的時刻；不過充滿信心和樂觀思想的序曲，本身也是首珠玉之作。

perfect sense. There was also an element of historical continuity – something that always goes down well in conservative Vienna. Almost a century earlier, Beethoven had written a majestic Overture called *The Consecration of the House* to celebrate the opening of the then new Josephstädter Theater. Strauss was now invited to step into Beethoven's shoes and mark the creation of what, it was hoped, would turn out to be one of the world's premier concert halls.

THE MUSIC

Festliches Präludium may only last about 13 minutes, but in every other respect it is enormous. A huge orchestra is employed, including 20 woodwind, 17 brass and two sets of timpani, amplified at the end by extra offstage trumpets, and as a centrepiece to the whole sumptuous sonic experience is the organ – the new Vienna Konzerthaus boasted a particularly splendid new example. It's the organ that launches the whole experience, with a stunning solo full of surprising key changes, then the orchestra joins in with fanfare-like writing for the brass and long singing melodies for the strings, building eventually to an overwhelming triumphant conclusion. At first the music is in three-time, then it changes to four-time for another warmly expressive string melody, then at the end four-time and three-time are combined in a rich contrapuntal synthesis – the very kind of thing Beethoven had achieved so impressively in his *Consecration of the House* Overture. At the same time as Strauss was writing the *Festliches Präludium* he was also working towards composing *The Alpine Symphony*, and the music for the Präludium often recalls the grander, more majestic moments in the symphony. But it's a splendid piece in its own right, brimming over with confidence and optimism.

編制 INSTRUMENTATION

四支長笛、短笛、四支雙簧管、赫格管、兩支單簧管、兩支C調單簧管、降E調單簧管、四支巴松管、低音巴松管、八支圓號、四支小號、四支長號、大號、兩組定音鼓、敲擊樂器、管風琴及弦樂組。

Four flutes, piccolo, four oboes, hecklephone, two clarinets, two C clarinets, E-flat clarinet, four bassoons, contrabassoon, eight horns, four trumpets, four trombones, tuba, two sets of timpani, percussion, organ and strings.

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IN HARMONY

1897-1957

康高特

ERICH WOLFGANG KORNGOLD

D大調小提琴協奏曲，op. 35

Violin Concerto in D, op. 35

高貴的中板

浪漫曲：行板

終曲：活潑的甚快板

Moderato nobile

Romance: Andante

Finale: Allegro assai vivace

作曲家

康高特是音樂史上最矚目的神童之一。他在維也納成長，父親是知名樂評人。康高特13歲就寫出芭蕾舞劇《雪人》，甚至獲得皇帝法蘭茲·約瑟夫青睞；23歲時的歌劇《死城》更在國際樂壇一炮而紅。前途原本看來一片光明；但到了1930年代，康高特察覺納粹主義抬頭，於是在1934年移居美國荷里活，改為寫作電影配樂，而且不久就以事實證明自己是此中高手。二戰期間，康高特發誓在希特拉戰敗之前都不再寫作音樂會作品。1940年代末，康高特也有一些頗為成功的作品，可是這時成熟的浪漫主義晚期風格已日漸失寵，他的作品也幾乎被遺忘；直到20世紀末，音樂界才再度開始對他有興趣。

背景

小提琴協奏曲 (1945) 既是小提琴家胡伯曼提議康高特寫作的樂曲，也是他自定戰時創作禁令後第一首「嚴肅」音樂會作品。作曲家將樂曲題獻給另一位在美國定居的維也納同鄉、馬勒遺孀艾瑪·馬勒。原來康高特與艾瑪早已認識，艾瑪更在康高特童年時代鼓勵過他，幫助過他。樂曲1947年由小提琴技巧大師海費茲首演，樂曲也廣受讚賞，不過卻未能在主流曲目穩佔一席：因為當時

THE COMPOSER

One of the most astonishing prodigies in musical history, Erich Wolfgang Korngold was raised in Vienna, the son of a famous critic. He scored his first triumph at just 13 with his ballet *Der Schneemann* (The Snowman), impressing even the Emperor, Franz Joseph. Later Korngold's opera *Die tote Stadt* (The Dead City), composed at the age of 23, was an international hit. Things looked bright for a while, but then, alarmed by the rise of Nazism in the 1930s, Korngold moved to Hollywood, US, in 1934 to compose scores for films, a métier in which he soon proved himself a master. During the war Korngold vowed to stop writing concert music until Hitler was defeated. Some initial success followed in the late 1940s, but Korngold's late-romantic style was going out of favour and his music was largely forgotten, until a revival of interest began in the last decades of the 20th century.

THE BACKGROUND

It was a suggestion from the violinist Bronisław Huberman that prompted Korngold to write his Violin Concerto (1945) the first "serious" concert work he composed after his self-imposed wartime ban. Korngold dedicated it to his fellow Viennese émigré Alma Mahler, widow of Gustav Mahler, who had encouraged and helped him during his childhood. It was premiered in 1947 by the outstanding virtuoso Jascha Heifetz, to enormous acclaim, but it failed to secure a place in the repertoire – musical fashion was tending increasingly towards European

音樂潮流漸漸趨向歐洲現代主義，但這首協奏曲卻濃豔絢麗，甜美抒情，於是顯得極為「守舊」。可是近年樂曲卻得以重返音樂廳，而且觀眾反應熱烈。

二戰期間，康高特完全專注寫作電影音樂。因此大家也許會想，他重拾音樂廳作品時，該會刻意迴避電影那種渲染情感的音響世界吧。事實正好相反——大概因為作曲家想顯示電影音樂與音樂會作品，始終並非風馬牛不相及的東西。他不但將自己四齣最成功的電影音樂主題改編，融入這首「小提琴協奏曲」裡，而且色彩繽紛的管弦樂調色板——包括鑼、管鐘、鐘琴、電顫琴、木琴和鋼片琴——更令人想起傑出電影配樂裡最有氣氛的場景。

音樂

雖然樂曲某些主題出自舊作，卻沒有一點「人工合成」的感覺。**第一樂章**徐徐開展，彷彿一氣呵成。有些獨奏樂段也非常艱澀，但彷彿也在展現小提琴的旋律之魂。第一樂章如是，精緻優美的慢樂章（〈浪漫曲〉）也如是——〈浪漫曲〉實在名實相符，彷彿散發著幽香，充滿理想中的情韻美感，與優秀電影配樂中的愛情場景相似。可是，到了吉格舞曲似的**終曲**，炫技才開始像煙花一樣綻放。康高特對大眾的喜好有著本能似的觸覺，因此將效果最棒的音樂留給不斷加速的尾聲，非常刺激。

modernism, in which context the concerto's gorgeous, sweetly expressive style seemed hopelessly "old world". In recent times however it has been welcomed back warmly.

Given the fact that Korngold had concentrated exclusively on film music during the Second World War, one might have expected him to turn his back on that glittering, richly emotive sound world when returning to the concert hall. In fact, he did quite the opposite – perhaps in an effort to demonstrate that film and concert music weren't so distantly related after all. Not only does Korngold rework themes from four of his most successful film scores in the Violin Concerto, the sumptuous orchestral palette – including gong, tubular bells, glockenspiel, vibraphone, xylophone and celesta – recalls some of the most atmospheric scenes in those great cinema scores.

THE MUSIC

Despite the fact that some of the themes started life elsewhere, there is absolutely nothing "synthetic" about the Violin Concerto. The **first movement** seems to unfold in one sustained lyrical breath. Some of the solo writing is very challenging, but it is the violin's melodic soul that is on display, both here, and in the exquisite slow movement that follows – "**Romance**" is definitely the right title for this music. It has all the perfumed, ideal sensual beauty of a great Hollywood love scene. It is in the jig-like **Finale** that the virtuoso fireworks really begin though, with a typically sound instinct for popular appeal, Korngold reserves the best for the exciting accelerating coda.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管（其一兼低音巴松管）、四支圓號、兩支小號、長號、定音鼓、敲擊樂器、豎琴、鋼片琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons (one doubling contrabassoon), four horns, two trumpets, trombone, timpani, percussion, harp, celesta and strings.

1864-1949

李察·史特勞斯

RICHARD STRAUSS

《阿爾卑斯交響曲》，op. 64

An Alpine Symphony, op. 64

夜

日出

登山

步入森林

溪畔漫遊

瀑布

精靈

遍布鮮花的草地

牧場

迷路

冰河上

危險時刻

巔峰

遠景

霧起

蔽日

輓歌

風暴前的平靜

暴風雨，下山

日落

消失的聲音

夜

Night

Sunrise

The Ascent

Entering the Forest

Wandering near the Stream

At the Waterfall

Apparition

On Blooming Meadows

On the Alpine Pasture

Going Astray

On the Glacier

Dangerous Moments

At the Summit

Vision

Fog Arises

The Sun Gradually Darkens

Elegy

Calm Before the Storm

Thunder and Storm, Descent

Sunset

Vanishing Sound

Night

作曲家

史特勞斯小時候在慕尼黑生活，要登上阿爾卑斯山也不難。1908年，他兩齣雖駭人聽聞但卻十分成功的歌劇（《莎樂美》和《深宮情仇》），為他賺了不少錢，於是就搬到阿爾卑斯山度假區加爾米施—帕滕基興居住；無論日常作息還是工作的時候，都有壯麗山景相伴，而且從美景中得到鼓舞與啟發。早在1902年，他已經構思一首以「阿爾卑斯」為主題的管弦樂作品，原因之一是他小時候曾在登山時遇到危險，這時深受啟發。史特勞斯也是哲學家尼采的支持者（交響詩《查拉圖斯特拉如是說》就是歌頌尼采之作）。尼采在瑞士阿爾卑斯山區登山時，感到精神境界得到提升，心思更加澄明；也將筆下的

THE COMPOSER

During Strauss' boyhood in Munich the Alps were within easy reach. In 1908, enabled by the impressive income from his scandalously successful operas *Salome* and *Elektra*, Strauss moved to the mountain resort of Garmisch-Partenkirchen, where those magnificent mountains became the daily backdrop to his domestic life and work, encouraging and inspiring him. As early as 1902 he was contemplating an "Alpine" orchestral work, partly inspired by a memory of a boyhood climbing adventure that had gone badly wrong. Strauss was also an admirer of the philosopher Friedrich Nietzsche (celebrated in his symphonic poem *Also sprach Zarathustra* – "Thus Spake Zarathustra"), who found spiritual uplift and intellectual clarity climbing the Swiss Alps, and



偉人、無神論先知查拉圖斯特拉描繪成居於高山的隱士。

背景

到了1911年史特勞斯開始寫作《阿爾卑斯交響曲》初稿時，樂曲的輪廓都已經想好了。現在的主題是山中的24小時，還有一群登山者的經歷與印象：見證自然奇景時的詫異、登上頂峰時的喜悅、下山時遇上暴風雨的恐懼、回到基地時鬆一口氣的感覺，到夜幕再度降臨——全都以色彩斑斕的龐大樂團演繹，精彩萬分。在史特勞斯看來，如果從尼采的角度思考，登山、在暴風雨中活下來、夜幕低垂時接受一切，正好隱喻了人類本身精神探索——在有限的生命中達至昇華，而不是靠著他者所應許的永生。（尼采本身非常反對基督教。）

音樂

樂曲一開始已經令人屏息靜氣：輕柔的小調音階飛瀉三個八度，弦樂填滿了音階裡的每個音符，營造出一個閃爍的「音叢」和弦；堅如磐石的低音銅管主題響起，彷彿透過清晨薄霧中看見的巍峨山巔。「登山」隨後開始，音樂速度加快，弦樂昂首闊步地往上爬。之後的精彩瞬間，包括遠處傳來的獵號聲（史特勞斯要求12支獵號）、阿爾卑斯山瀑布飄逸的織體（豎琴和鐘琴）、「危險時刻」（緊張地閃爍的弦樂

李察·史特勞斯 Richard Strauss

(Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA)

who depicted his great literary creation, the atheist prophet Zarathustra, as a hermit amid high mountains.

THE BACKGROUND

By the time Strauss began sketching ideas for *An Alpine Symphony* in 1911, the outline had formed in his mind. The subject was now 24 hours in the life of a mountain, and the experiences and impressions of a group of people climbing it: wonder at the marvels they witness, joy on scaling the summit, the terror of the stormy descent and the sense of resolution and relief as the base is reached and night returns – all brilliantly portrayed by a huge, colour-enhanced orchestra. For Strauss, thinking in Nietzschean terms, the ascent of the mountain, the survival of the storm and the sense of acceptance as night falls became metaphors for man’s own spiritual quest – a transcendence achieved in this mortal, finite existence, rather than in some promised afterlife. (Nietzsche was fervently anti-Christian.)

THE MUSIC

The opening is breathtaking: a hushed minor scale descends across three octaves, the strings filling in every single note of the scale, creating a shimmering “cluster” chord, through which a rock-like bass brass theme emerges like a huge mountain peak through early morning mist. “The Ascent” follows as strings stride upwards in a faster tempo. After this, highlights include distant hunting horns (Strauss asks for 12), the ethereal textures of the alpine waterfall (harps and celesta), a “Dangerous Moment” (nervously shimmering strings and angular

與稜角分明的銅管樂)，不久就是身處「巔峰」——小提琴在高音區奏出顫音；獨奏雙簧管彷彿驚訝得透不過氣一樣。然後開始下山，從預感「暴風雨」來臨，到暴風雨真的漸漸逼近，風聲機率先加入樂團，然後是管風琴。

眾人平安到步時，已是日落時份。管風琴樂段聽起來越來越具備傳統的宗教意味。1915年史特勞斯完成樂曲的時候，歐洲已經漸漸陷入一戰的浩劫裡。可是有件事物始終可以捱過這次浩劫：大自然，尤其是一方面令人瞠目結舌，一方面卻又令人安心的、穩重的山嶺。大家也許能感受到史特勞斯從這種想法得到的安慰。尼采名言雖說「上帝已死」，但在《阿爾卑斯交響曲》結尾，史特勞斯卻彷彿在說，始終人類的確需要一些比自己更強大的事物，好讓自己能活下去。

樂曲剖析中譯：鄭曉彤

brass calls), closely followed by “At the Summit” – high tremolando violins and an oboe solo that seems to catch its breath from sheer wonderment. Then begins the descent, foreboding gradually erupting into the “Thunder and Storm”, in which the orchestra is joined first by wind machine, then organ.

As safety is reached and the sun begins to fall, the organ writing begins to sound more traditionally religious. As Strauss was finishing the score in 1915, Europe was descending into the catastrophe of World War One. One thing would endure however: nature, in particular those stunning, reassuringly solid mountains. Perhaps we can sense Strauss drawing comfort from that thought. Nietzsche had famously pronounced that “God is dead”. But at the end of the *Alpine Symphony* Strauss seems to say that human beings still need a sense of greater than themselves simply in order to survive.

All programme notes by Stephen Johnson

編制 INSTRUMENTATION

四支長笛（其二兼短笛）、三支雙簧管（其一兼英國管）、赫格管、三支單簧管（其一兼低音單簧管及C調單簧管）、降E調單簧管、四支巴松管（其一兼低音巴松管）、八支圓號（其四兼華格納大號）、四支小號、四支長號、兩支大號、兩組定音鼓、敲擊樂器、兩座豎琴、鋼片琴、管風琴及弦樂組。後台樂隊：八支圓號、兩支小號及兩支長號。

Four flutes (two doubling piccolos), three oboes (one doubling cor anglais), hecklephone, three clarinets (one doubling bass clarinet and C clarinet), E-flat clarinet, four bassoons (one doubling contrabassoon), eight horns (four doubling Wagner tubas), four trumpets, four trombones, two tubas, two sets of timpani, percussion, two harps, celesta, organ and strings. An offstage ensemble of eight horns, two trumpets and two trombones.



觀眾問卷調查

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李察·史特勞斯《阿爾卑斯交響曲》

An Alpine Symphony in Images

配上麥利影像
With images by Tobias Melle

「我想把這首交響曲名為『敵基督』，因為樂曲內容包括靠一己之力達至道德淨化、靠工作得到解放、鍾情大自然永恆的壯麗奇景。」

——李察·史特勞斯

李察·史特勞斯交響詩《阿爾卑斯交響曲》彷彿帶著大家登高遠足。全曲由22個描繪性質的場景組成：從日出開始，走過樹林和草地，越過冰川到達山巔，黃昏時在暴風雨中下山。音樂既豐富精緻又與別不同，因此要用上百多位樂師、風聲機、雷聲板、鐘琴和牛鈴，音響效果既形象化又生動，一幕幕的場景彷彿親歷其境一樣。麥利既要捕捉這些場景，在化為影像之餘還要加以突顯，同時又要保持音樂深刻寬廣的特質，避免流於表面。為此麥利將注意力集中在音樂本身、集中在音樂想要表達的內容：兩個夜晚之間綿長的白晝；山區；登山下山。不多不少，分毫不差。

麥利花了三年多在德國貝希特斯加登阿爾卑斯山區拍攝。這裡大片土地都是受保護的國家公園，風景既優美又多姿多采，既有翠綠的山谷，也有岩石嶙峋的高聳山巔。無論是這片土地，還是當中為數不多的居民，都成了麥利熟悉可信的朋友。麥利追蹤著樂曲裡每個動機；山裡一切風雲變幻、景色地貌他都體驗過；山上每一米的高度，都有他的足跡。

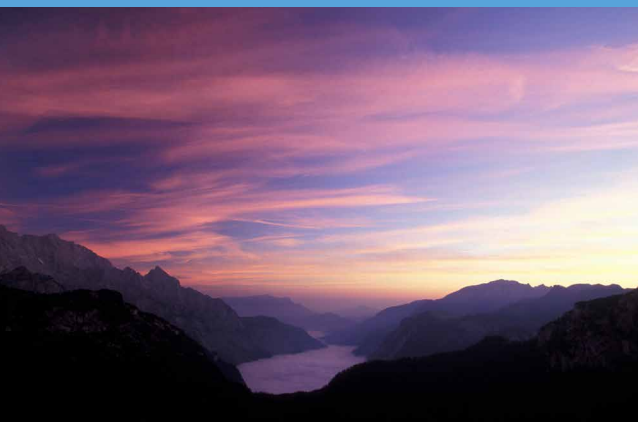
“I wish to call my symphony the Antichrist since there is moral purification on one’s own strength, liberation through work, adoration of the eternal, glorious wonders of nature.”

– Richard Strauss

An Alpine Symphony leads us on a mountain hike. Richard Strauss’ symphonic poem is arranged in 22 programmatic scenes, from the set-off at dawn, up through the woods and pastures, crossing the glacier to the peak and then the descent in stormy weather as dusk falls. The music is so rich, detailed and differentiated that the score demands the participation of over 100 musicians, a windmachine, a thunderboard, a carillon and cowbells.

This soundscape is therefore already close to pictorial. Tobias Melle has taken on the task of capturing and indeed heightening the images of these musically evoked scenes whilst preserving the depth and scope of the music and avoiding mere illustration. To succeed in this endeavour, Tobias Melle has concentrated on the music and what it has to tell: A big long day stretching between nights; a mountain region; all the way up and down again. No more than that, but precisely that.

Tobias Melle took over three years in the Berchtesgaden Alps to record these images. These wide areas of protected National Park offer wonderful and varied scenery from lush valleys to rocky high peaks. The photographer has become a familiar and trusted friend of the landscape and its few inhabitants. Melle has tracked through every motif, he has experienced all weathers and landscapes and each meter of altitude has been climbed.



本文開端的引文出自作曲家的日記，寫於《阿爾卑斯交響曲》世界首演之前四年；不過這篇日記卻甚有爭議。文中的術語應配合當時背景來解讀：尼采所謂的「敵基督」不是「魔鬼」的意思，而是基於良心與識見，放棄傳統教條式的宗教，而以親身經歷上帝的體驗來取代——也就是通過大自然來經歷上帝。這樣說來，即使到了今時今日，這句引文也就可以理解、可以認同了。「登高遠足」正是這個意思：上山所費的氣力、安詳寧靜、壯麗宏大的聳山峻嶺，還有山中的危險——這一切都令人產生自我意識，帶來絕佳的體驗，感受與大自然融為一體，還能「淨化」。隨著康體運動和主題公園的出現，這種觀念似乎很老套了——但這種體驗不是更棒嗎？不是更有價值嗎？

The opening quote is a much disputed diary note by Richard Strauss, written down four years before the world premiere of *An Alpine Symphony*. The terminology must be read in the context of its time. The term “antichrist” as introduced by Friedrich Nietzsche does not mean the “devil” but implies an enlightened, conscientious renunciation of traditional dogmatic religiosity, replacing it with first hand experience of the divine, thorough nature.

In this light one can, even today, interpret, understand and identify with this quote. Because that is what a mountain hike means: the exertion of the ascent, the serene silence, dignity and magnitude of the wild mountains, with all their danger – all this offers self-awareness, a great experience, an integration into nature’s dimensions and, also a “purification”. With the advent of sports and theme parks, this attitude seems almost old-fashioned – but is not this kind of experience more magnificent and in the best sense of the word also more valuable?

「我想把這首交響曲名為『敵基督』，因為樂曲內容包括靠一己之力達至道德淨化、
靠工作得到解放、鍾情大自然永恆的壯麗奇景。」

— 李察·史特勞斯

“I wish to call my symphony the Antichrist since there is moral purification on one's own strength,
liberation through work, adoration of the eternal, glorious wonders of nature.”

– Richard Strauss



阿爾卑斯山為觀者帶來的體驗，正是麥利身體力行體會過的，也是作曲家要在《阿爾卑斯交響曲》裡流露的。樂曲開端刻劃走出黑暗的時刻，既有點像畫面一樣生動逼真，也有點超自然，內裡更蘊藏著一個重大的承諾。大家在山谷出發，想往高處走，遠離文明，走到一望無際的地方，繼續攀上巔峰。然後陽光漸暗，大自然以暴風雨來反擊，從影像中可見，大自然以威脅的眼神盯著大家。現在大家想回家了，想回到安全的環境了。之前攻頂時危機四伏，大家勇往直前；現在再見文明的痕跡，大家也感到安穩。所以緊張氣氛到底還是緩和下來了，兜兜轉轉回到原點。但在上下山的路上，在漫長的人生旅途上，大家都有很多經歷了。這一刻，阿爾卑斯山之行也就不光是隱喻。

It is exactly this experience, that *An Alpine Symphony* provides for the spectator, that Tobias Melle has lived through and Richard Strauss has set to music. In the almost graphic, metaphysical beginning, coming out of the dark, lies a big promise. We begin down in the valley and we want to go up. It drives us upwards, away from civilisation, into the great vastness, up onto high peaks. And then the sun darkens, nature fights back with a thunderstorm and menace stares at us through the images. Now we want to be back home, back in safety. The first traces of civilisation bring with them a feeling of security, after the high-spirited and dangerous attack on the summit. So in the end the tension is eased, the circle is closed. But we have lived through a lot, on our way up and down, on our big journey. And in this instance, this is much more than just a metaphor.

Text by Boris Baginski · Photo by Tobias Melle

巴健斯基撰文，鄭曉彤中譯 · 麥利攝影

廖國敏

LIO KUOKMAN

指揮 Conductor

PHOTO: Jane Chiang | CURATION: Cerine Lee



廖國敏現為香港管弦樂團（港樂）駐團指揮、澳門樂團首客席指揮兼藝術顧問及澳門國際音樂節節目總監，曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年於法國巴黎國際交響樂團首屆指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

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

廖國敏畢業於香港演藝學院，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。他為澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就；2021年獲選為香港十大傑出青年；2022年獲頒第16屆香港藝術發展獎之「藝術家年獎」（音樂）及獲香港特別行政區政府委任為太平紳士。

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

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

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

鮑雅蓮娜

ALENA BAEVA

小提琴 Violin

PHOTO: Shirokov



俄羅斯小提琴家鮑雅蓮娜近年以獨奏家身份活躍於國際樂壇。2022/23及2023/24樂季，除了首度踏上港樂舞台，還首次與以下樂團合作：法蘭克福舊歌劇院、漢堡弦樂團Ensemble Resonanz、哥特堡交響樂團、紐約愛樂、里昂國家樂團、圖盧茲國家交響樂團。她又再度與不萊梅德意志室內愛樂樂團、耶夫勒交響樂團、里爾國家交響樂團、皇家愛樂樂團、音樂家管弦樂團等頂尖樂團合作。

鮑雅蓮娜與指揮家約菲和尤洛夫斯基的合作特別頻繁，經常一起巡演和錄音；亦曾在古寧捷斯和格吉耶夫的指揮下，分別與MusicÆterna和馬林斯基管弦樂團合作國際巡演，作協奏曲獨奏。她亦與包列伊科、杜托華、亞諾夫斯基、內托皮爾、柏尼夫等指揮家，以及蘇漢、崔維諾和華特等年輕新星亦有合作。

鮑雅蓮娜精通大量曲目，包括超過40首小提琴協奏曲，主流曲目以外，更擅長演繹鮮為人知的作品，最近就演出並推廣巴采維琪、卡拉耶夫、卡爾洛維奇等作曲家的音樂。她與十八世紀管弦樂團長期合作，並一起演奏和灌錄不少古樂作品。

鮑雅蓮娜演奏用的小提琴為1738年製的瓜奈里，該琴由一位慷慨的匿名捐助人贊助，由J & A Beare協助。

Russian violinist Alena Baeva is considered one of the most exciting, versatile and alluring soloists active on the world stage today. Highlights of the 2022/2023 and 2023/2024 seasons include debuts with the Alte Oper Frankfurt, Ensemble Resonanz, Göteborgs Symfoniker, HK Phil, New York Philharmonic, Orchestre National de Lyon and the Orchestre National du Capitole de Toulouse, as well as returns to such leading ensembles as the Deutsche Kammerphilharmonie Bremen, Gävle Symfoniorkester, Orchestre National de Lille, Royal Philharmonic Orchestra and the Tonkünstler-Orchester.

Baeva enjoys particularly strong working, touring and recording partnerships with Paavo Järvi and Vladimir Jurowski. Further conductor collaborations of note include Teodor Currentzis and Valery Gergiev, with whom Baeva has toured internationally as concerto soloist (with MusicÆterna and the Mariinsky Orchestra, respectively), as well as Andrey Boreyko, Charles Dutoit, Marek Janowski, Tomáš Netopil and Mikhail Pletnev. She also enjoys expanding musical partnerships with the young rising star conductors Alpesh Chauhan, Robert Trevino and Duncan Ward.

Baeva holds an already vast and rapidly expanding repertoire, including over 40 violin concertos and is a champion of lesser known works – with recent performances promoting such composers as Grażyna Bacewicz, Faraj Karaev and Mieczysław Karłowicz, alongside mainstream violin literature. She enjoys a lasting relationship with the Orchestra of the XVIII Century, performing and recording a variety of repertoire on period instruments.

She plays on the “ex-William Kroll” Guarneri del Gesù of 1738 – on generous loan from an anonymous patron, with the kind assistance of J & A Beares.



麥利 TOBIAS MELLE

影像及現場投影 Photography & Live Projection

PHOTO: Manuela Ostadal

25多年來，麥利遊走於音樂及視覺藝術的跨界媒體。

身為音樂家，他自小拉奏大提琴，歷年來參與不少樂團，曾於舞台演奏過大部分後來由他配上照片的音樂作品。

而他作為攝影師，偏向尋求相片和音樂的聯繫。為了創作《交響曲再想像》，他經常帶著相機和樂譜出發，踏上幾個月的旅途，尋找合適的影像。經他編排的攝影作品，在結構和情感上與原來的音樂作品融匯貫通，故備受肯定。他經常親自參與樂團現場演出其跨媒體作品——像舞台上的獨奏家，跟隨指揮對作品的註釋方式。

《交響曲再想像》曾經由德國及海外多個知名樂團演出，包括瑞士蘇黎世大會堂樂團、侯斯頓交響樂團、德國西部電台交響樂團、德國北部電台愛樂，執棒的指揮包括：洗文、奧班斯基、魏特、哥爾布詹森。

此外，他會舉行展覽，出版書籍，推出DVD或藍光光碟，展示其作品。

Tobias Melle has been working in the dynamic sphere between musical and visual worlds for over 25 years.

As a musician, he has played the cello since his youth, has participated in various orchestras over many years, and has also been on stage for most of the works he has worked on photographically.

As a photographer, he prefers to seek the connection of photography with music. For his *Symphonies in Images* he often travels for months with camera and score in his luggage to find the right images. The outstanding feature of his works is the structurally and emotionally coherent translation of musical contexts into associative image sequences. He always performs the composed visual voice to the orchestral sound personally and live – like a musical soloist he adapts to the conductor's interpretation.

Performances of his *Symphonies in Images* have taken place with renowned orchestras in Germany and abroad, including the Tonhalle Orchester Zürich, the Houston Symphony Orchestra, the WDR Sinfonieorchester and the NDR Radiophilharmonie under conductors such as David Zinman, Krzysztof Urbanski, Antoni Wit and Eivind Gullberg-Jensen.

Exhibitions, book and DVD/BD publications complement his field of activity.

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HONG KONG PHILHARMONIC ORCHESTRA

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

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

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

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

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

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

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

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

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

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

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

Lio Kuokman, JP, was appointed Resident Conductor, effective December 2020 .

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

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

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



PHOTO: Cheung Wai-lok

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

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

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

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

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

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

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Yu Long

駐團指揮

RESIDENT CONDUCTOR



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LIO Kuokman, JP

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[†]承蒙香港小交響樂團允許參與演出
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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閘式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

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G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
由樂團首席王敬先生使用

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
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Paganini Project

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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldò Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

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

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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

- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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Generously loaned by An Anonymous

G. B. Guadagnini (1757) "Ex-Brodsky" Violin,
played by Mr Jing Wang, Concertmaster

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

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

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Thank you to

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

大師 **梵志登** 的席位贊助

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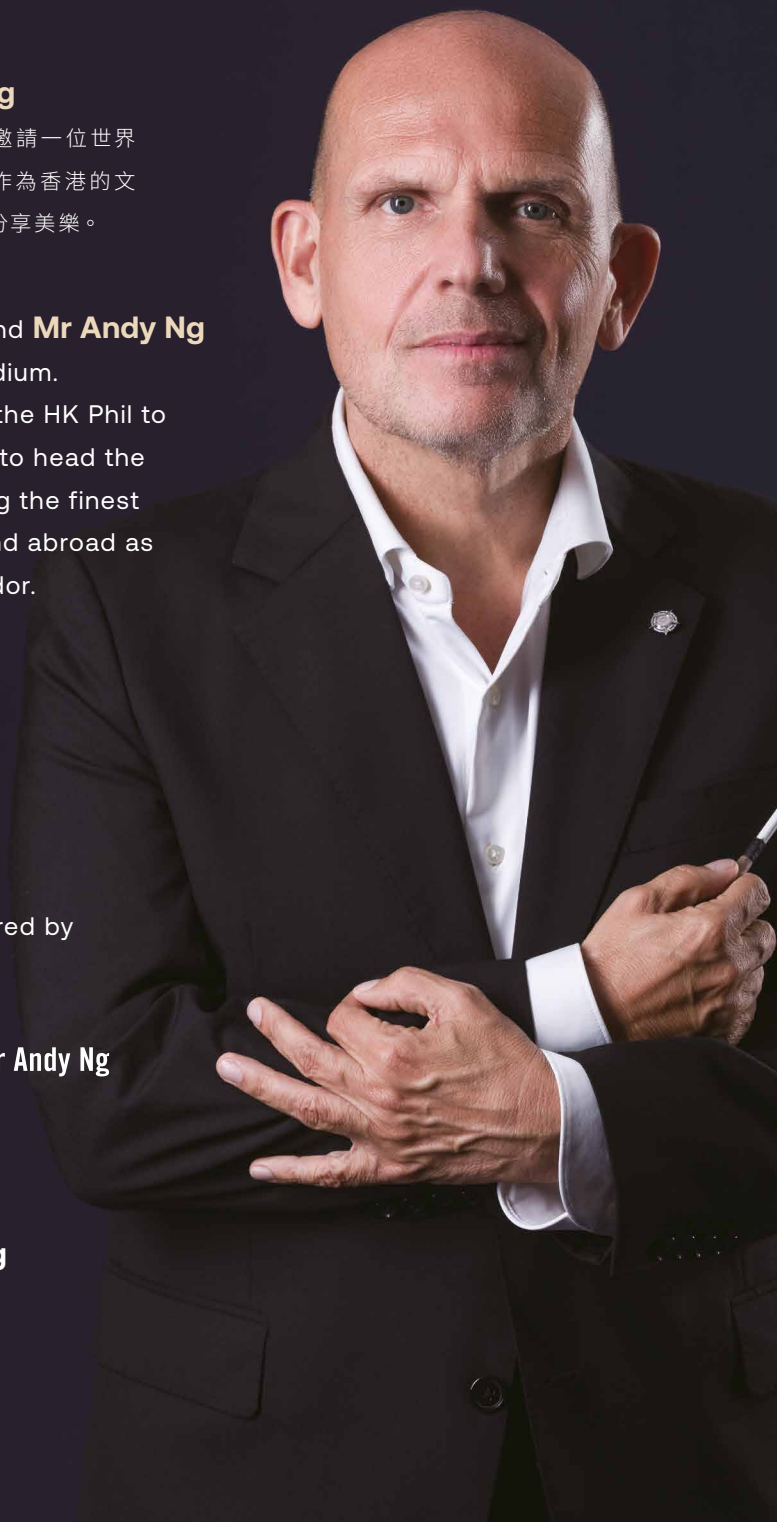
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贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的年輕指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

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 young conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.

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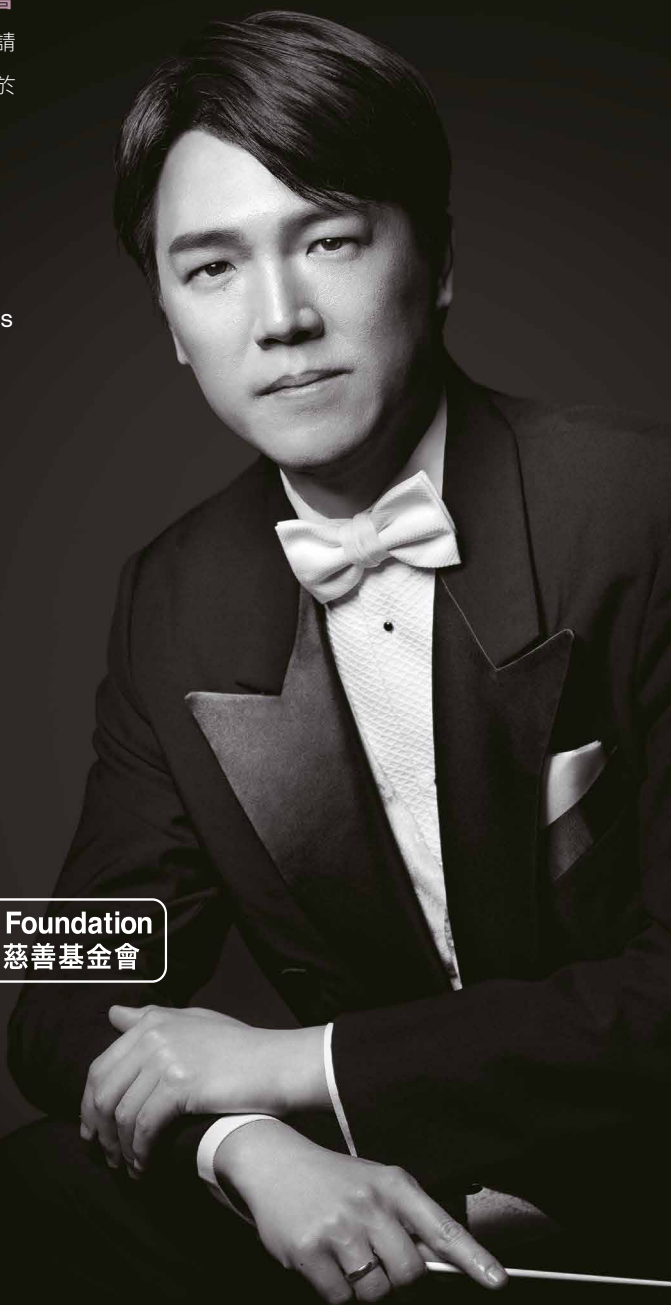
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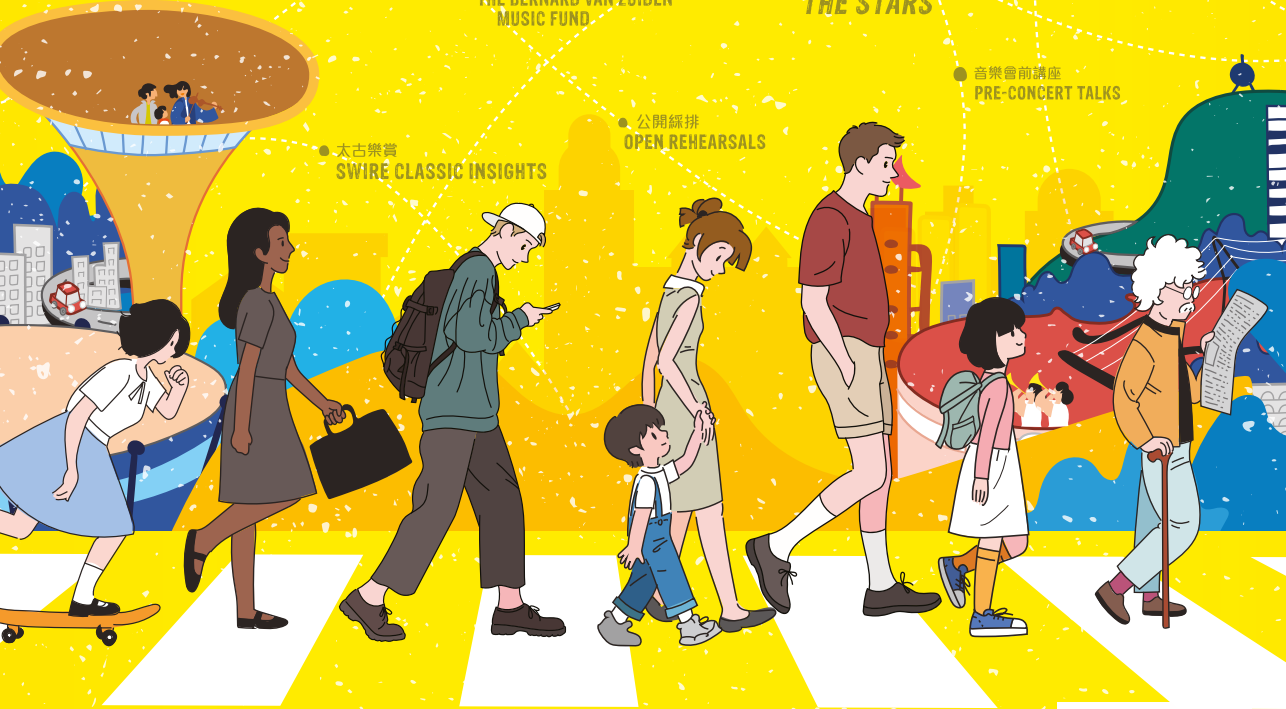
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MUSIC
engagement
FOR all Walks
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合辦 Co-presenter

My
University
Spotlight
Encounters



HK PHIL × HKU MUSE

YU LONG FAURÉ REQUIEM

港樂 × 港大繆思樂季
余隆
佛瑞安魂曲

讓靈魂沉澱於佛瑞安魂曲，從優美動人的合唱歌曲中得到慰藉
Soothe your soul with Fauré's ethereal Requiem that comes with one of the loveliest choral music

BERLIOZ

Roman Carnival Overture

CHEN Qigang

Un Temps Disparu

FAURÉ

Requiem

白遼士《羅馬狂歡節》序曲

陳其鋼《逝去的時光》

佛瑞 安魂曲

支持機構 Supported by

DEPARTMENT OF MUSIC
THE UNIVERSITY OF HONG KONG 香港大學音樂系

ENDOWMENT FUNDS FOR
MUSIC & FINE ARTS

4 NOV 2022 **5 NOV 2022**

FRI 8PM

荃灣大會堂演奏廳
Tsuen Wan Town Hall
Auditorium

SAT 8PM

香港大學李兆基會議中心大會堂
Grand Hall,
Lee Shau Kee Lecture Centre, HKU



\$420 \$320 \$220

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

hkphil.org | muse.hku.hk



梵志登 音樂總監

Jaap van Zweden Music Director

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

28
OCT 2022

FRI 7:30PM
GT

\$420 \$320 \$220

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

羅密歐與茱麗葉 Romeo and Juliet

柴可夫斯基
伯恩斯坦
浦羅哥菲夫

TCHAIKOVSKY
BERNSTEIN
PROKOFIEV

《羅密歐與茱麗葉》幻想序曲
《夢斷城西》：交響舞曲
《羅密歐與茱麗葉》選段（港芭特別演出）
Romeo & Juliet, Fantasy-Overture
West Side Story: Symphonic Dances
Scenes from *Romeo & Juliet*
(HKB Special Appearance)

廖國敏，指揮
衛承天，編舞
香港芭蕾舞團舞蹈員
Lio Kuokman, conductor
Septime Webre, choreography
Hong Kong Ballet Dancers

29
OCT 2022

SAT 7:30PM
GT

\$420 \$320 \$220

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

太古週六家+賞系列：羅密歐與茱麗葉 Swire Saturday Family Series: Romeo and Juliet

柴可夫斯基
伯恩斯坦
浦羅哥菲夫

TCHAIKOVSKY
BERNSTEIN
PROKOFIEV

《羅密歐與茱麗葉》幻想序曲
《夢斷城西》：交響舞曲
《羅密歐與茱麗葉》選段（港芭特別演出）
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Lio Kuokman, conductor
Septime Webre, choreography
Hong Kong Ballet Dancers

4
NOV 2022

FRI 8PM
TW

5
NOV 2022

SAT 8PM
HKU

\$420 \$320 \$220

港樂 × 港大繆思樂季：余隆 | 佛瑞安魂曲 HK Phil × HKU MUSE: Yu Long | Fauré Requiem

白遼士
陳其鋼
佛瑞

BERLIOZ
CHEN Qigang
FAURÉ

《羅馬狂歡節》序曲
《逝去的時光》（二胡版）
安魂曲
Roman Carnival Overture
Un Temps Disparu for Erhu and Orchestra
Requiem

余隆，指揮
陸軼文，二胡
張滌丹，女高音
胡永正，男中音
港樂合唱團訓練計劃成員
香港大學室內合唱團
Yu Long, conductor
Yiwen Lu, erhu
Anna Zhang Jingdam, soprano
Caleb Woo, baritone
HK Phil Chorus Fellows
HKU Chamber Singers

18 & 19
NOV 2022

FRI & SAT 8PM
CC

\$680 \$560 \$420 \$300

太古音樂大師系列：梵志登 | 馬勒一 Swire Maestro Series: JAAP | Mahler 1

博斯立
馬勒

John BORSTLA

MAHLER

第二小提琴協奏曲，「夢境旅程」（世界首演）
第一交響曲
Violin Concerto no. 2, *Dreamscape Voyage*
(World Premiere)
Symphony no. 1

梵志登，指揮
王敬，小提琴
Jaap van Zweden, conductor
Jing Wang, violin

2 & 3
DEC 2022

FRI & SAT 8PM
CC

\$680 \$560 \$420 \$300

梵志登 | 霍格勒的艾爾加 JAAP | Jan Vogler Plays Elgar

布烈頓
艾爾加
蕭斯達高維契

BRITTEN
ELGAR
SHOSTAKOVICH

《彼得·格林姆斯》：四首海之間奏曲
大提琴協奏曲
第九交響曲

Peter Grimes: Four Sea Interludes
Cello Concerto
Symphony no. 9

梵志登，指揮
霍格勒，大提琴
Jaap van Zweden, conductor
Jan Vogler, cello

9 & 10
DEC 2022

FRI & SAT 8PM
CC

\$680 \$560 \$420 \$300

梵志登 | 蕭五 JAAP | Shostakovich 5

葉世民

浦羅哥菲夫
蕭斯達高維契
Simon YIP

PROKOFIEV
SHOSTAKOVICH

《賢者》（世界首演），由香港管弦樂團
「何鴻毅家族香港基金作曲家計劃」委約創作
第一小提琴協奏曲
第五交響曲

A Wise Man (World Premiere), commissioned by
the HK Phil under The Robert H. N. Ho Family
Foundation Hong Kong Composers Scheme
Violin Concerto no. 1
Symphony no. 5

梵志登，指揮
諏訪內晶子，小提琴
Jaap van Zweden, conductor
Akiko Suwanai, violin

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
GT = 香港文化中心大劇院 Hong Kong Cultural Centre Grand Theatre
HKU = 香港大學李兆基會議中心大會堂 Grand Hall, HKU
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium

